



# WILHELM STENHAMMAR

1871–1927

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## Intermezzo

för piano/*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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## Intermezzo.

Wilh. Stenhammar.

Allegretto animato.

PIANO.

*p leggiero*

4

8

*dolce*

12

*p*

16

20 *espress.*

Musical score for measures 20-23. The piece is in D major (two sharps). The right hand features a melodic line with a fermata over the first measure and a slur over measures 2-4. The left hand has a rhythmic accompaniment with a triplet in measure 2. The tempo/style marking is *espress.*

24

Musical score for measures 24-27. The right hand continues the melodic line with a slur over measures 24-27. The left hand maintains the rhythmic accompaniment. The tempo/style marking is *espress.*

28 *cresc.*

Musical score for measures 28-32. The right hand has a long slur over measures 28-32. The left hand continues the rhythmic accompaniment. The tempo/style marking is *cresc.*

33 *dim.*

Musical score for measures 33-36. The right hand has a long slur over measures 33-36. The left hand continues the rhythmic accompaniment. The tempo/style marking is *dim.*

37 *p dolce espress.*

Musical score for measures 37-40. The right hand has a long slur over measures 37-40. The left hand continues the rhythmic accompaniment. The tempo/style marking is *p dolce espress.*

41

*cresc.* *f*

Musical score for measures 41-45. The piece is in D major (two sharps). The right hand features a series of chords and dyads, with a long slur over measures 41-45. The left hand plays a rhythmic eighth-note pattern. Dynamics include *cresc.* and *f*.

46

Musical score for measures 46-50. The right hand continues with chords and dyads, and the left hand maintains the eighth-note pattern. A key signature change to D minor (two sharps and one flat) occurs at measure 48.

51

*mf* *dim.*

Musical score for measures 51-55. The right hand features chords and dyads, with a long slur over measures 51-55. The left hand continues the eighth-note pattern. Dynamics include *mf* and *dim.*

56

*poco rit.* *a tempo*

*p*

Musical score for measures 56-59. The right hand features chords and dyads, with a long slur over measures 56-59. The left hand continues the eighth-note pattern. Dynamics include *poco rit.*, *a tempo*, and *p*.

60

*dolciss.*

Musical score for measures 60-64. The right hand features chords and dyads, with a long slur over measures 60-64. The left hand continues the eighth-note pattern. Dynamics include *dolciss.*

65

*dolce*

Musical score for measures 65-68. The piece is in D major. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth-note chords. The tempo is marked *dolce*.

69

*p*

Musical score for measures 69-73. The right hand continues with eighth-note patterns, and the left hand has a more active bass line. The dynamic is marked *p*.

74

*p* *cresc.* *mf*

Musical score for measures 74-78. The right hand has a more complex texture with some chords. The left hand continues with eighth-note accompaniment. Dynamics include *p*, *cresc.*, and *mf*.

79

*dim.* *p dim.*

Musical score for measures 79-82. The right hand has a melodic line with some rests. The left hand continues with eighth-note accompaniment. Dynamics include *dim.* and *p dim.*

83

*poco sostenuto*  
*pp* *dolcissimo* *ppp*

Musical score for measures 83-86. The right hand features a melodic line with a long note in measure 84. The left hand has a steady accompaniment. Dynamics include *pp*, *dolcissimo*, and *ppp*. The tempo is marked *poco sostenuto*.

# 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 fullteknad 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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