



WILHELM  
PETERSON-BERGER  
1867-1942

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Canzone och Melodia  
för violin och piano

*Canzone and Melodia*  
*for violin and 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 CANZONE

(Till Johan Tirén)

W. Peterson-Berger  
Oviken aug. 1889

Andante cantabile

Violin

Piano

Musical score for Violin and Piano, measures 1-7. The Violin part begins with a rest, then enters with a melodic line marked *mf*. The Piano part provides a harmonic accompaniment with chords and moving lines, also marked *mf*. The key signature has one flat (B-flat) and the time signature is 2/4.

8

Musical score for Violin and Piano, measures 8-14. The Violin part continues its melodic line with some grace notes. The Piano part maintains its accompaniment. The key signature changes to two flats (B-flat and E-flat) at measure 11.

15

Musical score for Violin and Piano, measures 15-20. The Violin part features a long, flowing melodic line with a fermata. The Piano part continues with a steady accompaniment. The key signature remains two flats.

21

Musical score for Violin and Piano, measures 21-26. The Violin part begins with a *v* (vibrato) marking and continues with a melodic line. The Piano part provides accompaniment. The key signature changes to one flat (B-flat) at measure 24.

27

Musical score for measures 27-33. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the upper treble staff and a complex accompaniment in the grand staff with many chords and moving lines.

34

Musical score for measures 34-41. The system consists of three staves. The upper treble staff begins with a *pp* dynamic marking. The grand staff below has a *pp* marking in the treble and a *mf* marking in the bass. The music continues with complex harmonic textures.

42

Musical score for measures 42-48. The system consists of three staves. The music continues with complex harmonic textures and melodic lines across the three staves.

49

Musical score for measures 49-55. The system consists of three staves. The music continues with complex harmonic textures. A *f* dynamic marking is present in the grand staff. A *v* (accents) marking is present in the upper treble staff.

55

Musical score for measures 55-61. The score is written for three staves: Treble, Middle, and Bass. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many chords and moving lines. A dynamic marking of *pp* is present in measure 61.

62

Musical score for measures 62-69. The score is written for three staves: Treble, Middle, and Bass. The key signature has two flats. The music continues with complex textures. Dynamic markings include *pp* and *mf* in the upper staves, and *pp* and *f* in the lower staves.

70

Musical score for measures 70-76. The score is written for three staves: Treble, Middle, and Bass. The key signature changes to one flat (B-flat). The music features complex textures with many chords. A dynamic marking of *f* is present in measure 76.

Musical score for measures 77-84. The score is written for three staves: Treble, Middle, and Bass. The key signature has one flat. The music features complex textures with many chords. Dynamic markings include *mf* and *pp*. The word *morendo* is written above the music in measure 82, indicating a decrescendo.

# MELODIA

( Till Karl Tirén )

Moderato Semplice

W. Peterson-Berger 27.6.1916.

Violin. *p*

Piano. *p*

*II<sup>o</sup> 8va*

*mf*

*mf*

*rit.*

*p*

*dolciss.*

*p*

*f*

*p*

*poco ritard.*

*pp*

*p*

*pp*

*fp*

# I CANZONE

( Till Johan Tirén )

Andante cantabile

W. Peterson-Berger

Oviken aug. 1889

Violin

2  
*mf*

10

18  
2  
*mf*

28  
*pp*

38

46  
*f*

56

64  
*pp* *mf*

72

79  
*morendo* *pp*

# MELODIA

(Till Karl Tirén)

Moderato semplice

W. Peterson-Berger 27.6.1916.

Violin

*p*

*mf*

*rit.*

*p dolciss.*

*f*

*p poco ritard.*

*pp*

*p*

*rit.*

*p dolciss.*

*f*

*p poco ritard.*

*pp*



# 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 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. 1402.

Tillkomstår: ”Canzone” 1889; ”Melodia” 1916.

# 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*, *Sunnanfärd*, *Same ättnam*, *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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Year of composition: 'Canzone' 1889; 'Melodia' 1916.