



# HARALD FRYKLÖF

1882–1919

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Åtta mindre pianostycken  
för piano

*Eight Minor Piano Pieces*  
*for piano*

Emenderad utgåva/Emended edition

# **Levande Musikarv och Kungl. Musikaliska akademien**

Syftet med Levande Musikarv är att tillgängliggöra den dolda svenska musikskatten och göra den till en självklar del av dagens repertoar och forskning. Detta sker genom notutgåvor av musik som inte längre är skyddad av upphovsrätten, samt texter om tonsättarna och deras verk. Texterna publiceras i projektets databas på internet, liksom fritt nedladdningsbara notutgåvor. Huvudman är Kungl. Musikaliska akademien i samarbete med Musik- och teaterbiblioteket och Svensk Musik.

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# En visa om våren

Harald Fryklöf.

Allegretto.

The musical score for "En visa om våren" by Harald Fryklöf, Allegretto, features six staves of music. The top two staves represent the vocal parts (Soprano and Alto) in treble and bass clefs, respectively. The bottom two staves represent the piano's bass and treble parts. The music is in common time. Various dynamics are indicated throughout, including *mf*, *f*, *p*, *mp*, and *f*. The score is set against a decorative background of floral patterns.



A musical score for piano, page 3, featuring five staves of music. The score consists of two systems of measures. Measure 1 starts with a dynamic of *p*, followed by *cresc.* and *f*. Measure 2 starts with *p*. The music includes various dynamics such as *f*, *p*, *mf*, and *cresc.*. The score is written in common time, with a key signature of three sharps. Measures 3 and 4 are indicated by a repeat sign with a 'V' above it. Measure 5 begins with *cresc.*, followed by *mf* and *p*.

\* Korstecken infört för g1.

# Ung mor

**Andante poco slentando.**

The musical score consists of six staves of music for two voices (Soprano and Alto) and piano. The piano part is on the left, with the right hand playing the melody and the left hand providing harmonic support. The vocal parts are on the right. The score is divided into six systems by vertical bar lines. The key signature changes frequently, including B-flat major, A major, G major, F major, E major, and D major. The time signature also varies, including common time and 2/4 time. Dynamic markings such as *p*, *mp*, *mf*, *f*, *pp*, and *rit.* are used throughout the piece. Tempo markings include *lento*, *a tempo*, and *dolce*.

# Den första svalan

Vivace.

The musical score consists of six staves of piano music. The first three staves are in common time (indicated by 'C') and the last three are in 3/4 time (indicated by '3/4'). The key signature changes from G major (two sharps) to F# major (one sharp). The dynamics and performance instructions include:

- Staff 1: *poco staccato*, *mp*, *m.s.*, *mp*
- Staff 2: *cresc.*, *mf*
- Staff 3: *p*, *mf*
- Staff 4: *f*, *p*
- Staff 5: *mp*, *c*
- Staff 6: *s>*, *tr*, *Lento.*, *ppp*

# En blomstervisa

Allegretto grazioso.

The musical score consists of six staves of music for two voices (Soprano and Alto) and piano. The key signature changes frequently, including G major, E major, A major, D major, F# minor, C major, B minor, and A major. The time signature also varies, including common time, 6/8, and 3/4. The vocal parts are written in soprano and alto clefs. The piano part is in common time. The score includes dynamic markings such as *p*, *mp*, *mf*, *f*, *p*, *molto rit.*, *p*, *rit.*, *cresc.*, *poco rit.*, *lento*, *p*, *a tempo*, and *pp*. The vocal parts feature melodic lines with eighth and sixteenth note patterns, often accompanied by eighth-note chords or basso continuo-like patterns on the piano. The piano part provides harmonic support and includes its own melodic lines in some sections.

# Murgróna

Lento e espressivo.

The musical score consists of six staves of piano music. The first three staves are in common time (indicated by 'C') and the last three are in 2/4 time (indicated by '2/4'). The key signature changes frequently, including B-flat major, A major, G major, F major, E major, D major, C major, B-flat major, A major, and G major. The dynamics are indicated by 'pp', 'p', 'mp', 'cresc.', 'mf', 'f', and 'p'. The tempo is marked as 'Lento e espressivo'. The music features various note patterns, including eighth and sixteenth notes, and rests. The bass clef is used for the lower staves, while the treble clef is used for the upper staves.

# Strömkarlen

*Andante à piacere.*

The musical score consists of five staves of music for two voices (Soprano and Alto) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The score includes the following dynamic markings and performance instructions:

- Staff 1: *pp*, *p*, *ppp*, *pp*, *p.m.d.*, *pp*, *mp*.
- Staff 2: *pp*, *m.d.*, *pp*, *mp*.
- Staff 3: *mf*, *ms.*, *f string.*, *ff*, *rit.*, *mp pcante*.
- Staff 4: *accel. molto*, *rit.*, *a tempo*, *ffrapido*.
- Staff 5: *m.d.*, *5*, *mf*, *mp*, *pp morendo*.

# Den gamla logen

**Andante con moto.**

Piano score for 'Den gamla logen'. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is G major. The time signature is common time. The dynamics are indicated as *p* (pianissimo) and *mf* (mezzo-forte). The music features eighth-note patterns and sixteenth-note chords.

Continuation of the piano score. The key signature remains G major and the time signature is common time. The dynamics are indicated as *mf*. The music continues with eighth-note patterns and sixteenth-note chords.

**Allegro.**

Continuation of the piano score. The key signature changes to A major (two sharps). The time signature is common time. The dynamics are indicated as *pp* (pianississimo) with the instruction *ben accentuato*. The music includes eighth-note patterns and sixteenth-note chords.

Continuation of the piano score. The key signature is A major. The time signature is common time. The music features eighth-note patterns and sixteenth-note chords.

Continuation of the piano score. The key signature is A major. The time signature is common time. The dynamics are indicated as *mp* (mezzo-pianissimo). The music includes eighth-note patterns and sixteenth-note chords.

**Tempo I.**

Continuation of the piano score. The key signature is G major. The time signature is common time. The dynamics are indicated as *p* (pianissimo) and *mf* (mezzo-forte). The music features eighth-note patterns and sixteenth-note chords.

# Bäcken

(Etude)

**Allegro veloce.**

The sheet music contains five staves of piano music. Each staff has two treble clef staves. The key signature changes throughout the piece: it starts in C major (no sharps or flats), moves to B-flat major (two flats), then to A major (no sharps or flats), then to G major (one sharp), and finally back to B-flat major. The tempo is marked as Allegro veloce. Dynamics include *p*, *pp*, *s*, *cresc.*, and *f*. Measure numbers 1 through 10 are indicated above the staves.

Musical score for piano, six staves:

- Staff 1 (Treble Clef):** Starts with *mf*. Measures 1-3: eighth-note patterns. Measure 4: eighth-note pattern. Measures 5-6: eighth-note patterns.
- Staff 2 (Bass Clef):** Measures 1-3: eighth-note patterns. Measure 4: eighth-note pattern. Measures 5-6: eighth-note patterns.
- Staff 3 (Treble Clef):** Measures 1-3: eighth-note patterns. Measure 4: eighth-note pattern. Measures 5-6: eighth-note patterns.
- Staff 4 (Bass Clef):** Measures 1-3: eighth-note patterns. Measure 4: eighth-note pattern. Measures 5-6: eighth-note patterns.
- Staff 5 (Treble Clef):** Measures 1-3: eighth-note patterns. Measure 4: eighth-note pattern. Measures 5-6: eighth-note patterns.
- Staff 6 (Bass Clef):** Measures 1-3: eighth-note patterns. Measure 4: eighth-note pattern. Measures 5-6: eighth-note patterns.

Dynamics and performance instructions:

- Measure 1: *mf*
- Measure 2: *cresc.*
- Measure 3: *f*
- Measure 4: *sforz.*
- Measure 5: *p*
- Measure 6: *pp*

\* B-förtecken infört för e2.

# Harald Fryklöf

Harald Fryklöf var under sin livstid ett aktat namn i svenska musikliv, men har idag en mer blygsam ställning i raden av svenska tonsättare – ett inte ovanligt öde. Han vann respekt som organist, tonsättare, pedagog och som omdömesgill ledamot i styrelser och nämnder. Hans mest kända komposition är *Sonata à la legenda* (1918) för violin och piano.

Harald Fryklöf föddes i Uppsala 1882. Han inledder orgelstudier vid Musikonservatoriet 1901 och tog examen två år senare. Parallelt med sin formella undervisning tog han lektioner i kontrapunkt och komposition för Johan Lindegren. 1904–10 studerade han piano för Richard Andersson. Hösten 1905 vistades han i Berlin för studier i instrumentation för Philipp Scharwenka, tonsättare, men också direktör för stadens musikkonservatorium.

Fryklöf började arbeta som pedagog redan under studietiden. Han knöts till Richard Anderssons välrenommerade pianoskola 1904. 1908 blev han biträdande lärare i harmonilära vid Musikkonservatoriet (ordinarie 1914). Han gav också privatundervisning i komposition och musikteori.

Från 1908 arbetade han som organist i Storkyrkan, först vikarierande, från 1918 ordinarie.

Den mångsidige Fryklöf anlitades också organisatoriska sammanhang. Han var ledamot av Musikkonservatoriets styrelse 1915–18 och tillhörde från 1916 Musikaliska akademiens kommitté för tonsättarstipendier.

Harald Fryklöf inleddes sitt komponerande före konservatoriestudierna. Hans debut som tonsättare skedde 1908, när Konsertföreningens orkester i Stockholm uppförde Konsertuvertyr op. 1. Men orkesterverket var ett undantag, han skrev i fortsättningen sånger, piano- och orgelverk, verk för kör och några få kammarmusikverk. Stilistiskt tillhör hans produktion senromantiken, men i kompositionerna ryms också arkaiserande drag, vilka kan härledas till Fryklöfs intresse för musikhistoria.

Harald Fryklöf avled av spanska sjukan 1918, blott 36 år gammal.

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## Om utgåvan

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Förlagan är utgiven av Abr. Lundquist, Stockholm, Abr. L. 4820.

På omslaget står: "Harald Fryklöf / 8 mindre Pianostycken / En visa om våren / Ung mor / Den första svalan / En blomstervisa / Murgröna / Strömkarlen / Den gamla logen / Bäcken / Stockholm / Abr. Lundquist".

Tillkomstår: 1916.

# Harald Fryklöf

During his lifetime, Harald Fryklöf was held in high esteem by Swedish music society, but today his position is ranked farther down on the list of Swedish composers – not an unusual fate. He gained respect as an organist, composer, pedagogue, and as a discerning representative on committees and as a board member. His most famous composition is *Sonata à la legenda* (1918) for violin and piano.

Harald Fryklöf was born in Uppsala in 1882. In 1901 he began organ studies at the Royal Conservatory of Music in Stockholm and received his degree two years later. While studying, he also took private lessons in counterpoint and composition from Johan Lindgren. Beginning in 1904 and until 1910 he studied piano with Richard Andersson. In the autumn of 1905 he spent time in Berlin, studying instrumentation with composer Philipp Scharwenka, who was also the principal of the city's conservatory of music.

Fryklöf had already begun to work as a teacher during his own years as a student. In 1904 he began a close association with Richard Andersson's well-known piano school. In 1908 he became a teaching assistant in music theory at the conservatory (receiving tenure in 1914). He also taught privately in composition and music theory.

Beginning in 1908 he began to substitute as an organist at the Great Church in Stockholm and he received a permanent position in 1918.

Multitalented Fryklöf was also involved in work with organisations. He was a member of the Royal Conservatory of Music board of directors from 1915 to 1918, and from 1916 as part of the Royal Swedish Academy of Music's composition scholarship committee.

Harald Fryklöf began writing music prior to his conservatory studies. His debut as a composer took place in 1908, when the Stockholm Concert Society premiered his Concert Overture op. 1. However, he wrote few orchestral works, and continued to compose songs, piano and organ pieces, choral works and chamber music. Stylistically, his works belong to the late romantic period, but archaic characteristics – which can be traced to his interest in music history – also exist in his compositions.

In 1918 Harald Fryklöf was felled by the Spanish flu at only 36 years old.

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Trans. Thalia Thunander

## About the edition

Levande Musikarv's (Swedish Musical Heritage's) emended 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.

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