



AUGUST SÖDERMAN

1832–1876

Andeliga sånger
för blandad kör och orgel

Spiritual Songs
for mixed chorus and organ

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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I. KYRIE.

Andante M.M. $\text{♩} = 88$.

SOPRAN.
ALT.

p Ky - ri - e Ky - ri - e *mf* Ky - ri - e e - le - i - son

TENOR.
BAS.

p *mf*

ORGEL

p *mf*

cresc. *f* *mf*
Ky - ri - e e - le - i - son Ky - ri - e

cresc. *f* *mf*

f *mf*

f *cresc.*
Ky - ri - e Ky - ri - e e - le - i - son Ky - ri - e e -

f *cresc.*

f *cresc.*

Chri - - - ste

ff le - i - son e - le - i - son *p* Ky - ri - e Ky - ri - e e -

ff *ff* *p*

Chri - ste e - le - - i - son Chri - - ste

- le - i - son e - - le - i - son e - - le - i - son e - le - i - son e -

Chri - - ste e - - le - - i - son.

- le - i - son Ky ri - e e - le - i - son. Ky - ri - e Ky - ri - e

p *p*

mf *cresc.*

Ky - ri - e Ky - ri - e e - le - i - son Ky - ri - e e -

mf *cresc.*

f *p* *pp* *p*

- le - i - son e - le - i - son. Ky - ri - e

f *p* *pp* *p*

mf *p*

Ky - ri - e Ky - ri - e e - le - i - son.

mf *p*

II.

AGNUS DEI.

Andante M.M. ♩ = 80.

SOPRAN.
ALT.

Ag - - nus De - - i mi - se - re - re no - bis.

TENOR.
BAS.

p Ag - nus Dei *mf*

ORGEL.

Ag - - nus De - i mi - se - re - re no - - bis.

p Ag - - nus De - - i *mf*

marc. Mi - se - re - re *marc.* Mi - se - re - re

mi - se - re - re

marc. Mi - se - re - re *marc.* Mi - se - re - re

marc. Mi - se - re - re *marc.* Mi - se - re - re

f mi - se - re - re no - bis mi - se - re - re 5
molto cresc.

mi - se - re - re no - bis mi - se - re - re no - - -

- re - - re *f* mi - se - re - re no - bis mi - se - re - re

molto cresc. f

no - bis *ppp* *p dol.*

- bis Mi - se - re - re Ag - nus

no - bis *ppp* *p*

De - - i

Ag - nus De - i mi - se - re - re no - - - bis.

De - - i

III.

JESU CHRISTE.

Andante M. M. ♩=84.

SOPRAN.
ALT.

0 Je - su Christe ca - re Sol

p sost.

TENOR.
BAS.

0 Je - su Christe ca - re Sol pec - to - ris prae -

p sost.

0 Je - su ca - re Sol pec - to - ris prae -

ORGEL.

pec - to - ris prae cla - re, Sol pec - to - ris prae - cla - re prae -

cla - re, Sol pec - to - ris prae - cla - re Sol pec - to - ris prae -

pec - to - ris prae cla - re, prae - cla - re Sol pec - to - ris prae -

cla - re, Sol pec - to - ris prae - cla - re Sol pec - to - ris prae -

ORGEL.

p

cla - re, At - ten - de vo - ta nos - tra 0 7

cla - re, *mf* At - ten - de vo - ta *f* nos - tra *mf*
 cla - re, *mf* At - ten - de vo - ta no - stra gra - te
 cla - re, *mf* vo - ta
 cla - re, At - ten - de vo - ta *f* no - stra

Je - su Christe ca - re Sol pec - to - ris prae - cla - re, Ex - cellens bo - ni -

mf 0 Je - su Christe ca - re Sol pec - to - ris prae - cla - re pra -
 0 Je - su ca - re 0 Je - su ca - re 0 Je - su
mf 0 Je - su ca - re 0 Je - su ca - re

ta - te At - ten - de vo - ta,

cresc. ff ta - te At - ten - de vo - ta, *p*
 cla - re, At - ten - de vo - ta, vo - ta no - stra gra - te. 0 Je - su
 ca - re *p*
cresc. ff
ff

O Je - su Chri - ste ca - re Sol pec - to - ris prae -

Je - su Chri - ste ca - re Sol pec - to - ris prae - cla - re, Sol
ca - re O Je - su ca - re Sol pec - to - ris prae -

O Je - su ca - re Sol pec - to - ris prae - cla - re, Sol

cla - re, Sol pec - to - ris Sol pec - to - ris prae - cla - re, Ex -

pec - to - ris prae - cla - re Sol pec - to - ris prae - cla - re,
cla - re, prae - cla - re Sol pec - to - ris prae - cla - re,
pec - to - ris prae - cla - re Sol pec - to - ris prae - cla - re, At -

pec - to - ris prae - cla - re Sol pec - to - ris prae - cla - re, At -

- cellens bo - ni - ta - te At - ten - de vo - ta no - stra gra - te.

At - ten - de vo - ta, vo - ta nos - tra gra - te.
Ex - cellens bo - ni - ta - te At - ten - de vo - ta gra - te.
ten - de vo - ta no - stra gra - te.

ten - de vo - ta no - stra gra - te.

IV. DOMINE.

Andante M.M. ♩ = 92.

SOPRAN.
ALT.

pp

Do - mi - ne Je - su Christe Rex glo - ri -

TENOR.
BAS.

Do - mi - ne Je - su Christe Rex glo - ri -

ORGEL.

p

pp

mf

- æ Do - mi - ne Je - su Christe Rex glo - ri - æ

mf

mf

mf

p

Do - mi - ne Do - mi - ne Rex glo - ri - æ Sal - va nos,

dim. *pp* *f marc.*

p *dim.* *pp* *f marc.*

Je - su Christe

f marc.

molto cresc. ff

fff marc.

Sal - va nos, Sal - va nos. Do - mi - ne Do - mi - ne

Rex Je - su Christe *ff*

fff marc.

molto cresc.

fff marc.

Do - mi - ne

Domi - ne Rex glo - ri - æ Domi - ne Do - mi - ne Domi - ne

pp *fff marc.*

Jesu Christe

pp

fff marc.

p

Do - mi - ne

dim.

Je - su - Christe Do - mi - ne Rex glo - ri - a.

dim.

Do - mi - ne Rex glo - ri - a.

dim.

BENEDICTUS.

Andante M.M. ♩ = 72.

SOPRAN.

ALT.

TENOR.

BAS.

ORGEL.

Be-ne - di-ctus Be - ne - di-ctus

Be-ne - dictus Be - ne

Be-ne - di - ctus Be-ne - di - ctus Be-ne - di - ctus

dictus Be - ne -

- di - ctus

- ctus qui ve - nit in no - mi - ne Do - mi - ni qui

- di - ctus

ve_nit in no_mi_ne Do_mi_ni qui ve_nit in no_mi_ne Do_mi_ni qui

ff
marc.

Be - - nedi - - ctus Be - - nedi - - ctus

ve_nit in no_mi_ne Do_mi_ni Do_mi_ni

Be - - ne-di - - ctus qui ve_nit in no_mi_ne

pp sost

Do - mi - ni Do - mi - ni

qui ve_nit in no_mi_ne in no_mi_ne Do_mi_ni

pp

VI.

VIRGO GLORIOSA.

Andante M.M. ♩ = 92.

SOPRAN. *p*
Vir - go glo - ri - o - sa Ma - ter do - lo - ro - sa

ALT. *p*

ORGEL. *p*

No - - - bis be - nig - na sis. Le - nis nos tu -

mf

mf

Sopran Solo. *dol.*
Sanc - ta, te pre - ca - mur Te

e - re Tri - sti - bus me - de - re.

Vo - tis ve - ne - ramur O sanc - ta te pre - ca - mur, pre - ca -

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "Vo - tis ve - ne - ramur O sanc - ta te pre - ca - mur, pre - ca -". The piano accompaniment features a series of chords in the right hand and a bass line in the left hand.

- mur Vir - go, fac sal - va - mur Te vo - tis ve - ne -

The second system continues the vocal line and piano accompaniment. The lyrics are: "- mur Vir - go, fac sal - va - mur Te vo - tis ve - ne -". The piano accompaniment continues with similar chordal textures.

ra - mur fac sal - va - mur ma - li vin - cu - lis.

The third system concludes the vocal line and piano accompaniment. The lyrics are: "ra - mur fac sal - va - mur ma - li vin - cu - lis." The piano accompaniment ends with a final chord. A dynamic marking of *f* (forte) is present at the beginning of the system.

mf Le - nis nos tu - e - re *p* Tri - sti - bus me - de - re.

The first system of the musical score, measures 16-19. The vocal line begins with a mezzo-forte (*mf*) dynamic and transitions to piano (*p*) at measure 17. The lyrics are "Le - nis nos tu - e - re" and "Tri - sti - bus me - de - re." The piano accompaniment consists of rests in the treble and bass staves for these measures.

Vir - go glo - ri - o - sa Ma - ter do - lo - ro - sa

The second system of the musical score, measures 20-23. The vocal line continues with the lyrics "Vir - go glo - ri - o - sa" and "Ma - ter do - lo - ro - sa". The piano accompaniment features a sustained texture with chords in both the treble and bass staves, marked with a piano (*p*) dynamic.

No - - - bis be - nig - na sis.

The third system of the musical score, measures 24-27. The vocal line concludes with the lyrics "No - - - bis be - nig - na sis." The piano accompaniment continues with a sustained texture, ending with a fermata over the final chord in both staves.

VII.

OSANNA.

Allegro Moderato M.M. ♩ = 96.

SOPRAN.
ALT.

0 san - - na 0 - san - - na 0 - san - na in ex - -

TENOR.
BAS.

mf f

ORGEL.

ff mf
- cel - sis 0 - san - na in ex - cel - sis in excel - sis. 0 - san - na in ex -
ex - cel - sis in excel - sis.

ff p

mf
0 - san - na in ex - cel -
cel - - sis Osan - na in excel - -

18 - sis 0 - san - na in excel - sis 0 - san - - -
- sis 0 - san - na in ex - cel - sis in ex -
mf 0 - san - na in ex - cel - sis 0 - san - na in ex -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "18 - sis 0 - san - na in excel - sis 0 - san - - -", "- sis 0 - san - na in ex - cel - sis in ex -", and "mf 0 - san - na in ex - cel - sis 0 - san - na in ex -". The piano part features a steady accompaniment with some melodic lines.

- na in ex - cel
- cel - - - - sis 0 - san - na in ex - cel - sis
- cel - - - - sis
na 0 - san - na f in ex - cel - - -

The second system continues the musical score. The vocal staves have lyrics: "- na in ex - cel", "- cel - - - - sis 0 - san - na in ex - cel - sis", "- cel - - - - sis", and "na 0 - san - na f in ex - cel - - -". The piano accompaniment continues with similar accompaniment and melodic lines. The key signature changes to one sharp (F#).

- sis 0 - - - san - na in ex - sel - - sis mf
in ex - cel - - sis in ex - sel - - sis 0
- sis in ex - cel - sis
- sis 0 - san - na in ex - cel - - - sis mf

The third system continues the musical score. The vocal staves have lyrics: "- sis 0 - - - san - na in ex - sel - - sis mf", "in ex - cel - - sis in ex - sel - - sis 0", "- sis in ex - cel - sis", and "- sis 0 - san - na in ex - cel - - - sis mf". The piano accompaniment continues with similar accompaniment and melodic lines. The key signature changes to one flat (Bb).

marc.

f

ff 19

san - na 0 - san - na 0 - san - na in ex - cel - sis 0 -

marc. *f* *ff*

p dol.

- san - na in ex - cel - - - - sis 0 - - -

p dol.
mf 0 - san - na in ex -

p

0 - san - na in ex cel

mf

san - na 0 - san - na in ex -

san - na 0 - san - na in ex -

- cel - - - - sis 0 - san - na in ex -

mf *mf* *mf*

20 - sis excel - - - sis 0 - - san - - - na

- cel - sis in ex - cel - sis ex cel - - - sis 0 - san - na in ex -
 - cel - sis in ex - cel - sis ex cel - - - sis

cel - - - sis 0 - san - - - na

p

0 - san - - na in cel - - - sis 0 - san - - -

cel - - - sis ex - cel - - - sis 0 - -
 0 - san - na in ex -

0 - san - na in ex - cel - - -

- na in ex - cel - - sis *p* *mf*

- san - - na in excel - - - sis in ex - cel - sis 0
 - cel - - - sis in ex cel - - - sis 0

- sis 0 - san - - - na in ex - cel - - - sis

p *mf*

p

san - - - na 0 - san - - - na 0 - san - - na in ex - cel - sis 0 -

mf 0 - san - na 0 - san - na *f* 0 - san - na in ex - cel - sis *ff*

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "san - - - na 0 - san - - - na 0 - san - - na in ex - cel - sis 0 -". The middle staff is a vocal line with lyrics: "*mf* 0 - san - na 0 - san - na *f* 0 - san - na in ex - cel - sis *ff*". The bottom staff is a piano accompaniment with two staves (treble and bass clef). Dynamics include *ff* and *f*.

- san - na in ex - cel - sis 0 -

ex - cel - sis in ex - cel - sis 0 - san - - - na in ex -

ex - cel - - - sis *mf* 0 - - - -

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "- san - na in ex - cel - sis 0 -". The middle staff is a vocal line with lyrics: "ex - cel - sis in ex - cel - sis 0 - san - - - na in ex -". The bottom staff is a piano accompaniment with two staves (treble and bass clef). Dynamics include *mf*.

- san - - - - na *p* > *rall.*

cel - - - sis in ex - cel - - sis.

- san - - - - na 0 - san - - - na in ex - cel - *rall.* - - sis.

p *rall.*

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "- san - - - - na *p* > *rall.*". The middle staff is a vocal line with lyrics: "cel - - - sis in ex - cel - - sis." The bottom staff is a piano accompaniment with two staves (treble and bass clef). Dynamics include *p* and *rall.*.

August Söderman

August Söderman (1832–1876) tillhör den lilla krets av äldre svenska tonsättare, vars verk regelbundet framförs. De mest levande verken pekar faktiskt på kännetecknande drag i hans produktion: *Ett bondbröllop* för manskvartett visar till vokaltonsättaren Söderman och bröllopsmarschen ur skådespelet *Bröllopet på Ulfåsa* antyder att han skrev musik för teaterscenen.

August Söderman mer eller mindre föddes in i Stockholms musikliv. Hans far, Johan Wilhelm Söderman, var musikanförare vid flera av huvudstadens teatrar. August Söderman studerade vid Musikkonservatoriet 1847–50 och försörjde sig direkt därefter som musiker på violin och oboe, bl.a. i Hovkapellet. 1851 engagerades han av Edvard Stjernström som musikanförare vid dennes resande teatersällskap, vilket blev början på Södermans många år vid scenen. Arbetet innebar att framställa musik för de aktuella uppsättningarna, både originalmusik och arrangemang, samt skaffa lämpliga musiker på turnéorterna. Sällskapet framträdde i Finland och Sverige. När Stjernström tog över Mindre teatern i Stockholm, blev Söderman dess musikansvarige.

1856–57 tillbringade Söderman i Leipzig för fördjupade musikstudier i främst kontrapunkt och komposition. Han fick där också tillfällen att höra tidens nyare musik. Tillbaka till Stockholm fortsatte han arbetet vid Mindre teatern. 1860 blev han kormästare vid Kungliga Teatern, en period också biträdande hovkapellmästare – den ordinarie var Ludvig Norman. Söderman skulle bli denna scen trogen under resten av sitt liv. Han gjorde dock en längre resa till Tyskland 1869–70 för att bevista konserter och se operaföreställningar, parallellt med eget komponerande. 44 år gammal avled Söderman i hemstaden.

August Söderman var mycket produktiv som tonsättare. Hans scenanställningar krävde det, men han ville därutöver skriva annat. Den sceniska musiken dominerar inte oväntat hans oeuvre, men han lämnade också efter sig åtskilliga sånger och körverk, liksom en del kammarmusik.

Två egenskaper fångar tonsättaren Söderman. Som teaterman levde han på förmågan att skriva musik med dramatisk nerv, musik som fick åhörarna att ryckas med. Vidare hade Söderman stort intresse för svensk folkmusik, vilket hörs i åtskilliga verk – antingen som direkta melodicitat eller genom egen musik i folkton. På den senare punkten banade han väg för senare kolleger som exempelvis Wilhelm Peterson-Berger och Hugo Alfvén.

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 företagits utan kommentar.

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August Söderman

August Söderman (1832–1876) belongs to the limited circle of earlier Swedish composers whose works are still performed regularly. The fact is that the compositions which have worn best highlight significant traits of his output: *Ett bondbröllop* (Peasant wedding), for male voice quartet, shows Söderman as a vocal composer, while the wedding march from the drama *Bröllopet på Ulfåsa* (Wedding in Ulfåsa) intimates that he wrote incidental music for the theatre.

August Söderman was practically born into Stockholm's music community. His father, Johan Wilhelm Söderman, directed the music at several Stockholm theatres. August Söderman studied at the Royal Conservatory of Music between 1847 and 1850. Immediately afterwards he began earning his living as a violinist and oboist, e.g. with the Royal Court Orchestra. In 1851 he was engaged as director of music in a touring theatre company run by Edvard Stjernström, and this marked the beginning of a long-lasting relationship with the theatre. His duties involved supplying music – both new compositions and arrangements – for current productions and finding suitable musicians in the places visited. The company performed in Finland and Sweden. When Stjernström took over Mindre teatern in Stockholm, Söderman became its director of music.

Söderman spent 1856 and 1857 in Leipzig, pursuing advanced studies, mainly in counterpoint and composition. This also gave him the opportunity of hearing more recent music. Returning to Stockholm, he resumed his post at Mindre teatern. In 1860 he became chorus master at the Royal Opera, where for a time he deputised as chief conductor, the regular incumbent being Ludvig Norman. Söderman remained true to this stage for the remainder of his life, but in 1869–70 he went on a long tour of Germany to attend concerts and operatic performances, concurrently with his activity as a composer. He died in his home city, aged 44.

August Söderman was a highly prolific composer. His theatre appointments demanded as much, but he also wanted to write music of other kinds. Not unexpectedly, his output is dominated by stage music, but he also left a good number of songs and choral compositions, as well as a certain amount of chamber music.

As a composer, Söderman can be pinned down with two qualities. In the theatre he lived on his bent for writing music with dramatic verve, music which carried the listeners away. Secondly, he was greatly interested in Swedish folk music, an interest manifested by direct melodic quotations or by music of his own in folk-tune idiom. In this latter respect he paved the way for later colleagues such as Wilhelm Peterson-Berger and Hugo Alfvén.

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Trans. Roger Tanner

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