



SIGURD VON KOCH

1879–1919

Hafsstämningar

för piano

Sea Moods

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.

Swedish Musical Heritage and The Royal Swedish Academy of Music

The purpose of Swedish Musical Heritage is to make accessible forgotten treasures of Swedish music and make them a natural feature of the contemporary repertoire and musicology. This it does through editions of sheet music that is no longer protected by copyright, and texts about the composers and their works. This material is available in the project's online database, where the sheet music can be freely downloaded. The project is run under the auspices of the Royal Swedish Academy of Music in association with the Music and Theatre Library of Sweden and Svensk Musik.

The Royal Swedish Academy of Music was founded in 1771 by King Gustav III in order to promote the composition and performance of music in Sweden. Today, the academy is an autonomous institution that combines tradition with active engagement in the contemporary and future music scene.

www.levandemusikarv.se

Huvudredaktör/Editor-in-chief: Anders Wiklund
Textredaktör/Text editor: Erik Wallrup
Redaktör/Editor: Magnus Svensson

Levande Musikarv/Swedish Musical Heritage
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music
Utgåva nr 1482–1486/Edition nos 1482–1486
2016
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-352-2

Levande Musikarv finansieras med medel från/Published with financial support from Kungl. Musikaliska akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Svenska Litteratursällskapet i Finland och Kulturdepartementet.
Samarbetspartners/Partners: Musik- och teaterbiblioteket, Svensk Musik och Sveriges Radio.

Hafsstämningar.

Sigurd v. Koch.
(1916.)

I.

Andante cantabile ♩ = 69.

PIANO.

poco più mosso e accelerando

il basso marcato

*Återställningstecken infört för d och d1.

**Korsförtecken infört för a.

subito a tempo *rit.* *8^{ma}*

pp *pp*

p *mf*

Red. *Red.*

p *mf* *rit.*

a tempo e più mosso

p il basso marcato *mp* *rit.*

subito a tempo *rit.* *Adagio.* *più rit.*

pp *pp* *pp* *ppp*

Red. *Red.*

II.

Andantino misterioso ♩ = 104.

PIANO.

The musical score is written for piano and consists of six systems of staves. The first system is marked *pp*. The second system is marked *p*. The third system is marked *p* and *mp*. The fourth system is marked *p* and *rit.*. The fifth system is marked *a tempo* and *pp*. The sixth system is marked *morendo*, *rit.*, *pp*, and *p*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Tempo I.

First system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#). Dynamics include *ppp* and *p*. A single asterisk (*) is placed above a note in the treble staff.

Second system of musical notation. Treble and bass staves. Dynamics include *p*. A double asterisk (**) is placed above a note in the treble staff.

Third system of musical notation. Treble and bass staves. Dynamics include *p*. A double asterisk (**) is placed above a note in the treble staff.

Fourth system of musical notation. Treble and bass staves. Dynamics include *pp* and *p*. A *rit.* (ritardando) marking is present above the treble staff.

Fifth system of musical notation. Treble and bass staves. Dynamics include *ppp*. A *morendo* marking is present above the treble staff.

Sixth system of musical notation. Treble and bass staves. Dynamics include *ppp*, *p*, and *pp*. A triple asterisk (***) is placed above a note in the treble staff. The system concludes with a *ped.* (pedal) marking and a *Capitolo* section indicator.

* Bindebåge mellan c2-c2 införd.
 ** Korsförtecken införd för d1.
 *** Bindebåge mellan h-h samt e1-e1, införd.

III.

Allegretto leggiero ♩ = 160.

PIANO.

First system of musical notation, piano (p) dynamic, 6/8 time signature.

Second system of musical notation, accelerando (accel.) marking, triplet figures.

Third system of musical notation, mezzo-forte (mf) ritardando (rit.) marking, a tempo change to 8/8, crescendo (cresc.) marking.

Fourth system of musical notation, mezzo-forte (mf) and forte (f) dynamics, forte mezzo-forte (fz) marking.

Fifth system of musical notation, tempo change to Poco meno mosso, piano (pp) subito, molto legato markings.

Sixth system of musical notation, tempo change to a tempo e accelerando, piano (ppp) and poco fz markings, Ped. marking.



Tempo I.

First system of musical notation. The left hand (bass clef) starts with a piano (*pp*) dynamic and features a series of chords and moving lines. The right hand (treble clef) begins with a piano (*p*) dynamic and includes a triplet of eighth notes. An *accel.* (accelerando) marking is present above the right hand. The system concludes with a fermata over a chord.

Second system of musical notation. The left hand continues with a *molto cresc.* (molto crescendo) dynamic. The right hand features a triplet of eighth notes and a *rit.* (ritardando) marking. The system ends with a fermata over a chord.

Third system of musical notation. The left hand has a dynamic range from *fz* (forzando) to *mf* (mezzo-forte). The right hand also has a dynamic range from *fz* to *mf*. The system concludes with a fermata over a chord.

Fourth system of musical notation. The left hand starts with a *ff* (fortissimo) dynamic. The right hand begins with a *pp subito* (pianissimo subito) dynamic. A *Meno mosso.* (Meno mosso) tempo change is indicated above the right hand. The system ends with a fermata over a chord.

Fifth system of musical notation. The left hand starts with a *rit.* (ritardando) marking and a dynamic of *ppp* (pianississimo). The right hand has a *sost.* (sostenuto) marking and a dynamic of *ppp*. The system concludes with a fermata over a chord.

Sixth system of musical notation. The left hand starts with a *ppp* dynamic. The right hand has a *ppp marcato il basso* dynamic. The system concludes with a fermata over a chord.

IV.

Allegretto dolcissimo ma marcato ♩. = 76.

PIANO.

legato pp

poco rit. poco fz a tempo

poco rit. a tempo

mf p

rit. pp cresc.

pp rall. rit.



poco fz *dim.* *ppp* *quasi a tempo*

poco accelerando *Tempo I.* *p legato*

p *poco fz* *pp*

poco fz *P* *fp*

dim. *ppp* *rallentando*

pp *pp* *morendo* *Adagio.* *ten. pp*

*d2 ändrad från fiss2.
 ** Oktava infört.

V.

Allegro appassionato ♩ = 126.

PIANO.

First system of musical notation for piano, measures 1-4. The music is in 3/4 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *mf* and *f*. A *rit.* marking is present in the bass line.

Second system of musical notation for piano, measures 5-8. The melodic line continues with slurs and accents. Dynamics include *f*. A *rit.* marking is present in the bass line.

Third system of musical notation for piano, measures 9-12. The right hand starts with *subito p* and *molto cresc.* leading to *ff*. The left hand has *accelerando e ostinato* markings. There are *rit.* markings above the right hand.

Fourth system of musical notation for piano, measures 13-16. The right hand has *rit.* markings above. Dynamics include *fp* and *fz*. There are *rit.* markings above the right hand.

Fifth system of musical notation for piano, measures 17-20. Dynamics include *fp*, *fz*, and *mf*. There are *rit.* markings above the right hand.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first five measures and a *sost.* marking above the sixth measure. The bass clef staff contains a bass line with a slur over the first five measures. Dynamics include *fz* in both staves, *cresc. molto* above the bass staff, and *fz* below the bass staff in the sixth measure.

Second system of musical notation. The treble clef staff begins with the tempo marking *a tempo ma rubato*. The bass clef staff has the instruction *il basso marcato* and *p.* below the first two measures. The system concludes with the instruction *senza ped.* below the bass staff.

Third system of musical notation. The treble clef staff has *molto cresc.* above the first measure and *rit.* above the second measure. The tempo marking *Tempo I.* is placed above the staff. The bass clef staff has *fz* below the first, second, and fourth measures. An *8* with a dotted line indicates an octave transposition.

Fourth system of musical notation. The treble clef staff features a triplet of eighth notes in the second measure, marked with a *3* below it. The bass clef staff has *fz* below the first measure and *ff* below the second measure.

Fifth system of musical notation. The treble clef staff has *ritenuto* above the first measure and *Andante.* above the second measure. The bass clef staff has *con tutta forza* below the first measure and *fff* below the second measure. The tempo marking *Maestoso. quasi a tempo* is placed above the staff.

Sixth system of musical notation. The treble clef staff has *rit.* above the first measure. The bass clef staff has *fff* below the first measure. The system ends with a double bar line and a *ffz* dynamic marking.

Sigurd von Koch

Sigurd von Koch (1879–1919) hade ingen rak väg till en helhjärtad satsning på sitt komponerande. Andra intressen och reella svårigheter att klara sig som tonsättare hindrade honom. Men när han i 35-årsåldern kunde gå in för sitt tonsättande flödade många verk av olika typer ur hans penna.

Stockholmaren Sigurd von Koch siktade först på att bli sjöofficer, men valde musiken efter några år på Sjökrigsskolan. Passionen för hav och båtar behöll han dock hela livet, liksom intresset för att måla. Han inledde sina musikstudier med pianolektioner för Richard Andersson och kompletterade med studier i kontrapunkt för Johan Lindegren. Sin formella musikutbildning fick han vid Musikkonservatoriet, där han tog examina som både musiklärare och kyrkosångare 1910.

Även om han därefter hade många uppdrag som pianist, i synnerhet som ackompanjatör, försörjde han sig som musikkritiker, under åren 1911–15 i *Aftontidningen*, 1916–19 i *Stockholms-Tidningen*.

1912 reste han till Berlin för att studera komposition för Karl Kämpf, ett beslut som betecknar en vändpunkt i Sigurd von Kochs bana som tonsättare. Hans första kända kompositioner kom till redan under de sena tonåren. Parallellt med både studier och annan yrkesverksamhet skrev han musik, mestadels visartade sånger. Efter uppehållet i Berlin utvecklade von Koch sitt komponerande till att omfatta fler verktyper, men fann också ett personligare och mer varierat tonspråk.

Sigurd von Koch skrev flera kammarmusikaliska verk, bland annat en violinsonat (1913), en cellosonat (1914) och en pianokvintett (1916). Och han satsade på större former med *I Pans marker*, en lyrisk fantasi för orkester (1917) och en *Ballad för piano och orkester* (1918). Men han behöll samtidigt sitt engagemang i sångkomponerandet och skrev bland mycket annat samlingarna *Österländska kärlekssånger* (1917, till texter av Hans Bethge) och *Gammalsvenska visor* (1919, till texter av Lucidor och Wivallius).

Det är framför allt sångtonsättaren Sigurd von Koch som uppskattats av eftervärlden. Hans sångproduktion är egenartad: både varierad och självständig gentemot inhemska kollegers verk. Att karakterisera hans sånger som impressionistiskt färgade säger därför inte allt. von Kochs intresse för det österländska, allra helst kinesisk kultur, bidrar inte minst till att göra honom till en särpling bland dem som runt förra sekelskiftet komponerade solosånger.

Gunnar Ternhag

Om utgåvan

Levande Musikarvs Häggs 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.

Förlagan är utgiven av Elkan & Schildknecht, Emil Carelius, Stockholm, E.C. 184.

På omslaget står: ”Sigurd v. Koch / Hafsstämningar / Meeres-Stimmungen / Elkan & Schildknecht / Emil Carelius / Stockholm”.

Tillkomstår: 1916.

Tryckår: 1917.

Sigurd von Koch

Sigurd von Koch (1879–1919) had anything but a straight run to full-time commitment as a composer. Other interests, and real difficulties in making ends meet by composing, stood in his way. But when, at the age of 35, he was finally able to go in for composing wholeheartedly, many and varied compositions flowed from his pen.

Stockholm-born Sigurd von Koch had initially set his mind on a naval career, but after a year or two at the Royal Naval College he switched to music. His passion for ships and the sea remained with him, though, for the rest of his life, and so did his interest in painting. He began his music studies by taking piano lessons with Richard Andersson, going on to study counterpoint under Johan Lindegren. He received his formal music education at the Conservatory, where he graduated as music teacher and church singer in 1910.

He was much in demand thereafter as a pianist, and especially as an accompanist, but he made his living as a music reviewer, first (1911–15) with *Aftontidningen* and then (1916–19) with *Stockholms-Tidningen*.

In 1912 he travelled to Berlin to study composition under Karl Kämpf, and this decision marks a turning point in his career as composer. His first known compositions were already written in his late teens. Concurrently with studies and other professional activity, he wrote music, most of it ballad-like songs. After Berlin he branched out into other types of composition, and at the same time found a more personal and variable idiom.

Sigurd von Koch wrote several chamber music works, e.g. a violin sonata (1913), a cello sonata (1914) and a piano quintet (1916). He also ventured into more large-scale forms with *I Pans marker*, a lyrical fantasy for orchestra (1917) and a *Ballad for piano and orchestra* (1918). But he kept up his song writing, and his copious output included two collections, *Österländska kärlekssånger* (1917, to words by Hans Bethge) and *Gammalsvenska wijsor* (1919, to words by Lucidor and Wivallius).

It is above all as a songwriter that Sigurd von Koch has earned posterity's appreciation. His songs are *sui generis* – both varied and independent of works by Swedish colleagues. To say that they are tinged with impressionism is an oversimplification. His interest in oriental, and above all Chinese, culture, not least, helps make him something of a lone wolf among turn-of-the-century songwriters.

Gunnar Ternhag

Trans. Roger Tanner

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.

Originally published by Elkan & Schildknecht, Emil Carelius, Stockholm, E.C. 184.

Text on the front page: "Sigurd v. Koch / Hafsstämningar / Meeres-Stimmungen / Elkan & Schildknecht / Emil Carelius / Stockholm".

Year of composition: 1916.

Year of publication: 1917.