



TURE RANGSTRÖM

1884–1947

Mälarlegender

för piano / *for piano*

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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TILL INGRID OCH CARL GYLLENSTEN
16 APRIL 1920

TURE RANGSTRÖM

"MÄLARLEGENDER"

(DREI LEGENDEN)

Tre musikaliska vignetter till Aug. Strindbergs "Stadsresan"
komponerade för piano

STOCKHOLM 1919

-
- I. Lento improvisato, quasi Notturmo.....
 - II. Vivo moderato, maestoso & poco alla Burla.
 - III. Andante molto lento, di Legenda

Mälar - legenden.

"Midsommarafton går in, då en enda
och bleknande stjärna drar sig i fästet
tillbaks..."

I.

Ture Rangström.

Lento improvisato, quasi Notturmo.

pp < > < > < > < > poco rit. poco più moto pp

7

poco rit. a tempo m.s. poco rit. dim.

15

Tempo più mosso. rit. pp pp

20

pp molto lento espressivo rit. a tempo pp

23 *con moto, ma tranquillo*

rit. *pp* *p cresc.*

27 *più cresc. e string.*

mf

31

p

34 *con moto appassionato, sempre rubato*

cresc. *rit.* *p* *mp*

37 *cresc. e string.*

cresc.

41

Musical score for measures 41-42. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The treble staff features complex chordal textures with many notes beamed together, often spanning across the staff. The bass staff contains a more rhythmic accompaniment with eighth and sixteenth notes, some beamed together.

43

Musical score for measures 43-44. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The treble staff continues with complex chordal textures. The bass staff features a prominent eighth-note pattern with some beaming and slurs.

45

Musical score for measures 45-46. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The treble staff has complex chordal textures. The bass staff features a rhythmic accompaniment with eighth notes and some beaming.

47

Musical score for measures 47-48. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The treble staff has complex chordal textures. The bass staff features a rhythmic accompaniment with eighth notes and some beaming.

49

Musical score for measures 49-50. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The treble staff has complex chordal textures. The bass staff features a rhythmic accompaniment with eighth notes and some beaming.

52

ff

Musical score for measures 52-53. The piece is in D major (two sharps). The right hand features a complex, multi-measure chordal texture with many notes, while the left hand plays a rhythmic accompaniment of eighth notes. The dynamic marking is fortissimo (*ff*).

54

allarg. *a tempo*

Musical score for measures 54-55. Measure 54 continues the complex texture. Measure 55 features a melodic line in the right hand with a slur and a fermata, and a corresponding line in the left hand. The tempo changes from *allarg.* (ritardando) to *a tempo* (return to original tempo).

56

Musical score for measures 56-57. The right hand continues with the complex chordal texture, and the left hand maintains the eighth-note accompaniment.

58

poco rall. *dim.* *p*

Musical score for measures 58-59. Measure 58 has a *poco rall.* (slightly slower) marking. Measure 59 features a melodic line in the right hand with a slur and a fermata, and a corresponding line in the left hand. The dynamic marking is *dim.* (diminuendo) leading to *p* (piano).

60

meno mosso, poco string. *p*

Musical score for measures 60-61. The tempo is marked *meno mosso, poco string.* (less motion, slightly more tense). The dynamic marking is *p* (piano). The right hand has a melodic line with a slur and a fermata, and the left hand has a corresponding line.

62

Musical score for measures 62-63. The piece is in D major (two sharps) and 3/4 time. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and moving lines. A fermata is placed over the final measure of the system.

più string. cresc.

64

Musical score for measures 64-65. The melodic line continues with eighth-note patterns. A fermata is placed over the final measure of the system.

66

Musical score for measures 66-67. The right hand features a complex texture with many beamed notes. A fermata is placed over the final measure of the system. The tempo marking *allarg.* is present.

68

Musical score for measures 68-69. The tempo marking *largamente* is present. The right hand features a complex texture with many beamed notes. A fermata is placed over the final measure of the system. Trills are marked with *tr*.

70

Musical score for measures 70-71. The tempo marking *rit. dim.* is present. The right hand features a complex texture with many beamed notes. A fermata is placed over the final measure of the system. Trills are marked with *tr*.

72 *rit.* *p* *p* *a tempo* *pp*

74 *rit. dim. molto* *pp* *molto lento*

78 *rit.* *a tempo*

80 *rit.* *pp* *più rit. e dim.*

83 *pp arp. lento* *lento rit.* *pp* *Ped. ten.*

"Löfmarknans brokiga stånd
man ser bland majstångers
färgspel..."

II.

Vivo moderato, maestoso e poco alla Burla.

5

9

13

f

con Ped.

poco rit.

a tempo

17

poco rit.

8

20

poco tranquillo

p a tempo

23

poco string.

poco rit.

mf

poco rit.

26

poco string.

poco rit.

poco tranquillo

p

29

poco rit.

8

32

a tempo
f

Measures 32-35: Treble clef contains complex chordal textures with many beamed notes. Bass clef contains a simple rhythmic accompaniment of quarter notes.

36

Measures 36-39: Treble clef continues with complex textures. Bass clef continues with quarter notes, featuring 'V' markings above the notes.

40

poco rit.
a tempo

Measures 40-43: Treble clef continues with complex textures. Bass clef continues with quarter notes, featuring 'V' markings above the notes.

44

Measures 44-46: Treble clef continues with complex textures. Bass clef continues with quarter notes, featuring 'V' markings above the notes.

47

poco rit.

Measures 47-50: Treble clef continues with complex textures. Bass clef continues with quarter notes, featuring 'V' markings above the notes. A final measure at the bottom right shows a treble clef with a few notes.

50 *a tempo cresc.* *ff rall.*

53 *largamente ff sempre cresc. e allarg.*

56 *rall.* (b)

59 *subito vivo pp* *a tempo p* *subito vivo*

61 *con Ped.* *pp* *a tempo mf* *subito vivo* *a tempo f* *cresc.* *ff*

“Högsommarstillt är i luft och i löf,
på vatten, på marken; söndagens
frid den är lyst på jorden...”

III.

Andante molto lento, di Legenda.

p

arp. lento

pp rit.

p

pp rit.

p a tempo

molto rit.

pp

p

rit.

10 *rit.*

Musical score for measures 10 and 11. The key signature is three sharps (F#, C#, G#). The music features a complex texture with overlapping lines in both the treble and bass staves. A *rit.* (ritardando) marking is present at the beginning of measure 10. The notes are often beamed together and have long, sweeping slurs.

12 *rit.*

Musical score for measures 12 and 13. The key signature remains three sharps. Measure 12 begins with a *rit.* marking. The texture continues with overlapping lines and long slurs. A dynamic marking of *p* (piano) is visible in measure 13.

14

Musical score for measures 14 and 15. The key signature is three sharps. Measure 14 starts with a *pp* (pianissimo) dynamic marking, which changes to *p* (piano) in measure 15. The music features overlapping lines and long slurs.

16

Musical score for measures 16 and 17. The key signature is three sharps. Measure 16 begins with a *pp* dynamic marking, which changes to *p a tempo* (piano at tempo) in measure 17. The music features overlapping lines and long slurs.

18

Musical score for measures 18 and 19. The key signature is three sharps. Measure 18 begins with a *molto rit. dim.* (molto ritardando, diminuendo) marking. The music features overlapping lines and long slurs. A *pp* dynamic marking is present at the end of measure 19.

a tempo

21

Musical score for measures 21-22. The right hand features a sixteenth-note arpeggiated pattern, with a bracket and the number '6' indicating a six-measure phrase. The left hand provides a simple harmonic accompaniment. Dynamics include *pp* and *poco più moto*.

23

Musical score for measures 23-24. The right hand continues the sixteenth-note arpeggiated pattern. The left hand accompaniment includes a measure with a crossed-out note. Dynamics include *pp*.

25

Musical score for measures 25-26. The right hand changes to a dotted-quarter note pattern. The left hand accompaniment becomes more rhythmic. Dynamics include *cantando*.

27

Musical score for measures 27-28. The right hand continues with the dotted-quarter note pattern. The left hand accompaniment features a steady eighth-note bass line. Dynamics include *poco cresc.*

29

Musical score for measures 29-30. The right hand features a sixteenth-note arpeggiated pattern. The left hand accompaniment continues with the eighth-note bass line. Dynamics include *pp* and *string. poco*.

31

poco cresc.

33

rit. dim.

tranquillo

p a tempo

35

poco rit.

p a tempo

37

rit. molto

poco mosso, quasi choro

mp cresc.

40

poco rit.

dim.

lento rit.

quasi organo pp

Tempo I.

44

p *rit.* *pp*

Measures 44-45: Treble and bass staves with piano (*p*) dynamics and a *rit.* (ritardando) marking. A long slur covers the entire system, and a fermata is placed over the final notes.

46

p *rit.* *pp*

Measures 46-47: Treble and bass staves with piano (*p*) dynamics and a *rit.* (ritardando) marking. A long slur covers the entire system, and a fermata is placed over the final notes.

48

a tempo p *molto rit.*

Measures 48-50: Treble and bass staves with piano (*p*) dynamics and a *molto rit.* (molto ritardando) marking. The music features a rhythmic pattern of chords and eighth notes.

51

sempre più lento *pp* *p* *rit.*

Measures 51-54: Treble and bass staves with dynamics *pp*, *p*, and *rit.* (ritardando). The tempo is marked *sempre più lento* (always more slowly). A fermata is placed over the final notes.

55

rit. *pp* *molto dim.* *lunga ten.*

Measures 55-58: Treble and bass staves with dynamics *pp*, *rit.* (ritardando), *molto dim.* (molto diminuendo), and *lunga ten.* (lunga tenuta). A long slur covers the entire system, and a fermata is placed over the final notes.

Ped. ten.

Ture Rangström

Genom några av sina nära 250 romanser har Ture Rangström (1884–1947) funnits kvar på konsertscenerna även om de musikaliska modena skiftat. Sångere 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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Trans. Nicole Vickers

About the edition

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