



WILHELM
PETERSON-BERGER
1867-1942

I somras
för piano
Last Summer
for piano

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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I somras.

L'été passé. Nordischer Sommer. Last Summer.

I.

Wilh. Peterson-Berger.

Andante con moto, ♩ = 116.

Animato, ♩ = 144.

Piano.

p *pp*

Red. * Red. * Red. *

ral - len - tan - do *fappass.*

Red. * Red. *

Red. * Red. * Red. * Red. * Red. *

poco a poco ral - len - tan - do al

Red. *

Tempo I.

Animato.

p dolce *pp*

Red. * Red. * Red. *

rall. - **Tempo I.**

mf p pp ppp mp

Red. * Red. * Red. * Red. * Red. *

con moto

p p-pp f appassion.

Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. *

ral - len - tan - do al **Andante, poco largo.**

pp mf dolce

Red. * Red. * Red. * Red. *

mp

Red. * Red. * Red. * Red. *

f

Red. * Red. * Red. * Red. *

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a forte (*ff*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes. There are several asterisks (*) and 'Rev.' markings below the bass line.

Second system of musical notation. The tempo is marked *animato*. The dynamic is *pp* (pianissimo). The right hand continues with a melodic line, and the left hand has a more active eighth-note accompaniment. Asterisks (*) and 'Rev.' markings are present.

Third system of musical notation. The right hand features a long, sweeping melodic phrase with a slur. The left hand continues with eighth-note accompaniment. Asterisks (*) and 'Rev.' markings are present.

Fourth system of musical notation. The dynamic is *ff appassion.* (fortissimo appassionato). The right hand has a more complex melodic line with slurs and ties. The left hand accompaniment is more rhythmic. Asterisks (*) and 'Rev.' markings are present.

Fifth system of musical notation. The dynamic is *meno f* (meno forte). The right hand has a melodic line with slurs. The left hand accompaniment is rhythmic. Asterisks (*) and 'Rev.' markings are present.

Sixth system of musical notation. The tempo changes from *rallent.* (ritardando) to *Tempo I.* The dynamic is *f* (forte). The right hand has a melodic line with slurs. The left hand accompaniment is rhythmic. The system concludes with a *pp* (pianissimo) dynamic, marked *dolciss.* (dolcissimo), and a *poco ritard.* (poco ritardando) instruction. The final notes are marked *ppp* (pianississimo). Asterisks (*) and 'Rev.' markings are present.

II.

Molto tranquillo e cantabile. ♩ = 126.

The musical score is divided into five systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and includes several 'Ped.' markings with asterisks in the bass staff. The second system features a *rit.* marking and a *p dolce* dynamic. The third system continues with 'Ped.' markings. The fourth system starts with *senza ped.* and includes dynamics *p*, *mp*, and *mf*. The fifth system concludes with dynamics *pp*, *rinf.*, and *f*, along with a *poco ritard.* marking.

Tempo I.

p

con Ad. come sopra

pp

p pp p pp p mf f p

f f poco

accel. a tempo poco ritard. f mp

mf p pp f mp mf p

Red. *

This system contains two staves of music. The upper staff features a melodic line with dynamic markings *mf*, *p*, *pp*, *f*, *mp*, *mf*, and *p*. The lower staff provides harmonic support with chords and bass lines, including dynamic markings *pp*, *f*, and *mp*. Performance instructions include *Red.* and ***.

pp f poco accel. a tempo poco rit.

Red. *

This system continues the musical piece. The upper staff has dynamic markings *pp*, *f*, and *p*, with tempo changes *poco accel.*, *a tempo*, and *poco rit.*. The lower staff includes *pp* and *f* markings. Performance instructions include *Red.* and ***.

pp

con Red. come sopra

This system shows a change in texture. The upper staff has a *pp* dynamic marking. The lower staff has a melodic line. The instruction *con Red. come sopra* is written below the system.

ritard. pp sempre a tempo

Red. *

This system features a *ritard.* instruction in the upper staff and *pp sempre a tempo* in the lower staff. Performance instructions include *Red.* and ***.

poco più mosso ppp

Red. *

This system includes the instruction *poco più mosso* in the upper staff and *ppp* in the lower staff. Performance instructions include *Red.* and ***.

III.

Andante con moto. $\text{♩} = 72$.

The musical score is written for piano in a 2/2 time signature. It consists of five systems of staves. The first system includes the tempo marking 'Andante con moto. ♩ = 72.' and dynamic markings *mp* and *mf*. The second system includes *mp* and *mf*. The third system includes *mf*, *mp*, and *p*. The fourth system includes *p* and *mp*. The fifth system includes *mf* and *f*. Performance instructions include 'con Ad.' at the beginning and end, and 'senza Ad.' in the middle. The score features various musical notations such as slurs, ties, and dynamic hairpins.

First system of a piano score. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. Dynamics include *ff* and *pp*.

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamics include *pp*, *p*, *mf*, and *pp* with a *v.* marking.

Third system of the piano score. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamics include *cresc.* and *h.*

Fourth system of the piano score. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamics include *f*, *ff energico*, and *f*. Tempo markings include *poco rit.* and *a tempo*.

Fifth system of the piano score. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamics include *ff* and *mf*.

Sixth system of the piano score. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamics include *f*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The bass line begins with a piano (*p*) dynamic and includes a fermata. The treble line contains chords and melodic fragments.

Second system of musical notation. The bass line features a mezzo-forte (*mf*) dynamic and a mezzo-piano (*mp*) dynamic. The treble line continues with chords and melodic lines.

Third system of musical notation. The bass line starts with a mezzo-piano (*mp*) dynamic and a piano (*p*) dynamic. The treble line includes a fermata. The system concludes with the instruction *senza Ped.*

Fourth system of musical notation. The bass line includes a piano (*p*) dynamic, a *marc.* (marcato) instruction, and a mezzo-piano (*mp*) dynamic. The treble line features a *marc.* instruction. Pedal markings (*Ped.*) and asterisks are present below the bass line.

Fifth system of musical notation. The bass line features a forte (*f*) dynamic. The treble line includes a forte (*f*) dynamic. Pedal markings (*Ped.*) and asterisks are present below the bass line.

Sixth system of musical notation. The bass line includes a piano (*p*) dynamic and a *p dolce* instruction. The treble line features a *p dolce* instruction. Pedal markings (*Ped.*) and asterisks are present below the bass line.

IV.

Allegretto con grazia. $\text{♩} = 66$.

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked "Allegretto con grazia" with a quarter note equal to 66 beats per minute. The score includes various dynamics: *mp*, *mf*, *p*, *pp*, and *f*. There are also performance instructions such as *ritard.*, *soto voce*, and *segue*. The piece features several trills and triplets. The bass line often consists of chords and single notes, while the treble line has more complex melodic lines with ornaments.

First system of the musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex melodic line in the treble with many accidentals and a steady accompaniment in the bass. A dynamic marking of *f* (forte) is present in the second measure. Below the bass staff, there are four measures of rests, each marked with a red 'R' and an asterisk.

Second system of the musical score. The treble staff begins with a dynamic marking of *ff* (fortissimo) and contains several triplet markings. The bass staff has a dynamic marking of *f*. Performance instructions include *poco ritard.*, *ten.*, and *poco a piacere*. Dynamic markings in the bass staff include *mf*, *pp*, and *p*. Below the bass staff, there are four measures of rests, each marked with a red 'R' and an asterisk.

Third system of the musical score. The treble staff has a dynamic marking of *pp*. The bass staff has a dynamic marking of *ppp*. Performance instructions include *riten molto* and *a tempo*. Dynamic markings in the bass staff include *p* and *mp dolce*. Below the bass staff, there are four measures of rests, each marked with a red 'R' and an asterisk.

Fourth system of the musical score. The treble staff has a dynamic marking of *f*. The bass staff has a dynamic marking of *pp*. A *cresc.* (crescendo) marking is present in the bass staff. Below the bass staff, there are four measures of rests, each marked with a red 'R' and an asterisk. The word *segue* is written below the first measure.

Fifth system of the musical score. The treble staff has a dynamic marking of *ff*. The bass staff has a dynamic marking of *mf*. Performance instructions include *ri - tar - dan - do* and *a tempo*. Dynamic markings in the bass staff include *p* and *f*. Below the bass staff, there are four measures of rests, each marked with a red 'R' and an asterisk.

Sixth system of the musical score. The treble staff has a dynamic marking of *f*. The bass staff has a dynamic marking of *f*. Below the bass staff, there are four measures of rests, each marked with a red 'R' and an asterisk.

mp p f p f

Red. * Red. * Red. * Red. * Red. * Red. * Red.

p pp f

Red. * Red. * Red. *

rit. pp p pp p

Red. * Red. * Red. * Red. * Red. *

- len - tan poco marc. do sempre poco a poco p ten. p

mp p pp

pp ppp ritardando p a tempo mf

Red. * Red. * Red. *

p pp f p

Red. * Red. *

V.

Andante cantabile. ♩ = 96.

p legato sempre

con Ped.

mp *p* *mp* *pp*

p *pp*

mf

poco rit.

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *pp*, *f*. Includes a fermata over a chord in the treble.

Second system of musical notation. Treble clef, bass clef. Dynamics: *mp*, *pp*, *mf*, *pp*. Includes a fermata over a chord in the treble.

Third system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*, *pp*, *mp*, *pp*. Tempo markings: *poco riten.*, *a tempo*. Includes a fermata over a chord in the treble.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *mf*, *p*, *mf*. Includes a fermata over a chord in the treble.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *p*, *pp*. Includes a fermata over a chord in the treble. Performance markings: *Red.* and *** under the bass line.

ppp
p
pp
senza ped. con ped.

pp

p mf p pp

mf ff p poco rit.

p rit. pp a tempo

musical notation system 1

poco cresc.

dim.

p

p dolce marc.

f

dim.

poco riten.

a tempo

pp

dim sempre

al fine

cre - - scen - - - do

ppp

sc.

pppp

mf

VI.

Con moto, non troppo. ♩ = 126.

poco marcato

The musical score consists of seven systems of piano and bass staves. The tempo is marked 'Con moto, non troppo' with a quarter note equal to 126 beats per minute. The piece is in 3/4 time and begins with a 'poco marcato' instruction. The piano part starts with a *p* dynamic and 'legato sempre' marking. The bass part features a steady eighth-note accompaniment. Dynamics vary throughout, including *mp*, *mf*, *p*, and *pp*. Articulation includes accents (>) and tenuto marks (ben tenuto). The score concludes with a final cadence in the bass staff.

Red. * *cresc.* *Red.* *

Red. * *Red.* *

Red. * *ff* *poco rit.* *p* *a tempo* *Red.* * *Red.* * *Red.* *

mf *p* *mf*

mf *mp*

p

più p

pp
senza Ped.

p
Ped.

pp *cresc.*
Ped.

Ped.

poco rit. *ff* *a tempo*
Ped. *ff* *con Ped.*

rfz

ff

p

pp

ppp

pp

cresc.

p

ri - - tar - dando

pp

Red. *

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

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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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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