



TURE RANGSTRÖM

1884–1947

Preludium III c-moll

för piano

Prelude III C Minor

for piano

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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An Michael von Zadora.

PRELUDIUM.

III.

Ture Rangström.

Allegro patetico.

3

5

7

9

subito *p*

Detailed description: This system contains measures 9 and 10. The key signature has two flats (B-flat and E-flat). Measure 9 features a triplet of eighth notes in the right hand, with a slur over the first two notes. The left hand plays a steady eighth-note accompaniment. Measure 10 continues the accompaniment. The dynamic marking 'subito p' is placed above the right-hand staff between measures 9 and 10.

11

Detailed description: This system contains measures 11 and 12. The right hand has a melodic line with slurs and accents. The left hand continues the eighth-note accompaniment. Measure 12 shows a change in the right-hand accompaniment.

13

pp cresc.

Detailed description: This system contains measures 13 and 14. The right hand features a complex texture with many beamed notes. The left hand continues the accompaniment. The dynamic marking 'pp cresc.' is placed above the right-hand staff between measures 13 and 14.

15

string.

Detailed description: This system contains measures 15 and 16. The right hand has a melodic line with slurs. The left hand continues the accompaniment. The dynamic marking 'string.' is placed above the right-hand staff between measures 15 and 16.

17

cresc.

Detailed description: This system contains measures 17 and 18. The right hand has a melodic line with slurs. The left hand continues the accompaniment. The dynamic marking 'cresc.' is placed above the right-hand staff between measures 17 and 18.

espansivo

18

ff

Musical score for measures 18 and 19. The treble staff features chords with triplets and slurs. The bass staff has a similar texture with triplets and slurs. The dynamic marking *ff* is present.

20

Musical score for measures 20 and 21. The treble staff features chords with triplets and slurs. The bass staff has a similar texture with triplets and slurs.

22

Musical score for measures 22 and 23. The treble staff features chords with triplets and slurs. The bass staff has a similar texture with triplets and slurs.

24

Musical score for measures 24 and 25. The treble staff features chords with triplets and slurs. The bass staff has a similar texture with triplets and slurs.

26

p cresc.

f dim.

Musical score for measures 26 and 27. The treble staff features chords with triplets and slurs. The bass staff has a similar texture with triplets and slurs. The dynamic markings *p cresc.* and *f dim.* are present.

28

p cresc. *f* *pp*

Measures 28 and 29 of a piano score. Measure 28 begins with a piano (*p*) dynamic and a crescendo (*cresc.*). The right hand features a complex texture with sixteenth-note runs and chords, while the left hand has a steady eighth-note accompaniment. Measure 29 starts with a forte (*f*) dynamic and ends with a pianissimo (*pp*) dynamic. A triplet of eighth notes is marked in measure 28.

30

cresc. molto e string.

Measures 30 and 31. Measure 30 is marked with a very strong crescendo and stringency (*cresc. molto e string.*). The right hand has a dense, sustained chordal texture, and the left hand continues with eighth-note accompaniment.

32

subito pp molto cresc. e string.

Measures 32 and 33. Measure 32 begins with a sudden change (*subito*) to a pianissimo (*pp*) dynamic, followed by a very strong crescendo and stringency (*pp molto cresc. e string.*). The right hand has a dense, sustained texture, and the left hand has eighth-note accompaniment. A triplet of eighth notes is marked in measure 32.

33

fff allargando *pesante* *ff* *brusca- (a tempo)*

Measures 33 and 34. Measure 33 is marked with fortissimo (*fff*) and an allargando tempo change. The right hand has a dense, sustained texture, and the left hand has eighth-note accompaniment. Measure 34 is marked with fortissimo (*ff*) and a brusca change to the original tempo (*brusca- (a tempo)*).

35

mente

Measures 35 and 36. Measure 35 is marked with a change of mind (*mente*). The right hand has a dense, sustained texture, and the left hand has eighth-note accompaniment.

Ture Rangström

Genom några av sina nära 250 romanser har Ture Rangström (1884–1947) funnits kvar på konsertscenerna även om de musikaliska modena skiftat. Sånger som ”Vingar i natten” och ”Pan”, båda till texter av Bo Bergman, återkommer ständigt liksom Fröding-tonsättningarna ”Ur Kung Eriks visor”, som ofta görs i den orkestrerade versionen. Men Rangström är också ett av de centrala namnen inom symfonin och operan under det svenska 1900-talets första hälft.

Eftersom han saknade formella studier sökte Rangström aldrig in vid konservatoriet, men han tog privatlektioner i kontrapunkt av Johan Lindegren och under en studieresa utomlands 1905–07 kontaktade han Hans Pfitzner. För sångerna var denna utlandsvistelse av största vikt eftersom han tog lektioner för den wagnerianske pedagogen Julius Hey, något som fick honom att sätta språkmelodin i centrum för sitt komponerande för röst.

Mötet med den åldrade August Strindberg 1909 ledde till att författaren äntligen fann ”sin” tonsättare. Resultatet blev operan *Kronbruden* (1915–16) och de två strindbergska orkesterverken Symfoni nr 1 och *Vårhymn*. Under 1910-talet fann Rangström även Bo Bergmans dikter, den av honom oftast tonsätta poeten.

Efter att ha blivit inbjuden av Wilhelm Stenhammar som gästdirigent för Göteborgs orkesterförening övertog han chefsdirigentposten från säsongen 1922/23, men tvingades sluta två säsonger senare. 1925 blev ett krisår som också satte djupa spår i privatlivet med ett upplöst äktenskap som följd.

Under 1930-talet komponerade Rangström en rad partiturer för teatern, ett sätt att klara försörjningen under en tid då han fått ett avbräck i sitt arbete som recensent. Ett viktigt verk från 1930-talet är den fjärde symfonin, ”Invocatio”, där det maskspel han ofta använt i sångerna tar sig uttryck i undersökningar av äldre tiders musik. Slutåren dominerades av arbetet på operan *Gilgamesj*, som aldrig fullbordades men som genom John Fernströms insatser kunde framföras 1952.

Under dessa år pågick parallellt ett sångkomponerande som aldrig stannade av. Rangström sökte sig gärna till den unga lyriken, också under sena år. Om Bergman följde honom genom decennierna tillkom också namn som Karin Boye, Pär Lagerkvist och Gunnar Ekelöf. Lyriken ledde honom till en ständigt förnyad diktning där han finner en egen modernitet bortom modernismen.

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Om utgåvan

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Ture Rangström

With his nearly 250 art songs Ture Rangström (1884–1947) has maintained a presence on the concert stage, despite the shift in musical tastes. Songs such as ‘Vingar i natten’ and ‘Pan’, both to texts by Bo Bergman, appear regularly, as do the Fröding settings ‘Ur Kung Eriks visor’, which are often performed in the orchestrated version. But Rangström is also one of the central figures in symphony and opera during the first half of the 20th century in Sweden.

Having never studied formally, Rangström never applied to the conservatory but took private lessons in counterpoint from Johan Lindegren, and during a study trip abroad in 1905–07 he contacted Hans Pfitzner. This time spent outside of Sweden was particularly important for his songs, as he took lessons with the Wagnerian pedagogue Julius Hey, which prompted him to place melodic language at the centre of his vocal compositions.

His meeting with the aging August Strindberg in 1909 led the author to finally find ‘his’ composer. The result was the opera *Kronbruden* (1915–16) and the two Strindbergian orchestral works Symphony no. 1 and *Vårhymn*. During the 1910s Rangström also discovered the poems of Bo Bergman, the poet he most often set. After having been invited by Wilhelm Stenhammar to be guest conductor for the Gothenburg Orchestra Society, he took over the post of chief conductor from the 1922/23 season, but was forced to resign two seasons later. 1925 was a year of crisis which affected him profoundly in his private life, with the dissolution of his marriage as a result.

During the 1930s Rangström composed a series of scores for theatre, a way for him to make a living during a time in which he suffered a loss of work as a critic. An important work from the 1930s is his fourth symphony, ‘Invocatio’, in which the playing with masque he often did in his songs appears in the form of an investigation into music from older periods. The late 1930s were dominated by work on the opera *Gilgamesj*, which was never completed, but which, thanks to the contributions of John Fernström, could be performed in 1952.

During these years there was also a continuous parallel composition of songs which never petered out. Rangström sought out the young lyric even in later years. If Bergman followed him throughout the decades, so too did Karin Boye, Pär Lagerkvist and Gunnar Ekelöf. Lyricism led him to a continuously renewed diction in which he found his own modernity beyond modernism.

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Trans. Nicole Vickers

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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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