



TURE RANGSTRÖM

1884–1947

Spelmansvår
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.

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 2194–2196/Edition nos 2194–2196
2019
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-697-4

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, Barbro Osher Pro Suecia Foundation, Riksantikvarieämbetet och Kulturdepartementet.
Samarbetspartners/Partners: Musik- och teaterbiblioteket, Svensk Musik och Sveriges Radio.

Motto:

*"Spelmän är ett folk för sig, inte särskilt djup-
tänkt, sansat eller vederhäftigt. Men när den trolska
våren går dem till mötes, kan det hända att konvaljen
doftar, jorden sjunger och den ljusa natten spelar
just för dem."*

Tre Ungedjörgr Gredvik

Spelmansvår

I.

TURE RANGSTRÖM
(1943)

Moderato giocoso e scherzando.

[Obs! Upptaktstriolen utföres alltid ben tenuto e espressivo.]

First system of the musical score. The treble clef staff contains a melody starting with a forte (*f*) dynamic. The bass clef staff provides a bass line. The tempo and mood are indicated as *Moderato giocoso e scherzando*. A performance instruction in Swedish notes that the upbeat triplet should be played with tenuto and expressiveness. The instruction *con ped. molto* is written below the bass staff, and *il basso sempre pesante.* is written below the first measure of the bass staff.

Second system of the musical score, starting at measure 4. The treble clef staff features a triplet of eighth notes. Dynamics include piano (*p*), crescendo (*cresc.*), and forte (*f*). The bass clef staff continues the bass line.

Third system of the musical score, starting at measure 8. The treble clef staff has a triplet of eighth notes. The dynamic is piano (*p*). The bass clef staff continues the bass line.

10

ten.

3

13

burlando

rit.

a tempo

ff

15

string.

nit. dim.

p subito

ff

17

p

20

mf

cresc.

f

23 *rit.* *non troppo lento.*
espressivo semplice 5

26 *[rit.]* *mf*

30 *[rit.]* *p*

33 *dolce* *rit* *p*

37

39

Musical score for measures 39-41. The piece is in G major (one sharp) and 3/4 time. Measure 39 features a triplet of eighth notes in the right hand and a quarter note in the left hand, marked with a forte (*f*) dynamic. Measures 40-41 continue with similar rhythmic patterns, reaching a fortissimo (*ff*) dynamic.

42

Musical score for measures 42-44. Measure 42 is marked *string.* and *p*. Measure 43 includes a *rit.* (ritardando) marking and a *subito* dynamic change to *p*. Measure 44 reaches a fortissimo (*ff*) dynamic.

45

Musical score for measures 45-48. Measure 45 features a triplet of eighth notes. Measures 46-48 show a dynamic range from *pp* (pianissimo) to *p* (piano).

49

Musical score for measures 49-51. Measure 49 is marked *cresc.* (crescendo) and *f* (forte). Measure 51 includes a *rit.* (ritardando) marking and a *Cap.* (Cadenza) marking.

52

Musical score for measures 52-54. Measure 52 is marked *ad lib.* (ad libitum) and *p* (piano). Measure 53 includes *rit.* (ritardando) and *pp* (pianissimo) markings. Measure 54 is marked *rit. dolce.* (ritardando dolce) and *pp*. The piece concludes with an *attacca:* marking.

II.

Andante espressivo.

TURE RANGSTRÖM

First system of musical notation (measures 1-3). The piece is in 4/4 time with a key signature of one sharp (F#). The right hand plays chords, and the left hand plays a melodic line. Dynamics include *sp* (sforzando) and *ped. mmm* (pedalissimo).

Second system of musical notation (measures 4-7). Measure 4 is marked with a '4'. Dynamics include *rit.* (ritardando), *cresc.* (crescendo), and *sp*. A *ped. mmm* marking is present at the end of the system.

Third system of musical notation (measures 8-10). Measure 8 is marked with an '8'. Dynamics include *rit.* (ritardando).

Fourth system of musical notation (measures 11-13). Measure 11 is marked with an '11'. Dynamics include *dolce* (dolce) and *p* (piano).

8

15

[rit.]

Musical score for measures 8-15. Treble clef has a melodic line with slurs and ties. Bass clef has a bass line with chords. Dynamics include *mf* and *pp*. A *[rit.]* marking is present above the treble staff.

18

cresc.

[rit.]

Musical score for measures 18-21. Treble clef has a melodic line with slurs and ties. Bass clef has a bass line with chords. Dynamics include *cresc.*, *fp*, *f*, and *pp*. A *[rit.]* marking is present above the treble staff.

21

sfz

p

sfz

Musical score for measures 21-24. Treble clef has a melodic line with slurs and ties. Bass clef has a bass line with chords. Dynamics include *sfz* and *p*. Slanted lines in the bass clef indicate a descending scale.

24

p

ff

Musical score for measures 24-27. Treble clef has a melodic line with slurs and ties. Bass clef has a bass line with chords. Dynamics include *p* and *ff*. Accents (>) are present above notes in the treble staff.

27

dolcissimo

p

rit.

pp

ped.

Musical score for measures 27-30. Treble clef has a melodic line with slurs and ties. Bass clef has a bass line with chords. Dynamics include *p*, *rit.*, and *pp*. A *ped.* marking is present in the bass clef.

30

[rit.]

This system contains measures 30, 31, and 32. The music is in G major and 2/4 time. Measure 30 features a treble clef with a melodic line of eighth notes and a bass clef with a supporting bass line. Measure 31 continues the melodic line with a fermata over the final note. Measure 32 shows a deceleration marked [rit.] and a fermata over the final note. A large slur encompasses the entire system.

33

mf *p* *sfz* *p* *rit.*

This system contains measures 33, 34, and 35. Measure 33 starts with a mezzo-forte (*mf*) dynamic. Measure 34 has a piano (*p*) dynamic. Measure 35 features a sforzando (*sfz*) dynamic followed by a piano (*p*) dynamic and a deceleration (*rit.*). The time signature changes to 3/4 at the end of the system. A large slur encompasses the entire system.

36

pp *mf* *ff* *m.s.* *p* *rit.* *cresc.* *ped.*

This system contains measures 36, 37, 38, and 39. Measure 36 is piano-piano (*pp*). Measure 37 is mezzo-forte (*mf*). Measure 38 is fortissimo (*ff*) with a mezzo-sostenuto (*m.s.*) marking. Measure 39 is piano (*p*) with a deceleration (*rit.*) and a crescendo (*cresc.*) marking. A pedal point is indicated by *ped.* with a dashed line. A large slur encompasses the entire system.

40

rit.

This system contains measures 40, 41, and 42. The music is in G major and 3/4 time. Measure 40 has a deceleration (*rit.*) marking. The system ends with a 3/4 time signature. A large slur encompasses the entire system.

43

dolce *pp* *lento* *smorzando* *attacca:*

This system contains measures 43, 44, and 45. Measure 43 is dolce (*dolce*) and piano-piano (*pp*). Measure 44 is lento (*lento*). Measure 45 is smorzando (*smorzando*) and attacca (*attacca:*). The system ends with a double bar line. A large slur encompasses the entire system.

III.

TURE RANGSTRÖM

Allegro furioso. *sempre martellato.*

4

7 *cresc.*

10

13 *f* *string.*

16 *cantando cresc.* *f* *con molto ped.*

18

21 *cresc.*

24 *ff*

12

27

Musical score for measures 12-27. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment of quarter notes. A large slur spans across measures 12-27, with a fermata-like shape at the end.

30

8

[rit.]

Musical score for measures 30-39. The right hand continues with its rhythmic pattern. A dashed box labeled '8' encompasses measures 30-37. A fermata is placed over measure 39. The tempo marking *[rit.]* is present at the end of the system.

33

10

m.s.

fp

Musical score for measures 33-35. The right hand has a melodic line with a slur over measures 33-35. The left hand plays a rhythmic accompaniment. Dynamics include *ff* and *fp*. The marking *m.s.* is present.

36

Musical score for measures 36-38. The right hand has a melodic line with a slur. The left hand continues with its rhythmic accompaniment. Dynamics include *fp* and *ff*.

39

Musical score for measures 39-41. The right hand has a melodic line with a slur. The left hand continues with its rhythmic accompaniment. Dynamics include *fp*.

41

pp

f

pp

Detailed description: This system contains measures 41, 42, and 43. Measure 41 features a piano (*pp*) accompaniment in the bass clef with eighth-note chords and a treble clef line with a melodic line. Measure 42 has a forte (*f*) melodic line in the treble clef. Measure 43 returns to a piano (*pp*) accompaniment in the bass clef.

44

f

f

fp

Detailed description: This system contains measures 44 and 45. Measure 44 has a forte (*f*) accompaniment in the bass clef and a treble clef line with a melodic line. Measure 45 features a melodic line in the treble clef that starts with a forte (*f*) dynamic and ends with a fortissimo piano (*fp*) dynamic.

46

cresc.

Detailed description: This system contains measures 46 and 47. Both measures feature a melodic line in the treble clef with a crescendo (*cresc.*) dynamic marking. The bass clef line is mostly empty.

48

sfz

cresc. string.

rit.

Detailed description: This system contains measures 48 and 49. Measure 48 has a forte (*f*) accompaniment in the bass clef and a treble clef line with a melodic line. Measure 49 features a melodic line in the treble clef with a fortissimo (*sfz*) dynamic, a string crescendo (*cresc. string.*) marking, and a ritardando (*rit.*) marking.

50

cantando cresc.

f

Detailed description: This system contains measures 50 and 51. Measure 50 has a forte (*f*) accompaniment in the bass clef and a treble clef line with a melodic line. Measure 51 features a melodic line in the treble clef with a *cantando cresc.* marking. The bass clef line has a long note with a slur.

53

Musical score for measures 53-55. The right hand plays a series of chords in a steady rhythm. The left hand has a melodic line with accents and a fermata over the final measure. The tempo marking *allargando cresc.* is present at the end of the system.

56

Musical score for measures 56-58. The right hand continues with chords, and the left hand has a melodic line with accents. A dynamic marking *ff* is present in the third measure.

59

Musical score for measures 59-61. The right hand continues with chords, and the left hand has a melodic line with accents.

62

Musical score for measures 62-64. The right hand has a complex chordal texture. The left hand has a melodic line with accents. A dynamic marking *rit.* is present at the start, and a *ped.* marking is present at the end of the system.

65

Musical score for measures 65-67. The right hand has a melodic line with accents and a fermata. The left hand has a melodic line with accents and a fermata. A dynamic marking *rit.* is present at the start, and a *Lento.* marking is present in the second measure. Dynamic markings *sfz* and *ffp* are present in the third measure, and *espressivo.* is present in the fourth measure. A triplet of eighth notes is marked with a '3' in the right hand.

69

fpp *rit. molto* *p* *semplice*

73

lento, dim.

rit. *pp*

78

Vivo.

ff

81

pesante

sfz *ff*

Ture Rangström

Genom några av sina nära 250 romanser har Ture Rangström (1884–1947) funnits kvar på konsertscenerna även om de musikaliska moderna skiftat. Sång-er 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.

© Erik Wallrup

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 Nordiska musikförlaget, Stockholm, NMS 2619.

På omslaget står: ”Ture Rangström / Spelmansvår / Tre pianostycken / Nordiska Musikförlaget Stockholm”.

Tillkomstår: 1943.

Tryckår: 1944.

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.

© Erik Wallrup
Trans. Nicole Vickers

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.

Originally published by Nordiska musikförlaget, Stockholm, NMS 2619.

Text on the front page: "Ture Rangström / Spelmansvår / Tre pianostycken / Nordiska Musikförlaget Stockholm".

Year of composition: 1943.

Year of publication: 1944.