



WILHELM PETERSON-BERGER

1867–1942

Fyra danspoem
för piano

Four Dance Poems
for piano

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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Fyra danspoem.

1.

Till föredansarne.

Hän öfver fälten, du fröjdlystna skara
 dansa med blommor i händer och hår!
 Du väntar på våren, du söker hans spår?
 De hittas af icke-sökare bara.
 Bed yran till gäst, låt suckarna fara!
 När allvaret leker, då först är det vår.

Wilh. Peterson-Berger.

PIANO. *Allegro.*

A page of musical notation for piano, consisting of six staves of five-line staff paper. The music is in common time and uses a key signature of one flat. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as *mf*, *ff*, and *p*. The piano keys are indicated by vertical lines on the staff, and the music is divided into measures by vertical bar lines.

Sheet music for piano, six staves:

- Staff 1: Treble clef, B-flat key signature. Dynamics: *p dolce*, *p*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs.
- Staff 2: Bass clef, B-flat key signature. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs.
- Staff 3: Treble clef, B-flat key signature. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs.
- Staff 4: Bass clef, B-flat key signature. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs.
- Staff 5: Treble clef, B-flat key signature. Dynamics: *cresc.*, *f*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs.
- Staff 6: Bass clef, B-flat key signature. Dynamics: *p*, *p*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs.

Final instruction: *ff ritard.*

A page of musical notation for piano, consisting of six staves. The notation is primarily in common time, with some measures indicating a change in tempo or dynamics. The music includes melodic lines, harmonic chords, and rhythmic patterns. Performance instructions such as *f a tempo*, *p*, *pp*, *f*, and *ff* are included. The music is written in standard musical notation with treble and bass clefs, and includes various dynamic markings like crescendos and decrescendos.

f a tempo

p

pp

f

ff

Sommardrämmar.

Genom kastanjekronors gröna galler
en dämpad solglans öfver gräset faller,
där uti löfvens skygd den gyllne svärmen
af alfer dansar tyst i sommarvärmén.

De alferna, de äro mina drömmar.
I deras skira hull mitt hjertblod strömmar.

Wilh. Peterson-Berger.

Poco lento.

Musical score page 7, measures 1-2. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time and key signature of four flats. Measure 1 starts with a dynamic *f*. Measure 2 continues the melodic line.

Musical score page 7, measures 3-4. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time and key signature of four flats. Measure 3 starts with a dynamic *mf*. Measure 4 starts with a dynamic *p*.

Musical score page 7, measures 5-6. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time and key signature of four flats. Measure 5 ends with a dynamic *pp animato*. Measure 6 continues the melodic line.

Musical score page 7, measures 7-8. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time and key signature of four flats. Measure 7 ends with a dynamic *f a tempo*. Measure 8 continues the melodic line.

Musical score page 7, measures 9-10. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time and key signature of four flats. Measure 9 ends with a dynamic *mf*. Measure 10 concludes the section.

Più lento.

p

pp rit.

p a tempo

accellerando al

p

Tempo I.

A page of sheet music for piano, consisting of six staves of musical notation. The music is in G minor (two flats) and 2/4 time. The notation includes various note values, rests, and dynamic markings such as *p*, *pp*, and *p decresc.*. The first staff shows a melodic line in the treble clef with harmonic support in the bass clef. The second staff features eighth-note patterns. The third staff contains sixteenth-note patterns. The fourth staff shows eighth-note chords. The fifth staff includes eighth-note patterns with grace notes. The sixth staff concludes with a melodic line and harmonic support. Measure numbers 1 through 8 are indicated above the staves.

3.

Morgenbris.

Som en klarblå dröm
morgonen skälvver
i strålande stillhet
blott half-väckt än.
Då brusar ett under
fram genom rymden:
vattnen krusas
och lundarna sjunga.
Då brusar ett under
igenom min själ:
bröstet vidgas
och läpparna sjunga.
Hvad är du? Hvad vill du? Hvad kommer du från?
Du rymdernas lekfulla gåta,
och själens,
du sångväckande, bröstvidgande
ljufliga morgonbris!

Wilh. Peterson-Berger.

Allegro.

The musical score consists of four staves of piano music. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features dynamic markings such as *f*, *p*, and *f*. The second staff shows a bass clef, a key signature of one sharp, and a common time signature. It includes dynamic markings like *p*, *mf*, and *cresc.*. The third staff continues the treble clef, one sharp key signature, and common time. It has dynamic markings *ff*, *mf*, and *pp*. The fourth staff continues the bass clef, one sharp key signature, and common time. It includes dynamic markings *pp*, *ritardando*, *mf a tempo*, and *pianissimo*.

11

pp * * *

Rew. * *Rew.* * *Rew.* *

Rew. * *Rew.* * *Rew.* *

p decresc. - * *Rew.*

ppp *f* *f* *mf*

Rew. * *Rew.* * *Rew.*

p *poco rit.* *mp dolce* *con Ped.*

f *p*

Musical score for piano, page 12, featuring six staves of music:

- Staff 1 (Top):** Treble clef. Measures 1-2 show eighth-note patterns. Measure 3 starts with a dynamic ***ff***. Measures 4-5 show eighth-note patterns.
- Staff 2:** Bass clef. Measures 1-2 show eighth-note patterns. Measure 3 starts with a dynamic ***ff***.
- Staff 3:** Treble clef. Measures 1-2 show eighth-note patterns. Measure 3 starts with a dynamic ***mf***.
- Staff 4:** Bass clef. Measures 1-2 show eighth-note patterns. Measure 3 starts with a dynamic ***mf***.
- Staff 5:** Treble clef. Measures 1-2 show eighth-note patterns. Measure 3 starts with a dynamic ***p***. Measure 4 has a dynamic ***mp dolce***.
- Staff 6:** Bass clef. Measures 1-2 show eighth-note patterns. Measure 3 starts with a dynamic ***ff***. Measures 4-5 show eighth-note patterns.
- Staff 7:** Treble clef. Measures 1-2 show eighth-note patterns. Measure 3 starts with a dynamic ***mf***.
- Staff 8:** Bass clef. Measures 1-2 show eighth-note patterns. Measure 3 starts with a dynamic ***mf***.

Musical score for piano, page 43, featuring six staves of music. The score includes dynamic markings such as *m.d.*, *p*, *mf cresc.*, *f*, *ff*, *p*, *mf*, *cresc.*, *ppp*, and *ritard.*. Performance instructions like *Rit.* and *Rit.* with a dotted line are also present. Measures are separated by vertical bar lines, and measures 11 through 14 are enclosed in a bracket.

Serenad.

På kvällens himmel rosenskyar brinna
och skuggan smyger fram till din balkong
der stolt du står, min lyras herskarinna.
och tyckes lyssna tankfull till min sång.

Din blick ser hän mot aftonrodnans läger,
där dagens trånad sakta brinner ut.
Du ler— Jag vet ej hvad ditt löje säger—
men natten kommer— och min sång är slut—

Wilh. Peterson-Berger.

Långsam vals.

espressivo

poco animato

f

ff *p*

f *p*

ff

f *p*

vivo

tranquillo

pp sempre m.d.

m.s.

m.d.

m.s.

m.d.

Tempo primo.

m.d.

m.s.

rit.

pp

p

f

mp

p

poco animato

mf

f

p

vivo

tranquillo

m. s.

pp m. d.

m. s.

m. d.

m. s.

m. d.

m. s.

rit.

This musical score page contains six staves of piano music. The first three staves are in common time with a key signature of two sharps. The fourth staff begins in common time with a key signature of one sharp, then changes to common time with a key signature of two sharps. The fifth staff begins in common time with a key signature of one sharp, then changes to common time with a key signature of two sharps. The sixth staff begins in common time with a key signature of one sharp. Various dynamics and performance instructions are included throughout the score, such as *poco animato*, *mf*, *f*, *p*, *vivo*, *tranquillo*, *m. s.*, *pp m. d.*, *rit.*, and *m. d.*.

Tempo primo.

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The key signature is one sharp (F#). The tempo is marked as **Tempo primo.**

- Staff 1 (Top Left):** Treble clef. Dynamics: *pp*, *f*. Measures show eighth-note patterns with slurs and sixteenth-note patterns.
- Staff 2 (Top Right):** Bass clef. Dynamics: *mp*, *p*. Measures show eighth-note chords and sixteenth-note patterns.
- Staff 3 (Middle Left):** Treble clef. Dynamics: *f*. Measure shows eighth-note chords.
- Staff 4 (Middle Right):** Bass clef. Dynamics: *p*. Measure shows eighth-note chords.
- Staff 5 (Bottom Left):** Treble clef. Dynamics: *appassionato*, *f*. Measures show eighth-note chords and sixteenth-note patterns.
- Staff 6 (Bottom Right):** Bass clef. Dynamics: *p*. Measures show eighth-note chords.
- Staff 7 (Second Column, Top Left):** Treble clef. Dynamics: *p*. Measures show sixteenth-note patterns.
- Staff 8 (Second Column, Top Right):** Bass clef. Dynamics: *p*. Measures show eighth-note chords.
- Staff 9 (Second Column, Middle Left):** Treble clef. Dynamics: *a tempo*, *p*. Measures show sixteenth-note patterns.
- Staff 10 (Second Column, Middle Right):** Bass clef. Dynamics: *p*. Measures show eighth-note chords.
- Staff 11 (Second Column, Bottom Left):** Treble clef. Dynamics: *f*. Measures show eighth-note chords.
- Staff 12 (Second Column, Bottom Right):** Bass clef. Dynamics: *p*. Measures show eighth-note chords.
- Staff 13 (Third Column, Top Left):** Treble clef. Dynamics: *ritard.* Measures show eighth-note chords.
- Staff 14 (Third Column, Top Right):** Bass clef. Dynamics: *a tempo*. Measures show eighth-note chords.
- Staff 15 (Third Column, Middle Left):** Treble clef. Dynamics: *perdendosi*. Measures show eighth-note chords.
- Staff 16 (Third Column, Middle Right):** Bass clef. Dynamics: *rit.* Measures show eighth-note chords.
- Staff 17 (Third Column, Bottom Left):** Treble clef. Dynamics: *pp*. Measures show eighth-note chords.
- Staff 18 (Third Column, Bottom Right):** Bass clef. Dynamics: *p*. Measures show eighth-note chords.

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 korrigrade 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: 1900.

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*, *Sunnanförd*, *Same ätnam*, *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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