



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

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SONATE.

Violine.

I.

Wilh. Peterson - Berger.
Komp. 1887.

1 **Lento.** *mf* *f* *p*

8 **Allegro molto moderato ed espressivo.** *pp* 15 *poco f*

30 *mp* *p* *mp cresc.*

38 *f*

45 *mf* *mp* *p rit.* *a tempo*

57 *mf* *f*

64 *ff*

73 *pp* *p*

88 *p* *sul G.* *sul D.* *cresc.*

101 *f* *p*

114 *mf* *f* *pp* *p*

128 *p*

Violine.

poco sost.

137 *mf* *p* *f*

143 *f* *p* *f*

151

158 *f* *p*

166 *f*

172 *fz* *pp*

187 *f* *p* *f*

201 *fz* *pp*

218 *f* *p* *f*

233 *fz* *p* *mf*

245 *mf* *f*

254 *ff* *f* *pizz.* *p*

Detailed description: This is a page of a violin score, numbered 2. The music is in G major and 4/4 time. It consists of ten staves of music, each starting with a measure number. The notation includes various dynamics such as *mf*, *f*, *p*, *fz*, *pp*, and *ff*. There are also performance instructions like *poco sost.* and *pizz.*. The score features complex rhythmic patterns, including triplets, sextuplets, and sixteenth-note runs. Fingering numbers (1-4) are indicated above many notes. The piece concludes with a *pizz.* (pizzicato) instruction and a final note on the second staff of the last system.

Violine.

264 *mf* *arco* *p* *pp*

273 *cantabile*

286 *p* *p cresc.* *f*

302 *mf* *mp* *p rit.*

313 *a t.* *mf* *f*

321 *ff*

330 *pp* *p*

342 *p* *sul G.*

357 *sul D.* *poco cresc.* *mf* *f* *ff*

371 *mf* *p* *mf* *f* *pp* *Lento.* *mf*

386 *f* *p* *pp* *Tempo I*

Detailed description: This page of a violin score contains ten staves of music, numbered 264 to 386. The key signature is one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings. Performance instructions include 'arco', 'cantabile', 'poco cresc.', 'Lento.', and 'Tempo I'. Fingerings are indicated by numbers 1-4 above notes. The piece concludes with a 2/4 time signature.

Violine.

397 *a tempo* *ritard.* *a tempo*
p rit. *f* *p* *pp*

406 *mf cantando* *f* *p*

425 **Allegro vivo.** *f* *mf* *f*

438 *ff* *f* *d=d.*

II.

Adagio.
 1 sul G *p dolce*

9 *mf* *p* sul D

17 *mf* *p*

25 *mp* *f* *f* *p*

32 *pp* *mf* *p* *pp* *f* *p*

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

42 *p* *pp* *f*

Andante, molto appassionato.
 47 *p* *p*

Violine.

55 *f* *più f*

64 *ff* *p*

72 *pp-fff rit. molto* *f* *mf* *p*

82 *f* *rit.* *pp*

92 **Tempo I.** *p*

96 *f* *p* *f*

104 *p* *f*

113 **Tempo II.** *f* *p* *mf*

122 *mf* *mp* *f* *più f*

131 *ff*

140 *p* *pp* *ff* *fff* *p* *mf* **Tempo I.** *rit.*

150 *p* *pp* *ppp*
sul A sempre

Detailed description: This is a page of a violin score, page 5, containing measures 55 through 150. The music is written in a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The score is divided into several sections. Measures 55-63 start with a forte (*f*) dynamic and a crescendo leading to *più f*. Measures 64-71 feature a fortissimo (*ff*) dynamic and a decrescendo to piano (*p*). Measures 72-81 are marked *pp-fff rit. molto*, with dynamics *f*, *mf*, and *p*. Measures 82-91 start with *f* and *rit.*, then *pp*. Measures 92-112 are marked **Tempo I.** and feature a variety of dynamics including *p*, *f*, and *mf*. Measures 113-121 are marked **Tempo II.** and include dynamics *f*, *p*, and *mf*. Measures 122-130 return to **Tempo I.** with dynamics *mf*, *mp*, *f*, and *più f*. Measures 131-139 are marked *ff*. Measures 140-149 are marked **Tempo I.** and include *p*, *pp*, *ff*, *fff*, *p*, and *mf*, with a *rit.* marking. Measure 150 is marked *p*, *pp*, and *ppp*, with the instruction *sul A sempre*.

Violine.

III.

1 Scherzando, moto moderato. $\text{♩} = 92$.

15 *pp sempre leggiero*

25 *pp mp*

37 *p*

49 *[sempre stacc.]*

61 *pp p*

74 *mf f ff*

86 *fff*

97 *p dolce*

110

123 *mf f mf*

136 *mf f mf mp*

149 *cresc. f*

Violine.

IV.

Vivo con grazia.

1 *p* *spiccato*

10

16

22 *cresc.* *f*

28 *cresc.*

34 *ff*

40 *f* *p*

49 *ff* *p*

58 *f* *p*

68 *pp* *p* *mf*

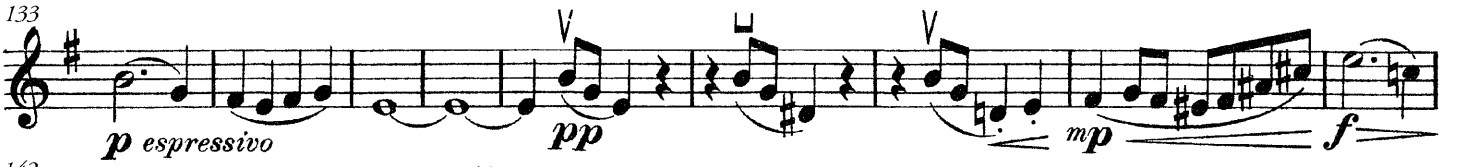
91

101 *dim.*

Detailed description: This is a page of a musical score for Violin IV, measures 1 through 101. The music is in G major (one sharp) and 2/2 time. It begins with a first ending bracket over measures 1-4. The tempo and style are 'Vivo con grazia'. The score features various dynamics including piano (*p*), fortissimo (*ff*), and piano-piano (*pp*), along with performance directions like *spiccato* and *dim.*. Fingerings (1-3) and bowing marks (accents, slurs) are indicated throughout. The piece concludes with a *dim.* marking at measure 101.

114 

123 

133 

142 

151 

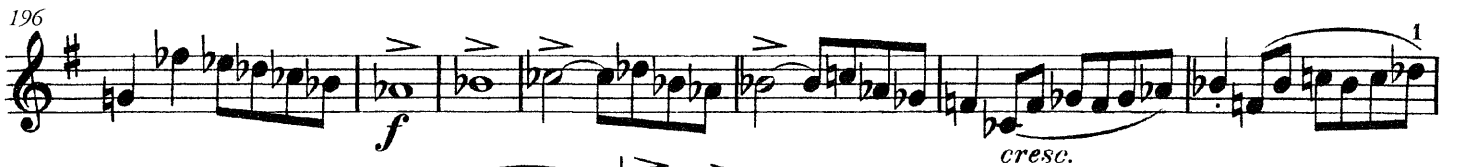
159 

167 

178 

184 

191 

196 

203 

Violine.

213

Musical staff 213-222. Key signature: one sharp (F#). The staff contains a melodic line with various articulations and dynamics. Dynamics include *mf* at the beginning and *f* later in the staff. There are first endings marked with a '1'.

222

Musical staff 222-229. Continuation of the melodic line from the previous staff, featuring a *f* dynamic and a first ending marked with a '1'.

229

Musical staff 229-240. Continuation of the melodic line with dynamics *mf*, *f*, and *ff*. Includes a triplet of eighth notes and a second ending marked with a '2'.

240

Musical staff 240-250. Continuation of the melodic line with dynamics *mf*, *ff*, *mp*, and *cresc.*

250

Musical staff 250-259. Continuation of the melodic line with a *f* dynamic and a fermata over the final measure.

259

Musical staff 259-273. Key signature changes to two sharps (F# and C#). Dynamics include *p*. Includes a *poco più lento* marking and various articulations.

273

Musical staff 273-287. Key signature changes to three sharps (F#, C#, and G#). Dynamics include *pp* and *p*. Includes a *Tempo I.* marking and a fourth ending marked with a '4'.

287

Musical staff 287-293. Continuation of the melodic line in the new key signature.

293

Musical staff 293-299. Continuation of the melodic line.

299

Musical staff 299-306. Continuation of the melodic line with a *cresc.* marking and a first ending marked with a '1'.

306

Musical staff 306-313. Continuation of the melodic line with a *f* dynamic and a *cresc.* marking. Includes a triplet of eighth notes and a first ending marked with a '1'.

313

Musical staff 313-319. Continuation of the melodic line.

Violine.

318 *ff* *f* *p*

328 *cresc.*

336 *ff* *p*

345 *f* *p*

354 15 *p* *mf*

379 *f*

390 *dim.*

402 *f*

410 *dim.* *p*

422 **Lento.** *p* *p* *pp*

429 **Adagio.** *f* *p*

438 *pp* *p* *cresc.* *f* **Tempo I.**

* Helnoten har ersatt en punkterad halvnot och en fjärdedelsnot, i analogi med pianopartituret.

Violine.

445

mf spicc.

450

cresc. *f*

455

ff

461

f

468

f

474

f

479

f

484

ff

491

fff

500

f string. *mf*

506

ff

515

p cresc. *ff* *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 ättnam*, *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

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.

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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 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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Trans. *Neil Betteridge*

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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Year of composition: 1887.