



WILHELM STENHAMMAR
1871–1927

Sensommarnätter I
för piano

Nights of Late Summer I
for piano

Opus 33

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.

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Sensommarnätter.

I.

Tranquillo e soave.

Wilh. Stenhammar, Op. 33. Nr. 1.

sempre dolce e sotto voce

pp *sempre legatissimo*
una corda

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 time signature is 12/8. The key signature has two flats (B-flat and E-flat). The music is marked *pp* (pianissimo) and *sempre legatissimo*. A *una corda* instruction is written below the bass staff.

The second system continues the musical score with two staves. The notation includes various rhythmic patterns and dynamic markings consistent with the first system.

m. s.

The third system continues the musical score with two staves. A *m. s.* (mezzo sostenuto) marking is present in the upper staff.

poco cresc. *espress.* *dim.*

The fourth system continues the musical score with two staves. Dynamic markings include *poco cresc.*, *espress.*, and *dim.*

dolce *pp*

The fifth system concludes the musical score with two staves. Dynamic markings include *dolce* and *pp*.

dolcissimo espress.

This system features a grand staff with treble and bass clefs. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The dynamic marking *dolcissimo espress.* is placed above the first few measures.

espress. *sempre*

This system continues the musical piece. The right hand has a more active melodic line. The dynamic marking *espress.* is placed above the first measure, and *sempre* is placed above the final measure.

dolce *espress.*

This system shows a change in dynamics. The right hand has a smoother, more legato melodic line. The dynamic marking *dolce* is placed above the first measure, and *espress.* is placed above the final measure.

dim.

This system features a melodic line in the right hand that gradually softens. The dynamic marking *dim.* is placed above the middle of the system.

dolcissimo *pp*

This system has a very soft and delicate melodic line in the right hand. The dynamic marking *dolcissimo* is placed above the first measure, and *pp* is placed above the final measure.

pp

This system continues the soft and delicate texture. The dynamic marking *pp* is placed above the first measure.

II.

Wilh. Stenhammar, Op. 33. Nr. 2.

Poco presto.

molto p ed un poco secco

una corda

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of chords, each followed by a quarter rest. The lower staff is in bass clef and contains a rhythmic bass line with eighth and sixteenth notes.

The second system continues the musical texture from the first system, with similar chordal patterns in the upper staff and a consistent bass line in the lower staff.

The third system shows further development of the musical ideas, with more complex chordal structures and a more active bass line.

The fourth system concludes the piece with a dynamic change to *p* and the instruction *ped. tre corde* with an asterisk, indicating the use of the sostenuto pedal and three strings.

p
ped. tre corde *

p dolce
con ped.

sf *pp* *sf* *pp*
Ped. *Ped.*

sf *pp* *sempre pp*
Ped. *Ped.* *una corda*

sf *pp* *poco cresc.*
Ped. *8* ** Ped.* *tre corde*

legato *dolce cantando*

poco cresc.
non legato

espressivo

This system contains the first two staves of music. The right-hand staff features a melodic line with a long slur across the first two measures and a fermata in the third. The left-hand staff provides a rhythmic accompaniment with eighth notes and chords. The tempo/mood marking 'espressivo' is placed above the right-hand staff.

This system continues the two-staff arrangement. The right-hand staff has a melodic line with slurs and a fermata. The left-hand staff continues with a rhythmic accompaniment. There are no dynamic markings in this system.

dim. molto p psf psf

This system contains the third and fourth staves. The right-hand staff has a melodic line with a long slur and a fermata. The left-hand staff has a complex accompaniment with chords and moving lines. Dynamic markings include 'dim.' at the start, 'molto p psf' in the middle, and 'psf' at the end. There are also 'Ped.' markings and asterisks in the left-hand staff.

pp p

This system contains the fifth and sixth staves. The right-hand staff has a melodic line with slurs and a fermata. The left-hand staff has a rhythmic accompaniment with chords. Dynamic markings include 'pp' and 'p'. There are also 'Ped.' markings and asterisks in the left-hand staff.

meno p più f più f fz

This system contains the seventh and eighth staves. The right-hand staff has a melodic line with slurs and a fermata. The left-hand staff has a rhythmic accompaniment with chords. Dynamic markings include 'meno p', 'più f', 'più f', and 'fz'. There are also 'Ped.' markings and asterisks in the left-hand staff.

fz

This system contains the ninth and tenth staves. The right-hand staff has a melodic line with slurs and a fermata. The left-hand staff has a rhythmic accompaniment with chords. A dynamic marking of 'fz' is present. There are also 'Ped.' markings and asterisks in the left-hand staff.

poco dim. *mf espress.*
con ped.

il canto *ben marcato e legato*

p *dim.*

pp secco *poco rit.*

III.

Piano. Non troppo lento.

Wilh. Stenhammar, Op. 33. Nr. 3.

sempre dolcissimo

sempre una corda e con pedale

pp

Ped.

First system of musical notation. The treble clef staff contains chords and arpeggiated figures, with the instruction *poco espress.* written below it. The bass clef staff features a melodic line with eighth notes. A dynamic marking of *pp* is placed above the bass staff. A first ending bracket with a repeat sign is shown above the treble staff. A fermata is placed over the final chord of the system. A star symbol (*) is located below the bass staff.

Second system of musical notation. The treble clef staff continues with arpeggiated chords. The bass clef staff has a melodic line with eighth notes. A star symbol (*) is located below the bass staff.

Third system of musical notation. The treble clef staff features a melodic line with eighth notes. The bass clef staff has a melodic line with eighth notes. The instruction *più espress, ma sempre piano* is written above the treble staff. A first ending bracket with a repeat sign is shown above the treble staff. A fermata is placed over the final chord of the system. A star symbol (*) is located below the bass staff.

Fourth system of musical notation. The treble clef staff has a melodic line with eighth notes. The bass clef staff has a melodic line with eighth notes. A dynamic marking of *pp* is placed above the bass staff. The instruction *poco cresc.* is written above the treble staff. A first ending bracket with a repeat sign is shown above the treble staff. A fermata is placed over the final chord of the system. A star symbol (*) is located below the bass staff.

Fifth system of musical notation. The treble clef staff has a melodic line with eighth notes. The bass clef staff has a melodic line with eighth notes. The instruction *dim.* is written above the treble staff. A first ending bracket with a repeat sign is shown above the treble staff. A fermata is placed over the final chord of the system.

Sixth system of musical notation. The treble clef staff has a melodic line with eighth notes. The bass clef staff has a melodic line with eighth notes. A dynamic marking of *pp* is placed above the bass staff. A first ending bracket with a repeat sign is shown above the treble staff. A fermata is placed over the final chord of the system.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in a key signature of three flats (B-flat major or D-flat minor). The music features a series of chords and melodic lines, with some notes marked with a '7' (seventh). There are several rests and dynamic markings throughout the system.

The second system continues the musical piece. It features dense chordal textures in both staves, with many notes beamed together. The bass line has a prominent descending melodic line. The system concludes with a final chord in the bass staff.

The third system shows intricate harmonic structures with many overlapping notes in both staves. The bass line continues its descending motion. The system ends with a final chord in the bass staff.

The fourth system features sustained chords in the upper staff and more active melodic lines in the lower staff. The music is characterized by a sense of tension and release.

The fifth system includes dynamic markings: *sempre pp* (pianissimo) in the lower staff and *dolcissimo* (dolcissimo) in the upper staff. The system ends with a *Red.* (ritardando) marking in the bass staff.

The sixth system concludes the page with sustained chords in both staves. It features a *Red.* (ritardando) marking in the bass staff and a final chord in the upper staff.

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.

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Om utgåvan

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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

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. Adjustments to slurs, accidentals, accents and articulation marks that have not affected the reading have been made without comment.

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