

TURE RANGSTRÖM

PARTITA

H-MOLL

VIOLINO & PIANOFORTE

UNIVERSAL-EDITION

No. 10.289



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# TURE RANGSTRÖM

## PARTITA

IN H-MOLL

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*Violino & Pianoforte*

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Printed in Austria

# PARTITA IN H-MOLL

## I. PRÉAMBULE

Ture Rangström

*Allegro moderato* ♩ =

Violino

Piano

The musical score consists of four systems. The first system shows the beginning of the piece with a Violino part and a Piano part. The Piano part starts with a fortissimo (*ff*) dynamic and includes the instruction *con Ped.* (with pedal). The Violino part begins with a fermata and a forte (*f*) dynamic. The second system features a *vigoroso* (vigorous) tempo marking for both parts. The third system continues the *vigoroso* section. The fourth system begins with a first ending bracket labeled '1' and a *pesante* (heavy) tempo marking for both parts.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two sharps (F# and C#). The first staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a piano accompaniment with chords and moving lines. Dynamics include *cresc.* and *ff*.

Second system of musical notation. It consists of three staves. The top staff has a melodic line with a *rit.* marking and a *tr* (trill) symbol. The middle staff has a piano accompaniment with *rit.* and *a tempo* markings. The bottom staff has a piano accompaniment with *dim.* marking. A box with the number **2** is placed below the middle staff.

Third system of musical notation. It consists of three staves. The top staff has a melodic line with *p* and *rit.* markings. The middle staff has a piano accompaniment with *p* and *rit.* markings. The bottom staff has a piano accompaniment with *p* and *rit.* markings.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with *rit.* and *mf* markings. The middle staff has a piano accompaniment with *lento* and *rit.* markings. The bottom staff has a piano accompaniment with *p* and *mf* markings.

First system of musical notation, consisting of a single treble clef staff and a grand staff (treble and bass clefs). The music is in a key with two sharps (F# and C#) and a 3/4 time signature. It features a melodic line in the treble and a complex accompaniment in the grand staff.

Second system of musical notation. It begins with a boxed number '3' and the instruction 'pesante' in italics. The music continues with a melodic line and accompaniment. A dynamic marking 'f' (forte) is present. The grand staff accompaniment includes a bass line that changes clef from bass to treble.

Third system of musical notation. It features a melodic line and accompaniment. A dynamic marking 'cresc.' (crescendo) is present. The grand staff accompaniment continues with a bass line that changes clef from bass to treble.

Fourth system of musical notation. It features a melodic line and accompaniment. A dynamic marking 'ff' (fortissimo) is present. The grand staff accompaniment continues with a bass line that changes clef from bass to treble.

rit. *tr* *a tempo*

*rit.* *a tempo*

*dim.*

This system contains three staves. The top staff has a melodic line with a trill and a fermata. The middle and bottom staves are piano accompaniment. Performance markings include *rit.*, *tr*, *a tempo*, and *dim.*

4

*p*

*p*

*rit.*

This system contains three staves. The piano accompaniment features a series of chords and arpeggios. Performance markings include *p* and *rit.*

*rit.*

This system contains three staves. The piano accompaniment continues with chords and arpeggios. Performance marking includes *rit.*

*tr* *tr* *tr* *tr* *ad lib.* *tr*

*lento* *rit.* *ff.* *molto allarg.* *pp* *lunga*

*p* *ff* *attacca*

This system contains three staves. The top staff features a melodic line with trills and a fermata. The piano accompaniment has chords and arpeggios. Performance markings include *tr*, *ad lib.*, *tr*, *lento*, *rit.*, *ff.*, *molto allarg.*, *pp*, *lunga*, *p*, *ff*, and *attacca*.

# II. MENUET

*Allegretto*

The first system of the Minuet consists of two systems of staves. The upper system has a single treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a piano (*p*) dynamic and features a melodic line of eighth and sixteenth notes. The lower system has a grand staff with treble and bass clefs. It begins with a piano (*p*) dynamic and includes the instruction *con Ped.* (with Pedal). The accompaniment consists of chords and moving lines in both hands.

The second system continues the piece. It features a first ending bracket labeled with the number '1' above the treble staff. The dynamics include piano (*p*) and pianissimo (*pp*). The musical texture remains consistent with the first system, showing the interplay between the melodic line and the accompaniment.

The third system introduces a dynamic change with the instruction *p cresc. dolce* (piano, crescendo, dolce) in the treble staff. The piano part continues with *p* dynamics. The melodic line becomes more expressive with longer note values and slurs.

The fourth system concludes the piece. It features a *cresc.* (crescendo) instruction in the treble staff. The piano part ends with a pianissimo (*pp*) dynamic. The final measures show the melodic line resolving and the piano accompaniment fading out.



2

pp p sfz pp

p mf cresc. p mf cresc.

3

cresc. pp cresc. pp

p mf cresc. rit. dim. pp

mp

p

Musical score system 1, featuring a melody in the upper voice and piano accompaniment in the lower voices. The key signature is one sharp (F#) and the time signature is 2/4. The melody starts with a mezzo-piano (*mp*) dynamic and the piano accompaniment starts with a piano (*p*) dynamic.

4

pp

p cresc. dolce

pp

p

Musical score system 2, starting with a boxed measure number '4'. The melody is marked *pp* and *p cresc. dolce*. The piano accompaniment has a *pp* dynamic in the left hand and a *p* dynamic in the right hand.

pp cresc.

più cresc.

pp cresc.

Musical score system 3, continuing the piano accompaniment with *pp cresc.* and *più cresc.* markings.

5

poco ad lib. string. e rit.

f

pp

pizz.

p

string. e rit.

rit.

con grazia

pp

p

Ped. ten.

Musical score system 4, starting with a boxed measure number '5'. It includes performance instructions: *poco ad lib. string. e rit.*, *f*, *pp*, *pizz.*, *p*, *string. e rit.*, *rit.*, *con grazia*, *pp*, and *p*. A *Ped. ten.* instruction is at the bottom left.

# III. AIR

I en grönskande trädgård stod  
en gammal solvisare. På dess  
fotstycke voro ristade orden:  
Det är senare än du tror.

In einem blühenden Garten stand eine  
alte Sonnenuhr. Auf dem Fußstück  
derselben waren die Worte gemeißelt:  
Es ist später, als du glaubst.

## Andante largo

*p*

*p cantabile*

*con Ped.*

**1**

*mf*

*mf cresc.*

*pp cresc.*

*appassionato*

*f*

*mp*

*p*

*ten.*

*dolce*

*f dim.*

*p*

*pp*

*rit.*

*pp*

**3**

*mf*

*mf cresc. dim.*

**4**

*pp*

*pp*

**5**

*f* *rall.* *tr.* *p*

*f* *rall.* *p* *ott.*

*rit.* *2.*

*p* *rit.*

*8.*  
*attaca*

# IV. GAILLARDE

Vivace  $\text{♩} =$

The musical score is written for piano and violin. It begins with a key signature of one sharp (F#) and a 6/4 time signature. The tempo is marked 'Vivace' with a quarter note equal to one beat. The piano part starts with a forte (*f*) dynamic and includes a 'con Ped.' (con pedal) instruction. The violin part features a trill (*tr.*) in the first measure. The score is divided into four systems. The first system shows the initial melodic and harmonic material. The second system includes a first ending bracket labeled '1'. The third system features a 'saltando' (saltando) instruction for the violin and a 'cresc.' (crescendo) instruction for the piano. The fourth system concludes with a 'f marcato' (forte marcato) instruction for the piano and a final 'cresc.' instruction. The score includes various musical notations such as slurs, accents, and dynamic markings.

First system of musical notation, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The system concludes with a double bar line.

Second system of musical notation, starting with a boxed number '2' above the treble staff. It includes dynamic markings *f* and *p* in the treble staff, and *mp* and *sfz* in the grand staff. The system concludes with a double bar line.

Third system of musical notation, featuring dynamic markings *f* and *p* in the treble staff, and *sfz* in the grand staff. The system concludes with a double bar line.

Fourth system of musical notation, featuring dynamic markings *ff* in the treble staff and *f* in the grand staff. The system concludes with a double bar line.

3

*cresc.*

*tr.*

*allarg.*

*ff*

*allarg.*

*f*

4 *a tempo*

*p*

*a tempo*

*pp*

*p*

*p*

*pp*

**5** *sforzato*

*f* *ff*

*cresc.*

*f* *martellato*

*f* *ff*

**6** *p* *pp*

*p* *pp* *mf*



**7**

First system of music. Treble clef with a boxed measure number '7'. The melody begins with a forte (*f*) dynamic. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Second system of music. The piano accompaniment in the left hand includes a *cresc.* (crescendo) marking.

Third system of music. The treble clef part features a *saltando* marking. The piano accompaniment in the left hand is marked *f marcato*.

**8**

Fourth system of music. The treble clef part has a boxed measure number '8'. The piano accompaniment in the left hand includes a *cresc.* marking and ends with a *mp* (mezzo-piano) dynamic.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass clef. Dynamics include *p* and *f*. The key signature has two sharps (F# and C#).

Second system of musical notation. Similar to the first system, with vocal and piano parts. Dynamics include *p* and *ff*. The piano part features *sfz* markings.

Third system of musical notation. A square box containing the number '9' is placed at the beginning of the vocal line. Dynamics include *f* and *ff*.

Fourth system of musical notation. The piano part has a treble and bass clef. Dynamics include *ff* and *cresc.* (crescendo). The piano part features *tr.* (trills) and *tr.* (trills) markings.

Fifth system of musical notation. Dynamics include *ff* and *allarg.* (allargando). The piano part features *tr.* (trills) markings.

# MODERNE SONATEN UND VORTRAGSSTÜCKE

## FÜR VIOLINE ALLEIN

- |         |   |      |                                      |
|---------|---|------|--------------------------------------|
| 7167    | ALOIS HÁBA, <i>op. 9a. Fantasie (Viertelton-System)</i> | 9525 | ERWIN SCHULHOFF, <i>Sonate</i>       |
| 7168    | — <i>9b. Musik (Viertelton-System)</i>                  | 8466 | ZOLTÁN SZÉKELY, <i>op. 1. Sonate</i> |
| 9524    | RAYMOND PETIT, <i>Berceuse</i>                          | 7572 | EGON WELLESZ, <i>op. 36. Sonate</i>  |
| 1209/10 | MAX REGER, <i>op. 42. 4 Sonaten</i>                     | 9937 | HUGO KAUDER, <i>Geigenbüchlein</i>   |

## FÜR VIOLINE UND KLAVIER

- |         |   |         |  |
|---------|---|---------|--|
| 7691    | JOSEPH ACHRON, <i>op. 21. Suite I</i>   | 7601    | ERNST KANITZ, <i>op. 10. Sonate</i>                                      |
| 7692    | — <i>op. 22. Suite II</i>   | 9515    | G. FR. MALIPIERO, <i>Sonata a Tre (II. Satz für Violine und Klavier)</i> |
| 7584    | — <i>op. 23. 4 tableaux fantastiques (Suite III)</i>  | 3736    | JOAN MANÉN, <i>op. (A) 8 Nr. 1. Chanson (Lied)</i>                       |
| 7757    | — <i>op. 32. Stimmungen</i>   | 3737    | — <i>op. (A) 8 Nr. 2. Étude</i>  |
| 7586    | — <i>op. 36. 2 Stimmungen</i>   | 7041    | — <i>op. (A) 15. Caprice II</i>  |
| 7560    | — <i>op. 41. Suite bizarre</i>  | 7698    | — <i>op. (A) 20. Ballada</i>   |
| 7561    | — <i>op. 45. Sonate II</i>  | 9955    | — <i>Fünf spanische Melodien</i>   |
| 7585    | — <i>op. 51. Liebeswidmung</i>  | 5246    | JOSEF MARX, <i>Sonate A dur</i>  |
| 8270    | — <i>Pensée de L. Auer</i>  | 5497    | — <i>Menuett aus der Cello-Suite</i>                                     |
| 7247    | BÉLA BARTÓK, <i>Sonate I</i>  | 8809    | GUIDO PANNAIN, <i>Sonate</i>   |
| 7259    | — <i>Sonate II</i>  | 2650    | R. PICK-MANGIAGALLI, <i>op. 8. Sonate</i>                                |
| 9865    | — <i>I. Rhapsodie (Volkslieder)</i>   | 7510    | ANATOL PROVAZNIK, <i>op. 137. Valse joyeuse</i>                          |
| 9935/6  | — <i>do., 1. und 2. Satz (Lassu, Friss)</i>   | 7512    | — <i>op. 140. Hindoo Song</i>  |
| 9891    | — <i>II. Rhapsodie (Volkslieder)</i>  | 7647    | — <i>op. 142. Valse triste</i>   |
| 9925/6  | — <i>do., 1. und 2. Satz (Lassu, Friss)</i>   | 8639    | KAROL RATHAUS, <i>op. 14. Sonate I</i>                                   |
| 7143    | ERNEST BLOCH, <i>Sonate</i>   | 9977    | — <i>op. 27. Suite</i>   |
| 7609    | — <i>Melodie</i>  | 1208    | MAX REGER, <i>op. 41. Sonate III A dur</i>                               |
| 7610/2  | — <i>Baal Schem (3 chassidische Stimmungen): I. Zerknirschung, II. Improvisation, III. Jubel</i>                          | 1233/34 | — <i>op. 50. 2 Romanzen G dur, D dur</i>                                 |
| 8785    | MAX BUTTING, <i>op. 32. Duo</i>   | 7393    | VITT. RIETI, <i>Variationen sopra un tema cinese</i>                     |
| 9695    | ALFREDO CASELLA, <i>3 Transkriptionen:</i>  | 7344    | NIKOLAUS ROSLAVETZ, <i>Drei Tänze</i>                                    |
|         | — <i>I. Preludio e danza siciliana (aus „La Giarra“)</i>  | 7643    | FRANZ SALMHOFER, <i>op. 22. 4 Charakterstücke</i>                        |
| 9696    | — <i>II. Cavatina e Gavotta (aus der Serenata)</i>  | 8403    | LAZARE SAMINSKY, <i>Hebräische Rhapsodie</i>                             |
| 9700    | — <i>III. Minuetto (aus Scarlattiana)</i>   | 7293    | ETHEL SMYTH, <i>op. 7. Sonate A moll</i>                                 |
| 8131    | GASPAR CASSADÓ, <i>Serenade</i>   | 9655    | LEO SOWERBY, <i>Sonate</i>   |
| 8132    | — <i>La pendule, la fileuse et le galant</i>  | 6474    | GEORG STEINER, <i>3 Stücke</i>   |
| 8457    | — <i>Danse du Diable vert</i>   | 3281    | RICHARD STÖHR, <i>op. 27. Sonate G dur</i>                               |
| 9793    | MARIO CASTELNUOVO-TEDESCO, <i>Variationi sinfoniche</i>   | 1010    | RICHARD STRAUSS, <i>op. 7. Serenade Es dur</i>                           |
| 7628    | FREDERICK DELIUS, <i>Serenade aus „Hassan“</i>  | 1013    | — <i>Lento ma non troppo (aus op. 8)</i>                                 |
| 7929    | — <i>Wiegenlied</i>   | 1047    | — <i>op. 18. Sonate Es dur</i>   |
| 7369    | ISSAI DOBROWEN, <i>op. 12. Mélodie Hébraïque</i>  | 1048    | — <i>Improvisation (aus op. 18)</i>                                      |
| 7219    | — <i>op. 15. Sonate Fis moll</i>  | 3858    | KAROL SZYMANOWSKI, <i>op. 9. Sonate</i>                                  |
| 7220    | — <i>op. 16. Märchen</i>  | 3866    | — <i>op. 23. Romanze D dur</i>   |
| 8602    | — <i>op. 17. Ballade</i>  | 6626    | — <i>op. 28. Notturmo e Tarantella</i>                                   |
|         | FRANZ DRDLA (siehe Katalog)   | 6835    | — <i>op. 30. Mythes. 3 Poèmes kompl.</i>                                 |
| 9666/69 | GEORGE EDWARDS, <i>4 Morceaux d'amour (1. Lettre d'amour. 2. Valsette d'amour. 3. Fleur d'amour. 4. Sérénade d'amour)</i> | 6836    | — <i>einzelnd: I. Fontaine d'Arethuse</i>                                |
| 2655    | J. B. FOERSTER, <i>op. 10. Sonate H moll</i>  | 6837    | — <i>II. Narcisse</i>  |
| 5834    | — <i>op. 92 Ballata</i>   | 6838    | — <i>III. Dryades et Pan</i>   |
| 9969    | STEFAN FRENKEL, <i>Sieben Stücke nach der „Dreigroschenoper“</i>  | 8432    | — <i>op. 52. Berceuse</i>  |
| 8499    | STAN GOLESTÁN, <i>Rhapsodie concertante</i>   | 8437    | HEINZ TIESSEN, <i>op. 35. Duo</i>  |
| 9637    | ALEX. GRETSCHANINOFF, <i>op. 108 Nr. 1. Romance</i>   | 8389    | NIK. TSCHEREPNÍN, <i>op. 42 bis Cadence fantast.</i>                     |
|         | — <i>op. 108 Nr. 2. Toccata</i>   | 2598    | BRUNO WALTER, <i>Sonate A dur</i>  |
| 9639    | — <i>op. 108 Nr. 3. Aveu</i>  | 6642    | ANTON WEBERN, <i>op. 7. Vier Stücke</i>                                  |
| 8883    | — <i>op. 108 Nr. 4. Berceuse</i>  | 6358    | JAR. WEINBERGER, <i>Colloque sentimentale</i>                            |
| 6321    | WILHELM GROSZ, <i>op. 6. Sonate</i>   | 6359    | — <i>Une cantilène jalouse</i>   |
| 7616    | — <i>Jazzband</i>   | 7417    | — <i>To Nelly Gray</i>   |
| 7128    | LOUIS GRUENBERG, <i>op. 18. Sonate II</i>   | 7418/19 | — <i>Cowboys Christmas, Banjos</i>                                       |
| 8446    | — <i>op. 26. Jazzettes</i>  | 9735/40 | — <i>Böhmische Lieder und Tänze I/VI</i>                                 |
| 7112    | ROBERT GUND, <i>op. 33. Sonate D moll</i>   | 9723    | ARTHUR WILLNER, <i>op. 32. Suite</i>                                     |
| 7474    | JENŐ HUBAY, <i>op. 117. Scène de la Csárda No. 14</i>   | 7398    | PANTSCHO WLADIGEROFF, <i>op. 12. 4 Stücke</i>                            |
| 7764    | K. B. JIRÁK, <i>op. 20. Sonate</i>  | 9978/79 | — <i>op. 7. Deux Improvisations, I/II</i>                                |
|         |   | 7289    | — <i>op. 14. Burleske</i>  |
|         |   | 6561    | — <i>op. 16. Vardar, Rhapsodie</i>                                       |
|         |   | 8806/07 | — <i>op. 18. 2 Paraphrases bulgares I/II</i>                             |
|         |   | 9488    | — <i>op. 20. 2 Morceaux</i>  |
|         |   | 9795    | — <i>op. 21 Nr. 2. Chant</i>   |

Transkriptionen und Bearbeitungen für Violine und Klavier sowie Werke für Violine und Orchester siehe Katalog

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