

LARS KARLSSON

• SJU SÅNGER TILL TEXT AV PÄR LAGERKVIST •

Seven Songs to texts by Pär Lagerkvist
for baritone and orchestra

PIANO REDUCTION

(2010–12)

LARS KARLSSON: Seitsemän laulua Pär Lagerkvistin teksteihin (2010–12)

Törmätessämme sattumalta baritoni Gabriel Suovasen kanssa toisiimme Sibelius-Akatemian edessä raitiovaunupysäkillä tämä ehdotti itselleen soveltuvan laulusarjan säveltämistä. Innostuin heti ajatuksesta, koska olin suunnitellut jo pitkään piano- tai orkestraesityksellisen teoksen säveltämistä. Lisäksi laulu on ollut minulle tärkeä instrumentti koko urani ajan, mutta pääosin teokset ovat olleet laajamuotoisia kuten oopperoita tai oratorioita, ja harvemmin kamarimusiikkisävyisiä.

Aloin heti etsiä sopivaa runoilijaa, mikä ei ollutkaan aivan yksinkertaista. Revisoidessani Pär Lagerkvistin (1891–1974) teksteihin säveltämiäni vanhempia kuoroteoksia tulin löytäneeksi hänet uudelleen. Tämä Nobel-palkittu ruotsalaiskirjailija oli nuorena ollut suosikkini. Hänen runojensa laulettavuus on aina vedonnut minuun, ja hänen usein käsittelemänsä syvästi hengelliset aiheet sopivat minulle täydellisesti. Suunnittelin laulusarjan käsittelevät ihmisen kamppailua elämässä, ensisijaisesti sisäistä kamppailua - jonka Lagerkvist itse koki pitkällä elämänpolullaan.

Hengellinen perspektiivi on ollut minulle aina hyvin tärkeä, myös musiikissani. Hengellisyydellä en kuitenkaan viittaa mihinkään tiettyyn uskontoon, vaan pikemminkin ihmisyyden luonnolliseen ja olennaiseen osaan.

Laulusarjaan valikoitui seitsemän Lagerkvistin runoa. Aloituksena on nuoruuden eksistentiaalinen ahdistus - ”Tuska, tuska on osaani”. Teos päättyy kypsän yksilön kohdatessa kaivatun valon pitkän elämänpolun päätteeksi: ”Minun puuni on pinja”. Teksti valikoituvat kartoittamaan yleistä elämän polkua. Huomasin myös, että vähemmän synkkien runojen kohdalla Lagerkvist ”vanheni” itsekin: ”Tuska, tuska on osaani” on nuoren miehen runo, kun taas ”Minun puuni on pinja” on kypsän mestarin teos. Tekstejä ei sen enempää tarvitse kommentoidakaan. Laulusarja on omistettu Gabriel Suovaselle.

Lars Karlsson (2017)

LARS KARLSSON: Seven Songs to texts by Pär Lagerkvist (2010–12)

When I happened to bump into Gabriel Suovanen at the tram stop in front of the Sibelius Academy in Helsinki, he proposed that I should compose some sort of song cycle with him in mind. I was immediately keen on the idea, as I had been thinking for a long time about writing a vocal work, with either piano or orchestra. Furthermore, the vocal instrument has been of central importance to me throughout my career, but I have mainly written for in in large-scale forms such as opera and oratorio, and more rarely in a more intimate, chamber-like format.

I started immediately to search for a suitable text author - which didn't prove to be entirely easy. While making revisions to some older choral pieces to texts by Pär Lagerkvist (1891–1974), I discovered him anew, however. In my youth, the Swedish Nobel Prize laureate had been my favourite author. The singing quality in his poems has always appealed to me, and the profoundly spiritual subjects that he often touches upon in them suited me perfectly. My vision for the song cycle was that it should deal with the human struggle throughout life, primarily on an interior level - and this was a struggle that Lagerkvist himself experienced during his journey through a long life.

A spiritual perspective has always been very important to me, also in my music. With the word spiritual I don't necessarily mean a particular religion, however – rather a central, existential part of Man – a part of the natural human constitution.

In the end, the cycle came to include seven songs to selected poems by Lagerkvist, in which my starting point is the existential anxiety of youth – 'Anguish is my heritage' – while the work ends with the mature individual in 'My tree is the pine', encountering the longed-for light after an eventful journey through life. The texts were chosen only with this plan of charting a 'life-journey', but I discovered that as I arrived at the less sombre poems, Lagerkvist was himself 'growing older': 'Anguish is my heritage' is a young man's poem, while 'My tree is the pine' is the work of a mature master. The texts hardly need any further comments. The work is dedicated to Gabriel Suovanen.

Lars Karlsson (2017)

Piano reduction by Patrik Vidjeskog in collaboration with the composer

I Lento doloroso (Ångest, ångest är min arvedel...)	2
II Presto nervosa (Ingenting är som du...)	10
III Lento lirico (Det är vackrast när det skimmer...)	19
IV Presto furioso (Som ett brinnande skepp...)	26
V Lento e un poco rubato (Som en våg...)	37
VI Allegro (Du är min Afrodite...)	43
V Lento (Mitt träd är pinjen)	49

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The orchestral version is included in the SACD BIS-2286 (Gabriel Suovanen, baritone & Lapland Chamber Orchestra, c. John Storgårds).

Sju sånger

till texter av Pär Lagerkvist för baryton och kammarorkester

I.

Lars Karlsson (2010-12)
(pianoreduktion av Patrik Vidjeskog
i samarbete med tonsättaren)

Lento doloroso ♩ = ca 48

rit.

Musical score for the first system, featuring piano and bass staves. The piano part includes dynamics *pp* *) and *p*, and the bass part includes dynamics *mp* and *f*. The tempo is marked *Lento doloroso* with a quarter note equal to approximately 48 beats per minute. The system concludes with a *rit.* marking.

4 *a tempo*

p

Ång - est,

ång - est,

4 *a tempo*

pp

p >

Musical score for the second system, including vocal line and piano accompaniment. The vocal line begins with the lyrics "Ång - est, ång - est,". The piano part includes dynamics *pp* and *p* >. The system concludes with a *p* > marking.

8

mf

ång - est är min ar - - - - ve - del,

ång - est,

8

(VLA.)

(OB.)

pp

p

Musical score for the third system, including vocal line and piano accompaniment. The vocal line continues with the lyrics "ång - est är min ar - - - - ve - del, ång - est,". The piano part includes dynamics *pp* and *p*. The system includes woodwind parts for Violoncello (VLA.) and Oboe (OB.).

11

ång - est, min stru - pes sår, mitt hjär - tas skri i värl - den.

f

mf

15

rit. *mf* poco più mosso

Nu styv - nar lödd - rig sky i

rit. *poco più mosso*

p

18

nat - tens gro - va hand, nu sti - ga sko - gar-na och ste - la

18

(FG) *m.d.*

m.s.

II.

Presto nervoso ♩ = ca 63

mf

Ing - en-ting är som

Presto nervoso ♩ = ca 63

mf *p*

4

du, som du, som du,

4

7

lil - ja djupt i mitt hjär - ta.

7

mp *p* *mp* *p*

III.

Lento lirico ♩ = ca 48

p

Det är

(COR. INGL.)

Lento lirico ♩ = ca 48

p

pp

(COR. INGL.)

p

Detailed description: This system contains measures 1 through 4. It features a bass line, a vocal line, and a piano accompaniment. The piano part has a complex texture with sixteenth-note patterns in the right hand and chords in the left hand. The vocal line has a melodic line with some rests. The bass line provides a steady accompaniment. Dynamics include *pp* for the piano and *p* for the vocal and bass parts. There are two instances of '(COR. INGL.)' above the vocal line.

5

vack - rast när det skym-mer, det är

5

5

Detailed description: This system contains measures 5 through 8. It continues the musical score with the same parts. The vocal line has lyrics: 'vack - rast när det skym-mer, det är'. The piano accompaniment continues with its intricate patterns. The bass line also continues. Measure numbers 5, 5, and 5 are written above the first, second, and third staves respectively. The piano part has some dynamic markings like *pp* and *p*.

IV.

Presto furioso ♩ = ca 66

Musical score for the first system of section IV. It consists of three staves: a bass staff, a vocal staff, and a grand staff (treble and bass). The tempo is marked 'Presto furioso' with a quarter note equal to approximately 66 beats per minute. The key signature has one sharp (F#). The bass staff contains a whole rest. The vocal staff begins with a whole rest, followed by a half rest, and then a quarter note with a dynamic marking of *f*. The grand staff features a piano introduction with a dynamic marking of *f*. The right hand plays a complex rhythmic pattern of eighth and sixteenth notes, while the left hand plays a bass line with eighth notes and rests. The system concludes with a *(COR.)* marking.

3

Musical score for the second system of section IV. It consists of three staves: a bass staff, a vocal staff, and a grand staff (treble and bass). The bass staff contains a whole rest. The vocal staff begins with a triplet of eighth notes, followed by a half note, and then a quarter note. The grand staff features a piano introduction with a dynamic marking of *mf*. The right hand plays a melodic line with eighth notes and rests, while the left hand plays a bass line with eighth notes and rests. The system concludes with a *mf* marking.

V.

Lento e un poco rubato $\text{♩} = \text{ca } 48$

mf

Som en våg,

(ARCHI)
p

sköljd upp mot stranden,

f

mp m.s. TREM.

vi - lar du hos mig.

p

(OB.) (VLA.)

VI.

Allegro $\text{♩} = \text{ca } 52$

rit. molto

a tempo

Allegro $\text{♩} = \text{ca } 52$ *rit. molto* *a tempo*
mf
 Du är min Af - ro - di - te,
p cresc. *mf* *p* (*p*)

7 *f* *mp*
 den ur ha - vet föd - da, Af - - ro - di - te,
 (FL. + CL.)
mp *p*

13 *f*
 Af - - ro - di - te, så ljus som vå - gens dri - va av
 13 *p.* *mp*

VII.

Lento ♩ = ca 48

rit.

a tempo

mp

Mitt träd är pin-jen, (OB.)

pp *p* *p*

pp sempre

5

mittträd är pin-jen, den som lyf-ter sig be-fri-ad upp ur

(VLA.)

pp *p*

pp sempre

9

jor - den,

bre -

(FL. + CL.)

p