



TURE RANGSTRÖM

1884–1947

Plaisirs d'Amour

för piano/for piano

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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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 2197/Edition no. 2197
2019
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-698-1

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.

„PLAISIRS D'AMOUR“

VALE DANTSANTE

Impétueux

Ture Rangström

Lent et tendre

Musical score for measures 1-6. The piece begins with a forte (*ff*) dynamic and a tempo marking of "Impétueux". A first ending bracket labeled "8" spans measures 1-4. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score transitions to a piano (*pp*) dynamic and a tempo marking of "Lent et tendre" at measure 5.

Musical score for measures 7-13. The piece continues with a piano (*pp*) dynamic. A section marked "sec" (second ending) begins at measure 8. The tempo remains "Lent et tendre". A crescendo (*cresc.*) marking is present at the end of measure 13.

Musical score for measures 14-20. The piece continues with a mezzo-forte (*mf*) dynamic. The tempo remains "Lent et tendre". The key signature changes to one sharp (F#) at measure 17.

Musical score for measures 21-28. The piece continues with a piano (*pp*) dynamic. A crescendo (*cresc.*) marking is present at the beginning of measure 21. A decrescendo (*dim.*) marking is present at the beginning of measure 25. The tempo remains "Lent et tendre".

Musical score for measures 29-35. The piece continues with a piano (*p*) dynamic. A decrescendo (*pp*) marking is present at the beginning of measure 31. A ritardando (*rit.*) marking is present at the beginning of measure 32. The tempo remains "Lent et tendre".

37 *doux*
p cresc. *(p)*

42 *cresc.*

47 *f (mf)*

52 *f cresc.* *più f*

57 *dim.* *ten.* *pp* *p dim.*

63 *rit.*

69 *cresc.*

75 **Vif** *ff*

81

87 *f* *p*

93 **Lent** *dim.* *rit.* *plus p*

99 *dim. rit.*

105

Musical score for measures 105-111. The piece is in a minor key with a key signature of two flats. The music features a complex texture with many accidentals and chromatic lines. The right hand has a melodic line with many sharps and naturals, while the left hand provides a harmonic accompaniment with chords and moving lines. The dynamics are marked *p* (piano) at the beginning.

112

Musical score for measures 112-118. The music continues with a similar complex texture. A *cresc.* (crescendo) marking is present above the staff. The dynamic *mf* (mezzo-forte) is marked in the right hand. The piece concludes with a double bar line.

119

Musical score for measures 119-125. The music continues with a similar complex texture. A *cresc.* (crescendo) marking is present above the staff, and a *dim.* (diminuendo) marking is present below the staff. The piece concludes with a double bar line.

126

Musical score for measures 126-133. The music continues with a similar complex texture. A *ten.* (ritardando) marking is present above the staff. The dynamics *pp* (pianissimo) and *p* (piano) are marked. The piece concludes with a double bar line.

134

Vif avec énergie

Musical score for measures 134-140. The music is marked *Vif avec énergie* (lively with energy). The texture is more rhythmic and energetic, with many chords and moving lines. The dynamic *ff* (fortissimo) is marked. The piece concludes with a double bar line.

141

Musical score for measures 141-147. The music continues with a similar complex texture. A *retenu* (ritardando) marking is present above the staff. The piece concludes with a double bar line.

148

Musical score for measures 148-154. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines. Dynamic markings include *ff* and *f*. There are several slurs and phrasing marks throughout the system.

155

Musical score for measures 155-161. The system continues with the same grand staff notation. The melodic line in the upper staff shows some chromatic movement. The lower staff maintains a steady accompaniment. Dynamics range from *f* to *ff*. The system concludes with a double bar line.

162

Musical score for measures 162-168. The system continues with the same grand staff notation. The melodic line in the upper staff features a prominent eighth-note pattern. The lower staff accompaniment includes some triplet-like figures. Dynamics include *f* and *ff*. The system ends with a double bar line.

169

Musical score for measures 169-175. The system continues with the same grand staff notation. The melodic line in the upper staff has a more active, rhythmic character. The lower staff accompaniment is dense with chords. Dynamics include *ff* and *f*. The system ends with a double bar line.

176

Musical score for measures 176-182. The system continues with the same grand staff notation. The melodic line in the upper staff features a series of eighth notes. The lower staff accompaniment includes some triplet-like figures. Dynamics include *ff cresc.* and *cresc.*. The system ends with a double bar line.

183

Musical score for measures 183-189. The system continues with the same grand staff notation. The melodic line in the upper staff features a series of eighth notes. The lower staff accompaniment includes some triplet-like figures. Dynamics include *ten.*, *ff*, and *ff*. The system ends with a double bar line.

189 *calmé*

Musical score for measures 189-194. The piece is marked *calmé*. The music is in a key with one sharp (F#) and a 3/4 time signature. It features a series of chords in the right hand and a steady bass line in the left hand. The dynamics are marked *f* (forte).

195

Vif

Musical score for measures 195-200. The tempo is marked *Vif* (lively). The music becomes more rhythmic and energetic. The dynamics are marked *ff* (fortissimo). There are several slurs and accents throughout the passage.

201

Musical score for measures 201-206. The music continues with a lively character, featuring complex chordal textures and rhythmic patterns. The dynamics remain *ff*.

207

brillant

f *pressez*

Musical score for measures 207-212. The tempo is marked *brillant* (brilliant). The music is very energetic and fast. The dynamics are marked *f* (forte) and *pressez* (press hard). There are many slurs and accents.

213

Musical score for measures 213-217. The music is marked *rit.* (ritardando). The tempo slows down significantly. The dynamics are marked *ff* (fortissimo). The passage ends with a fermata.

218

a tempo rit e dim.

Lent

Musical score for measures 218-223. The tempo is marked *Lent* (slow). The music is marked *a tempo rit e dim.* (return to tempo, then ritardando and diminuendo). The dynamics are marked *p* (piano) and *pp* (pianissimo). The music is very slow and features a series of chords.

224 *crese.*

230 *f*

236 *f* *ten.* *moins*

242 *pp ten.* *rit. e dim.* *p*

248 *smor.s.* *pp* *p* *espressif* *rit.* *pp* *ff* *assez vif*

255

Ture Rangström

Genom några av sina nära 250 romanser har Ture Rangström (1884–1947) funnits kvar på konsertscenerna även om de musikaliska modena 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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Om utgåvan

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Förlagan är utgiven av Wilhelm Hansens förlag, Köpenhamn, nr 18340.

På omslaget står: ”Wilhelm Hansen / Edition / No. 2328 / Rangström / Plaisirs d’Amour / pour Piano / Edition originale”.

Tryckår: 1923.

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

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 Wilhelm Hansen, Copenhagen, no. 18340.

Text on the front page: "Wilhelm Hansen / Edition / No. 2328 / Rangström / Plaisirs d'Amour / pour Piano / Edition originale".

Year of publication: 1923.