



TURE RANGSTRÖM

1884–1947

Preludium I b-moll

för piano

Prelude I B flat Minor

for piano

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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PRELUDIUM.

I.

Presto risoluto.

Ture Rangström.

simile

3

5

7

9

11

m.d.

m.s.

13 *f* (*quasi* $\frac{3}{8}$)

15

17

19

21

23

25

Musical score for measures 25-26. The piece is in a minor key. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamic markings include *mf* and *pp*.

27

Musical score for measures 27-28. The right hand has a melodic line with a slur and a fermata. The left hand has a rhythmic accompaniment. Dynamic markings include *mf* and *ten. ped.*. The word *string.* is written above the right hand staff.

29

Musical score for measures 29-30. The right hand has a melodic line with a slur and a fermata. The left hand has a rhythmic accompaniment. Dynamic markings include *cresc.* and *pp*.

31

Musical score for measures 31-32. The right hand has a melodic line with a slur and a fermata. The left hand has a rhythmic accompaniment. Dynamic markings include *ff* and *pp*.

33

Musical score for measures 33-34. The piece is marked *grave rit.*. The right hand has a melodic line with a slur and a fermata. The left hand has a rhythmic accompaniment. Dynamic markings include *dim.*, *pp*, *p poco lento dolce*, and *ten.*

36

Musical score for measures 36-37. The right hand has a melodic line with a slur and a fermata. The left hand has a rhythmic accompaniment. Dynamic markings include *ten.*, *pp*, and *rit. (c: ped.)*.

38 **Prestissimo quasi tremolo.**

pp cresc.

Measures 38-40: The right hand plays a rapid, tremolo-like eighth-note pattern. The left hand provides a steady accompaniment of eighth notes. Dynamic markings include accents (>) and a *pp* (pianissimo) instruction.

41

Measures 41-42: Continuation of the tremolo pattern in the right hand and eighth-note accompaniment in the left hand. Accents (>) are present above several notes.

43

Measures 43-45: The right hand continues with the tremolo pattern. The left hand accompaniment remains consistent. A *ppp cresc.* (pianississimo crescendo) instruction is written above the staff.

46

Measures 46-47: The right hand introduces a complex, dense texture with multiple overlapping tremolo patterns. The left hand continues with eighth notes. Accents (>) are used throughout.

48

Measures 48-50: The complex texture continues in the right hand. The left hand accompaniment is steady. Accents (>) are present above notes.

51 *sempre cresc.*

Measures 51-52: The right hand's texture becomes even denser. The left hand accompaniment continues. A *sempre cresc.* (sempre crescendo) instruction is written above the staff.

53

Measures 53-55: The right hand continues with the complex, dense texture. The left hand accompaniment remains steady. Accents (>) are used.

56

sempre cresc.

Musical notation for measures 56 and 57. The score is in G minor (three flats) and 3/4 time. It features a piano accompaniment with a steady eighth-note bass line and a treble line with chords and moving lines. Dynamic markings include accents (>) and a *sempre cresc.* instruction.

58

Musical notation for measures 58 and 59. The piano accompaniment continues with similar rhythmic patterns and harmonic textures. Accents (>) are used throughout.

60

Musical notation for measures 60 and 61. The piano accompaniment maintains its rhythmic drive. Accents (>) are present.

62

sempre cresc. e string.

Musical notation for measures 62 and 63. The piano accompaniment continues. A string quartet enters in measure 63, playing a melodic line in the treble clef. The instruction *sempre cresc. e string.* is written above the staff.

64

Musical notation for measures 64 and 65. The piano accompaniment continues. The string quartet continues its melodic line. Accents (>) are used.

66

Musical notation for measures 66 and 67. The piano accompaniment continues. The string quartet continues its melodic line. A dynamic marking of *ff* (fortissimo) appears in measure 67. A dashed line indicates a continuation of the piano accompaniment from the previous system.

68

Musical notation for measures 68 and 69. The piano accompaniment continues. The string quartet continues its melodic line. A dynamic marking of *ff* (fortissimo) appears in measure 68. A dashed line indicates a continuation of the piano accompaniment from the previous system.

(Allegro.) Largamente.

70

Measures 70-71 of the musical score. The system consists of three staves: Treble, Middle, and Bass. The key signature has three flats (B-flat, E-flat, A-flat). Measure 70 features a piano introduction with dynamics *m.f.* and *m.d.*, and a fortissimo *ff* section starting in measure 71. The music includes complex chordal textures and melodic lines with accents and slurs.

72

Measures 72-73 of the musical score. The system consists of three staves. Measure 72 continues the fortissimo texture with a change in chordal structure. Measure 73 shows a melodic line in the upper register with a double flat (bb) and a dynamic marking of *ff*. The music is characterized by dense harmonic support and melodic ornamentation.

74

Measures 74-75 of the musical score. The system consists of three staves. Measure 74 features a melodic line in the upper register with a double flat (bb) and a dynamic marking of *ff*. Measure 75 continues the fortissimo texture with a change in chordal structure. The music is characterized by dense harmonic support and melodic ornamentation.

76

Measures 76-77 of the musical score. The system consists of three staves. Measure 76 features a melodic line in the upper register with a double sharp (##) and a dynamic marking of *ff*. Measure 77 continues the fortissimo texture with a change in chordal structure. The music is characterized by dense harmonic support and melodic ornamentation.

78

Musical score for measures 78-79. The piece is in a key with one sharp (F#) and a common time signature. Measure 78 features a complex texture with multiple voices in both staves, including a prominent V-shaped dynamic marking. Measure 79 continues with dense chordal textures and a large slur spanning across the measure.

80

Musical score for measures 80-81. Measure 80 shows a continuation of the complex textures with various articulations. Measure 81 features a large slur and a V-shaped dynamic marking.

82

Musical score for measures 82-83. Measure 82 includes the instruction *allarg.* and a V-shaped dynamic marking. Measure 83 features the instruction *grave* and a V-shaped dynamic marking.

84

Musical score for measures 84-85. Measure 84 includes the instruction *ped. ten.* and a V-shaped dynamic marking. Measure 85 features the instruction *sfz* and *sempre ped.* with a V-shaped dynamic marking.

85

Musical score for measures 85-86. Measure 85 includes the instruction *sfz* and *fff* with a V-shaped dynamic marking. Measure 86 features the instruction *fff* and a V-shaped dynamic marking.

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.

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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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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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