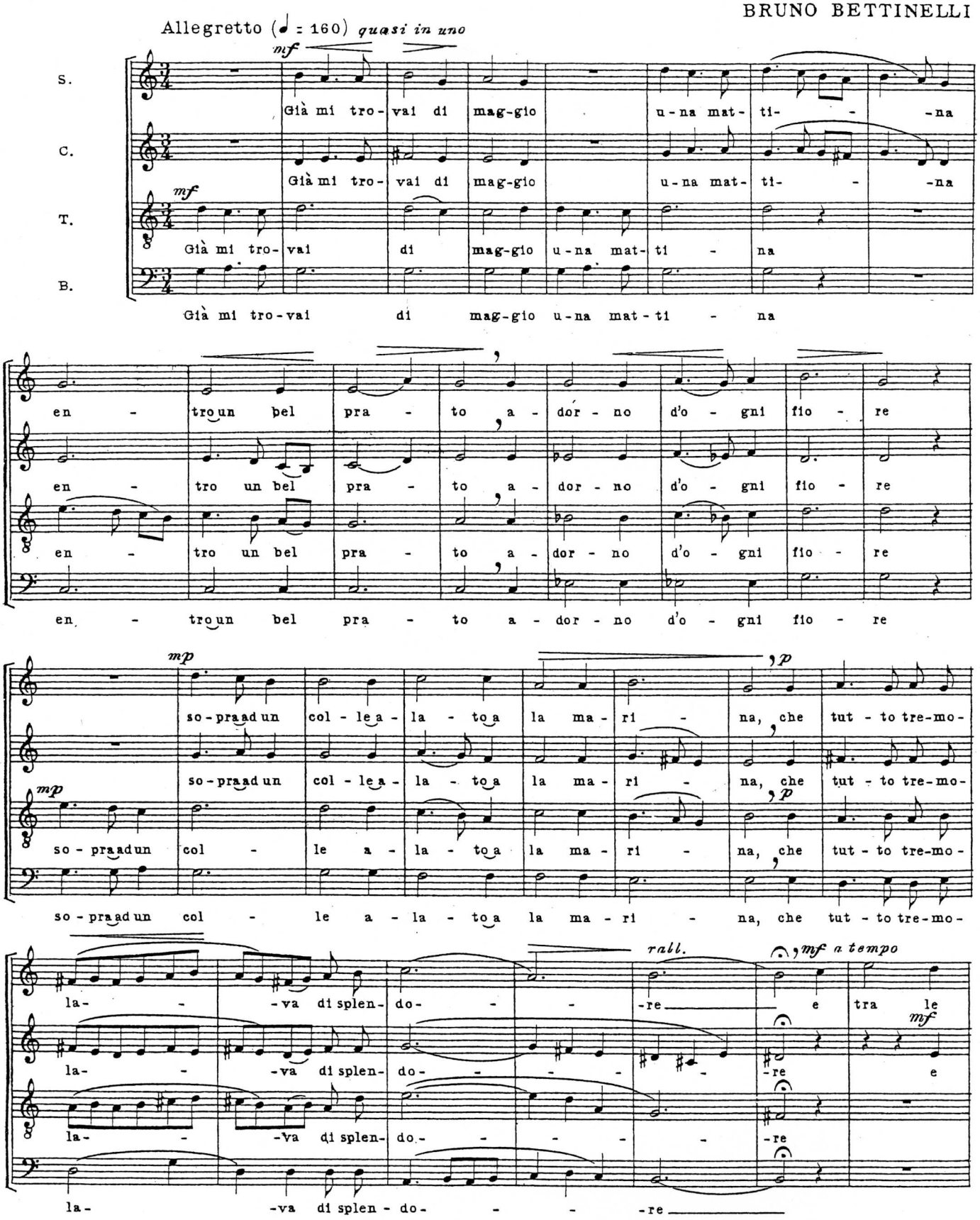
I
GIÀ MI TROVAI DI MAGGIO
(Come una Canzonetta)

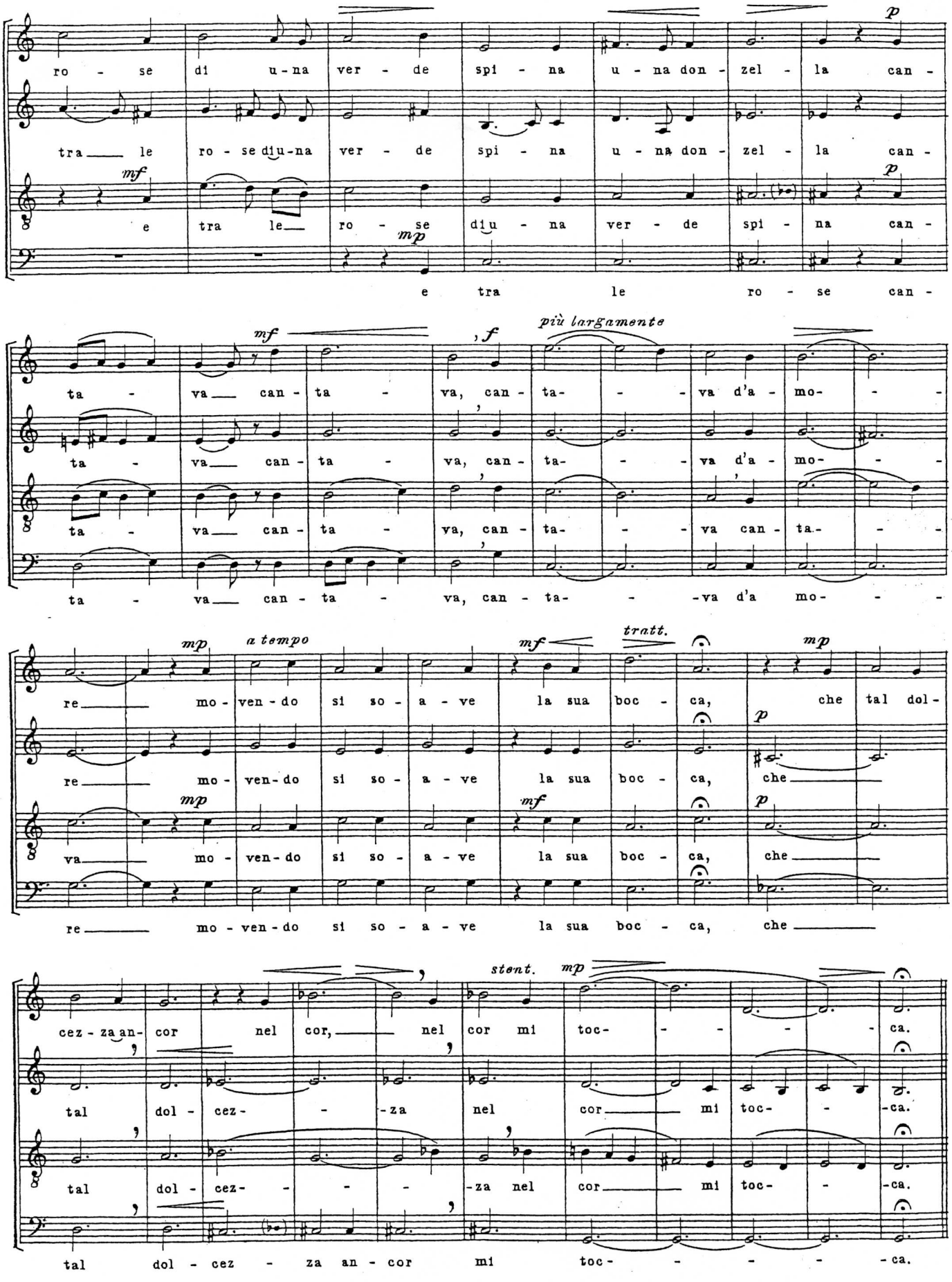
Testo di Matteo M. Boiardo

BRUNO BETTINELLI



Vietata la fotocopiatura ai sensi di legge

ZANIBON - MILANO
Tutti i diritti riservati. - Tous droits réservés. - All rights reserved.
© Copyright 1970, by ZANIBON - BMG RICORDI S.p.A.
ISMN M-52001-062-7
PRINTED IN ITALY
G. 5073 Z.
RISTAMPA 2002
IMPRIMÉ EN ITALIE


ro - se di u-na ver - de spi - na u - na don - zel - la can -
tra le ro - se diu-na ver - de spi - na u - na don - zel - la can -
e tra le ro - se diu - na ver - de spi - na can -
e tra le ro - se can -
ta - va can - ta - va, can - ta- - - va d'a - mo- - -
ta - va can - ta - va, can - ta- - - va d'a - mo- - -
ta - va can - ta - va, can - ta- - - va can - ta- - -
ta - va can - ta - va, can - ta- - -va d'a mo- - -
più largamente
a tempo
tratt.
re mo - ven - do si so - a - ve la sua boc - ca, che tal dol -
re mo - ven - do si so - a - ve la sua boc - ca, che
va mo - ven - do si so - a - ve la sua boc - ca, che
re mo - ven - do si so - a - ve la sua boc - ca, che
stent.
cez - za an - cor nel cor, nel cor mi toc- - - - - ca.
tal dol - cez- - -za nel cor mi toc- - -ca.
tal dol - cez- - - - -za nel cor mi toc- - -ca.
tal dol - cez - za an - cor mi toc- - - - -ca.

TOUTE REPRODUCTION PAR L'AUTOGRAPHIE OU LA COPIE SERA RIGOUREUSEMENT POURSUIVIE.

TROIS CHANSONS

CHARLES D'ORLÉANS

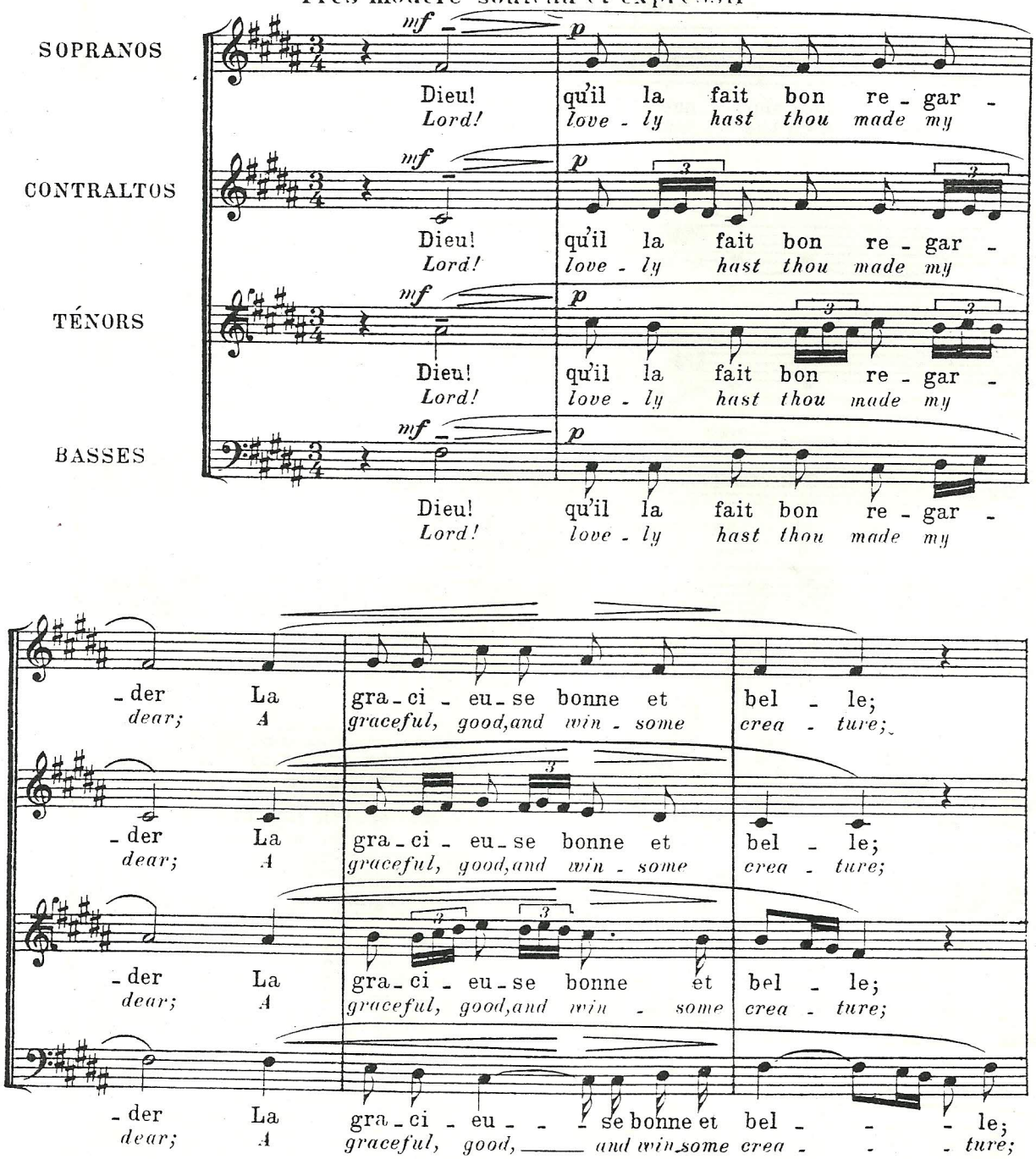
English words by NITA COX

CLAUDE DEBUSSY

I. — Dieu! qu'il la fait bon regarder!

I. — Lord, lovely hast thou made my dear!

Très modéré soutenu et expressif

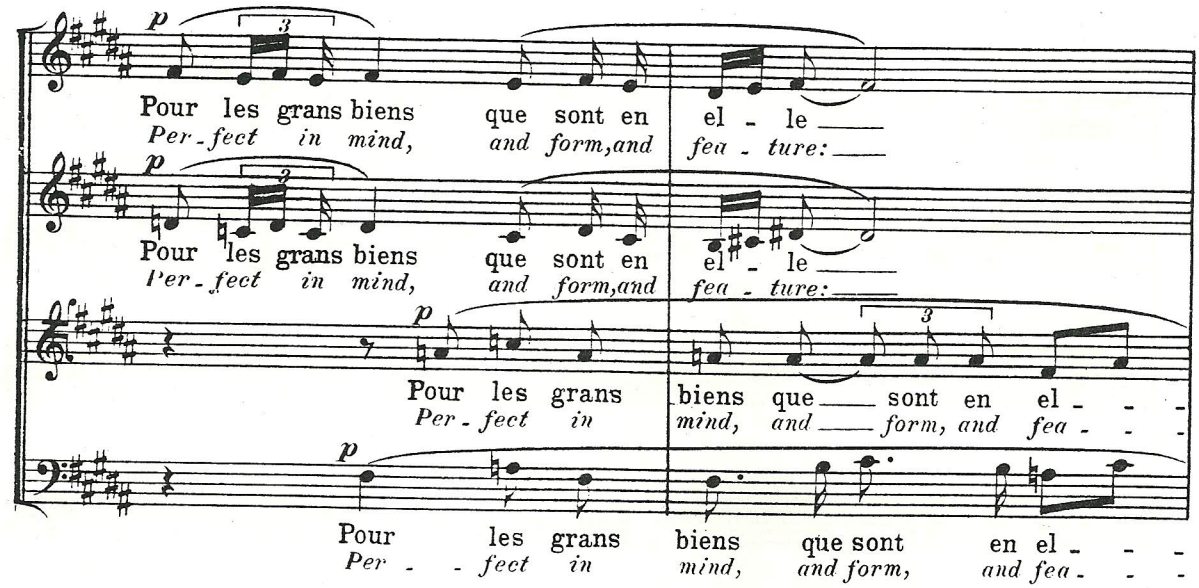


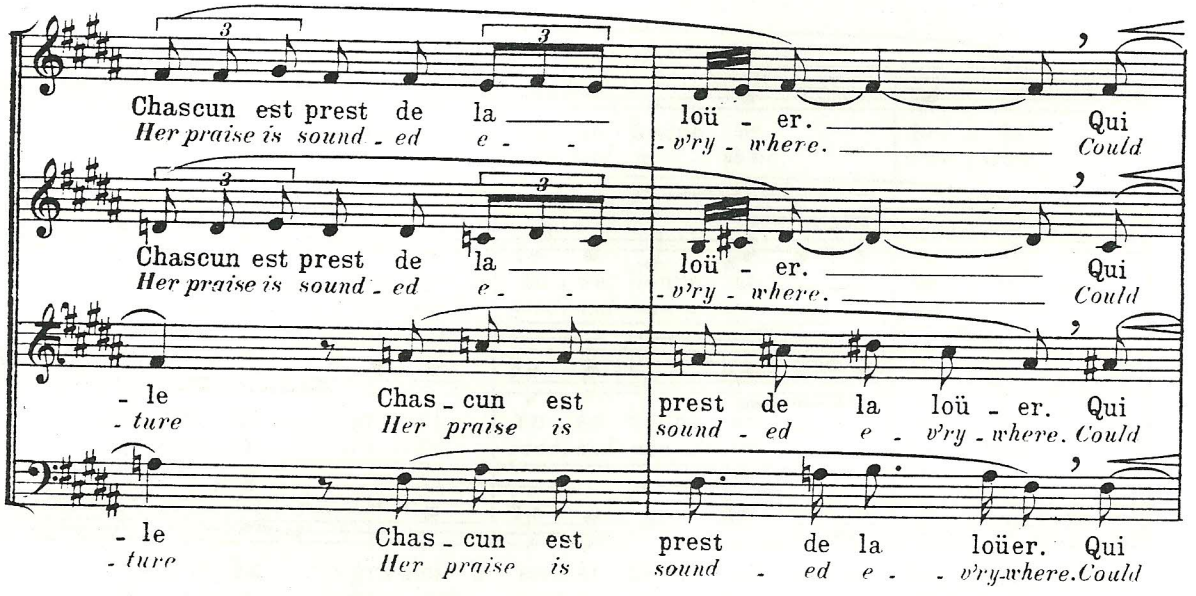
Tous droits d'exécution réservés.

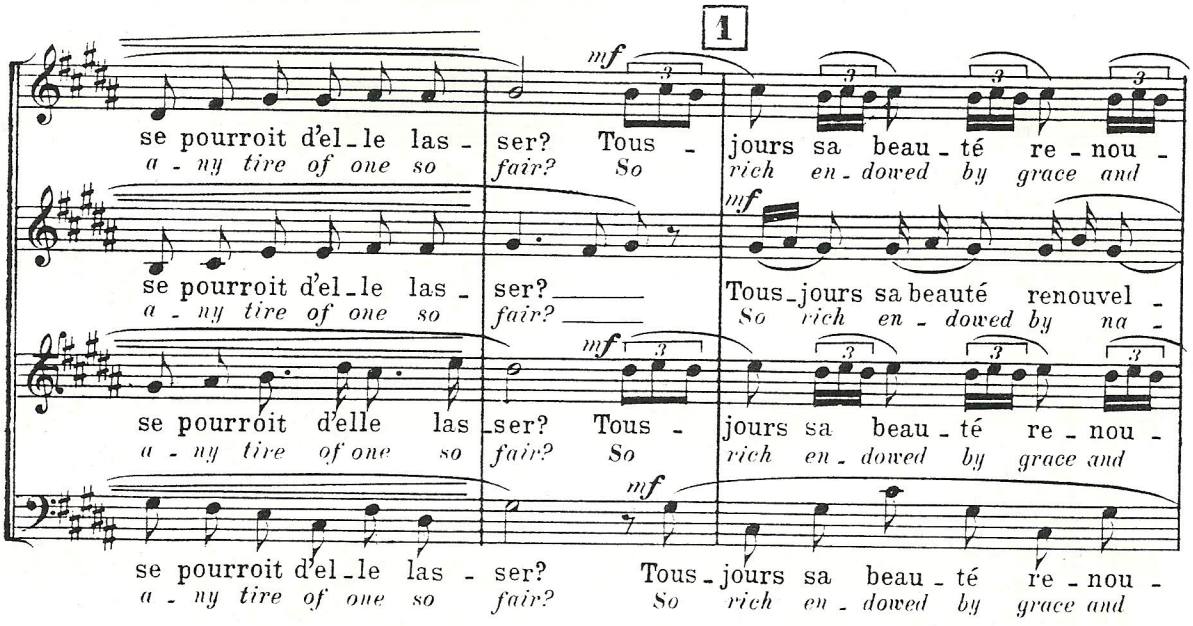
Copyright by A. Durand & Fils, 1908-1910

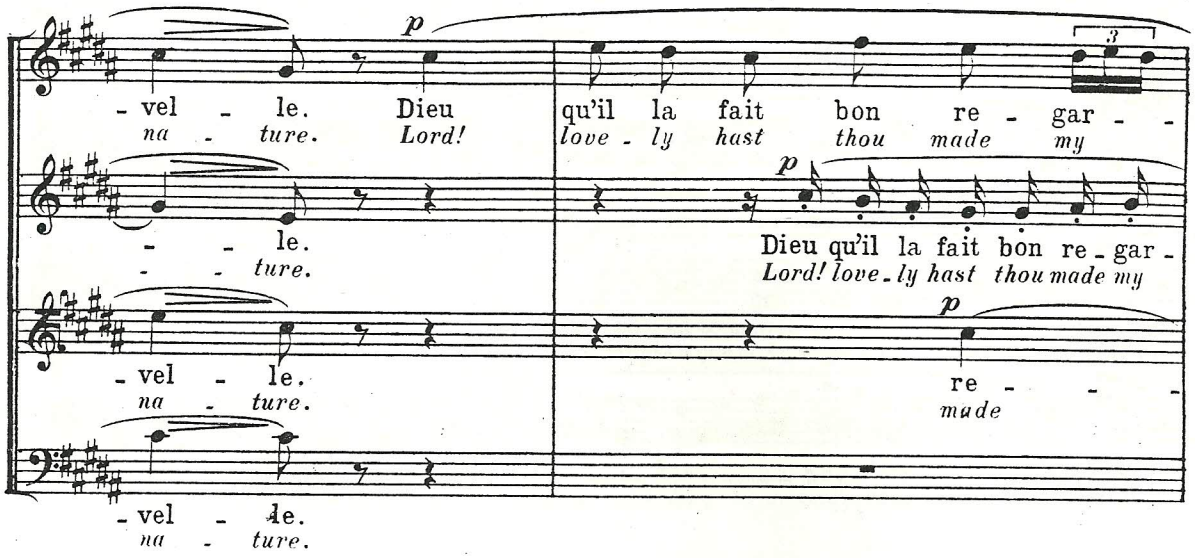
D. & F. 7179 (1)

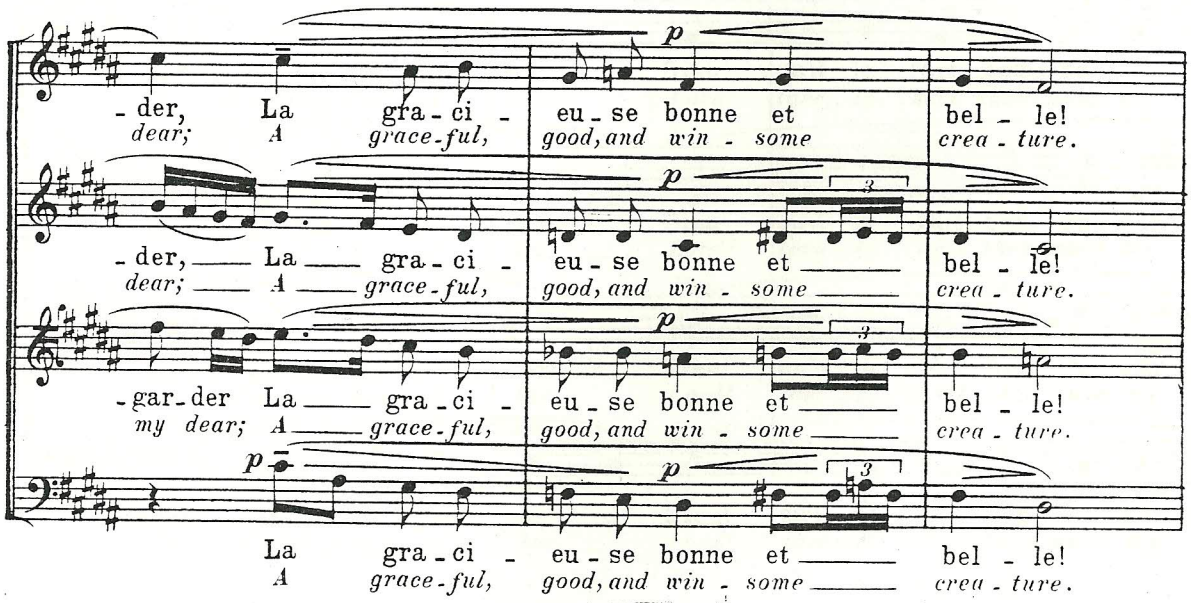
Paris, 4, Place de la Madeleine.

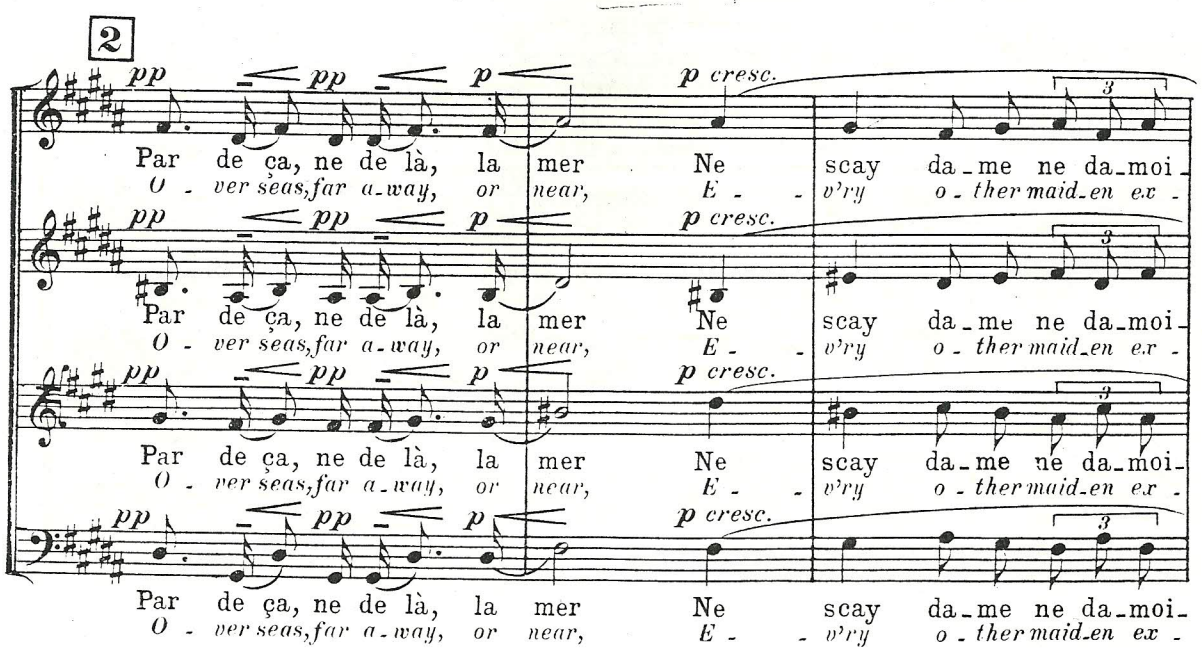

p
Pour les grans biens que sont en el - le
Per - fect in mind, and form, and fea - ture:
Pour les grans biens que sont en el - le
Per - fect in mind, and form, and fea - ture:
Pour les grans biens que sont en el - - -
Per - fect in mind, and form, and fea - - -
Pour les grans biens que sont en el - - -
Per - - fect in mind, and form, and fea - - -

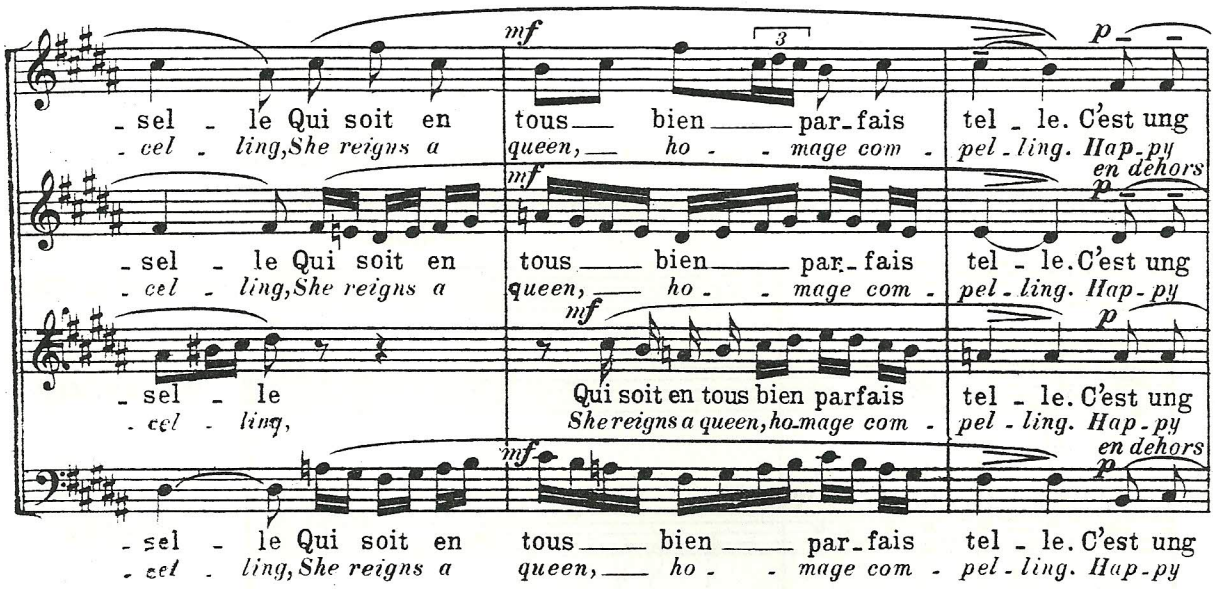

Chascun est prest de la loü - er. Qui
Her praise is sound - ed e - - v'ry - where. Could
Chascun est prest de la loü - er. Qui
Her praise is sound - ed e - - v'ry - where. Could
- le Chas - cun est prest de la loü - er. Qui
- ture Her praise is sound - ed e - v'ry - where. Could
- le Chas - cun est prest de la loüer. Qui
- ture Her praise is sound - ed e - - v'ry-where. Could

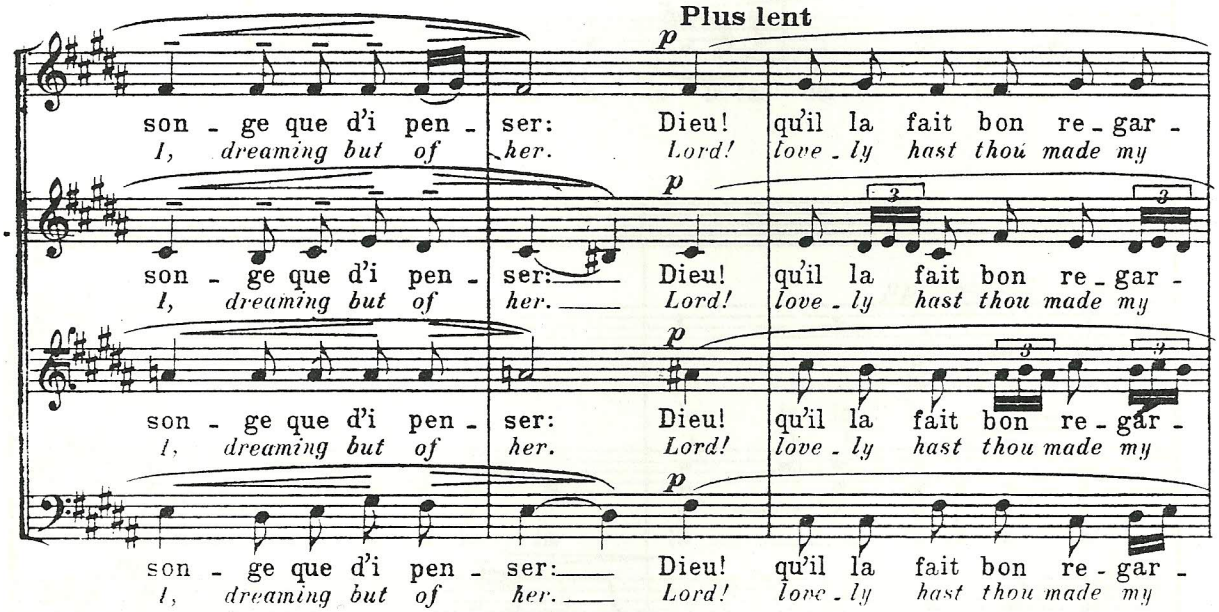

1
mf
se pourroit d'el - le las - ser? Tous - jours sa beau - té re - nou -
a - ny tire of one so fair? So rich en - dowed by grace and
se pourroit d'el - le las - ser? Tous - jours sa beauté renouvel -
a - ny tire of one so fair? So rich en - dowed by na -
se pourroit d'elle las - ser? Tous - jours sa beau - té re - nou -
a - ny tire of one so fair? So rich en - dowed by grace and
se pourroit d'el - le las - ser? Tous - jours sa beau - té re - nou -
a - ny tire of one so fair? So rich en - dowed by grace and

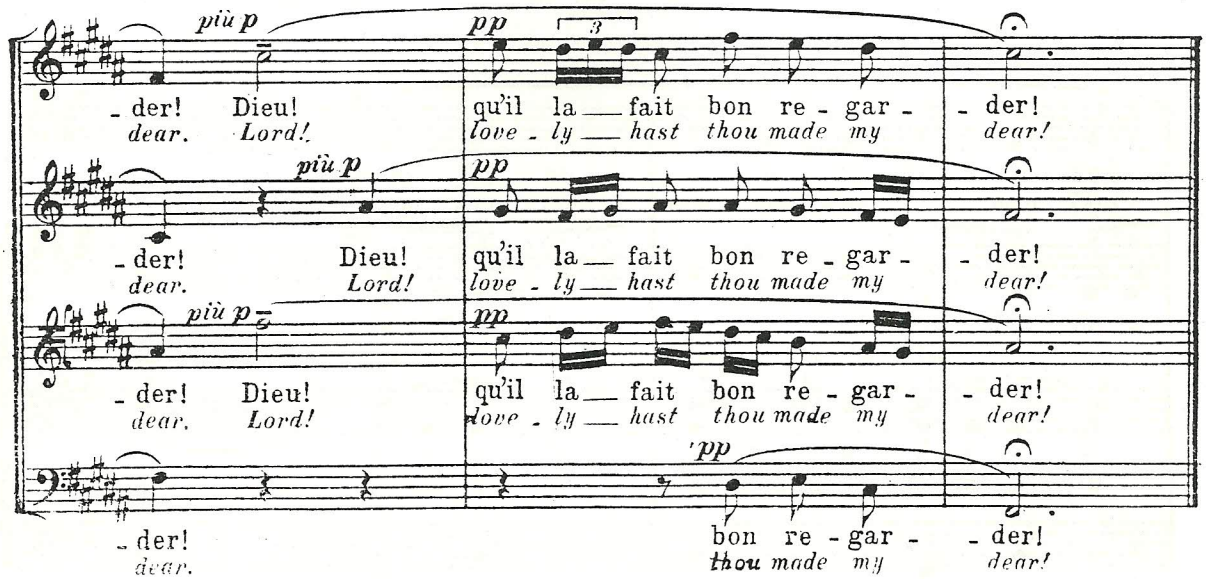

-vel - le. Dieu qu'il la fait bon re - gar - -
na - ture. Lord! love - ly hast thou made my
- - le. Dieu qu'il la fait bon re - gar -
- - ture. Lord! love - ly hast thou made my
-vel - le. re - - -
na - ture. made
-vel - le.
na - ture.


-der, La gra - ci - eu - se bonne et bel - le!
dear; A grace - ful, good, and win - some crea - ture.
-der, La gra - ci - eu - se bonne et bel - le!
dear; A grace - ful, good, and win - some crea - ture.
-gar-der La gra - ci - eu - se bonne et bel - le!
my dear; A grace - ful, good, and win - some crea - ture.
La gra - ci - eu - se bonne et bel - le!
A grace - ful, good, and win - some crea - ture.


2
Par de ça, ne de là, la mer Ne scay da - me ne da - moi -
O - ver seas, far a - way, or near, E - - v'ry o - ther maid - en ex -
Par de ça, ne de là, la mer Ne scay da - me ne da - moi -
O - ver seas, far a - way, or near, E - - v'ry o - ther maid - en ex -
Par de ça, ne de là, la mer Ne scay da - me ne da - moi -
O - ver seas, far a - way, or near, E - - v'ry o - ther maid - en ex -
Par de ça, ne de là, la mer Ne scay da - me ne da - moi -
O - ver seas, far a - way, or near, E - - v'ry o - ther maid - en ex -


mf
p
- sel - le Qui soit en tous bien par-fais tel - le. C'est ung
- cel - ling, She reigns a queen, ho - mage com - pel - ling. Hap-py
en dehors


Plus lent
p
son - ge que d'i pen - ser: Dieu! qu'il la fait bon re - gar -
I, dreaming but of her. Lord! love - ly hast thou made my

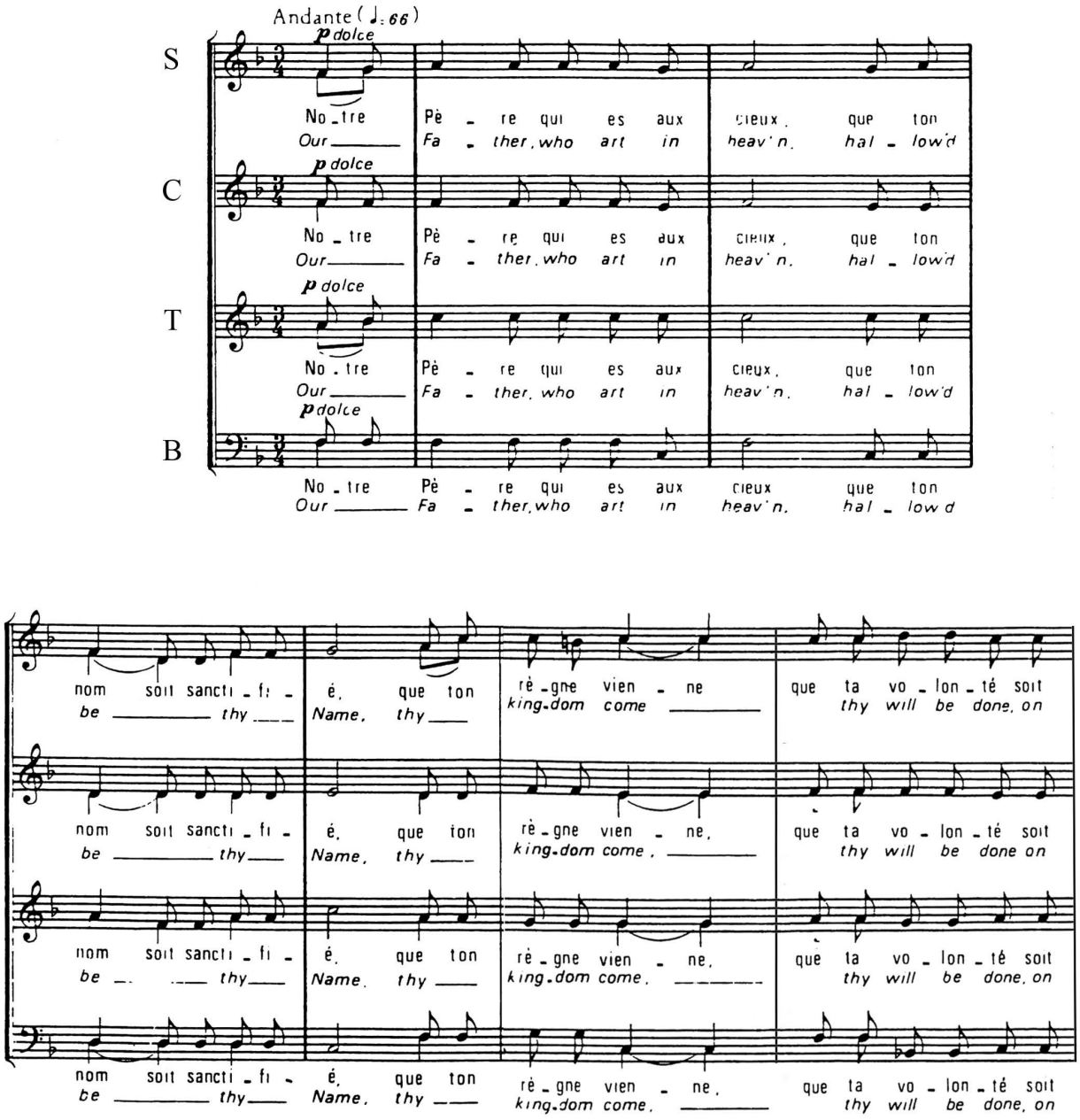

più p
pp
- der! Dieu! qu'il la fait bon re - gar - der!
dear. Lord! love - ly hast thou made my dear!

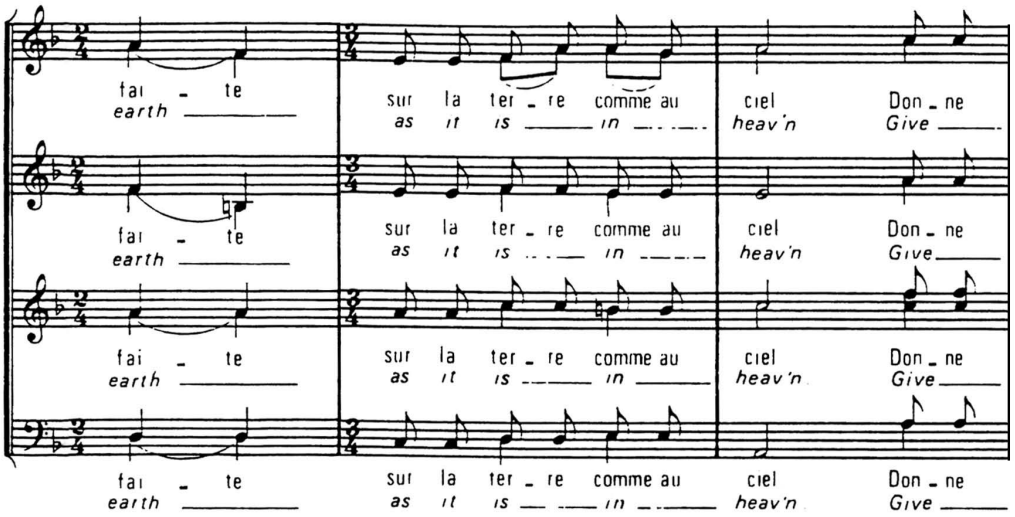
NOTRE PÈRE

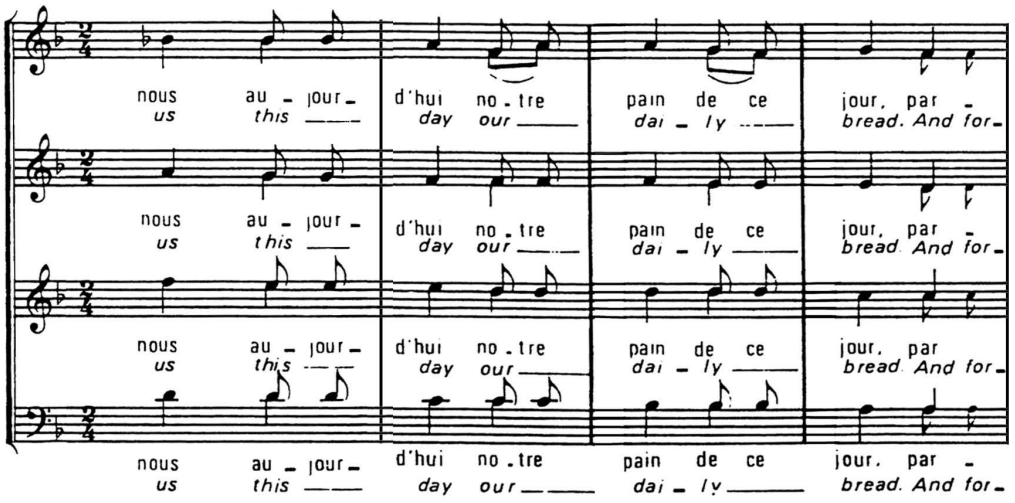
(The Lord's Prayer)

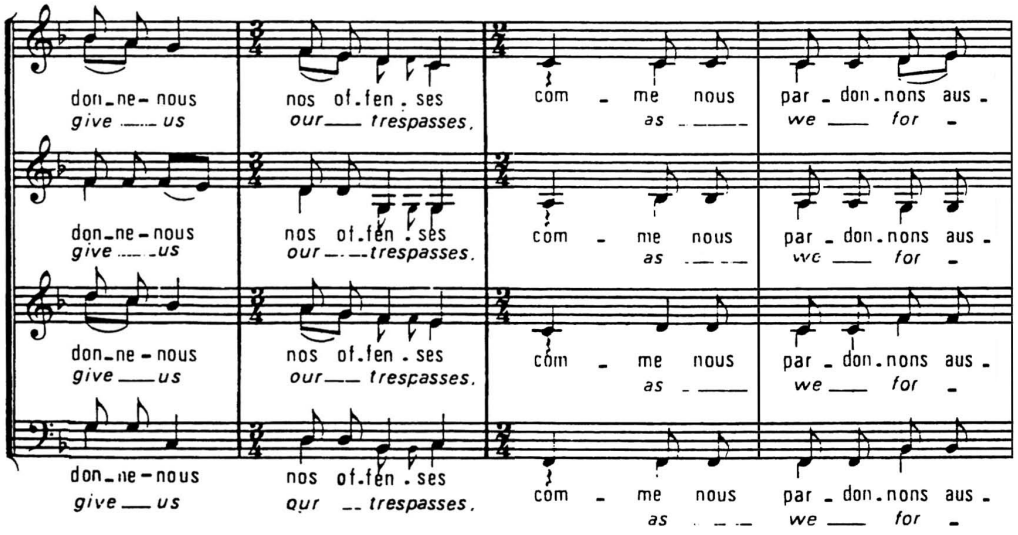
pour choeur a cappella (4 voix mixtes)

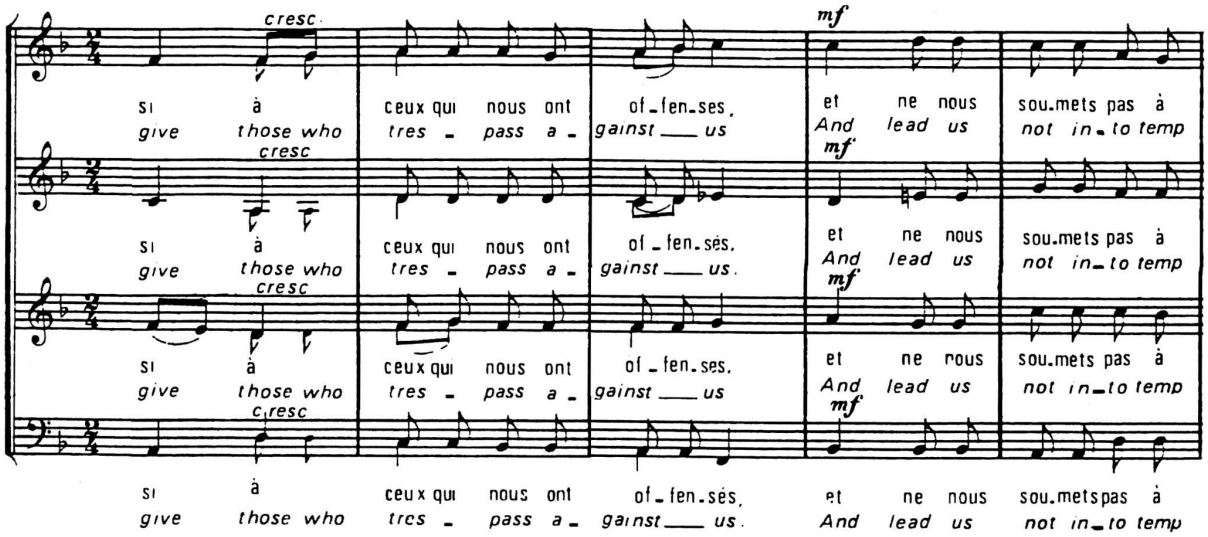
Maurice Gustave Duruflé
(1902-1986)

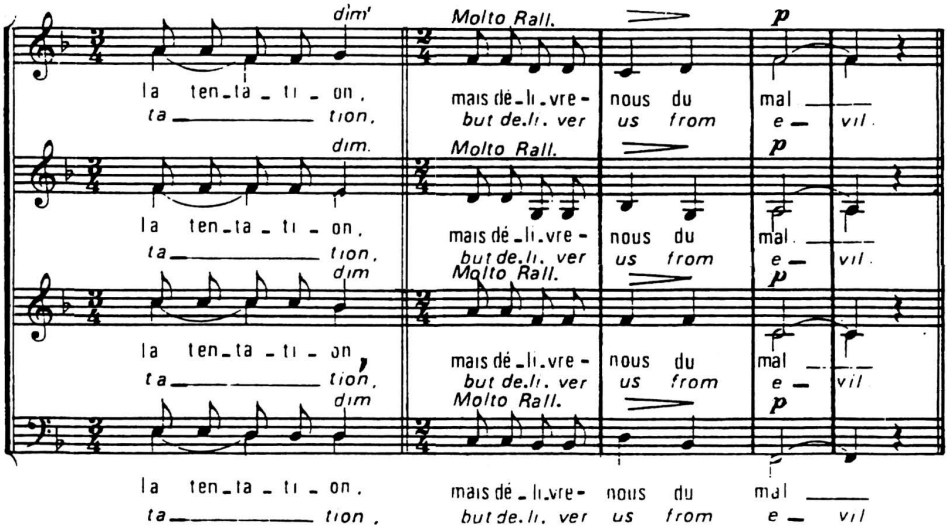



fai - te
earth
sur la ter - re comme au
as it is in
ciel
heav'n
Don - ne
Give


nous au - jour -
us this
d'hui no - tre
day our
pain de ce
dai - ly
jour, par -
bread. And for -


don - ne - nous
give us
nos of - fen - ses
our trespasses,
com - me nous
as
par - don - nons aus -
we for -

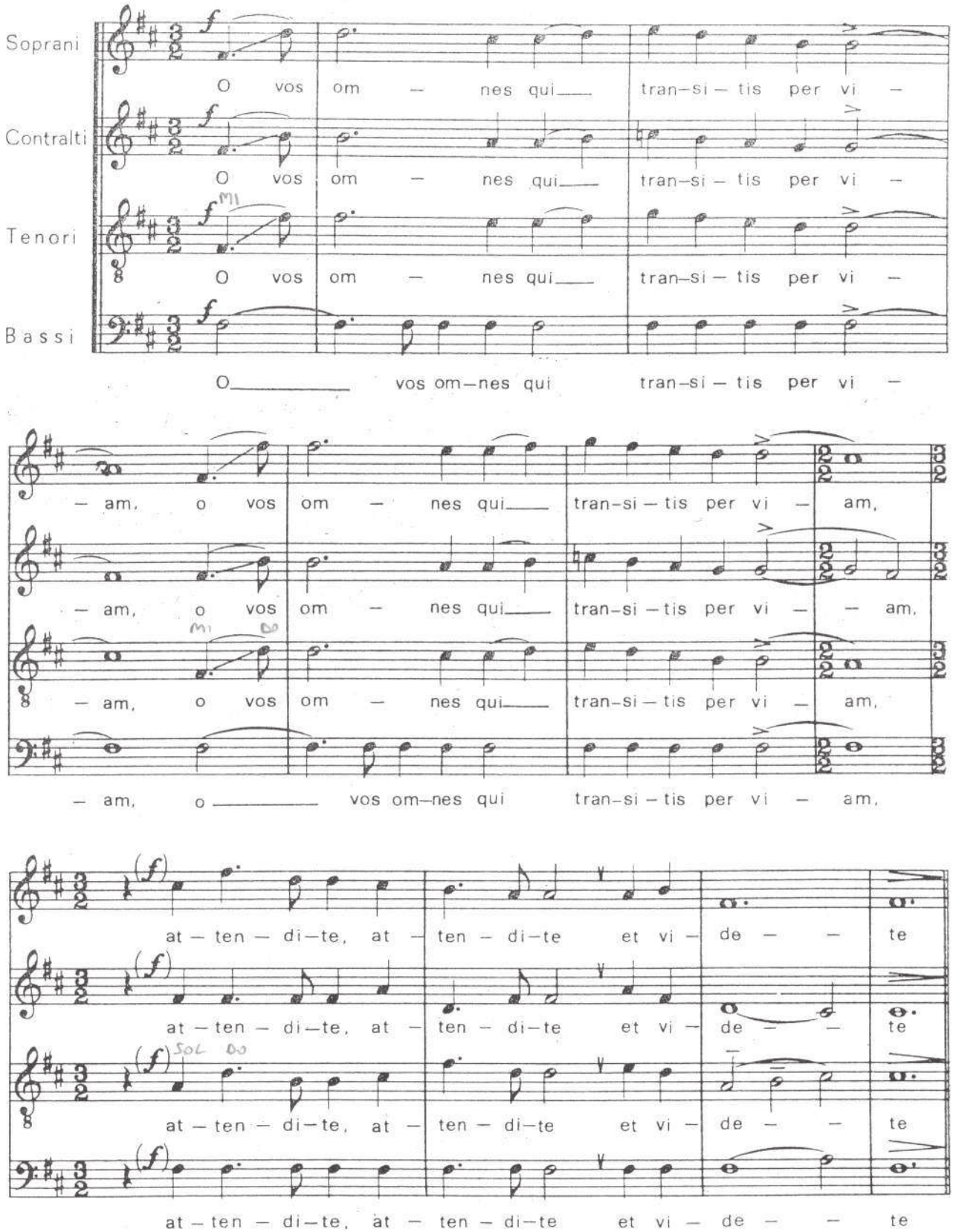

cresc.
mf
si à ceux qui nous ont of-fen-ses, et ne nous sou-mets pas à
give those who tres - pass a - gainst us And lead us not in-to temp
cresc
mf
si à ceux qui nous ont of-fen-ses, et ne nous sou-mets pas à
give those who tres - pass a - gainst us. And lead us not in-to temp
cresc
mf
si à ceux qui nous ont of-fen-ses, et ne nous sou-mets pas à
give those who tres - pass a - gainst us And lead us not in-to temp
cresc
mf
si à ceux qui nous ont of-fen-ses, et ne nous sou-metspas à
give those who tres - pass a - gainst us. And lead us not in-to temp

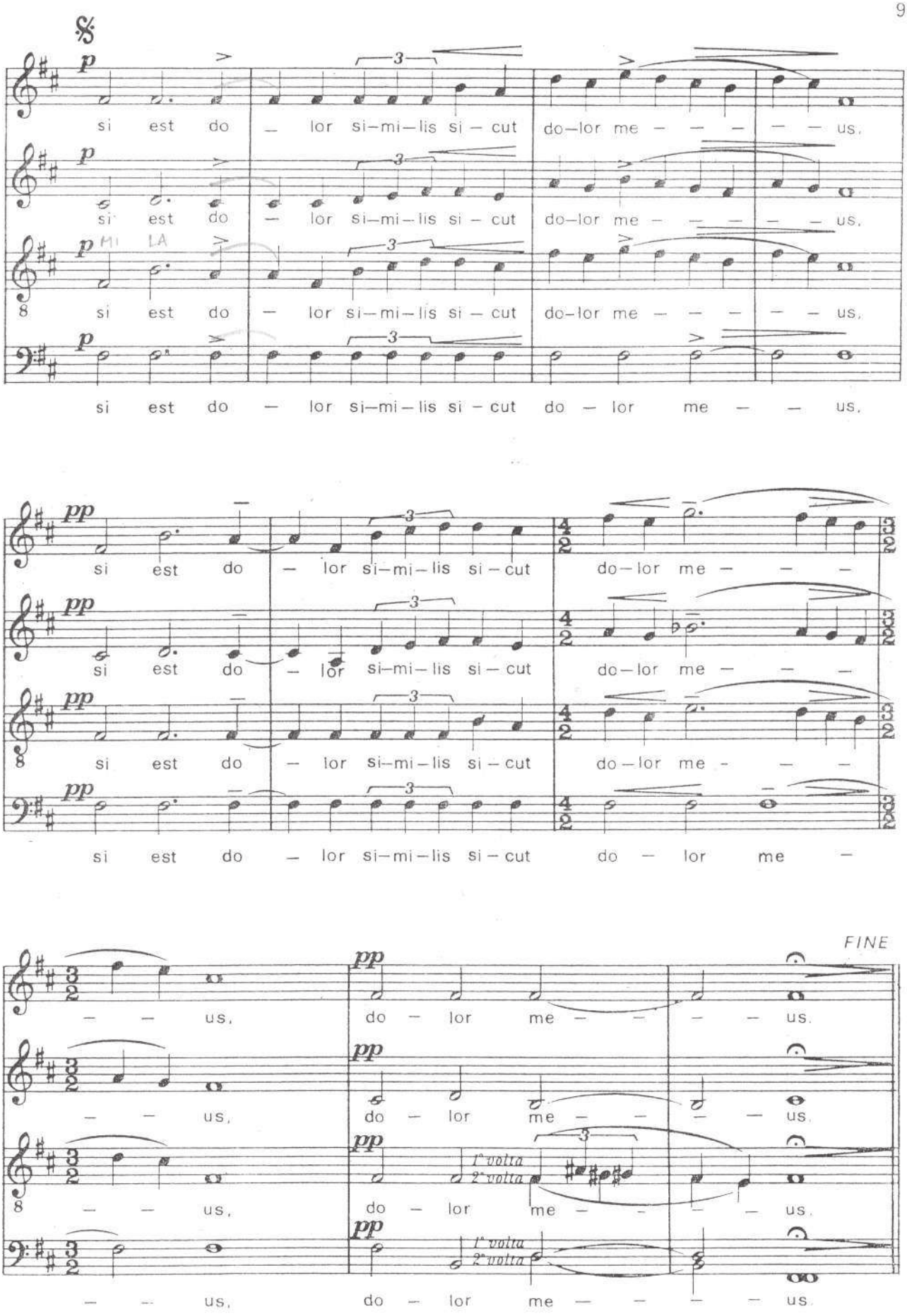

dim
Molto Rall.
p
la ten-ta-ti-on, mais dé-li-vre- nous du mal
ta tion, but de.li. ver us from e- vil.
dim.
Molto Rall.
p
la ten-ta-ti-on, mais dé-li-vre- nous du mal
ta tion, but de.li. ver us from e- vil.
dim
Molto Rall.
p
la ten-ta-ti-on, mais dé-li-vre- nous du mal
ta tion, but de.li. ver us from e- vil
dim
Molto Rall.
p
la ten-ta-ti-on, mais dé-li-vre- nous du mal
ta tion, but de.li. ver us from e- vil

2. O VOS OMNES

Giorgio Federico Ghedini
(1892-1965)

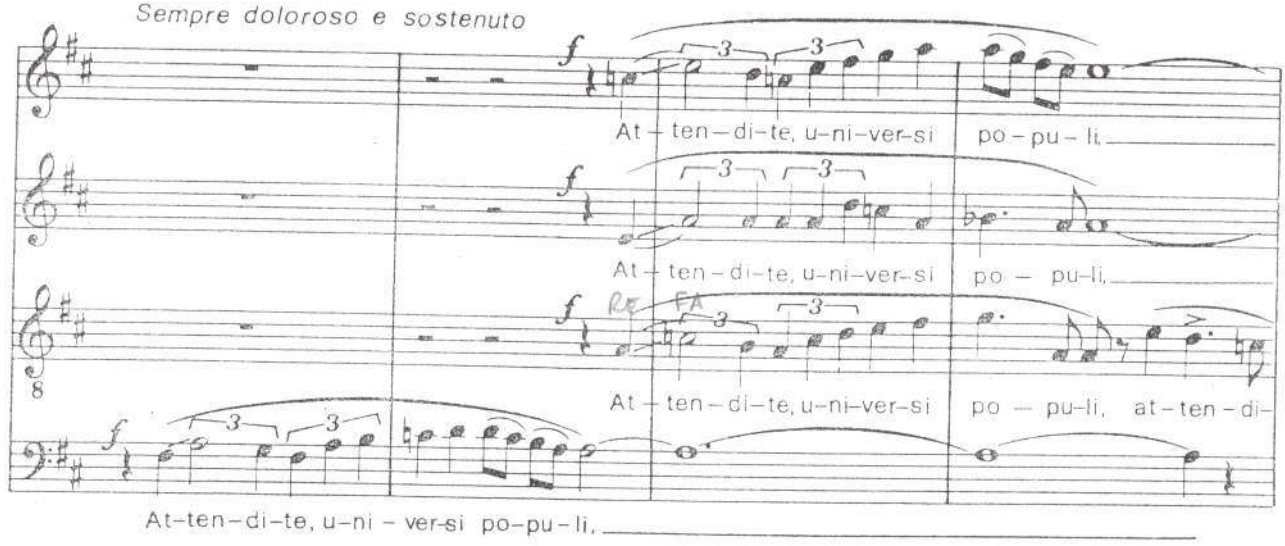
Con intensa espressione: *molto doloroso e sostenuto*

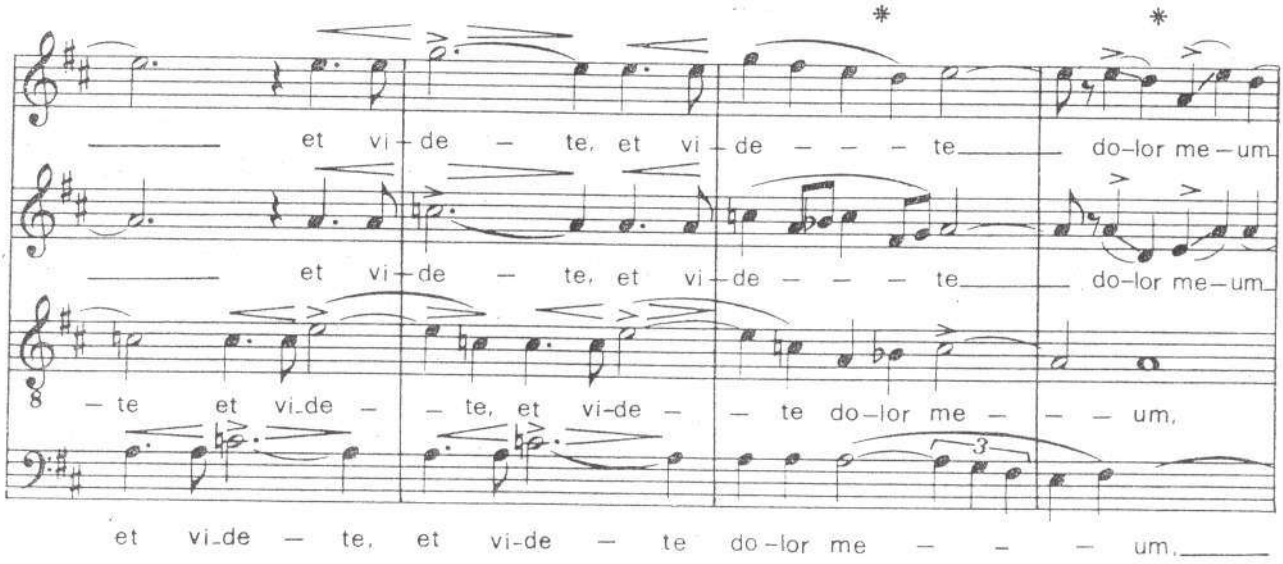


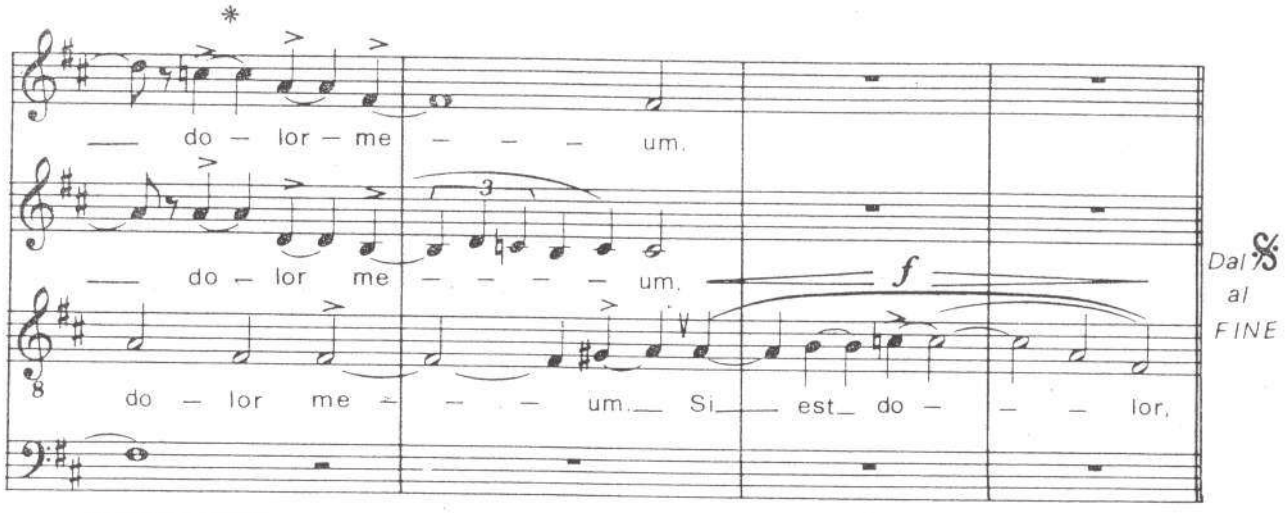

𝄋
p
si est do – lor si–mi–lis si – cut do–lor me – – – – us.
si est do – lor si–mi–lis si – cut do–lor me – – – – us.
MI LA
si est do – lor si–mi–lis si – cut do–lor me – – – – us.
si est do – lor si–mi–lis si – cut do – lor me – – us.
pp
si est do – lor si–mi–lis si – cut do–lor me – – –
si est do – lor si–mi–lis si – cut do–lor me – – –
si est do – lor si–mi–lis si – cut do–lor me – – –
si est do – lor si–mi–lis si – cut do – lor me –
FINE
– – us, do – lor me – – – – us.
– – us, do – lor me – – – – us.
1° volta
2° volta
– – us, do – lor me – – – – us.
– – us, do – lor me – – – – us.

V.

Sempre doloroso e sostenuto







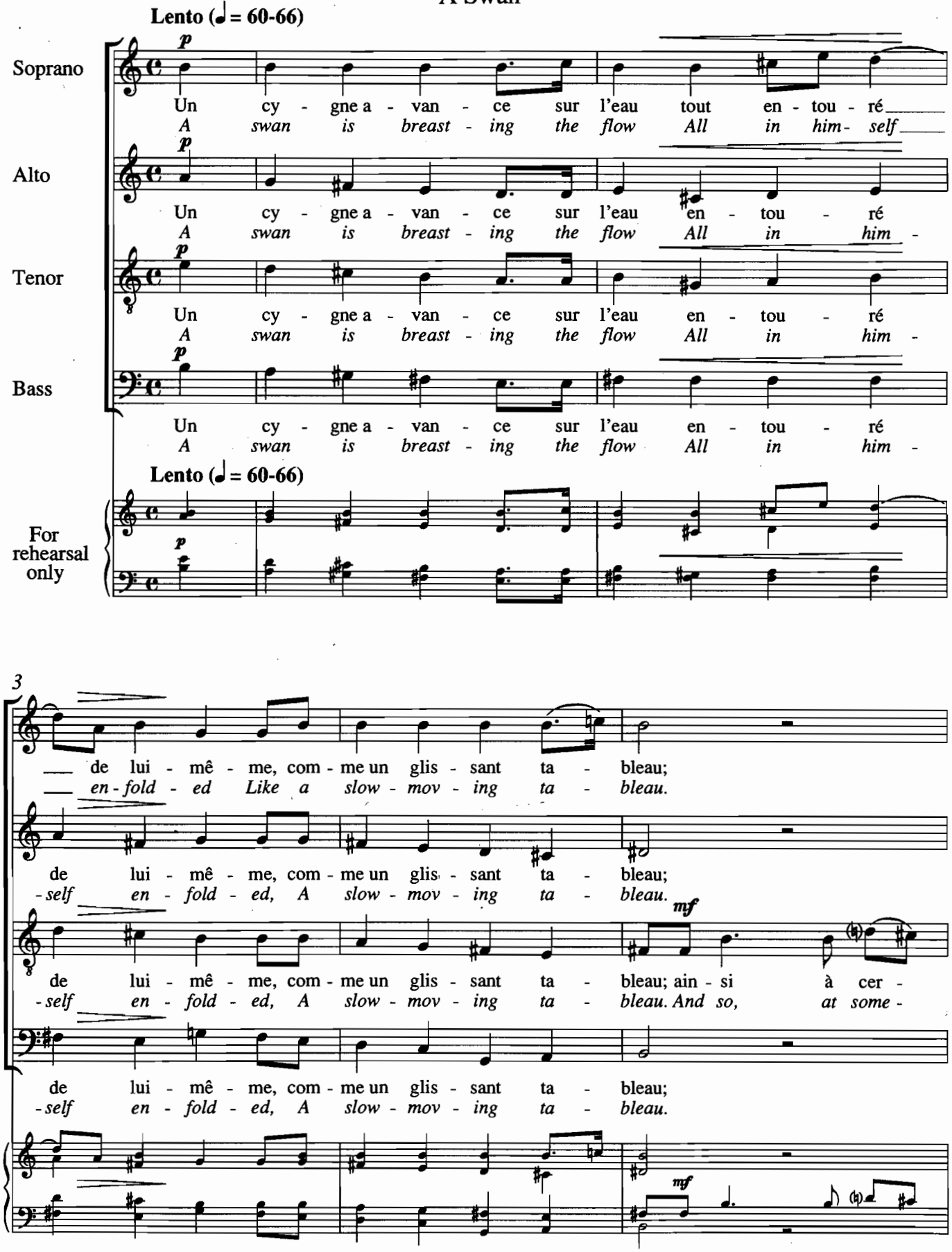
[Bellaria, 2.9.1930]

* *da notare l'uso improprio del nominativo* dolor *invece dell'accusativo* dolorem.

Six Chansons
(Rainer Maria Rilke)

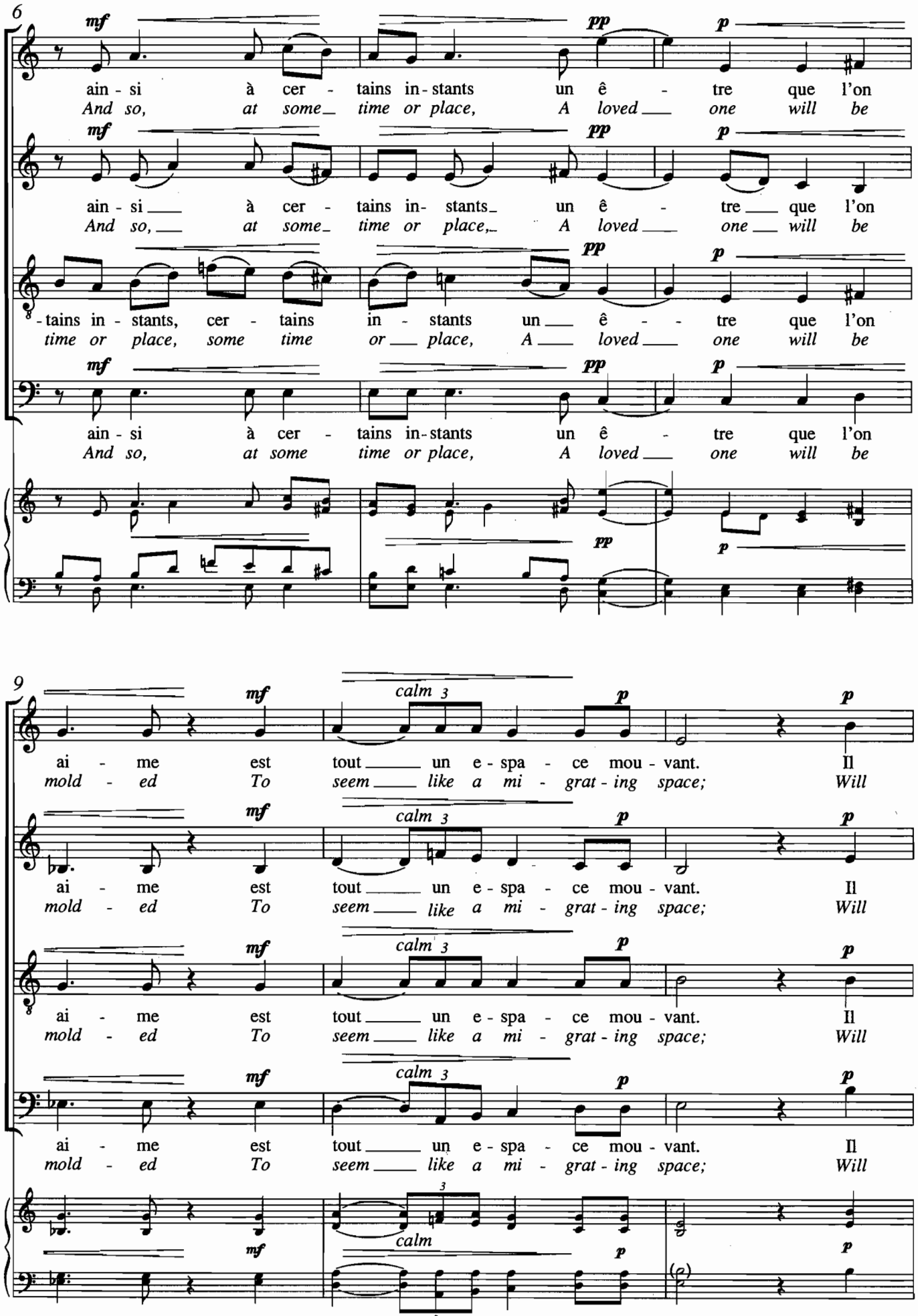
Paul Hindemith

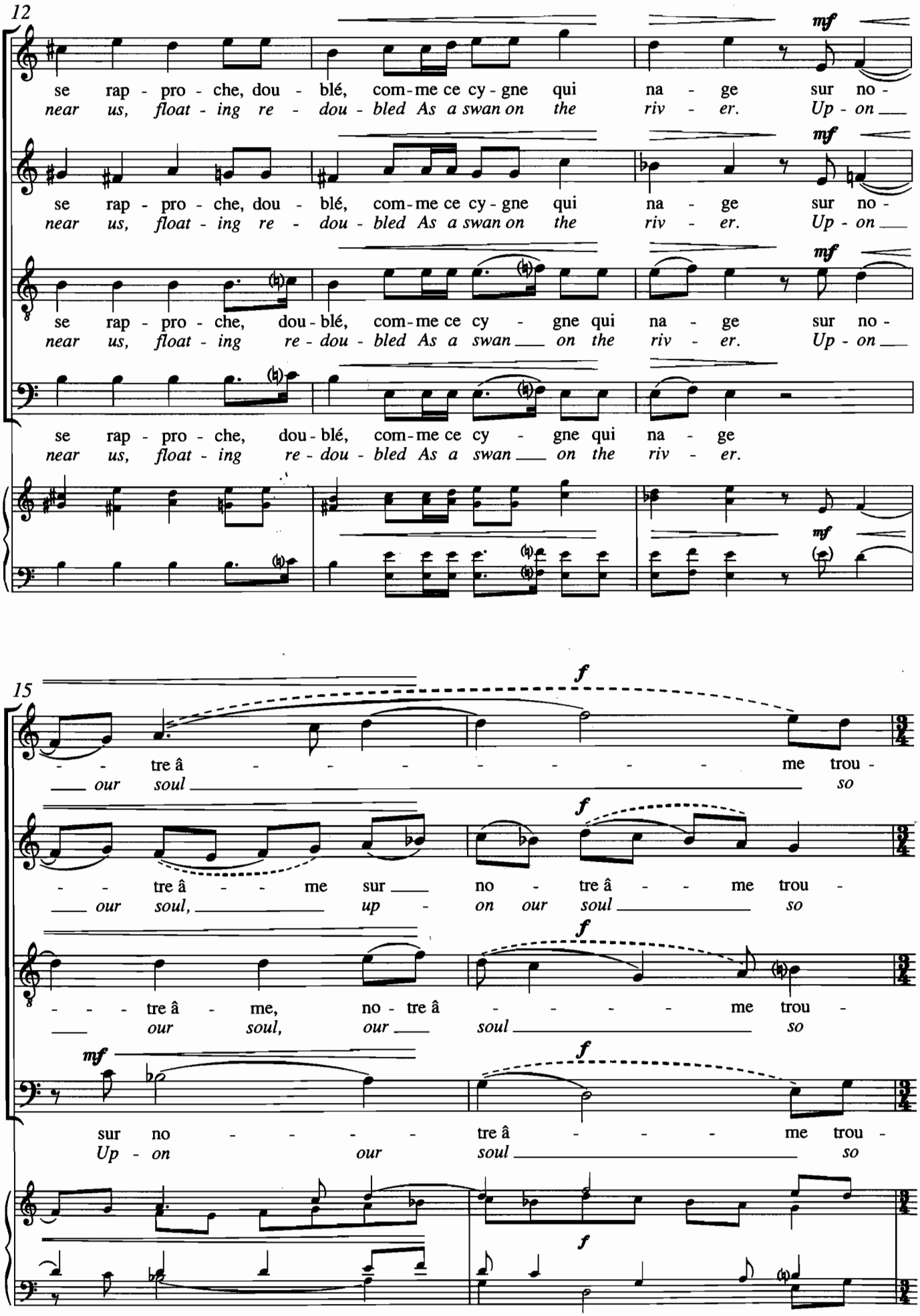
II. Un Cygne
A Swan

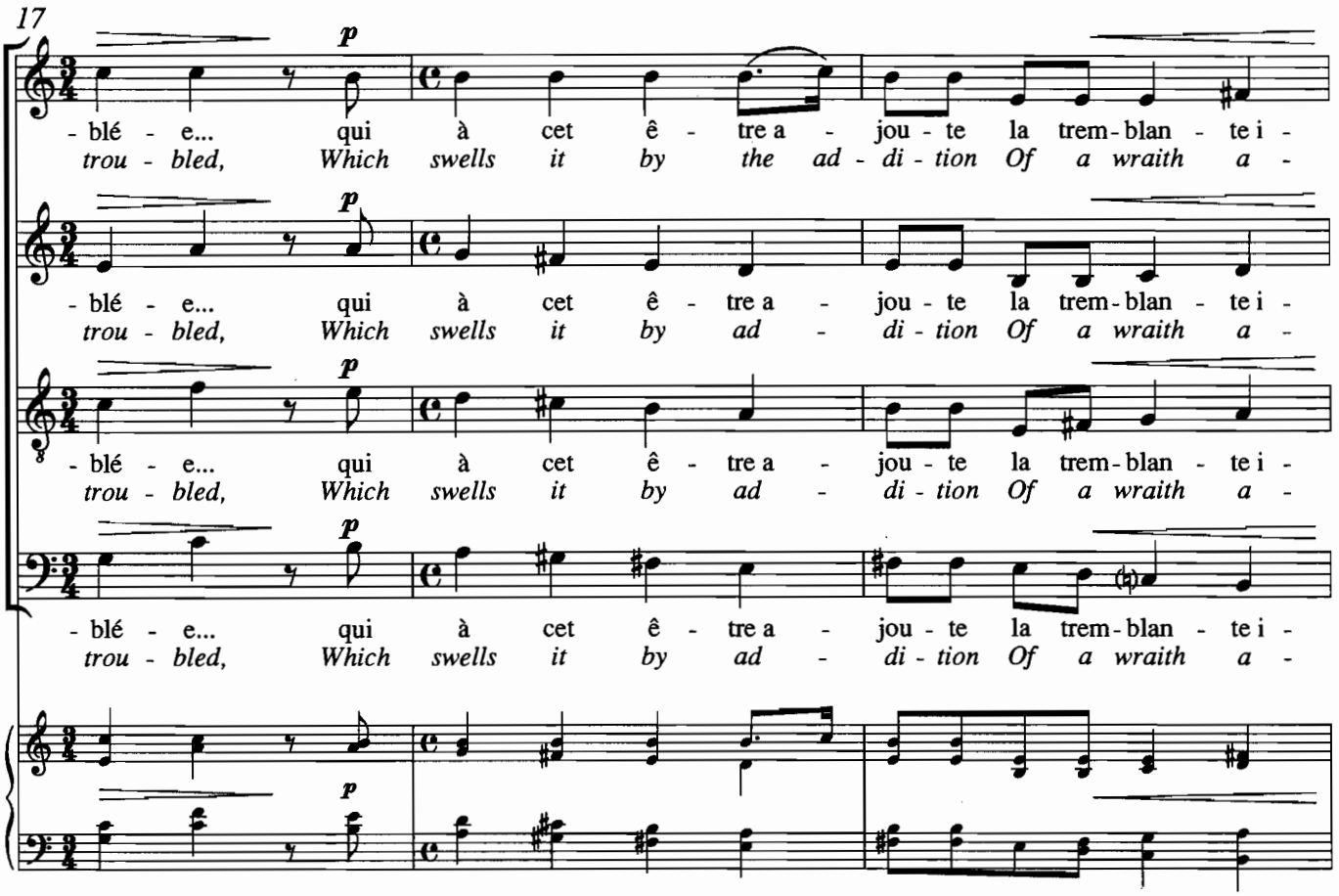


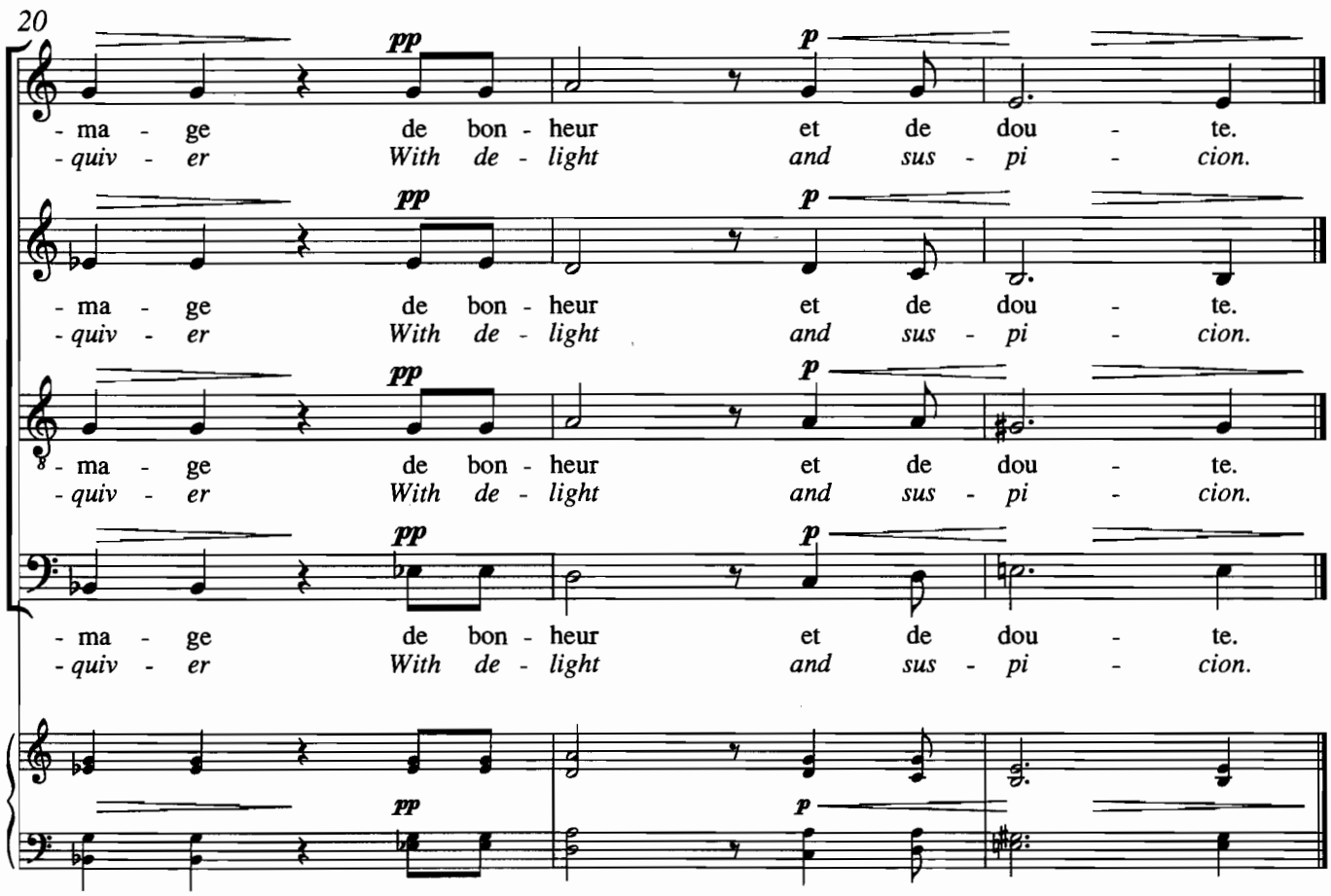
© 1943 Associated Music Publishers, Inc.
© 1971 renewed B. Schott's Söhne, Mainz

Durata: 1'30"


6
mf
pp
p
ain - si à cer - tains in - stants un ê - tre que l'on
And so, at some time or place, A loved one will be
ain - si à cer - tains in - stants un ê - tre que l'on
And so, at some time or place, A loved one will be
- tains in - stants, cer - tains in - stants un ê - tre que l'on
time or place, some time or place, A loved one will be
ain - si à cer - tains in - stants un ê - tre que l'on
And so, at some time or place, A loved one will be
9
mf
calm 3
p
ai - me est tout un e - spa - ce mou - vant. Il
mold - ed To seem like a mi - grat - ing space; Will
ai - me est tout un e - spa - ce mou - vant. Il
mold - ed To seem like a mi - grat - ing space; Will
ai - me est tout un e - spa - ce mou - vant. Il
mold - ed To seem like a mi - grat - ing space; Will
ai - me est tout un e - spa - ce mou - vant. Il
mold - ed To seem like a mi - grat - ing space; Will
calm


12
mf
se rap - pro - che, dou - blé, com - me ce cy - gne qui na - ge sur no -
near us, float - ing re - dou - bled As a swan on the riv - er. Up - on
se rap - pro - che, dou - blé, com - me ce cy - gne qui na - ge sur no -
near us, float - ing re - dou - bled As a swan on the riv - er. Up - on
se rap - pro - che, dou - blé, com - me ce cy - gne qui na - ge sur no -
near us, float - ing re - dou - bled As a swan on the riv - er. Up - on
se rap - pro - che, dou - blé, com - me ce cy - gne qui na - ge
near us, float - ing re - dou - bled As a swan on the riv - er.
15
f
- - tre â - - - - - - - me trou -
our soul so
- - tre â - - me sur no - tre â - - me trou -
our soul, up - on our soul so
- - - tre â - me, no - tre â - - - - me trou -
our soul, our soul so
mf
sur no - - - - tre â - - - me trou -
Up - on our soul so


17
p
- blé - e... qui à cet ê - tre a - jou - te la trem - blan - te i -
trou - bled, Which swells it by the ad - di - tion Of a wraith a -
- blé - e... qui à cet ê - tre a - jou - te la trem - blan - te i -
trou - bled, Which swells it by ad - di - tion Of a wraith a -
- blé - e... qui à cet ê - tre a - jou - te la trem - blan - te i -
trou - bled, Which swells it by ad - di - tion Of a wraith a -
- blé - e... qui à cet ê - tre a - jou - te la trem - blan - te i -
trou - bled, Which swells it by ad - di - tion Of a wraith a -


20
pp
p
- ma - ge de bon - heur et de dou - te.
- quiv - er With de - light and sus - pi - cion.
- ma - ge de bon - heur et de dou - te.
- quiv - er With de - light and sus - pi - cion.
- ma - ge de bon - heur et de dou - te.
- quiv - er With de - light and sus - pi - cion.
- ma - ge de bon - heur et de dou - te.
- quiv - er With de - light and sus - pi - cion.

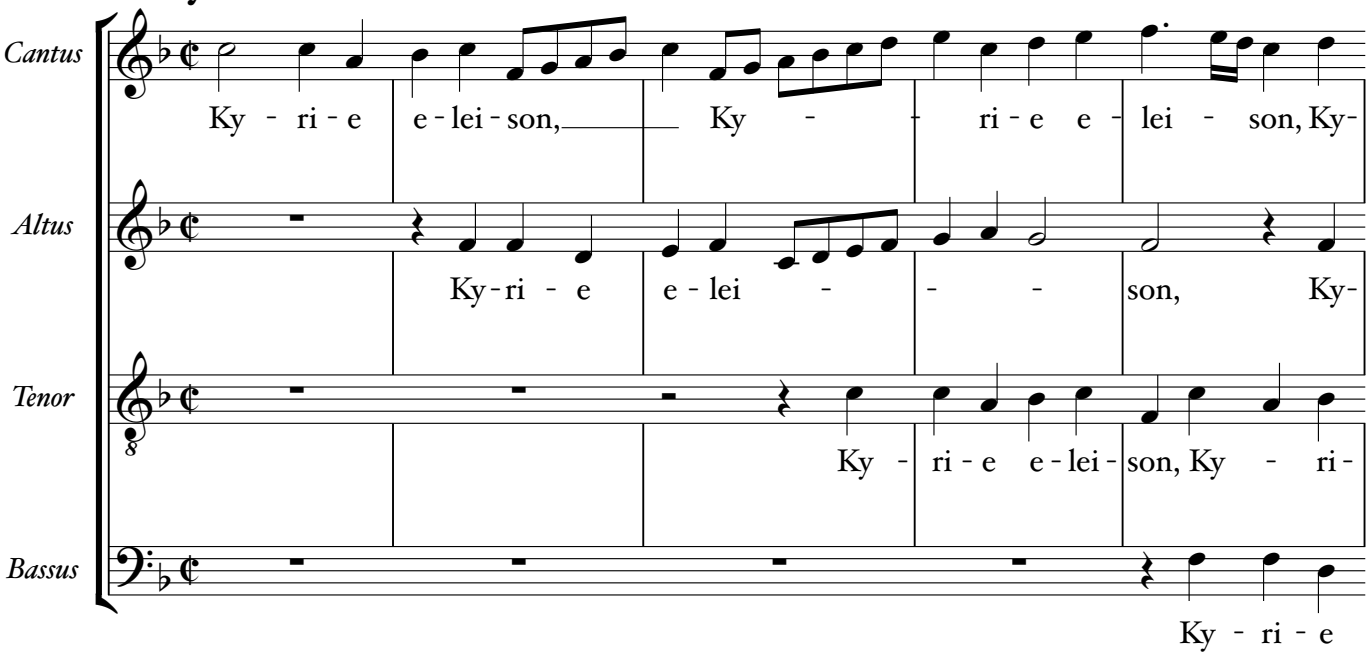
candidato 1

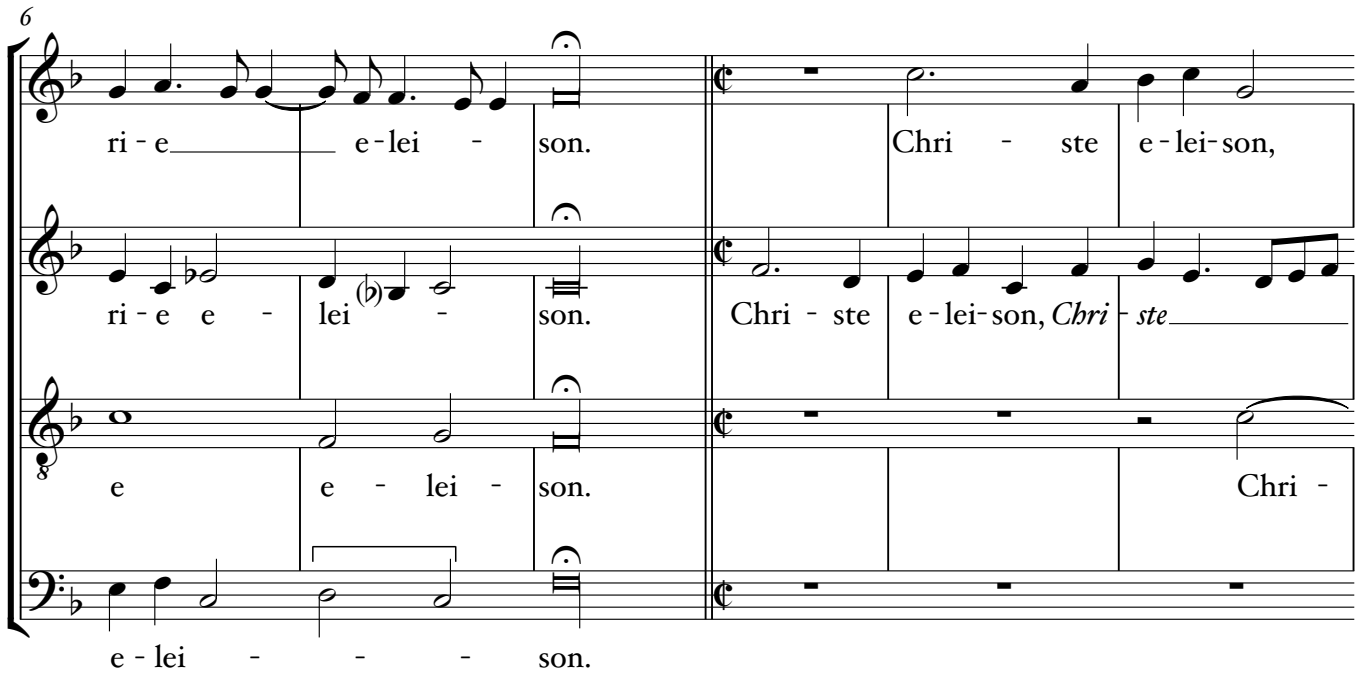
diapason 415
chiavi originali: G2, C2, C3, F3
valori delle note dimezzati
le note finali coronate sono di durata puramente indicativa
le alterazioni e la sillabazione sono proposte editoriali

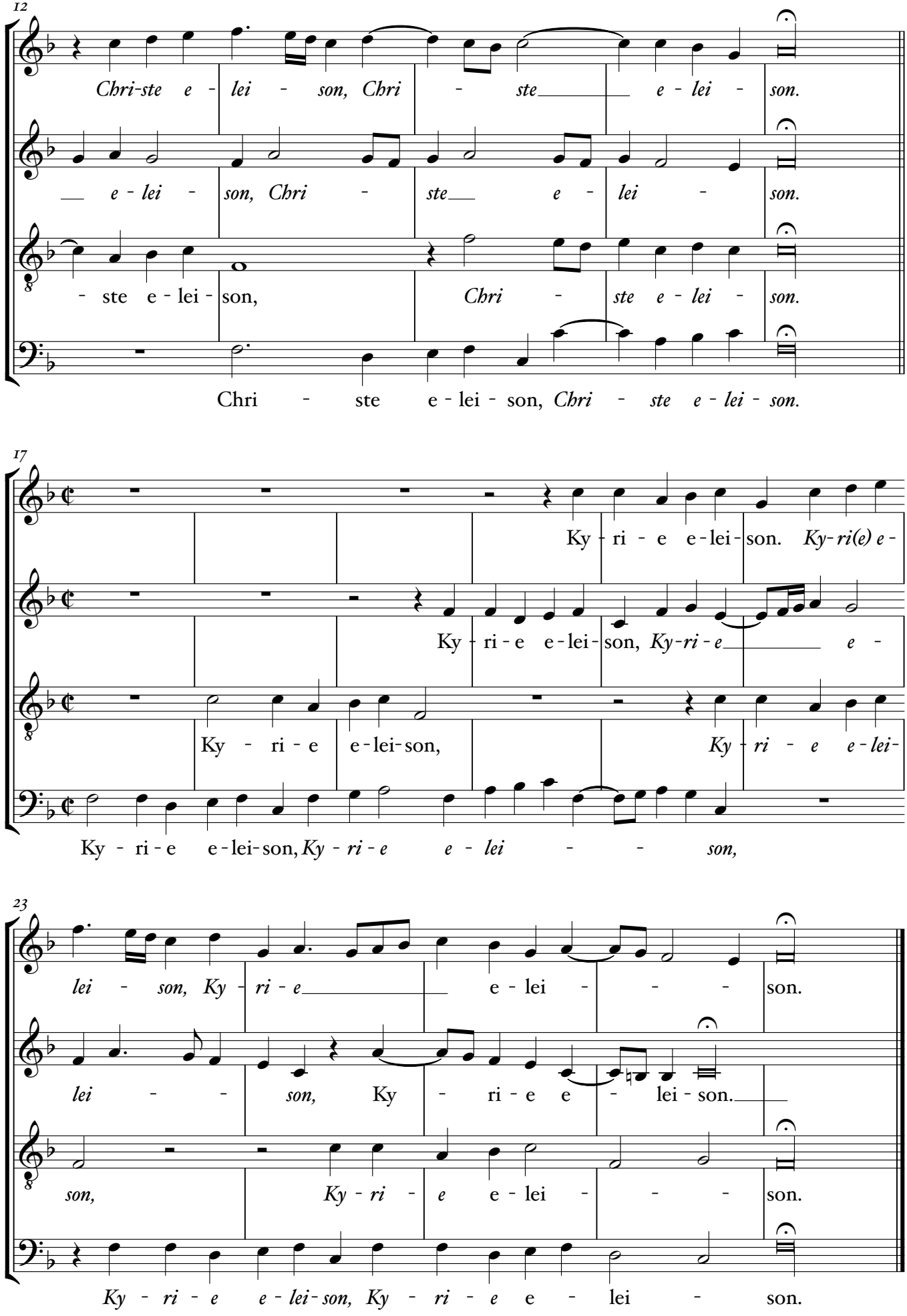
Missa Caça

Cristóbal de Morales (*c.* 1500–1553)

Kyrie eleison






12
Chri-ste e - lei - son, Chri - ste e - lei - son.
e - lei - son, Chri - ste e - lei - son.
- ste e - lei - son, Chri - ste e - lei - son.
Chri - ste e - lei - son, Chri - ste e - lei - son.
17
Ky - ri - e e - lei - son. Ky - ri(e) e -
Ky - ri - e e - lei - son, Ky - ri - e e -
Ky - ri - e e - lei - son,
Ky - ri - e e - lei -
Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,
23
lei - son, Ky - ri - e e - lei - son.
lei - son, Ky - ri - e e - lei - son.
son, Ky - ri - e e - lei - son.
Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

candidato 2

Gloria in excelsis

Mode V (16th c.)

Glo-ri-a in ex-cel-sis De - o.

Et in ter-ra pax ho-mi - ni - bus bo - næ vo-lun-ta-

Et in ter - ra pax ho - mi-ni-bus bo-næ vo-

5

tis. A - do-ra-mus te. Glo-ri - fi -

lun-ta-tis. A - do-ra-mus te. Glo - ri - fi - ca-mus te. Gra-

Lau-da - mus te. Be - ne - di - ci-mus te. Glo-ri - fi - ca - mus

Lau - da-mus te. Be - ne - di - ci-mus te. Glo-ri - fi -

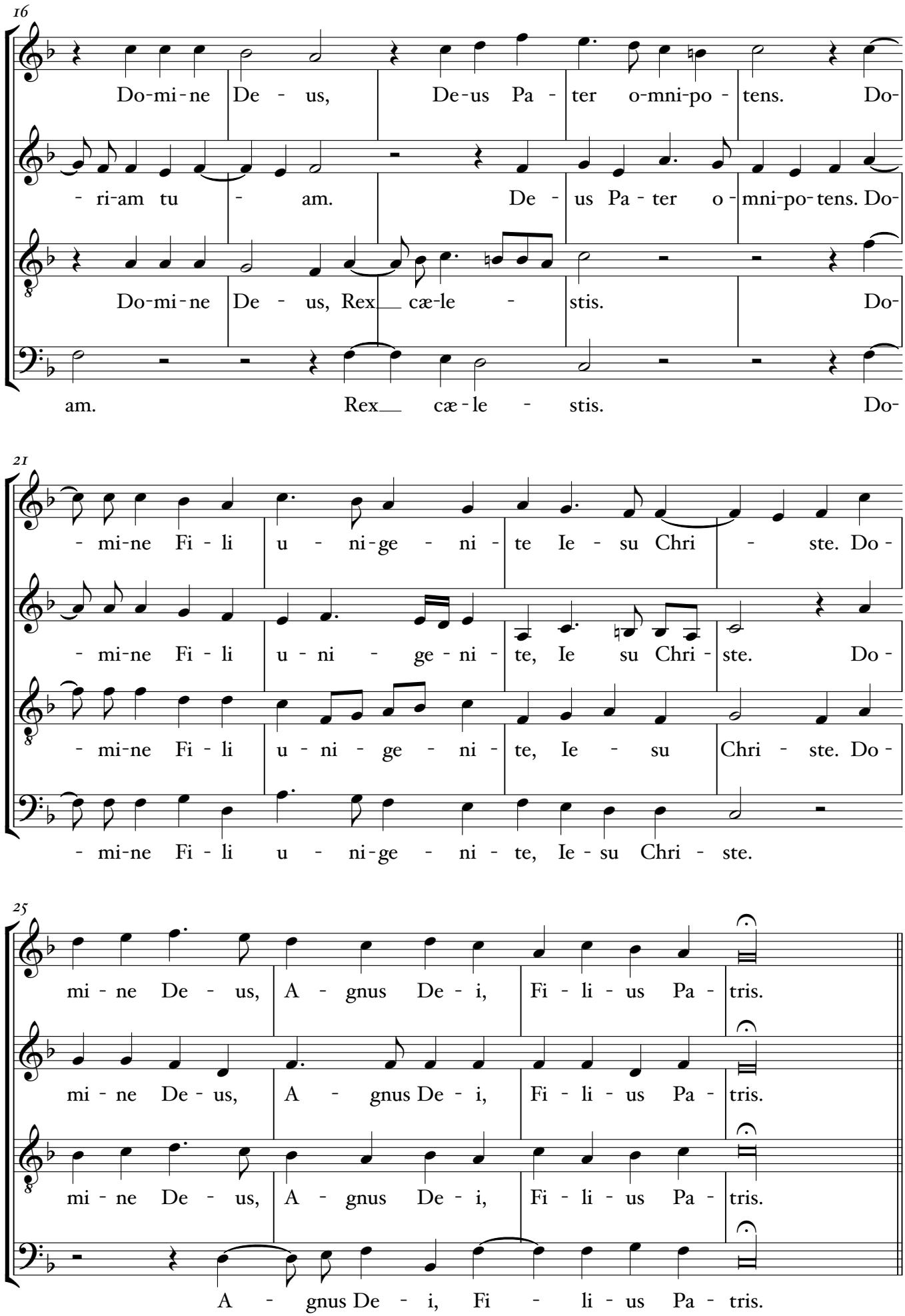
11

ca - mus te. Gra - ti - as a - gi - mus ti - bi

ti - as a - gi-mus ti - bi pro - pter ma-gnam glo - -

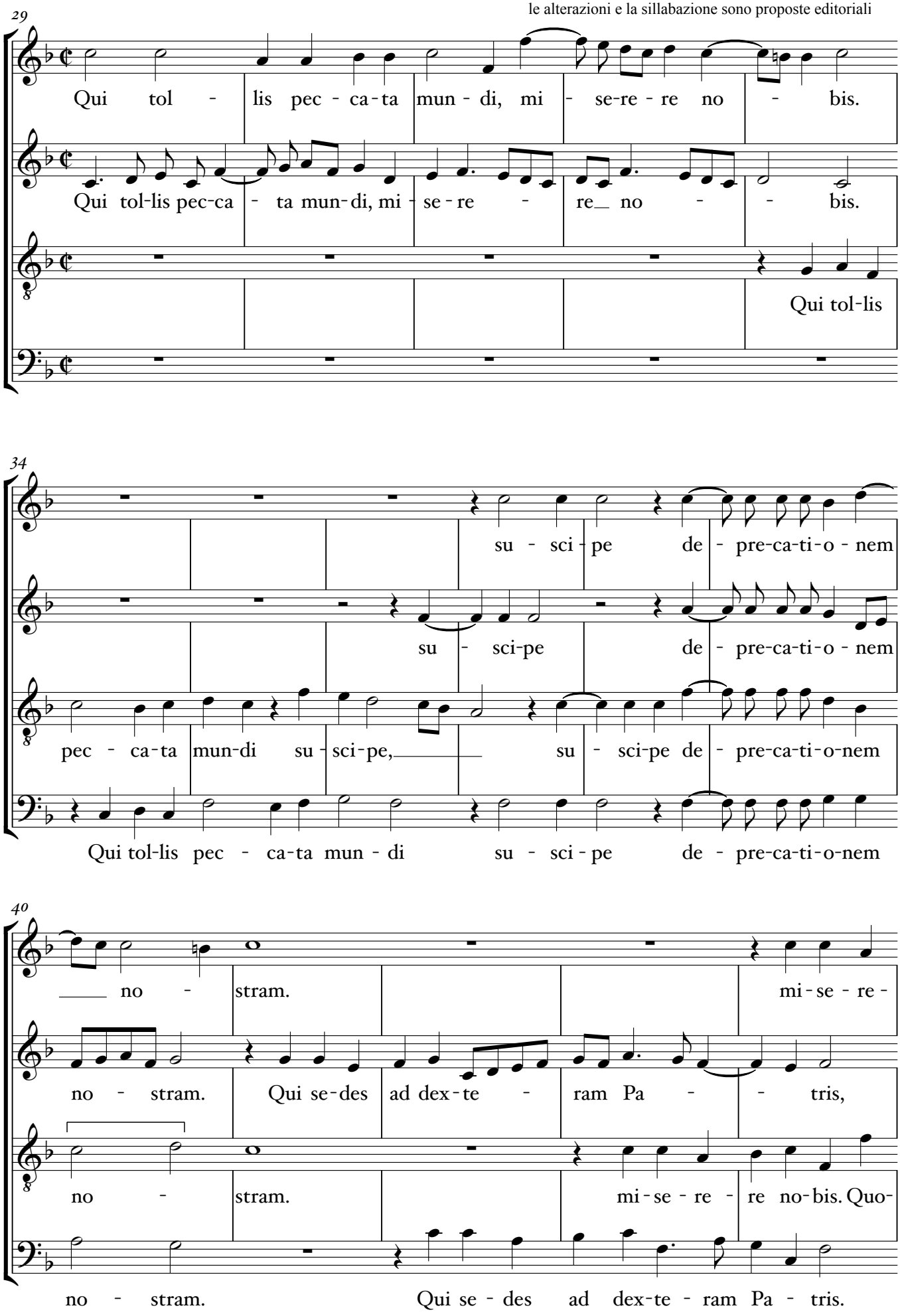
te. Gra - ti - as a - gi-mus ti - - bi

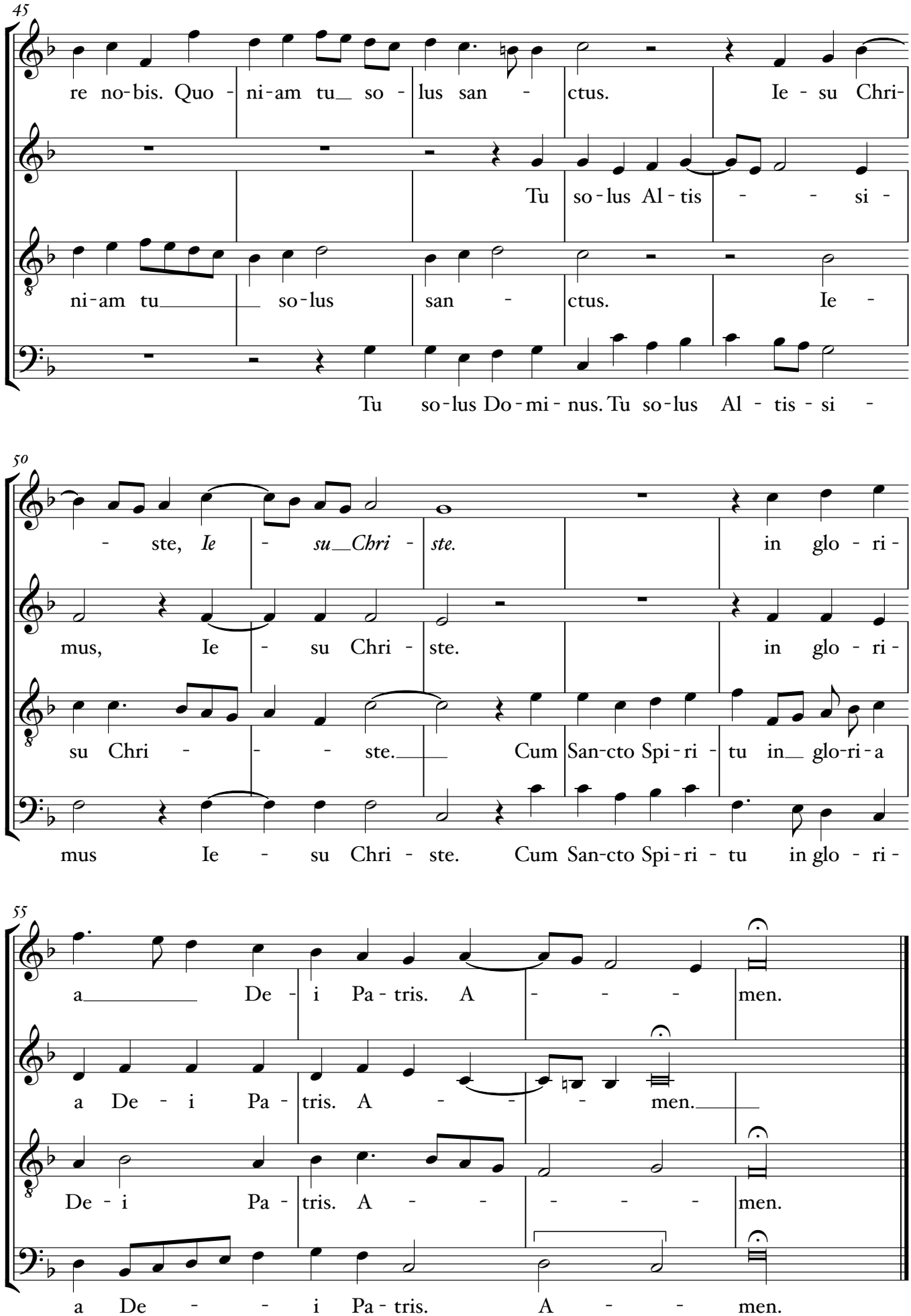
ca - mus te. pro - pter ma-gnam glo - ri-am tu -


16
Do-mi-ne De - us, De-us Pa - ter o-mni-po - tens. Do-
- ri-am tu - am. De - us Pa - ter o - mni-po-tens. Do-
Do-mi-ne De - us, Rex cæ-le - stis. Do-
am. Rex cæ - le - stis. Do-
21
- mi-ne Fi - li u - ni-ge - ni - te Ie - su Chri - ste. Do -
- mi-ne Fi - li u - ni - ge - ni - te, Ie su Chri - ste. Do -
- mi-ne Fi - li u - ni - ge - ni - te, Ie - su Chri - ste. Do -
- mi-ne Fi - li u - ni-ge - ni - te, Ie - su Chri - ste.
25
mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris.
mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris.
mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris.
A - gnus De - i, Fi - li - us Pa - tris.

candidato 3

diapason 415
chiavi originali: G2, C2, C3, F3
valori delle note dimezzati
le note finali coronate sono di durata puramente indicativa
le alterazioni e la sillabazione sono proposte editoriali

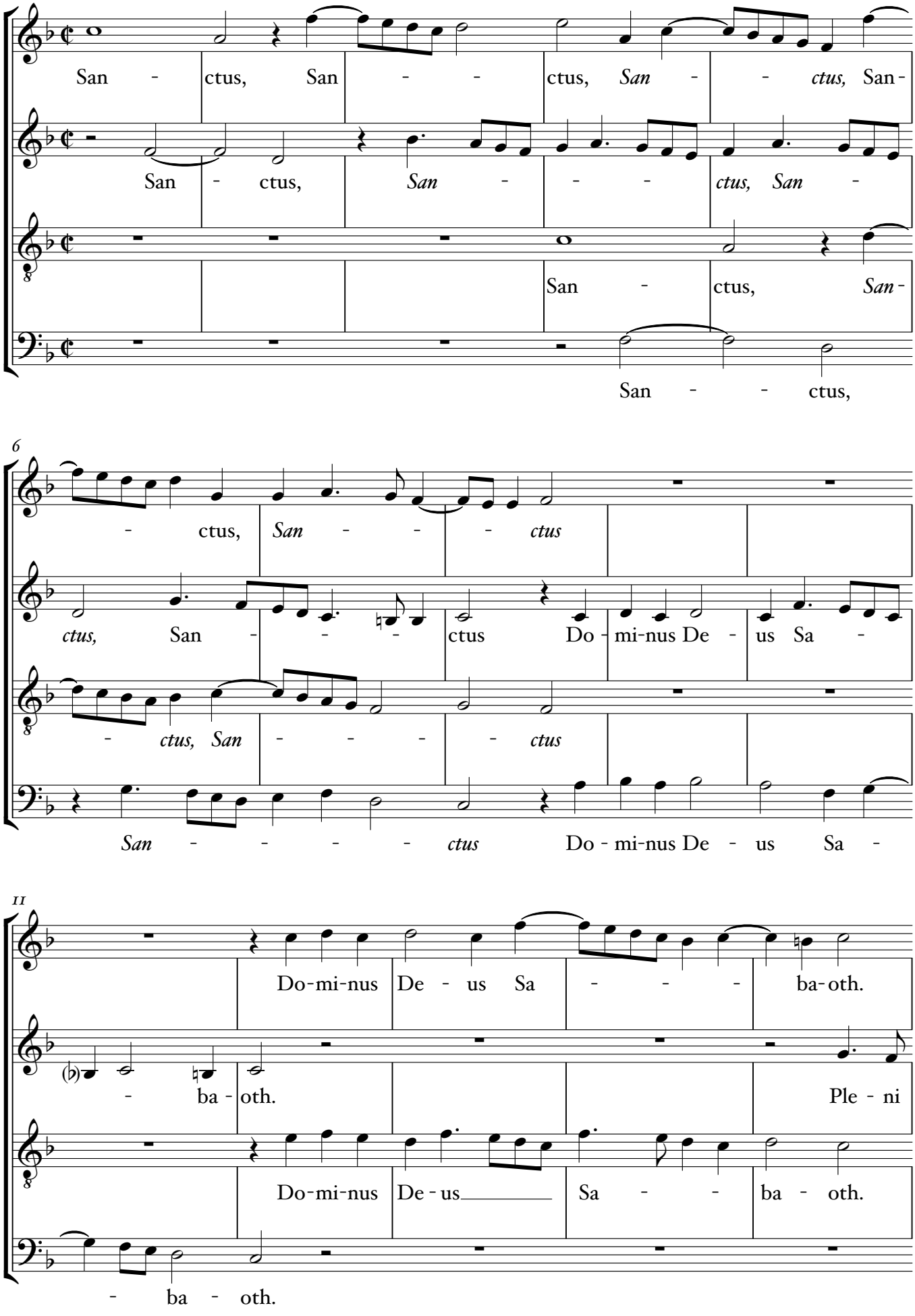


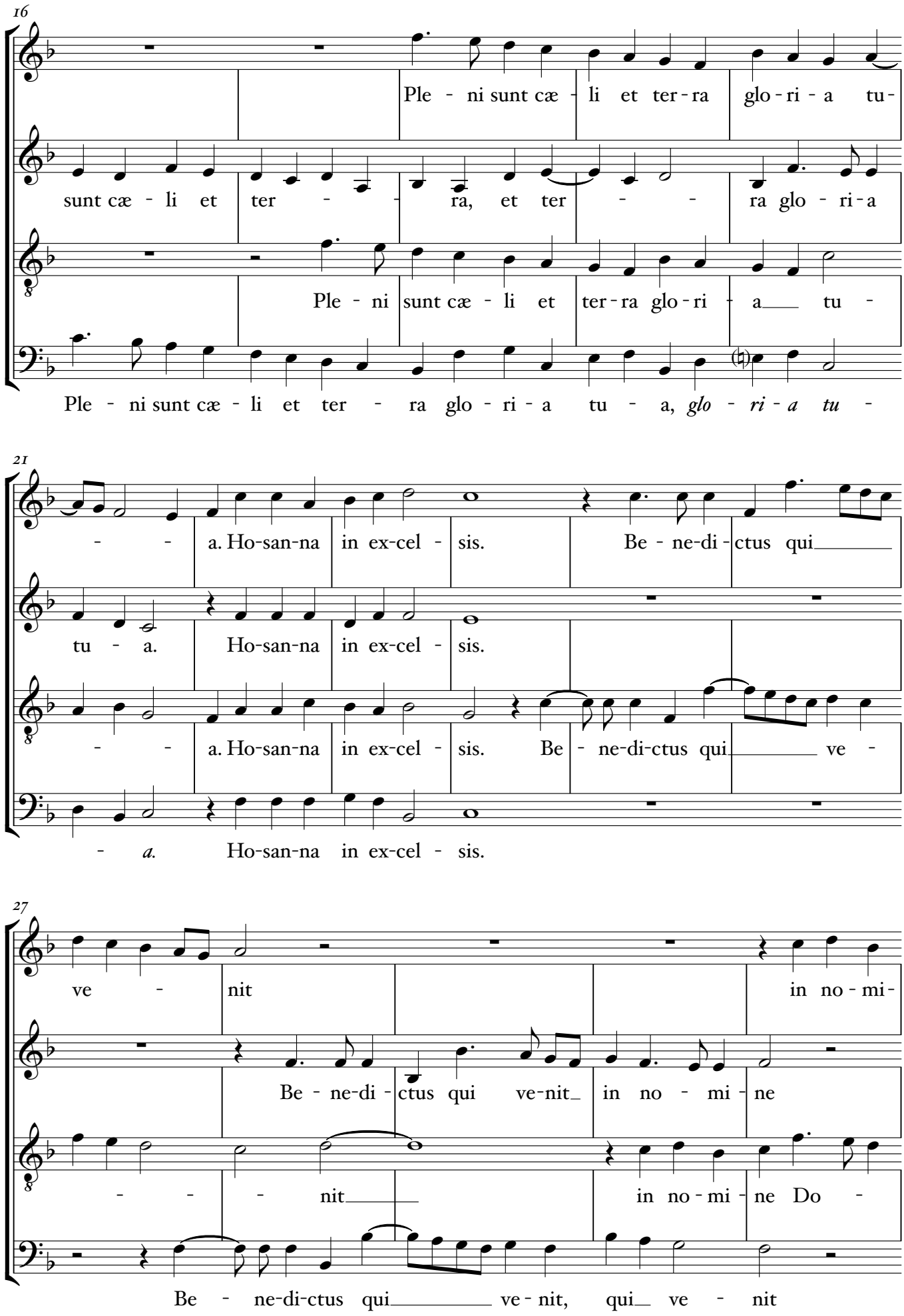

45
re no-bis. Quo - ni-am tu so - lus san - ctus. Ie - su Chri-
Tu so-lus Al-tis - - si -
ni-am tu so-lus san - ctus. Ie -
Tu so-lus Do-mi-nus. Tu so-lus Al - tis - si -
50
- ste, Ie - su Chri - ste. in glo - ri -
mus, Ie - su Chri - ste. in glo - ri -
su Chri - - - ste. Cum San-cto Spi-ri - tu in glo-ri-a
mus Ie - su Chri - ste. Cum San-cto Spi-ri - tu in glo - ri -
55
a De - i Pa - tris. A - - - men.
a De - i Pa - tris. A - - - men.
De - i Pa - tris. A - - - - - men.
a De - - - i Pa - tris. A - - - men.

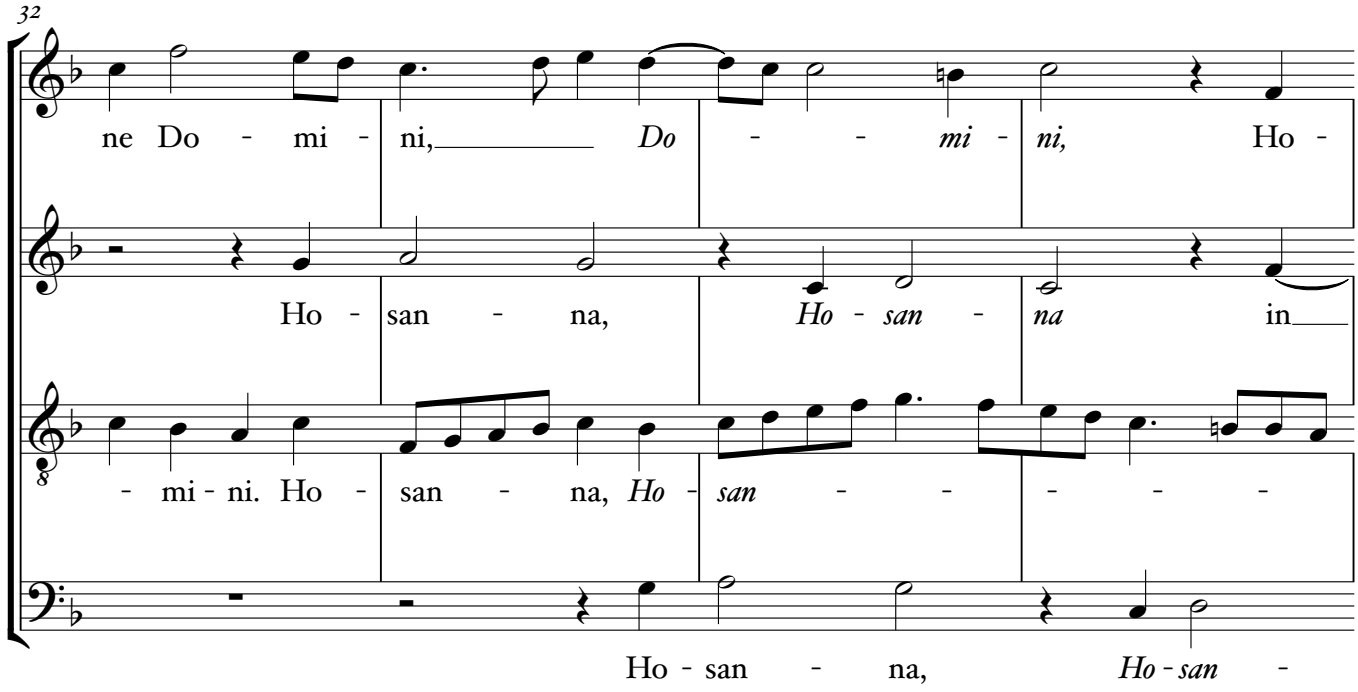
candidato 4

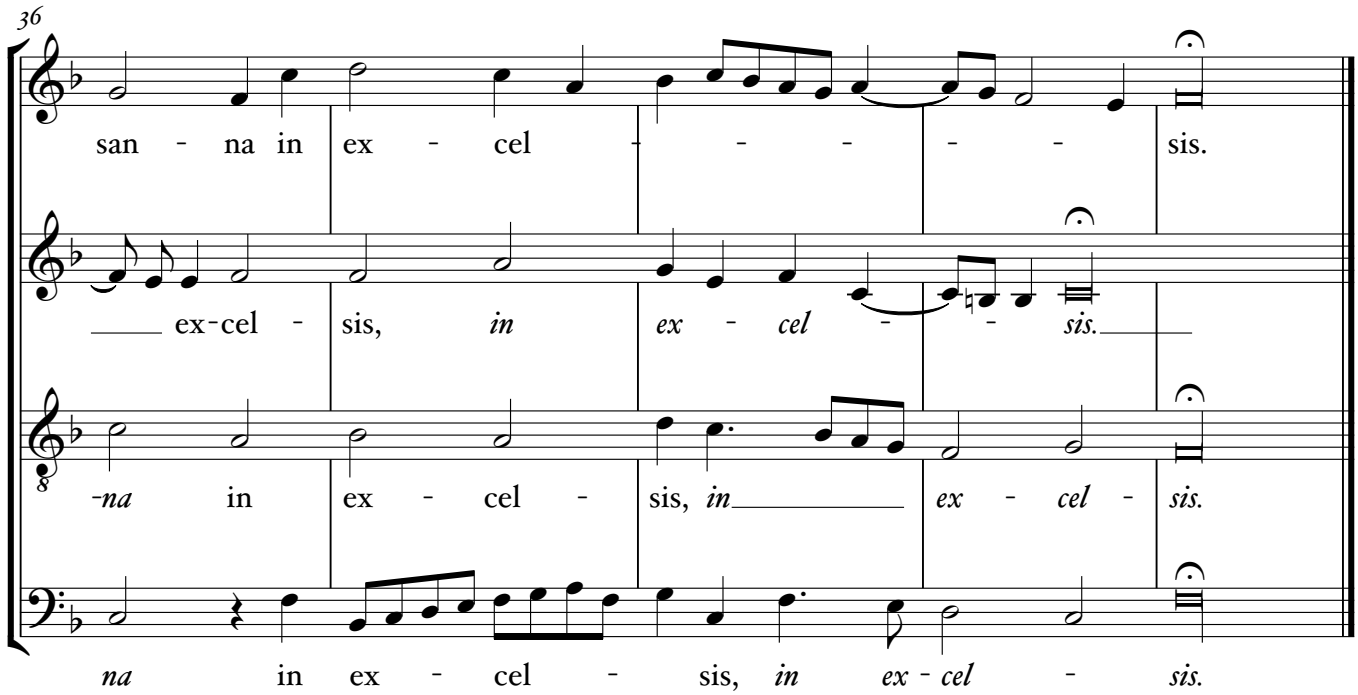
diapason 415
chiavi originali: G2, C2, C3, F3
valori delle note dimezzati
le note finali coronate sono di durata puramente indicativa
le alterazioni e la sillabazione sono proposte editoriali

Sanctus




16
Ple - ni sunt cæ - li et ter - ra glo - ri - a tu -
sunt cæ - li et ter - - - ra, et ter - - - ra glo - ri - a
Ple - ni sunt cæ - li et ter - ra glo - ri - a tu -
Ple - ni sunt cæ - li et ter - ra glo - ri - a tu - a, glo - ri - a tu -
21
- - a. Ho-san-na in ex-cel - sis. Be - ne-di - ctus qui
tu - a. Ho-san-na in ex-cel - sis.
- - a. Ho-san-na in ex-cel - sis. Be - ne-di-ctus qui ve -
- a. Ho-san-na in ex-cel - sis.
27
ve - nit in no - mi -
Be - ne-di - ctus qui ve-nit in no - mi - ne
- - - nit in no - mi - ne Do -
Be - ne-di-ctus qui ve - nit, qui ve - nit

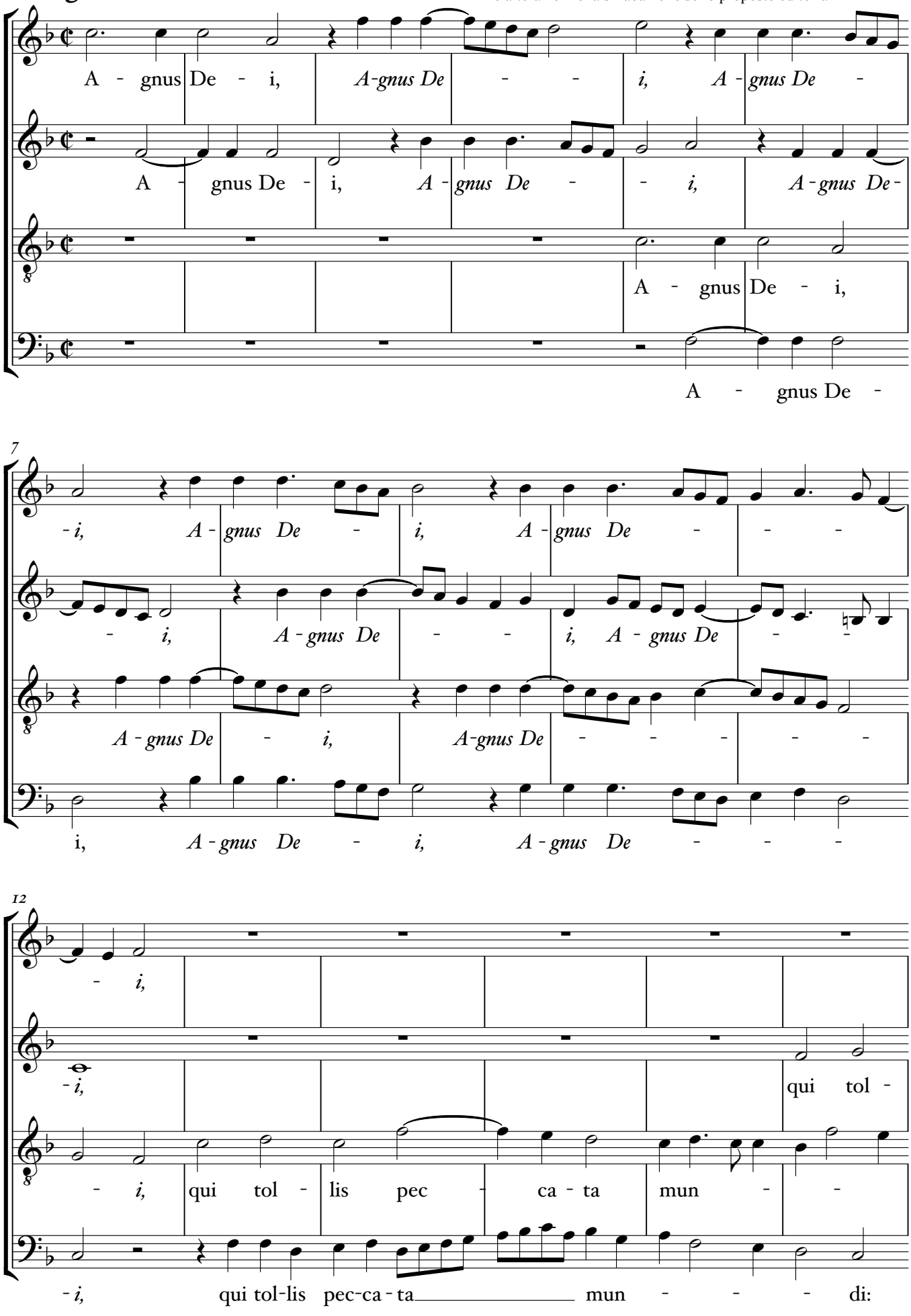

32
ne Do - mi - ni, Do - - mi - ni, Ho -
Ho - san - na, Ho - san - na in
- mi - ni. Ho - san - na, Ho - san - - - - -
Ho - san - na, Ho - san -

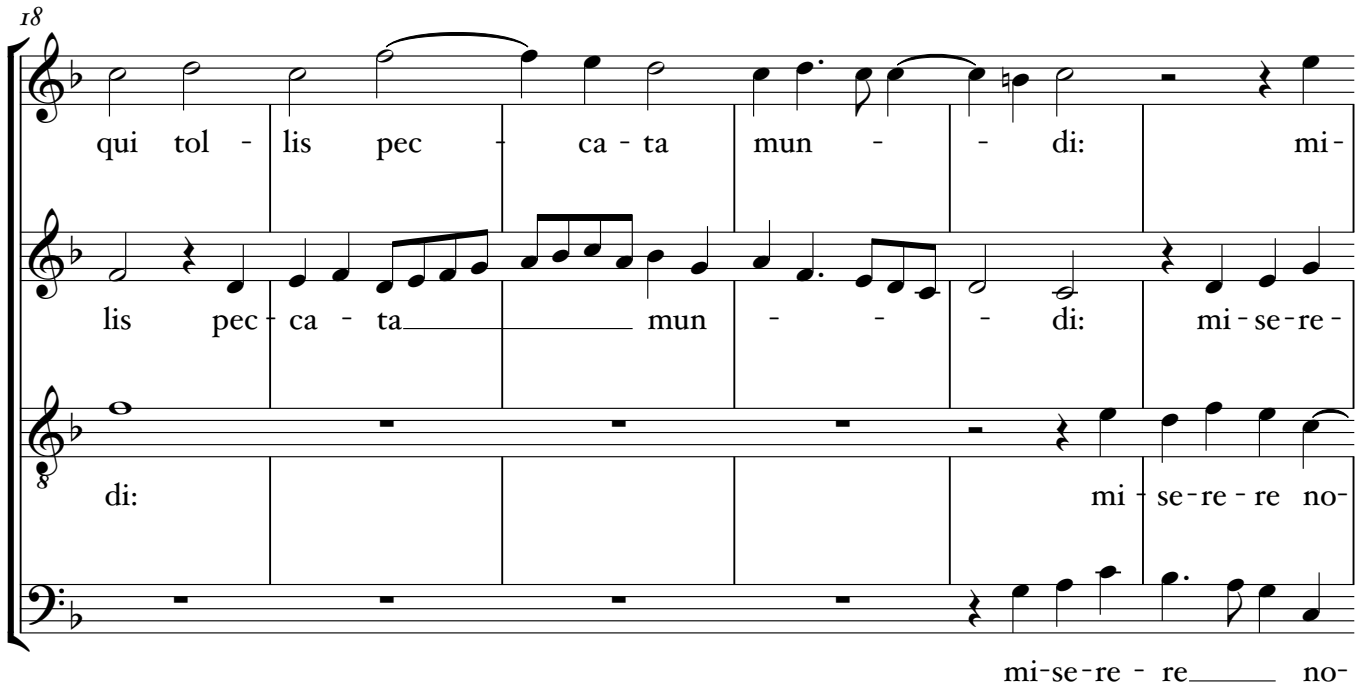

36
san - na in ex - cel - - - - - sis.
ex - cel - sis, in ex - cel - - sis.
-na in ex - cel - sis, in ex - cel - sis.
na in ex - cel - sis, in ex - cel - sis.

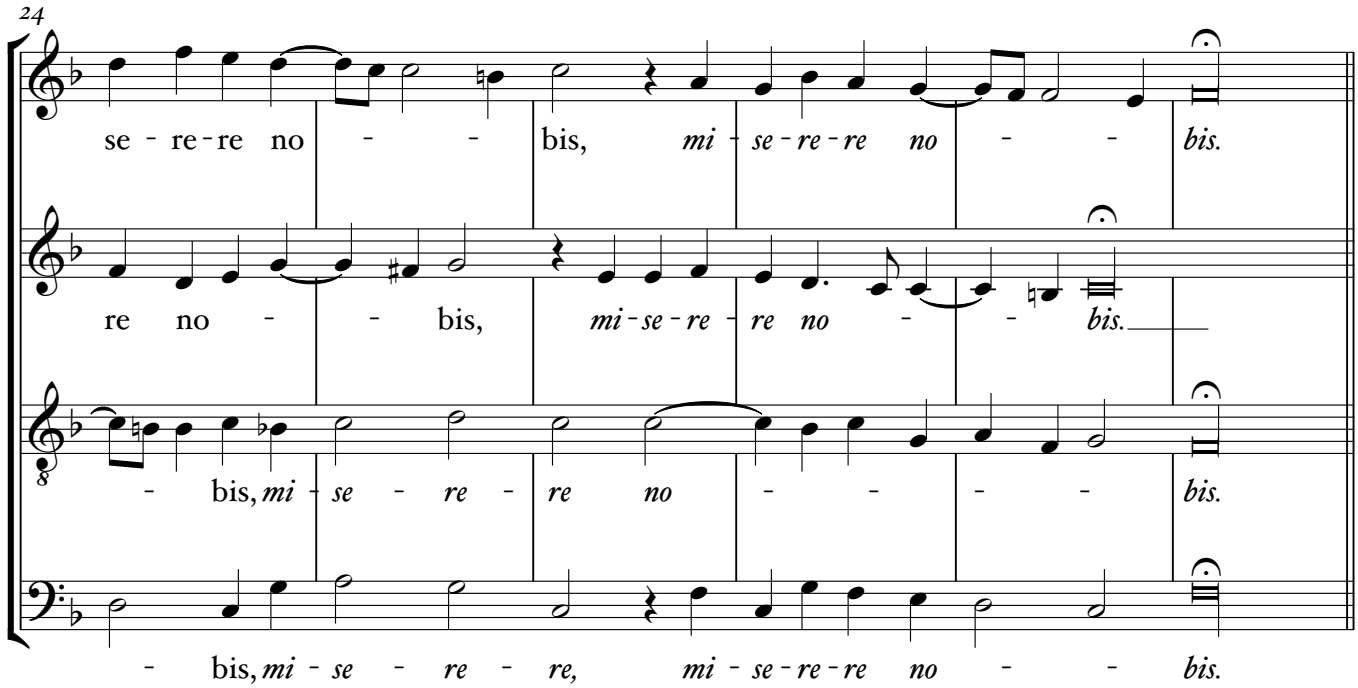
candidato 5

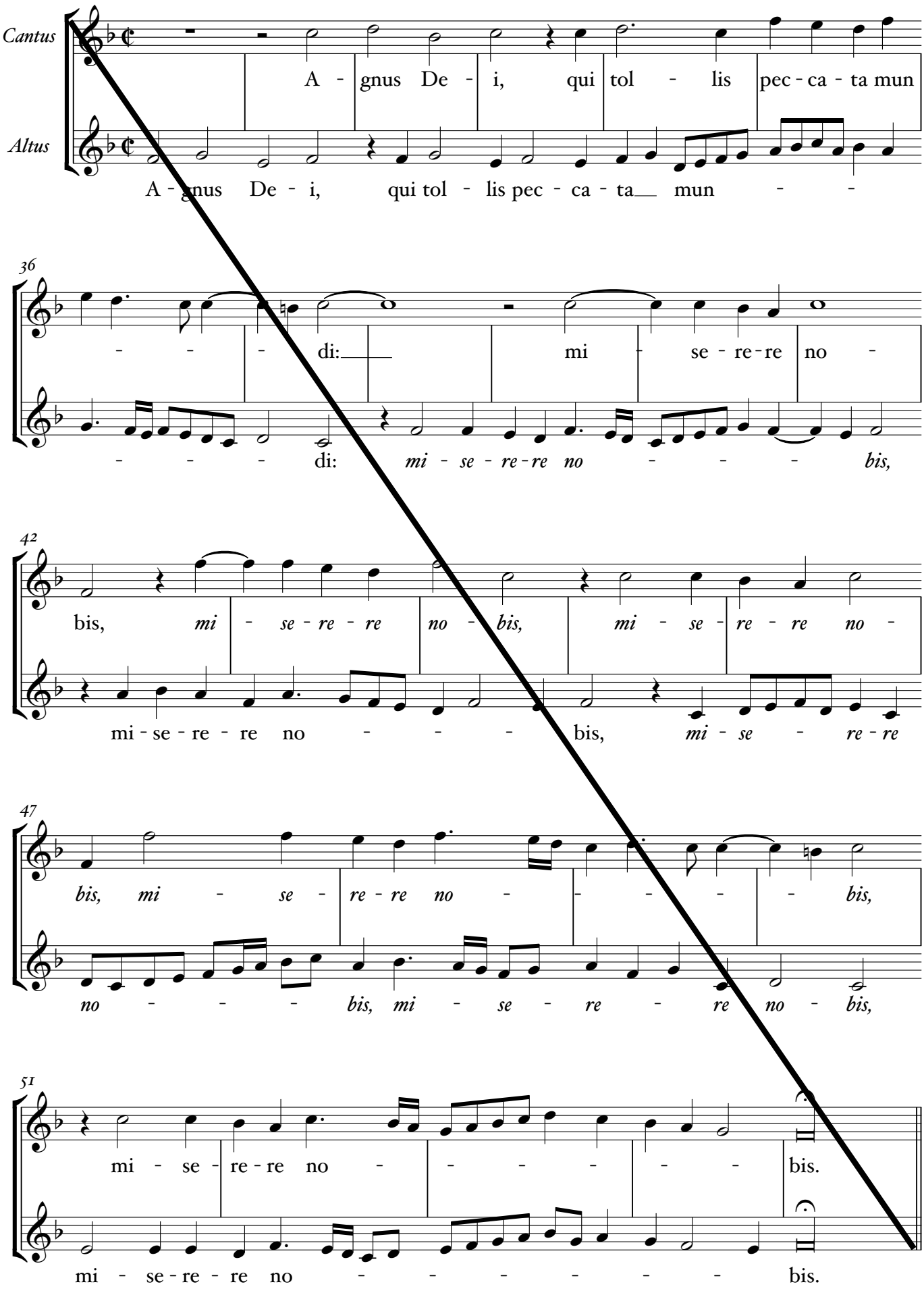
diapason 415
chiavi originali: G2, C2, C3, F3
valori delle note dimezzati
le note finali coronate sono di durata puramente indicativa
le alterazioni e la sillabazione sono proposte editoriali

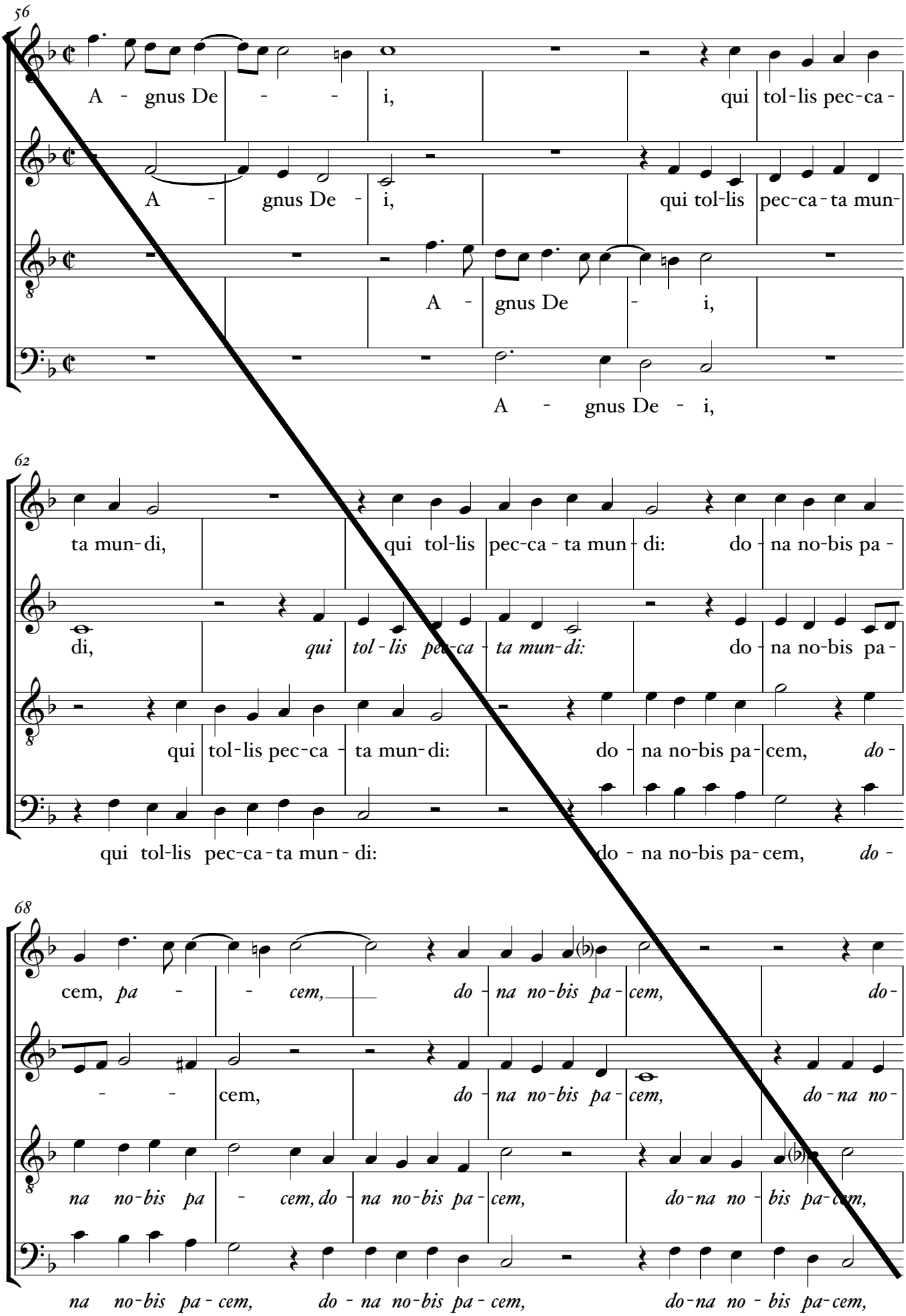
Agnus Dei

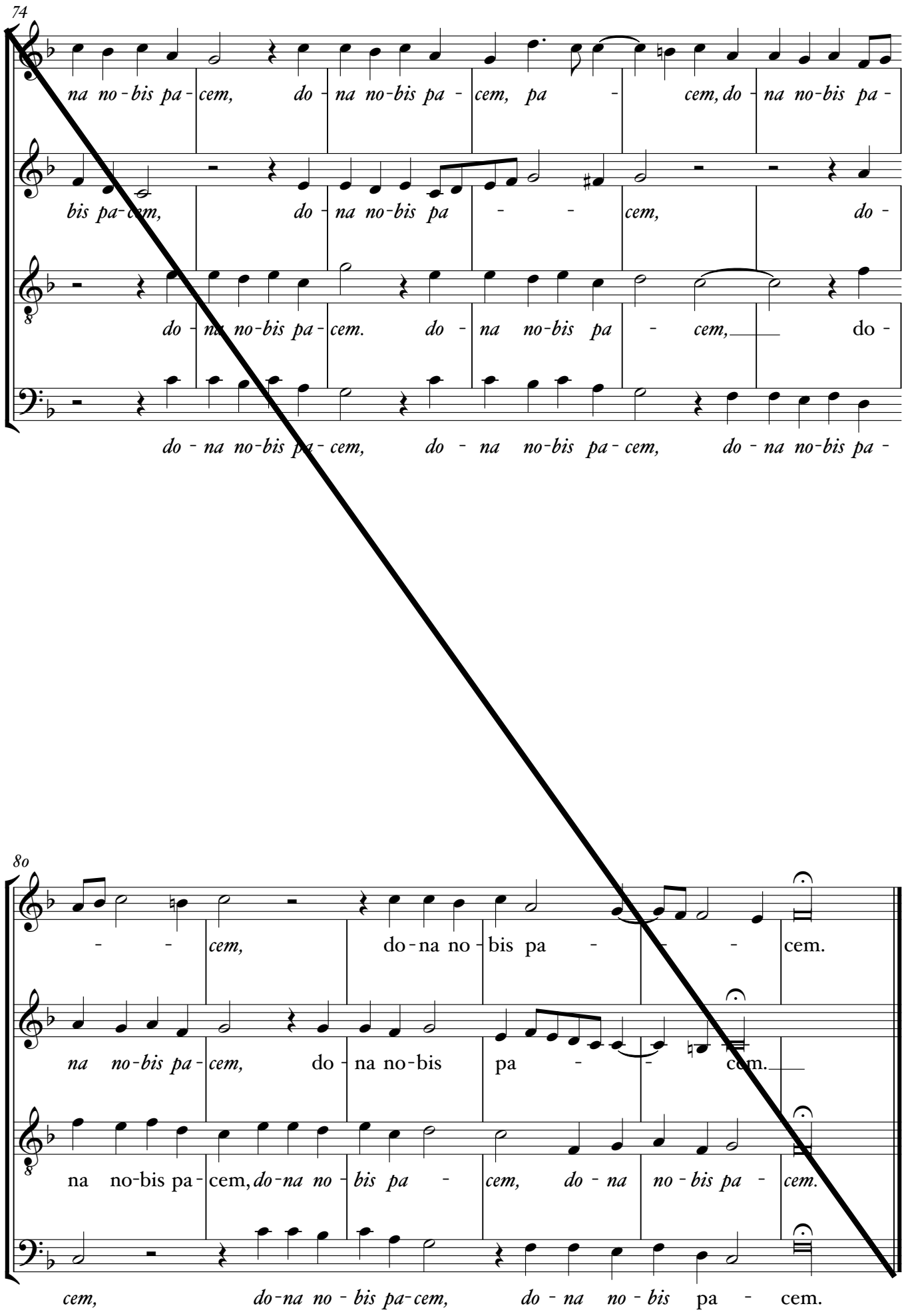



18
qui tol - lis pec - ca - ta mun - - di: mi-
lis pec - ca - ta mun - - - di: mi - se - re -
di: mi - se - re - re no-
mi-se-re - re no-


24
se - re - re no - - bis, mi - se - re - re no - - bis.
re no - - bis, mi - se - re - re no - - bis.
- bis, mi - se - re - re no - - - - bis.
- bis, mi - se - re - re, mi - se - re - re no - - bis.


Cantus
A - gnus De - i, qui tol - lis pec - ca - ta mun
Altus
A - gnus De - i, qui tol - lis pec - ca - ta mun - -
36
- - - di: mi - se - re - re no -
- - - di: mi - se - re - re no - - - bis,
42
bis, mi - se - re - re no - bis, mi - se - re - re no -
mi - se - re - re no - - - bis, mi - se - re - re
47
bis, mi - se - re - re no - - - - bis,
no - - - bis, mi - se - re - re no - bis,
51
mi - se - re - re no - - - - - bis.
mi - se - re - re no - - - - - - bis.


56
A - gnus De - - i, qui tol-lis pec-ca -
A - gnus De - i, qui tol-lis pec-ca-ta mun-
A - gnus De - i,
A - gnus De - i,
62
ta mun-di, qui tol-lis pec-ca-ta mun-di: do-na no-bis pa -
di, qui tol-lis pec-ca-ta mun-di: do-na no-bis pa -
qui tol-lis pec-ca-ta mun-di: do-na no-bis pa-cem, do -
qui tol-lis pec-ca-ta mun-di: do - na no-bis pa-cem, do -
68
cem, pa - - cem, do-na no-bis pa-cem, do -
- - cem, do-na no-bis pa-cem, do-na no -
na no-bis pa - cem, do-na no-bis pa-cem, do-na no - bis pa-cem,
na no-bis pa-cem, do - na no-bis pa-cem, do-na no - bis pa-cem,


74
na no-bis pa-cem, do-na no-bis pa-cem, pa-cem, do-na no-bis pa-
bis pa-cem, do-na no-bis pa-cem, do-
do-na no-bis pa-cem. do-na no-bis pa-cem, do-
do-na no-bis pa-cem, do-na no-bis pa-cem, do-na no-bis pa-
80
-cem, do-na no-bis pa-cem.
na no-bis pa-cem, do-na no-bis pa-cem.
na no-bis pa-cem, do-na no-bis pa-cem, do-na no-bis pa-cem.
cem, do-na no-bis pa-cem, do-na no-bis pa-cem.

SWEDISH MUSICAL LEVANDE MUSIKARV HERITAGE

WILHELM STENHAMMAR

1871–1927

Vårnatt

för blandad kör och piano

Spring Night

for mixed chorus and piano

Opus 32/2

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 gems 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 1586/Edition no. 1586
2017
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-357-7

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.

LENZNACHT

Holder, lichter Lenz,
Du, der im Sternenscheine
still deine Wege gehst,
wandelst durch Flur und Haine,
Du gibst uns Blüh'n und Gedeih'n,
Du gibst uns Grün und Sonne
schenkst uns, glauben wir nur,
all unseres Herzens Wonne.
Streu'nun aus voller Hand
Tau und Duft auf Erden,
Funken, Vergessen, Gesang,
alles was neu will werden.
Doch, o milder Lenz, denk',
dass ein Hoffen Dir glühet
auch wo niemals, niemals
mehr neues Leben erblühet.
Träume, verblutet im Kampf,
Glaube, langsam zerronnen,
Fäden, die sacht' sich getrennt,
wie fest sie auch einstens gesponnen,
Saiten, die unbemerkt sprangen
doch lange noch bebten,
Zweifel, die stritten voll Mut
bis sie sich selbst überlebten.
Alle sie warten auf Dich,
harren dass Du sie erlösest,
rettest vom müden Pfad,
dass Du zu Asche sie Küssest.
Holder, lichter Lenz,
träufle Glück aus dem Äther,
doch wo Du strahlender gehst,
denk' auch der welken Blätter.

- Oscar Levertin 1862-1906 -
(testo originale in lingua svedese)

NOTTE DI PRIMAVERA

Leggiadra, splendente primavera,
Tu, che al chiaror delle stelle
silenziosa percorri le tue vie,
passi per campi e boschi,
doni a noi fertilità e prosperità,
doni a noi il verde e il sole,
ci regali, crediamo pure,
tutta la delizia del nostro cuore.
Spargi dunque a piene mani
rugiada e fragranza sulla terra,
scintille, oblio, canto,
tutto ciò che vuol rinnovarsi.
Però, o dolce primavera, pensa,
che una speranza arde in te
anche dove mai, nemmeno
nuova vita fiorisce.
Sogni, dissanguati in battaglia,
Fede, lentamente dileguata,
Fili, discioltisi a poco a poco,
per quanto fitti fossero tessuti un tempo,
Corde, spezzatesi inavvertitamente
pur avendo vibrato a lungo,
Dubbi, che han lottato con audacia
fino a resistere a se stessi.
Tutto questo ti attende,
aspetta di essere liberato da te,
salvato dall'inerte cammino,
trasformato in cenere da un tuo bacio.
Leggiadra, splendida primavera,
stilla felicità dal cielo (etere),
ma nel tuo andare raggiante,
ricordati delle foglie appassite.

Vårnatt.

Lenznacht.

Wilh. Stenhammar, Op. 30. № 2.

Text: Oscar Levertin

Allegretto tranquillo e soave.

Sopran.

Alt.

Piano.

Allegretto tranquillo e soave.

p

p

dolce

Vack - ra, hvi - ta vår, du, som på stjärn-lyst strim - - ma

Hol - der, lich - ter Lenz, Du, der im Ster - nen - schei - - ne

dolce

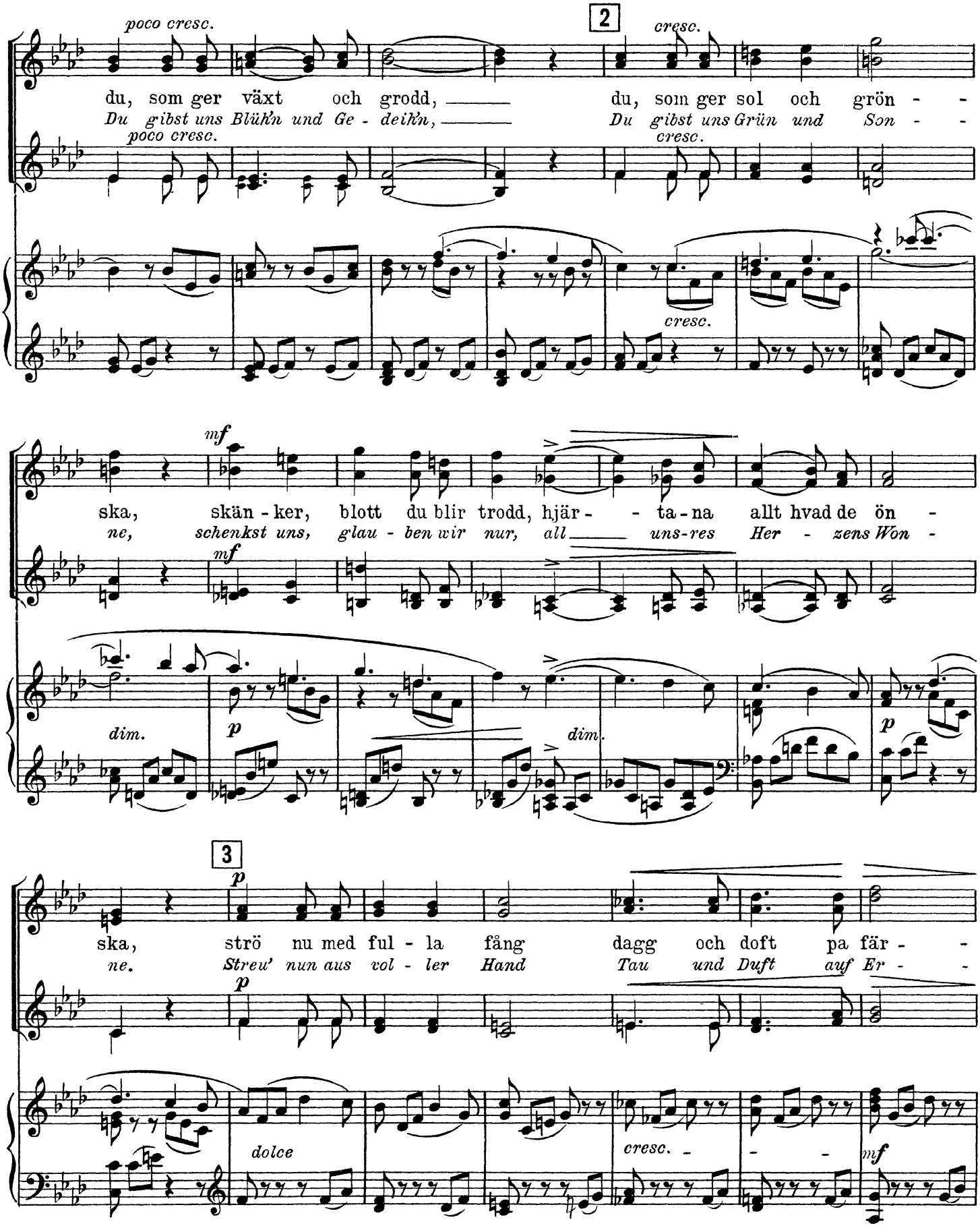
dolce

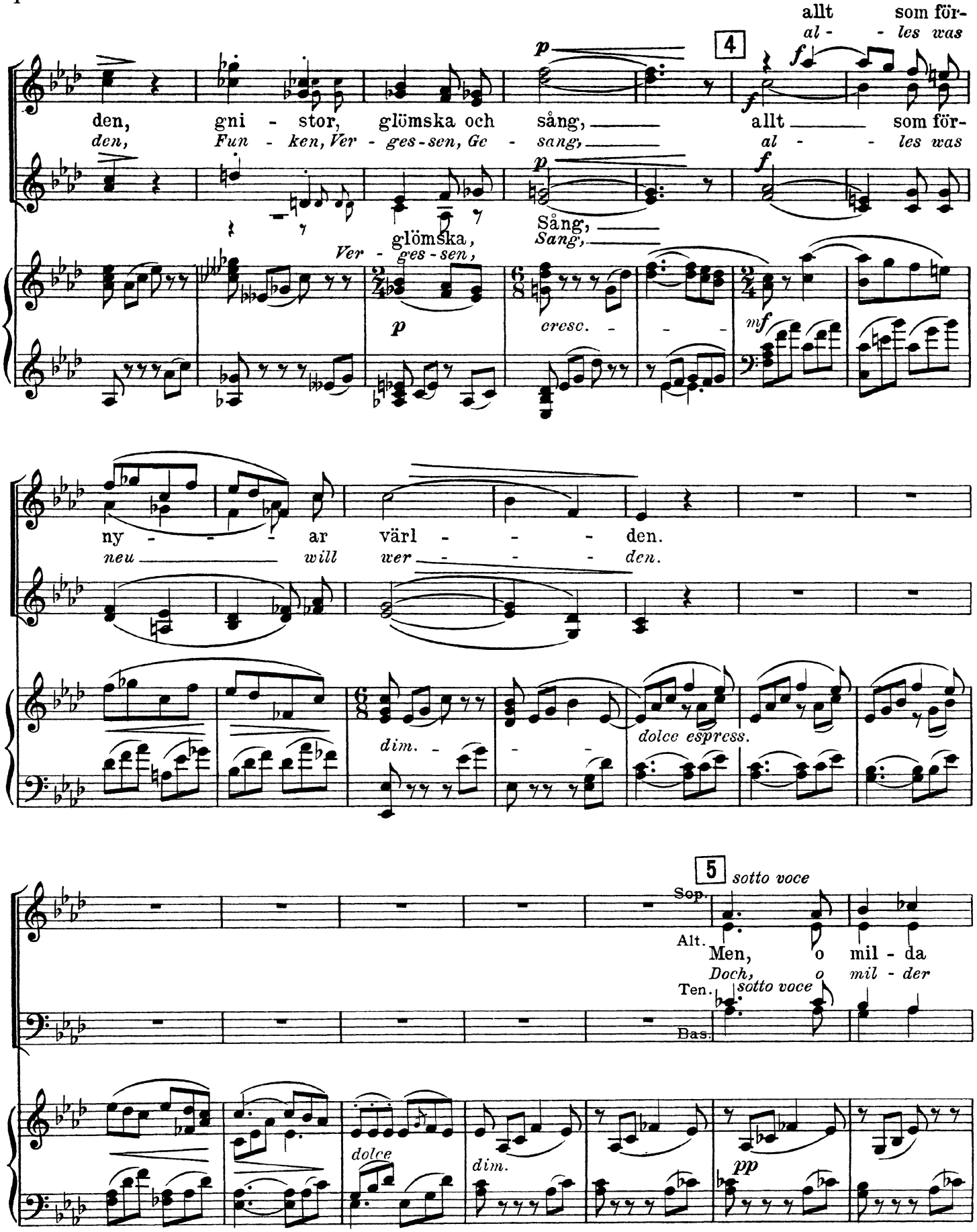
1

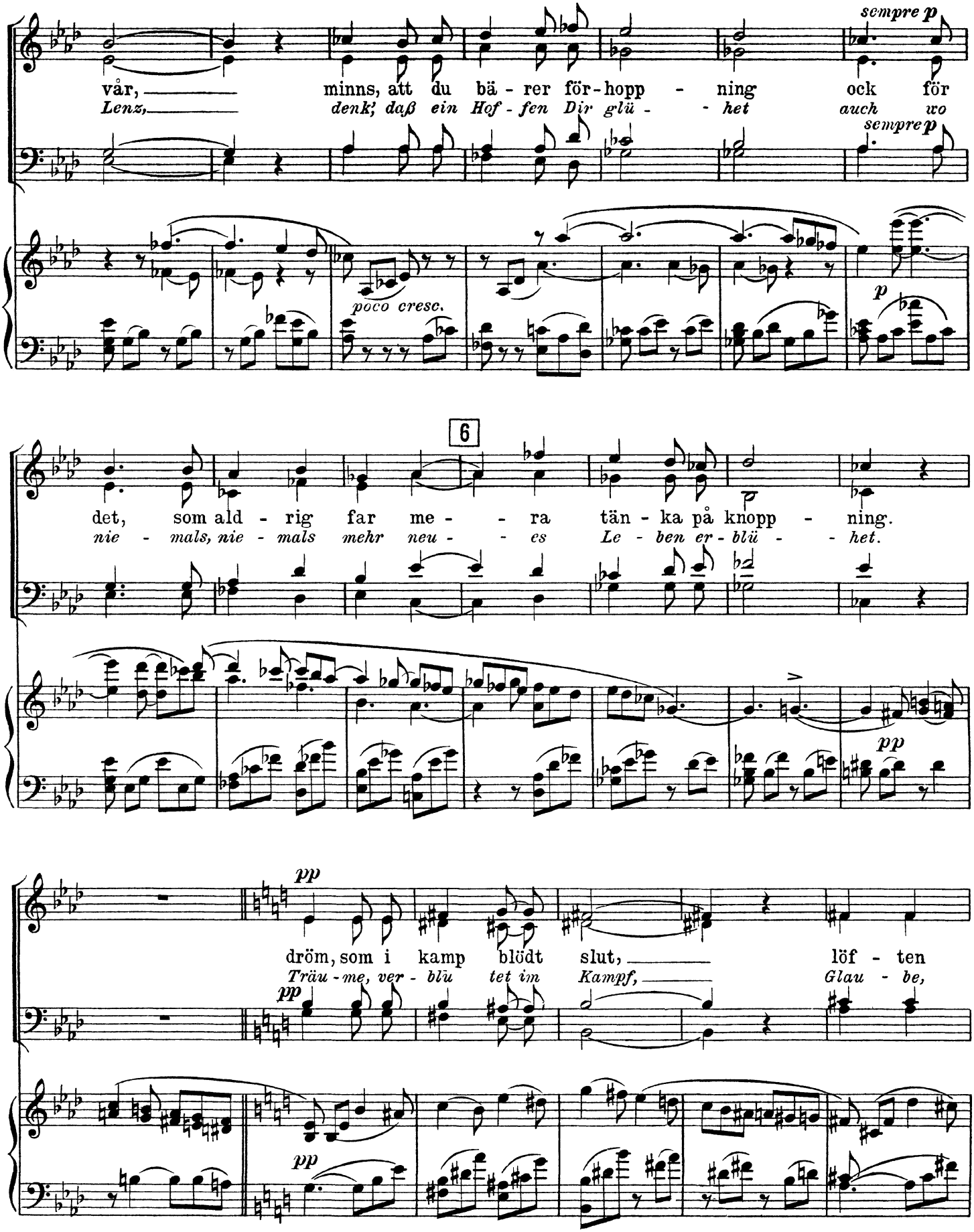
tyst öf-ver vä - gar-na går, lätt ge-nom nat-tens dim - - ma,

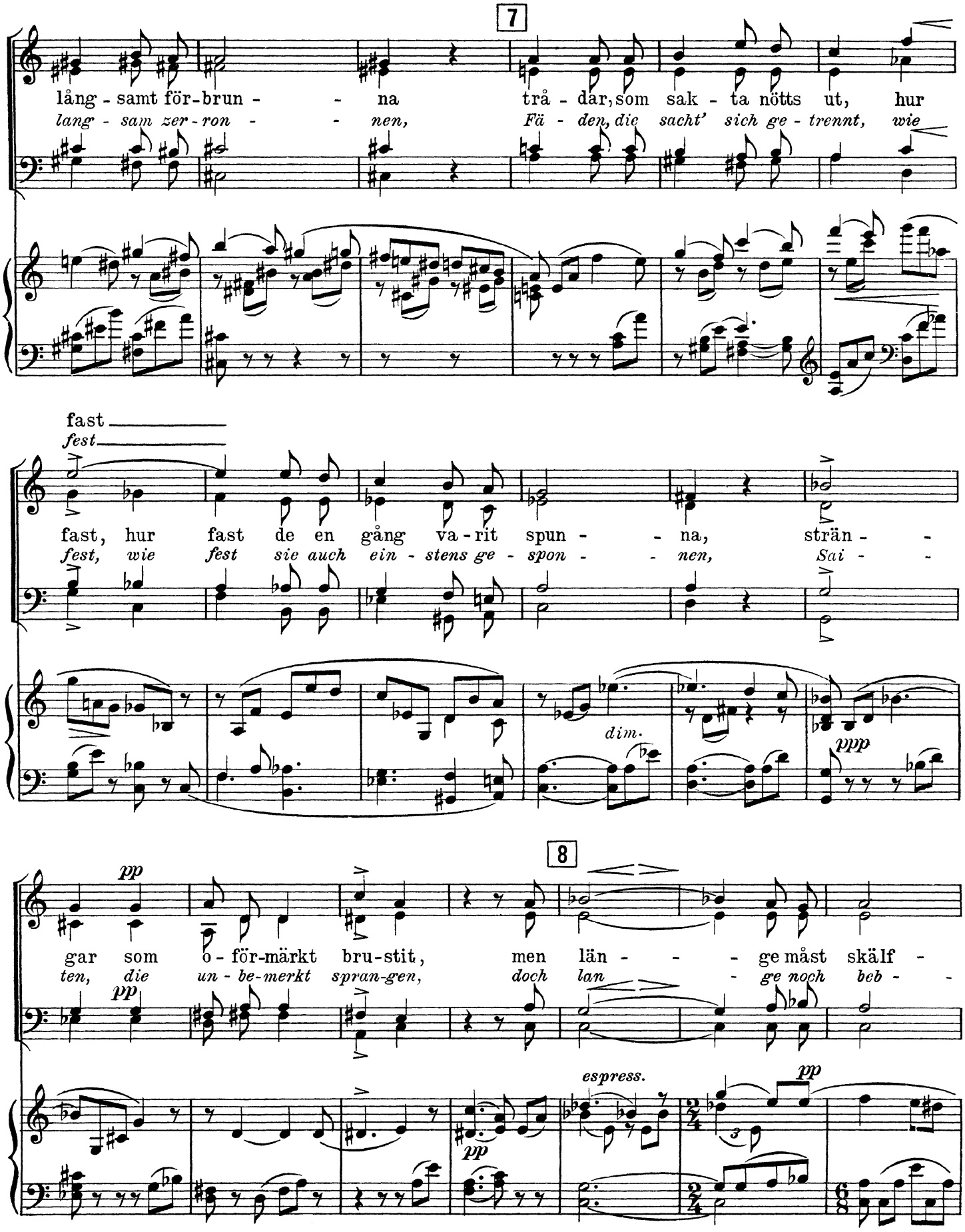
still Dei-ne We - - ge gehst, wan-delst durch Flur und Hai - - ne,

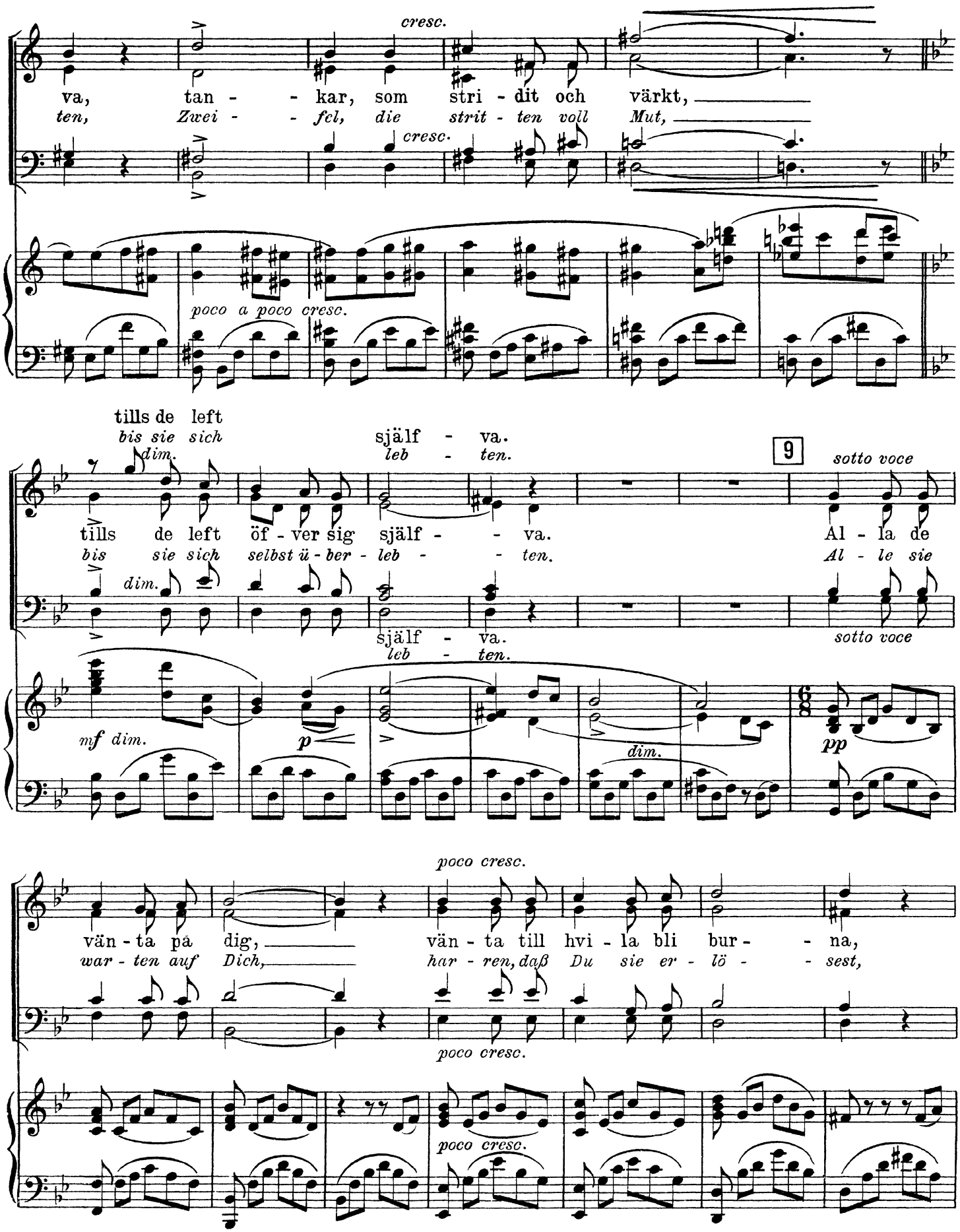
Swedish Musical Heritage, Kungl. Musikaliska akademien, Stockholm 2017. Public domain. www.levandemusikarv.se

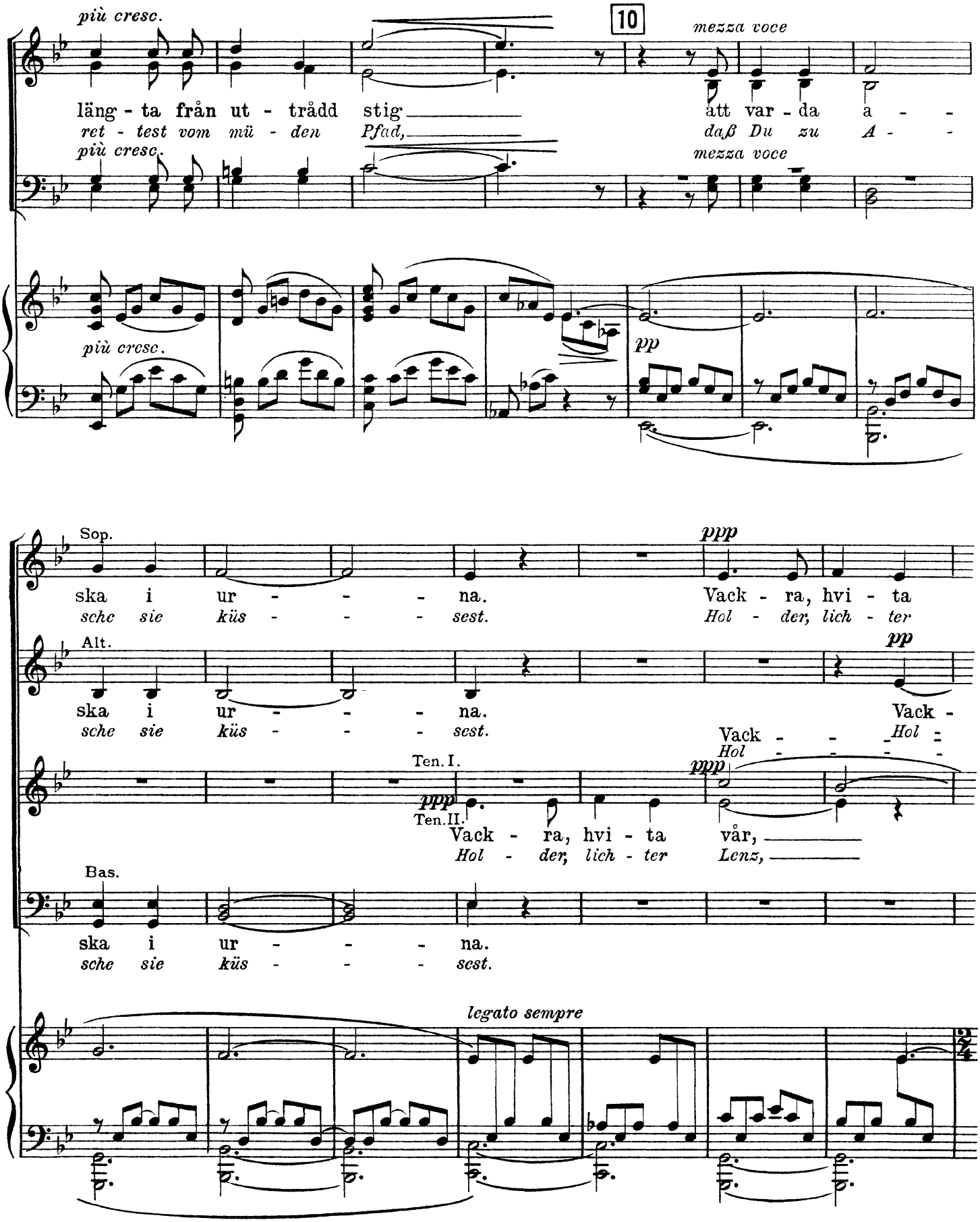

poco cresc.
2
cresc.
du, som ger växt och grodd, ——— du, som ger sol och grön - -
Du gibst uns Blüh'n und Ge - deih'n, ——— Du gibst uns Grün und Son - -
poco cresc.
cresc.
cresc.
mf
ska, skän - ker, blott du blir trodd, hjär - - ta - na allt hvad de ön -
ne, schenkst uns, glau - ben wir nur, all ——— uns-res Her - zens Won -
mf
dim.
p
dim.
p
3
p
ska, strö nu med ful - la fång dagg och doft pa fär - -
ne. Streu' nun aus vol - ler Hand Tau und Duft auf Er - -
p
dolce
cresc. - - -
mf

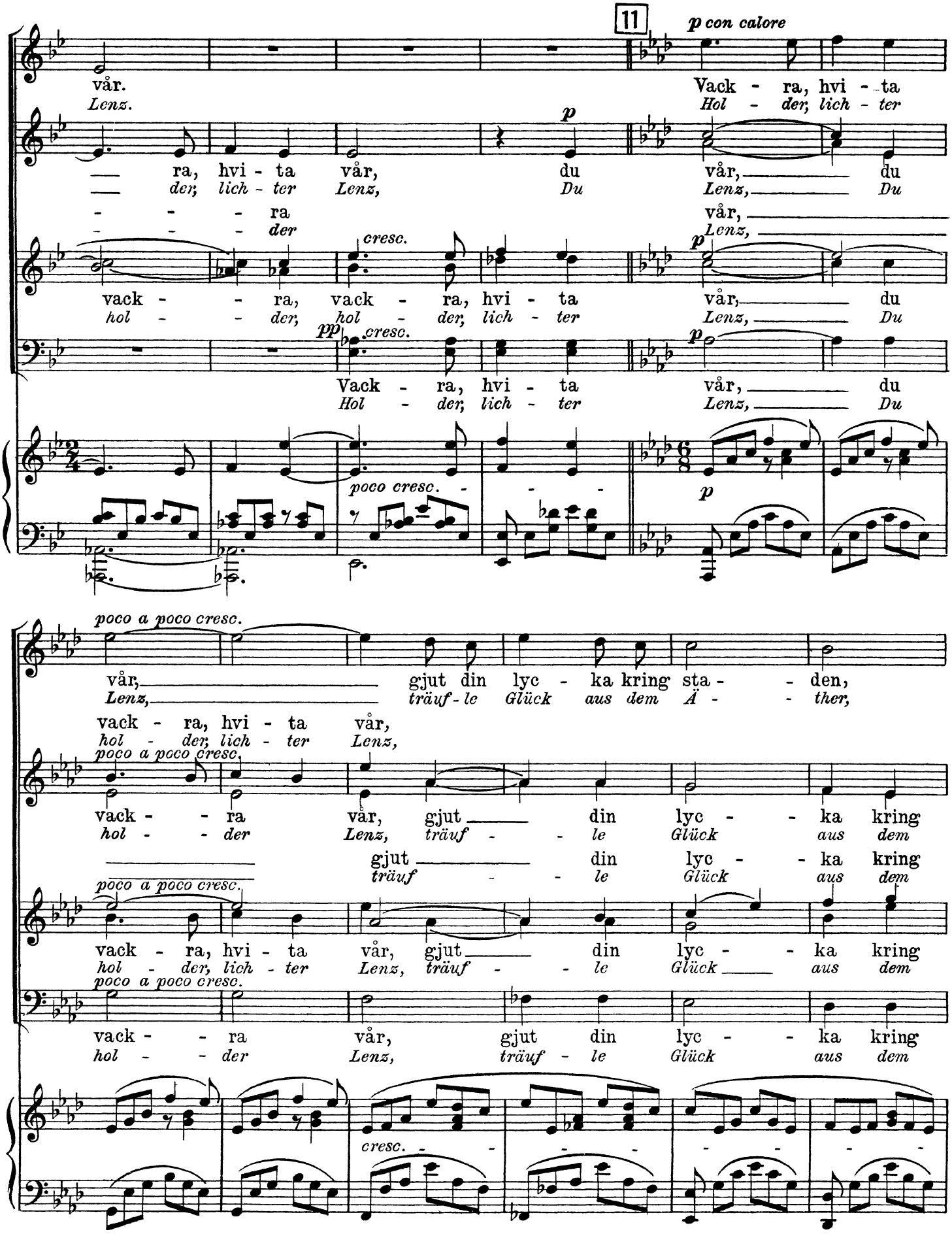

allt som för-
al - - les was
4
p
f
den, gni - stor, glömska och sång, allt som för-
den, Fun - ken, Ver - ges-sen, Ge - sang, al - les was
Sång,
Sang,
glömska,
Ver - ges-sen,
p
cresc. - - -
mf
ny - - - ar värl - - - den.
neu will wer - - - den.
dim. - - -
dolce espress.
5
sotto voce
Sop.
Alt.
Men, o mil - da
Doch, o mil - der
Ten.
sotto voce
Bas.
dolce
dim.
pp

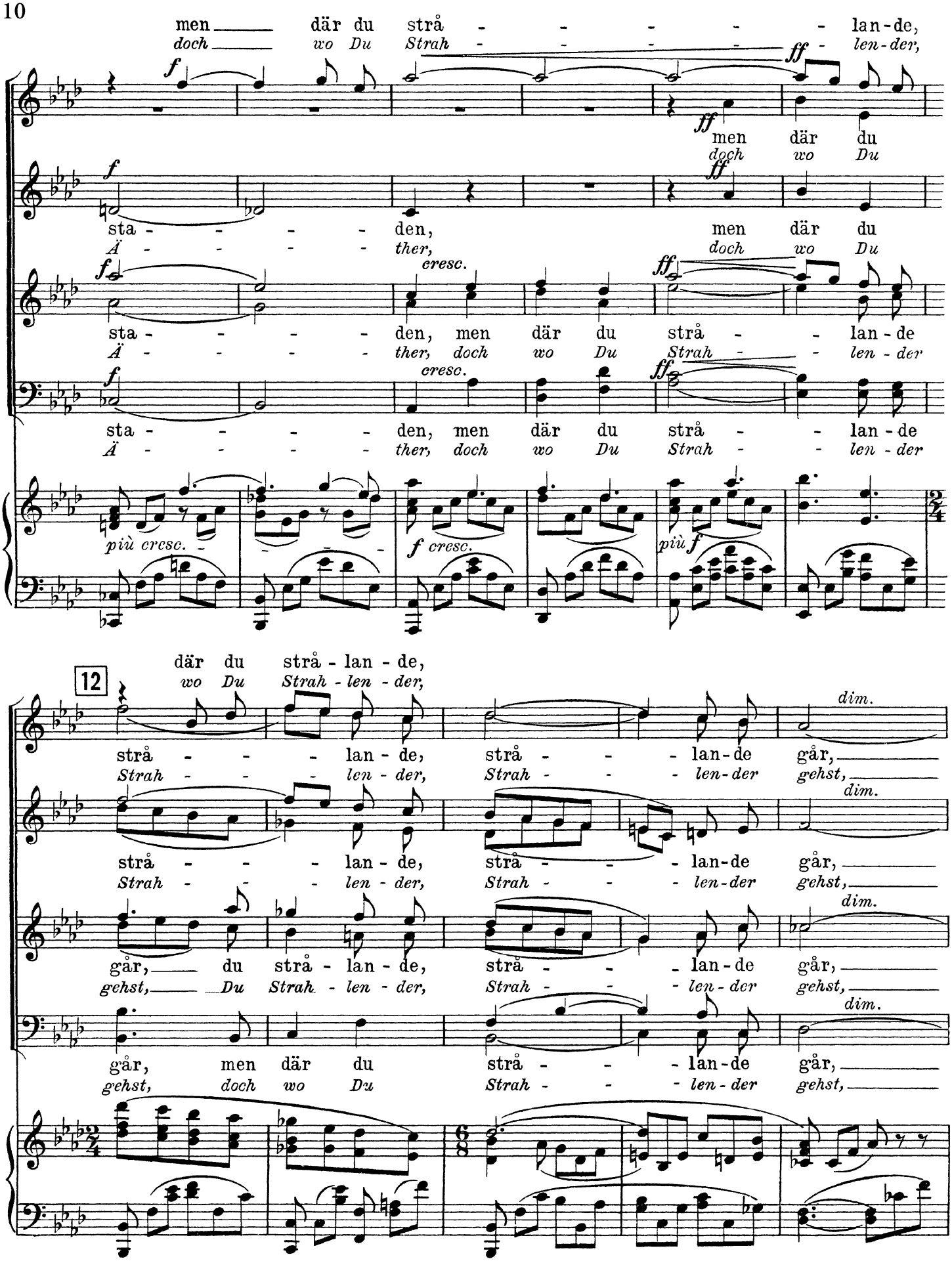

sempre p
vår, minns, att du bä - rer för - hopp - ning ock för
Lenz, denk', daß ein Hof - fen Dir glü - - het auch wo
sempre p
poco cresc.
p
6
det, som ald - rig far me - - ra tän - ka på knopp - ning.
nie - mals, nie - mals mehr neu - - es Le - ben er - blü - - het.
pp
pp
dröm, som i kamp blödt slut, löf - ten
Träu - me, ver - blü tet im Kampf, Glau - be,
pp
pp

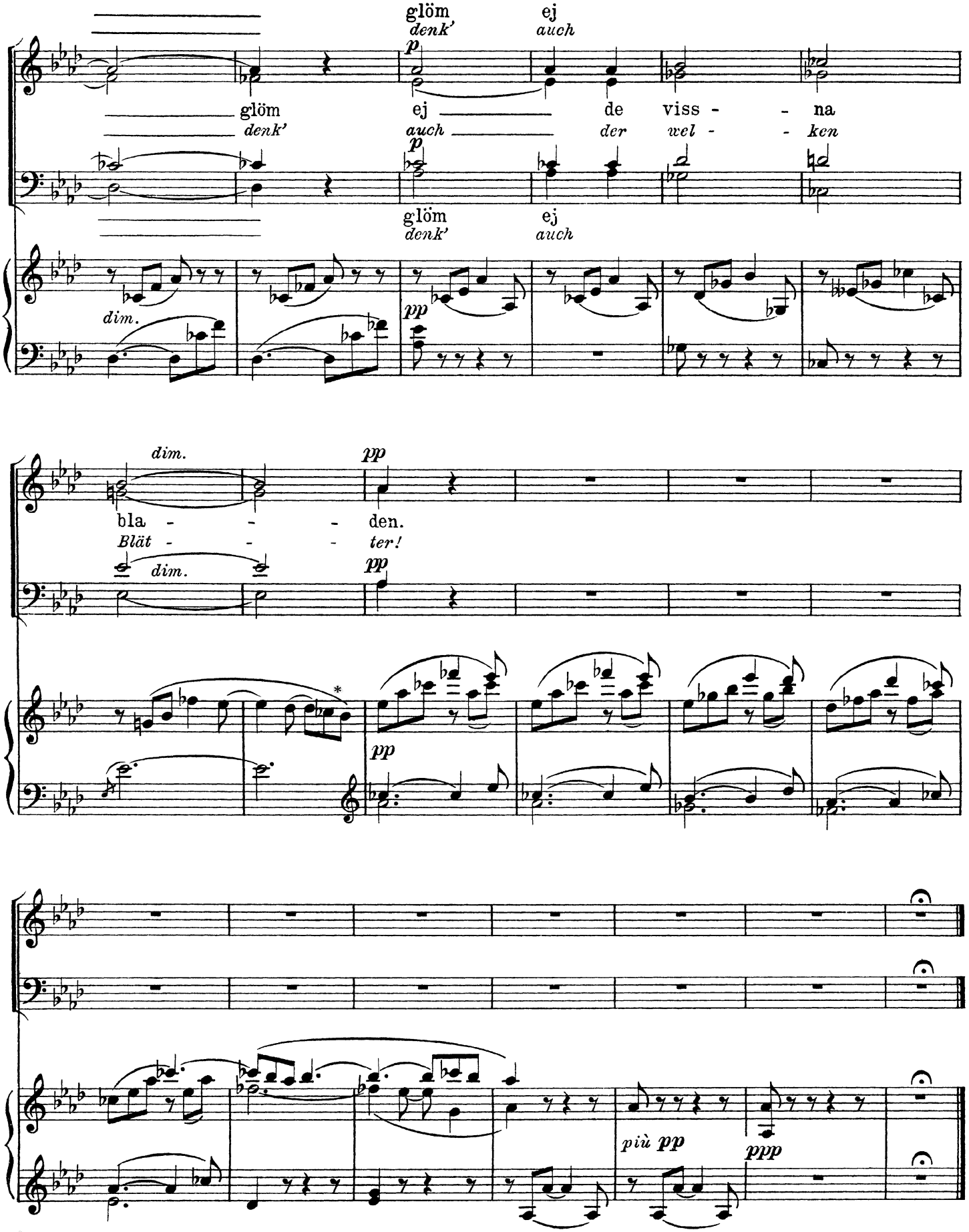

7
lång - samt för-brun - - na trå - dar, som sak - ta nötts ut, hur
lang - sam zer - ron - - nen, Fä - den, die sacht' sich ge - trennt, wie
fast
fest
fast, hur fast de en gång va - rit spun - - na, strän - -
fest, wie fest sie auch ein - stens ge - spon - - nen, Sai - -
dim.
ppp
8
pp
gar som o - för-märkt bru-stit, men län - - - ge måst skälf -
ten, die un - be-merkt spran-gen, doch lan - ge noch beb - -
pp
espress.
pp
pp


va, tan - - kar, som stri - dit och värkt,
ten, Zwei - - fel, die strit - ten voll Mut,
cresc.
cresc.
poco a poco cresc.
tills de left
bis sie sich
dim.
själf - va.
leb - ten.
9
sotto voce
tills de left öf - ver sig själf - - va.
bis sie sich selbst ü - ber - leb - - ten.
Al - la de
Al - le sie
dim.
själf - va.
leb - ten.
sotto voce
mf dim.
p
dim.
pp
poco cresc.
vän - ta på dig,
war - ten auf Dich,
vän - ta till hvi - la bli bur - - na,
har - ren, daß Du sie er - lö - - sest,
poco cresc.
poco cresc.


più cresc.
10
mezza voce
läng - ta från ut - trådd stig att var - da a - -
ret - test vom mü - den Pfad, daß Du zu A - -
più cresc.
mezza voce
più cresc.
pp
Sop.
ppp
ska i ur - - - na. Vack - ra, hvi - ta
sche sie küs - - - sest. Hol - der, lich - ter
Alt.
pp
ska i ur - - - na. Vack -
sche sie küs - - - sest. Vack - - Hol -
Hol - - - -
Ten. I.
ppp
ppp
Ten. II.
Vack - ra, hvi - ta vår,
Hol - der, lich - ter Lenz,
Bas.
ska i ur - - - na.
sche sie küs - - - sest.
legato sempre


11
p con calore
vår.
Lenz.
Vack - ra, hvi - ta
Hol - der, lich - ter
— ra, hvi - ta vår, du vår, — du
— der, lich - ter Lenz, Du Lenz, — Du
- - - ra vår, —
- - - der Lenz, —
cresc.
vack - - ra, vack - ra, hvi - ta vår, — du
hol - - der, hol - der, lich - ter Lenz, — Du
pp cresc.
Vack - ra, hvi - ta vår, — du
Hol - der, lich - ter Lenz, — Du
poco cresc. - - -
p
poco a poco cresc.
vår, — gjut din lyc - ka kring sta - - den,
Lenz, — träuf - le Glück aus dem Ä - - ther,
vack - ra, hvi - ta vår,
hol - der, lich - ter Lenz,
poco a poco cresc.
vack - - ra vår, gjut — din lyc - - ka kring
hol - - der Lenz, träuf - - le Glück aus dem
— gjut — din lyc - - ka kring
träuf - - le Glück aus dem
poco a poco cresc.
vack - ra, hvi - ta vår, gjut — din lyc - - ka kring
hol - der, lich - ter Lenz, träuf - - le Glück — aus dem
poco a poco cresc.
vack - - ra vår, gjut din lyc - - ka kring
hol - - der Lenz, träuf - le Glück aus dem
cresc. - - - - - - - -


men _____ där du strå - - - - - lan-de,
doch _____ wo Du Strah - - - - - len-der,
men där du
doch wo Du
sta - - - - den, men där du
Ä - - - - ther, doch wo Du
sta - - - - den, men där du strå - - lan-de
Ä - - - - ther, doch wo Du Strah - - len-der
sta - - - - den, men där du strå - - lan-de
Ä - - - - ther, doch wo Du Strah - - len-der
cresc.
più cresc.
f cresc.
più f
12
där du strå-lan-de,
wo Du Strah-len-der,
strå - - - lan-de, strå - - - lan-de går,
Strah - - - len-der, Strah - - - len-der gehst,
går, du strå-lan-de, strå - - - lan-de går,
gehst, Du Strah-len-der, Strah - - - len-der gehst,
går, men där du strå - - - lan-de går,
gehst, doch wo Du Strah - - - len-der gehst,
dim.



*b-förtecken införd för cess2.

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 musikstuderande 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 fulltecknad 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.

© *Gunnar Ternhag*

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.

Förlagan är utgiven av Abr. Hirschs Förlag, Stockholm, nr 2632.

På omslaget står: "Wilh. Stenhammar / Folket i Nifelhem / Vårnatt / Klaverutdrag med Text / Abr. Hirschs Förlag, Stockholm / Rob. Forberg, Leipzig."

Tryckår: 1897.

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.

© *Gunnar Ternhag*
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.

Originally published by Abr. Hirschs Förlag, Stockholm, nr 2632.

Text on the front page: "Wilh. Stenhammar / Folket i Nifelhem / Vårnatt / Klaverutdrag med Text / Abr. Hirschs Förlag, Stockholm / Rob. Forberg, Leipzig".

Tryckår: 1897.

Year of publication: 1897.