



WILHELM STENHAMMAR
1871–1927

Tre fantasier
för piano

Three Fantasies
for piano

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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I.

Molto appassionato.

Wilh. Stenhammar, Op. 11.

PIANO.

The musical score is composed of five staves of piano music. The first staff begins with a treble clef, a key signature of two sharps, and a 3/2 time signature. The dynamic is *ff*. The second staff begins with a bass clef, a key signature of one sharp, and a 3/2 time signature. The third staff begins with a bass clef, a key signature of one sharp, and a 3/2 time signature. The fourth staff begins with a bass clef, a key signature of one sharp, and a 3/2 time signature. The fifth staff begins with a bass clef, a key signature of one sharp, and a 3/2 time signature. The music is marked *forte marcato* at measure 4. The dynamic changes to *d.* at measure 7. The dynamic changes to *fortissimo* at measure 9. The music concludes with a final staff ending in a 3/2 time signature.

14

forte dolce

17

meno forte

20

p cresc.

23

26

ff

29

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes between measures, including G major, F# major, E major, and D major. Measure 14 starts with a dynamic of *forte dolce*. Measure 17 follows with *meno forte*. Measure 20 includes dynamics *p* and crescendo. Measure 23 shows a transition with a change in key signature. Measure 26 reaches a forte dynamic (*ff*). Measure 29 concludes the section with a final dynamic adjustment.

4



36



41



46



50



54



Musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by '3'). The key signature changes from G major (two sharps) to F# major (one sharp) at measure 62. Measure numbers 58 through 70 are present on the left side of the page. Measure 58 starts with a forte dynamic. Measure 60 shows a change in harmonic rhythm. Measure 62 is marked 'fortissimo'. Measure 65 continues the rhythmic pattern. Measure 67 is marked 'forte dolce'. Measure 70 concludes with a dynamic of 'meno forte'.

6



75



78



81



84



87



Poco meno, ma agitato.

7

90

p legatissimo

93

cresc.

96

più agitato

99

cresc.

102

sempre più agitato

108

*cresc.**molto cresc.*

111

*sempre cresc.***Impetuoso.**

117

119 *ff*

122 *meno f*

124 *string.* *p* *cresc. molto*

126

129 *Presto.* *fff*

133 *sempre più forte* *ritard.* *fff*

II.

Dolce scherzando.

Musical score for piano, Dolce scherzando, II. The score consists of eight staves of music. Measure 1 starts with a dynamic *p*. Measures 2-5 show a rhythmic pattern of eighth and sixteenth notes. Measure 6 begins with *mf dim.*, followed by *pp*. Measures 7-10 continue the rhythmic pattern. Measure 11 starts with *cresc.*, followed by *f dim.*. Measures 12-15 continue the pattern. Measure 16 starts with *tranquillo* and *p*, followed by *dim.*. Measures 17-20 continue the pattern. Measure 21 starts with *ritard.* and *dim.*, followed by *animato* and *cresc.*. Measures 22-25 continue the pattern. Measure 26 starts with *mf cresc.*. Measures 27-29 continue the pattern. Measure 29 ends with *poco sosten.* and a change to 3/4 time.

A musical score for piano, featuring two staves (treble and bass) and five systems of music. The key signature is A major (three sharps). Measure 35 starts with a dynamic of *p* and *mf*, followed by *cresc.* and *f*. Measure 40 begins with *sostenuto solenne* at *pp*, transitioning to *dolcissimo* at *tranquillo*. Measure 50 shows *poco cresc.* leading to *molto espress.* and *f*. Measure 58 includes *poco rit.*, *dim.*, and *p staccato*. Measure 65 consists of eighth-note patterns. Measure 71 concludes with *poco a poco* and *più legato*.

35 *stringendo*

40 *sostenuto solenne*

50 *poco cresc.*

58 *poco rit.*

65

71 *poco a poco* *più legato*

dim.

pp cresc. *pp*

83 ritard. *molto tranquillo* *pp* *ppp* dolce *f stacc.*

91 *poco cresc.* *f espress.* *f* *f* *molto rit.* *dim.*

100 *dolce* *poco a poco in Tempo I.* *cresc.*

106 *mf dim.* *dolcissimo* *cresc.*

113 *tranquillo* *f dim.* *p* *dim.*

The musical score consists of six staves of music for piano, arranged vertically. The first staff starts with a dynamic of 'dim.' followed by 'pp' and 'cresc.', ending with 'pp'. The second staff begins with 'ritard.' and 'molto tranquillo', followed by 'pp', 'ppp', 'dolce', and 'f stacc.'. The third staff features 'poco cresc.', 'f espress.', 'f', 'f', 'molto rit.', and 'dim.'. The fourth staff starts with 'dolce' and 'poco a poco in Tempo I.', followed by 'cresc.'. The fifth staff begins with 'mf dim.', 'dolcissimo', and 'cresc.'. The sixth staff ends with 'tranquillo', 'f dim.', 'p', and 'dim.'.

120 *molto tranquillo*

ritard.

cresc.

125

mf *cresc.*

130 *poco sosten.*

f *f* *f*

135 *poco allegro*

stringendo

p *mf* *cresc.* *f*

139 *sostenuto solenne*

pp

147 *dim.*

ppp

III.

Molto espressivo e con intimissimo sentimento.

1

p

cresc.

4

rit.

mf

cresc.

8

rit.

f

cresc.

poco rit.

dim.

p sotto

13

voce

rit.

dolcissimo

17

cresc.

f

21

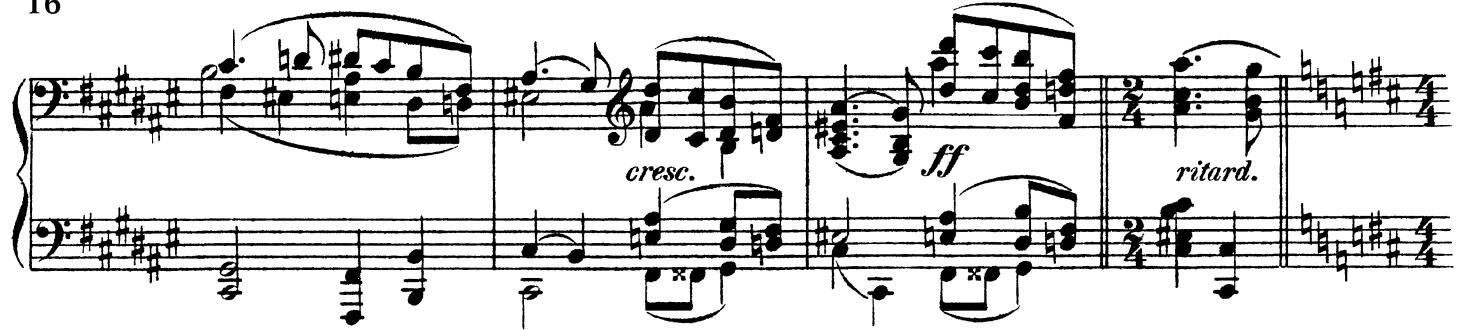
25 *tranquillo e semplice*
 dolce

29

33

37 *poco a poco*

41 *più animato*
 cresc. *f* *più f* *f*
 marc.

49 *Animato.*

53



58



62



67



71

cresc.

rit.

f

75

rubato

dim.

79

tranquillo ritardando

dolce legato

dim.

83

poco cresc.

p

dim.

86

sostenuto

dolcissimo

espress.

cresc.

ritard. *poco stringendo*

92

sostenuto

ritard.

molto tranquillo

pp

dolcissimo

96

dim.

100

poco cresc.

103

ppp

dim.

poco rit.

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 sentimentalala romanser* för violin och orkester, piano-verket *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 musicalisk 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 musikstuderande 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 inleddes 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 tonsättarkollegor 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 sentimentalala 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 seragliets 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) 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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