



TURE RANGSTRÖM

1884–1947

Sommarskyar

för piano

Sommerwolken – Nuages d'été

for piano

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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Till Villemo

SOMMARSKYAR

SOMMERWOLKEN – NUAGES D'ÉTÉ

Miniatyrer för piano

av

Ture Rangström

1. Midsommar – Mittsommer – La saint-jean
2. Villemos visa – Lied – Petite chanson
3. I lingonbacken – Das Beerenpflücken – Au renillage de grain
4. Väster gök – Kuckuck – Coucou
5. Björndansen – Bärenanz – L'ours dressé
6. Junisöndag – Junisonntag – Dimanche d'été
7. Vildmarkssaga – Waldmärchen – La forêt déserte
8. Silvermånen – Der Silbermond – La lune blanche
9. Morgiane (1001 natt) – Morgiane tanzt – Danse orientale
10. Folktön – Im Volkston – Chanson populaire
11. Slätterblom – Feldblumen – Fleurs des champs
12. Sommarkoral – Sommerchoral – Elegie d'été
13. Skalmaja – Schalmei – Chalumeau
14. Skymning – Dämmerung – Crêpuscule
15. Ängskällan – Der Wiesenquell – La source dans dans la prairie
16. Dyningen – Meereswogen – La houle
17. Herdinnan – Die Hirtin – La Bergère
18. Riddarspelet – Das Ritterspiel – Le tournoi
19. Svärmeriet – Mädchenträume – L'enchantement
20. Fanan – Die Fahne – Le drapeau

MIDSOMMAR

Mittsommer - La Saint-Jean

Andantino

Ture Rangström

1

p
con Ped.

5

rit.

9

rit.

13

p
rit.
ten.
pp
lento

VILLEMOS VISA

Lied Petite chanson

Semplice

2

p legato
con Ped.
rit.

9

mf *rit. > ten.* *p* *rit.*

I LINGONBACKEN

Das Beerenpflücken - Au renillage de grain

Allegretto giocoso

3

p *sf*

6

mf

11

mf

17

p *sf*

22

p *pp*

VÄSTER GÖK

Kuckuck - Coucou

Moderato

4

p

ad. *sim.*

7

poco rit. *a tempo* *p*

13

poco rit. *a tempo* *p*

19

rit.

BJÖRNDANSEN

Bärentanz - L'ours dressé

Poco allegretto e grave

5

mp

con ad.

7 *poco rit.* *a tempo*

13 *mf ten.* *p* *rit.* *a tempo* *poco sfz*

JUNISÖNDAG

Junisonntag - Dimanche d'été

Lento dolce

6 *p*

6 *pp* *poco rit.* *a tempo*

12 *rit.* *pp*

VILDMARKSSAGA

Waldmärchen - La forêt déserte

Andante

7

pp

con due ped.

p cantabile

4

cresc.

7

string.

f

10

rit.

a tempo

p

13

rit. dim.

16

pp

pp

SILVERMÅNEN

Der Silbermond - La lune blanche

Poco Adagio

8

p
con due ♩

Musical notation for measures 8-13. The piece is in 3/8 time with a key signature of two sharps (F# and C#). The tempo is Poco Adagio. The notation includes a piano (*p*) dynamic and a marking *con due* with a quarter note symbol.

7

cresc. *dim.*

Musical notation for measures 14-19. The notation includes *cresc.* (crescendo) and *dim.* (diminuendo) markings.

14

poco rit. *a tempo*
pp

Musical notation for measures 20-25. The notation includes *poco rit.* (poco ritardando), *a tempo*, and *pp* (pianissimo) markings.

20

dim. *rit.* *a tempo*
p

Musical notation for measures 26-31. The notation includes *dim.* (diminuendo), *rit.* (ritardando), *a tempo*, and *p* (piano) markings.

27

rit. molto
pp

Musical notation for measures 32-37. The notation includes *rit. molto* (ritardando molto) and *pp* (pianissimo) markings.

MORGIANE

1001 NATT

Morgiane tanzt - Danse orientale

Scherzando

9

9

f

con Ped.

6

6

12

12

18

18

p poco a poco dim.

23

23

pp

f

p

poco rit.

FOLKTON

Im Volkston - Chanson populaire

Moderato

10

Handwritten musical notation for measures 10-14. The score is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melody of eighth notes, while the left hand provides a bass line of quarter notes. A dynamic marking of *p* (piano) is present at the start of measure 10. The phrase concludes with a fermata over the final notes.

5

Handwritten musical notation for measures 5-9. The notation continues from the previous system, maintaining the same melodic and harmonic structure.

10

Handwritten musical notation for measures 10-14. A dynamic marking of *poco rit.* (poco ritardando) is placed above the right hand in measure 12, indicating a gradual deceleration of the tempo.

15

Handwritten musical notation for measures 15-19. A dynamic marking of *rit.* (ritardando) is placed above the right hand in measure 15, and a *p* (piano) marking is placed below the left hand in measure 17. The phrase ends with a fermata.

20

Handwritten musical notation for measures 20-24. A dynamic marking of *rit.* (ritardando) is placed above the right hand in measure 22. The piece concludes with a final fermata.

SLÅTTERBLOM

Feldblumen - Fleurs des champs

Vivo

11

p *poco fz* *poco fz*

con Td.

6

cresc. *sfz* *mf* *sfz*

11

sfz *p* *mf* *sfz*

17

p *sfz* *mf* *sfz*

22

cresc. *sfz* *mf* *f*

28

mf f f

Musical score for measures 28-33. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music features a mix of eighth and sixteenth notes, with some triplets. Dynamic markings include *mf* and *f*. There are also hairpins indicating volume changes.

34 rit.

p sfz sfz

Musical score for measures 34-40. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music features a mix of eighth and sixteenth notes, with some triplets. Dynamic markings include *p* and *sfz*. A *rit.* marking is present at the beginning.

41

sfz cresc. mf sfz

Musical score for measures 41-46. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music features a mix of eighth and sixteenth notes, with some triplets. Dynamic markings include *sfz*, *cresc.*, and *mf*.

47

sfz p

Musical score for measures 47-52. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music features a mix of eighth and sixteenth notes, with some triplets. Dynamic markings include *sfz* and *p*.

53

p sfz sfz cresc.

Musical score for measures 53-57. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music features a mix of eighth and sixteenth notes, with some triplets. Dynamic markings include *p*, *sfz*, and *cresc.*.

58

sfz ten. string. p rit.

Musical score for measures 58-63. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music features a mix of eighth and sixteenth notes, with some triplets. Dynamic markings include *sfz ten.*, *string.*, and *p rit.*.

SOMMARKORAL

Sommerchoral - Elegie d'été

Larghetto

12

p
con Ped.

Detailed description: This system shows measures 12 and 13. The music is in 2/2 time with a key signature of two sharps (D major). Measure 12 starts with a piano (*p*) dynamic and includes the instruction *con Ped.* (with sustain pedal). The melody in the right hand features a series of chords and moving lines, while the left hand provides a harmonic accompaniment with chords and single notes.

7

rit.
pp
mf

Detailed description: This system shows measures 14 and 15. Measure 14 begins with a *rit.* (ritardando) instruction and a *pp* (pianissimo) dynamic. Measure 15 features a *mf* (mezzo-forte) dynamic. The music continues with a similar harmonic texture to the previous system, with a gradual deceleration.

13

p
rit.
pp
p

Detailed description: This system shows measures 16 and 17. Measure 16 starts with a piano (*p*) dynamic. Measure 17 includes a *rit.* instruction and a *pp* dynamic. The piece concludes this section with a final piano (*p*) dynamic in measure 17.

19

rit.
p
pp
pp

Detailed description: This system shows measures 18 and 19. Measure 18 begins with a *rit.* instruction and a piano (*p*) dynamic. Measure 19 features a *pp* dynamic and concludes with a *rit.* instruction and a final *pp* dynamic.

SKALMEJA

Schalmei - Chalumeau

Poco Allegretto

13

p
con Ped.

Detailed description: This system shows the beginning of 'Skalmeja' in measures 1 and 2. The tempo is marked **Poco Allegretto**. The music is in 3/8 time with a key signature of one sharp (F# major). It starts with a piano (*p*) dynamic and includes the instruction *con Ped.* (with sustain pedal). The right hand has a more active melody with eighth notes, while the left hand provides a steady accompaniment.

9

rit. *a tempo*

18

rit.

SKYMNING

Dämmerung - Crèpuscule

Andantino

14

p *con ped. ad lib.*

6

poco rit. *mf a tempo*

11

poco rit. *a tempo* *p* *rit.*

ÄNGSKÄLLAN

Der Wiesenquell

La source dans la prairie

Andante suave

15

p

con due ped.

3

5

7

rit.

a tempo

m. s. *m. d.*

9

11

8

14

8

#p rit.

16

8

m. s. mf a tempo

18

string. pp rit. misterioso

21

pp a tempo

25

8

rit. smorzando

DYNINGEN

Meereswogen - La houle

Andante cantando

16.

pp

con Fed.

4

cresc.

7

string.

rf's

rall.

a tempo

p

10

13

cresc.

string.

a tempo
m. s.

16

rfs *rall.* *pp* *m. s.*

19

22

25

poco sfz *dim.* *poco sfz* *p*

28

dim. *rall.* *pp*

31

rall. dim. molto
ad. ten.

HERDINNAN

Die Hirtin - La bergère

Alla menuetto

17

p quasi pizzicato

con Tac. ad lib.

6

12

18

mf

cresc.

24

rit.

a tempo.

p

30

rit.

a tempo

RIDDARSPELET

Das Ritterspiel - Le tournoi

Allegro cavalleresco

18

f
con Ped.

Measures 18-24: The first system of the score. It begins with a treble clef and a key signature of one flat. The music is in a 3/4 time signature. The piece starts with a forte (*f*) dynamic and includes the instruction *con Ped.* (with pedal). The melody is characterized by rhythmic patterns and grace notes.

5

ff

Measures 25-31: The second system of the score. It continues the piece with a fortissimo (*ff*) dynamic. The music features complex rhythmic textures and dynamic markings.

10

cresc.

Measures 32-38: The third system of the score. It includes a *cresc.* (crescendo) marking. The music continues with intricate rhythmic patterns and dynamic changes.

15

poco rall. *a tempo*

Measures 39-45: The fourth system of the score. It features a *poco rall.* (poco rallentando) marking followed by *a tempo*. The music shows a slight change in tempo and dynamics.

20

poco rall. *a tempo*

Measures 46-52: The fifth system of the score. It includes another *poco rall.* and *a tempo* marking. The music continues with complex rhythmic textures.

25

ff

Measures 53-59: The sixth and final system of the score. It begins with a fortissimo (*ff*) dynamic and concludes with a double bar line. The music features a final, powerful cadence.

SVÄRMERIET

Mädchenträume - L'enchantement

Allegretto lento (Valse rubato)

a tempo

19

p rit.

con Ped.

a tempo

7

rit.

cresc. e molto string.

13

rit.

p

19

f

p cresc. string.

24

f

p cresc. string.

poco rit. ff

30 **Vivo**

FANAN

Die Fahne - Le drapeau

Alla marcia maestoso

20

f
con Ped.

7

p cresc.
f

13

ff
poco rall.
p

19

f

25

ff
poco rall.

32

3 cresc.
p a tempo
mf
f
rall.
ff

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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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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