SWEDISH MUSICAL LEVANDE MUSIKARV HERITAGE

HARALD FRYKLÖF

1882–1919

Sonata à la legenda

för violin och piano/*for violin and 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.

Kungl. Musikaliska akademien grundades 1771 av Gustav III med ändamålet att främja tonkonsten och musiklivet i Sverige. Numera är akademien en fristående institution som förenar tradition med ett aktivt engagemang i dagens och morgondagens musikliv.

Swedish Musical Heritage and The Royal Swedish Academy of Music

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The Royal Swedish Academy of Music was founded in 1771 by King Gustav III in order to promote the composition and performance of music in Sweden. Today, the academy is an autonomous institution that combines tradition with active engagement in the contemporary and future music scene.

www.levandemusikarv.se

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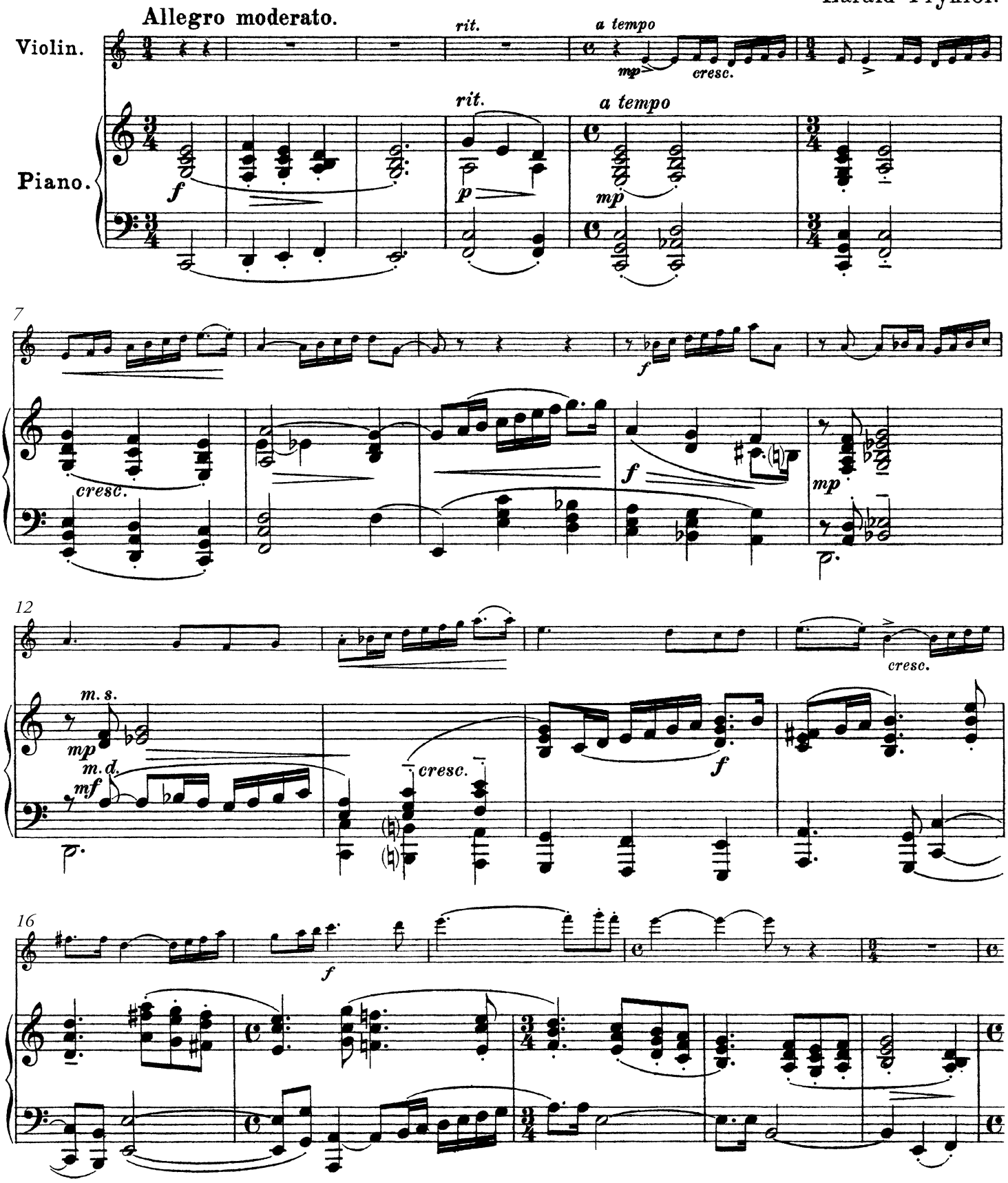
Sonata à la Legenda.

Harald Fryklöf.



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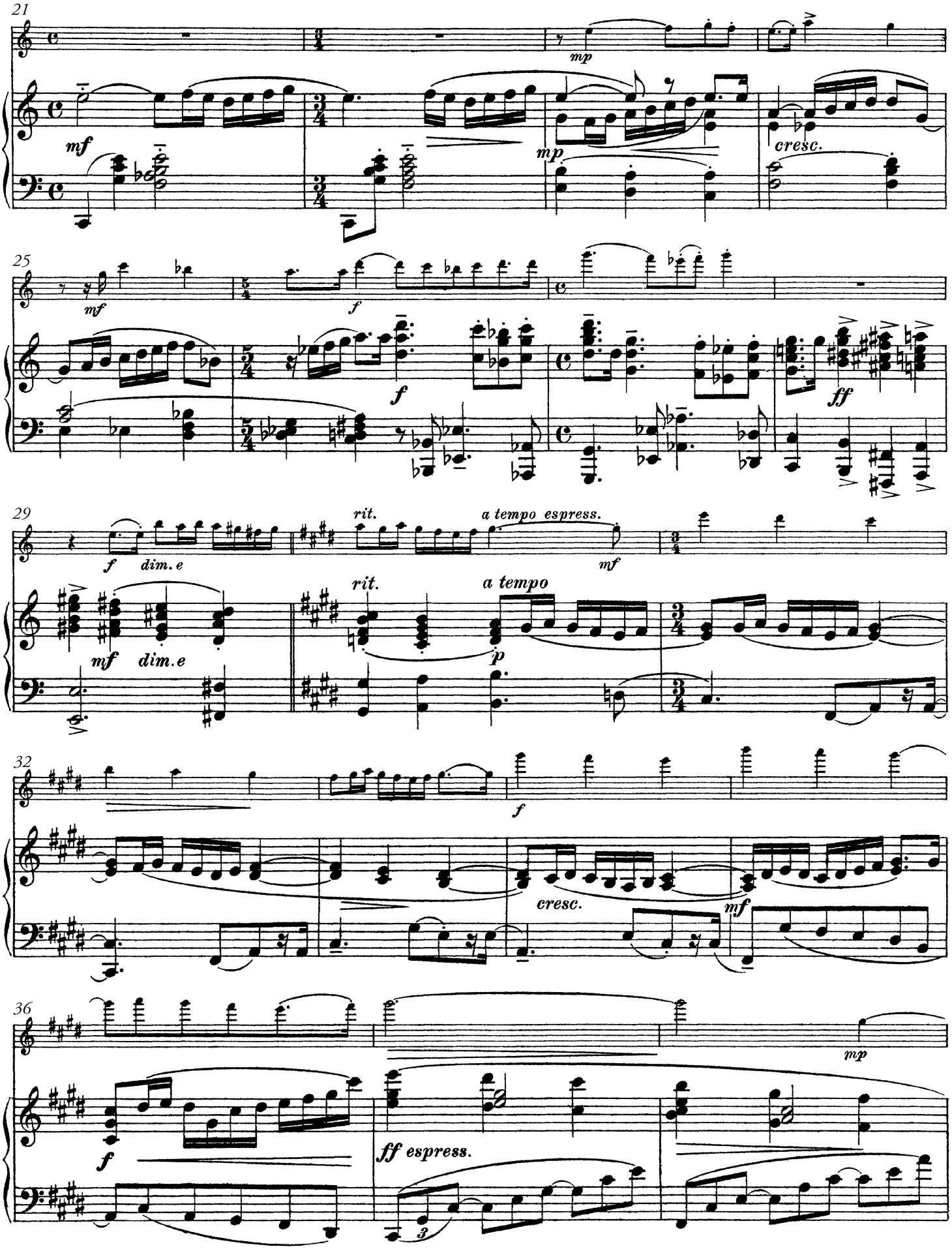
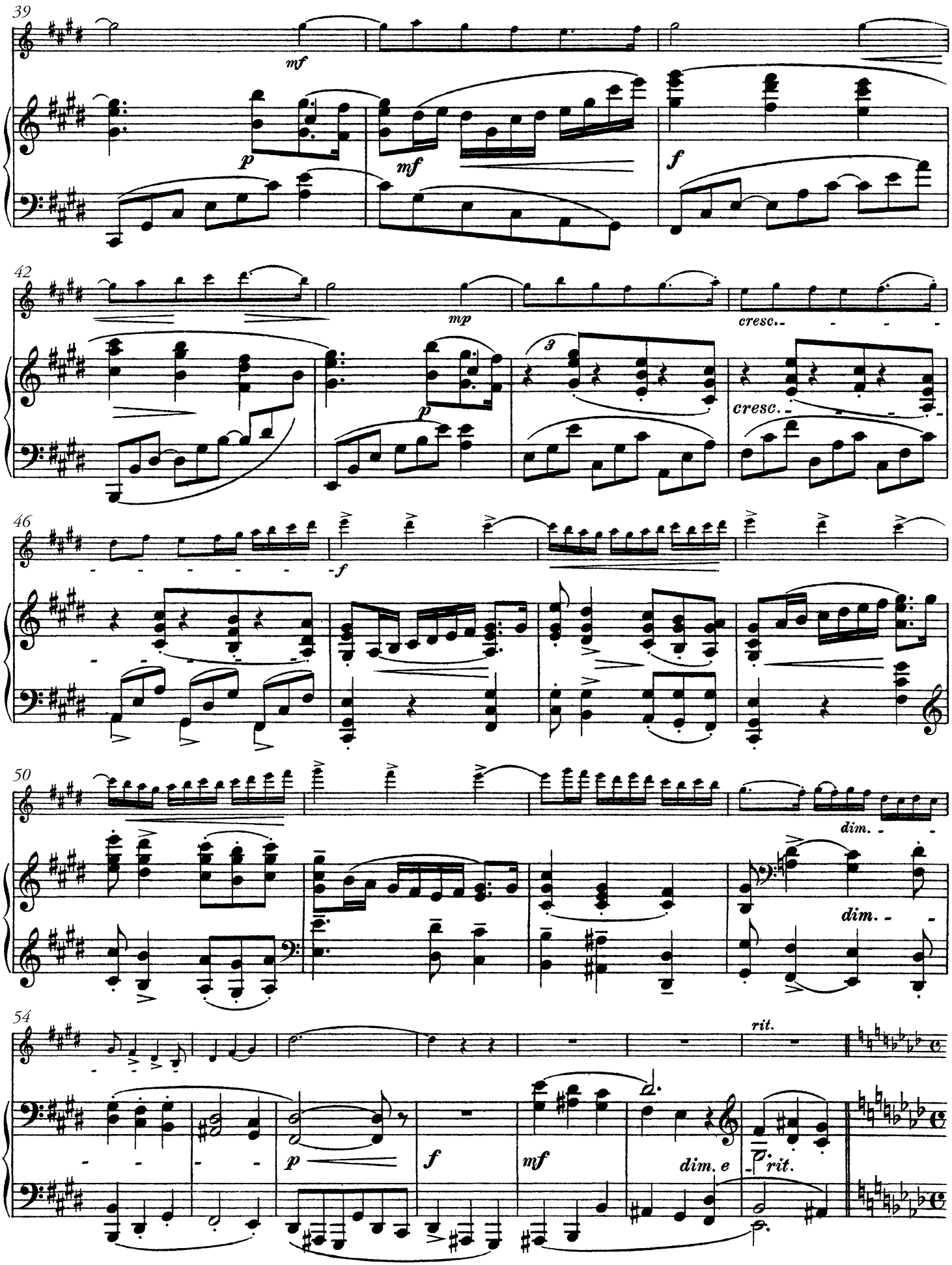
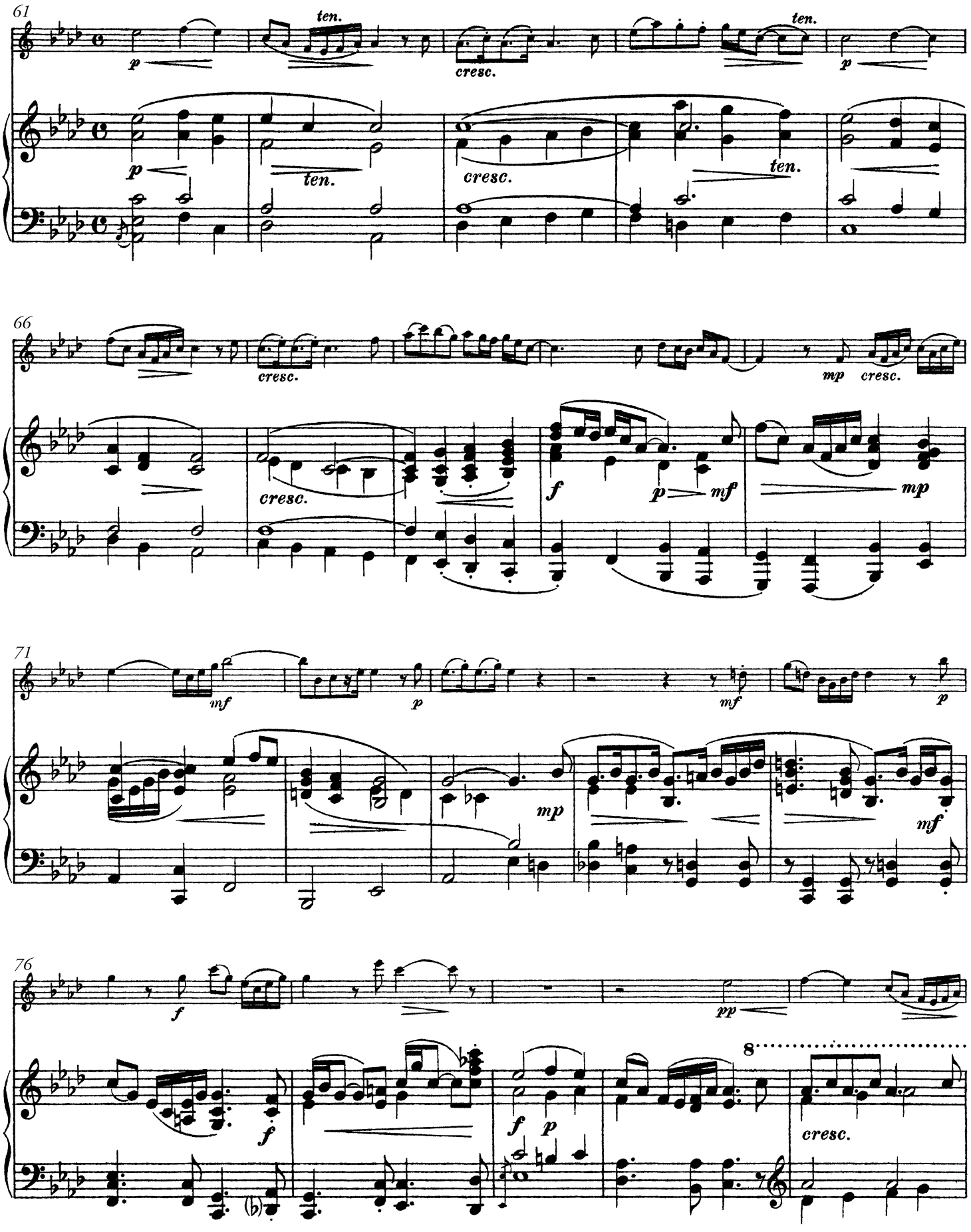
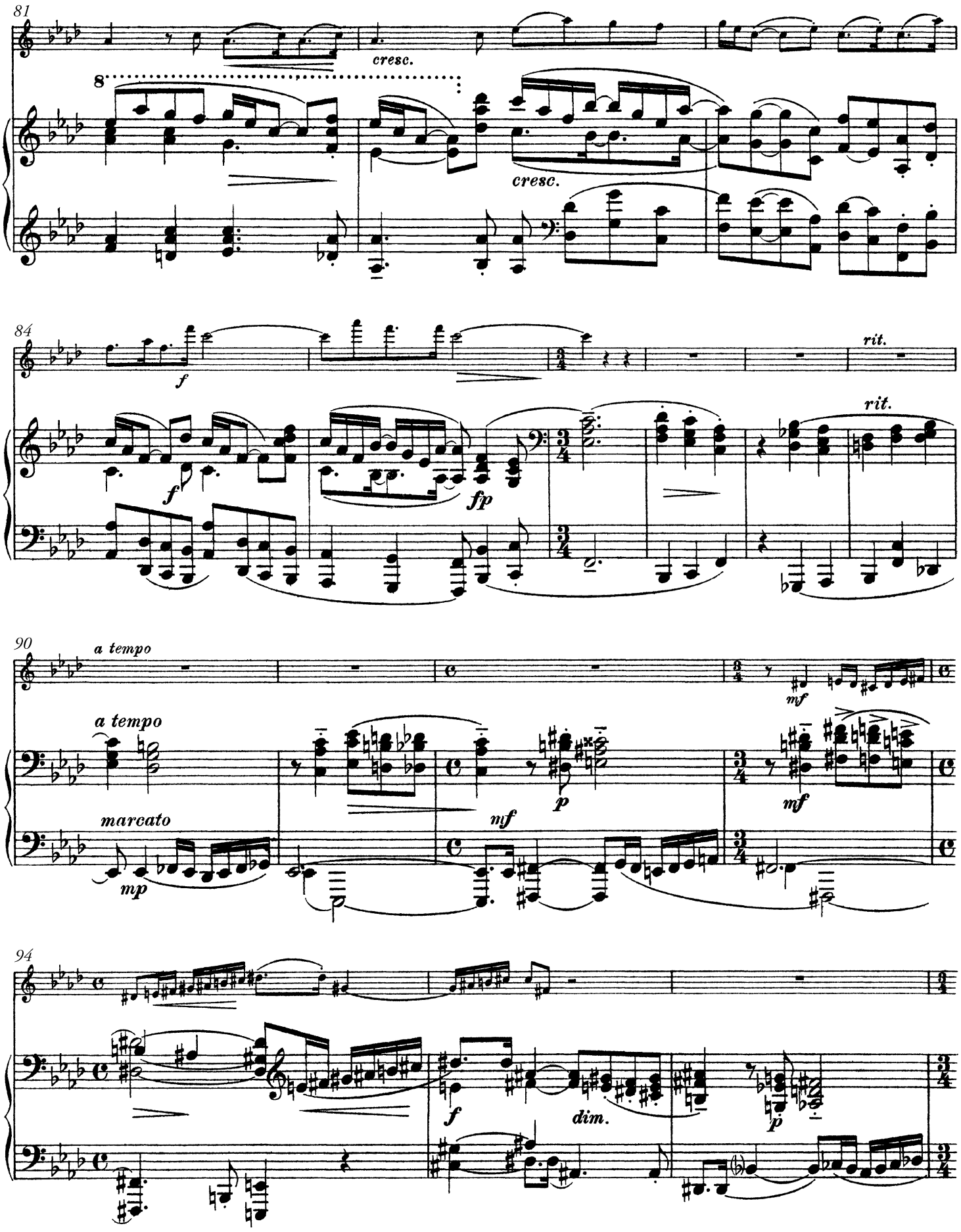
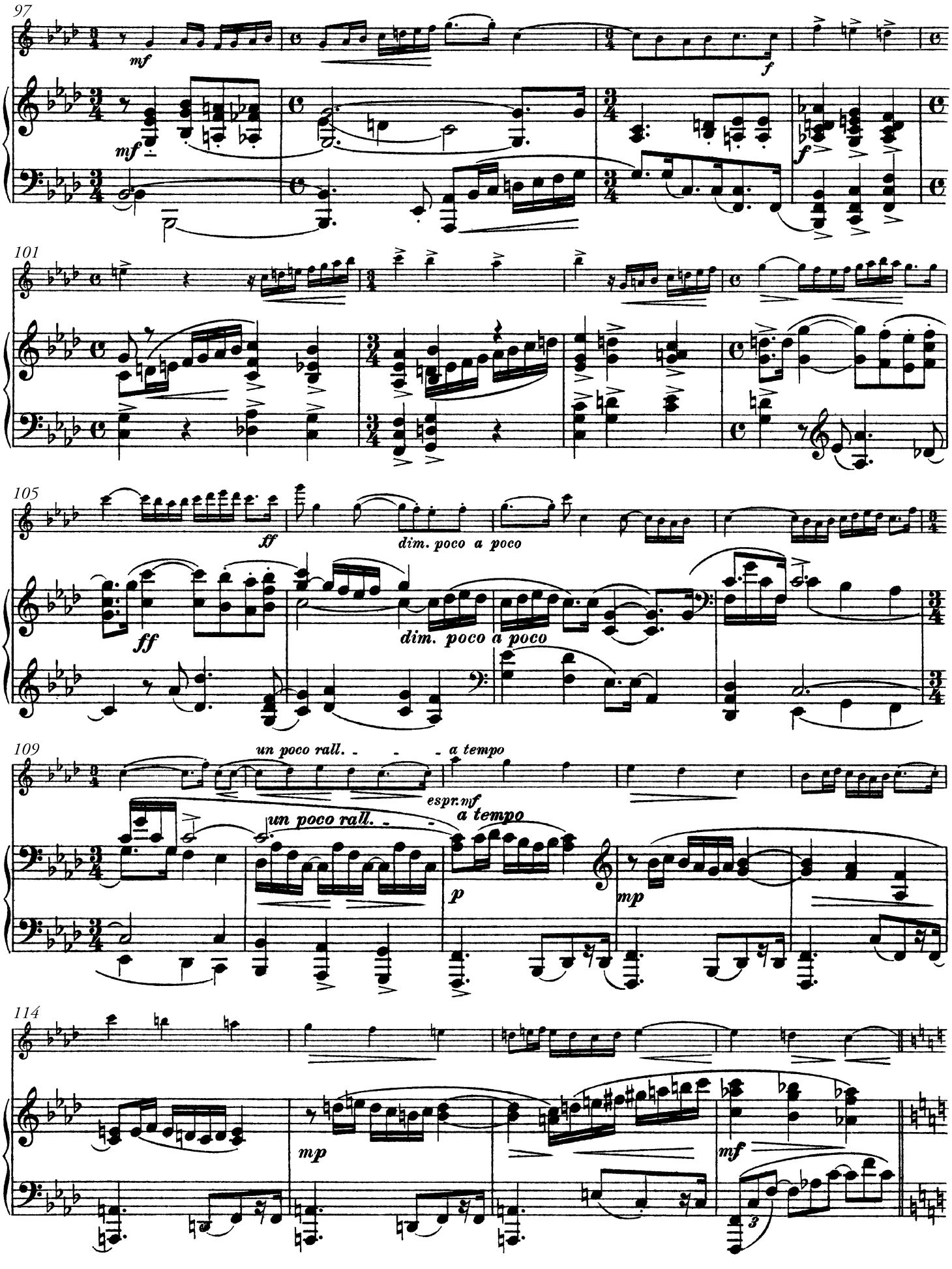
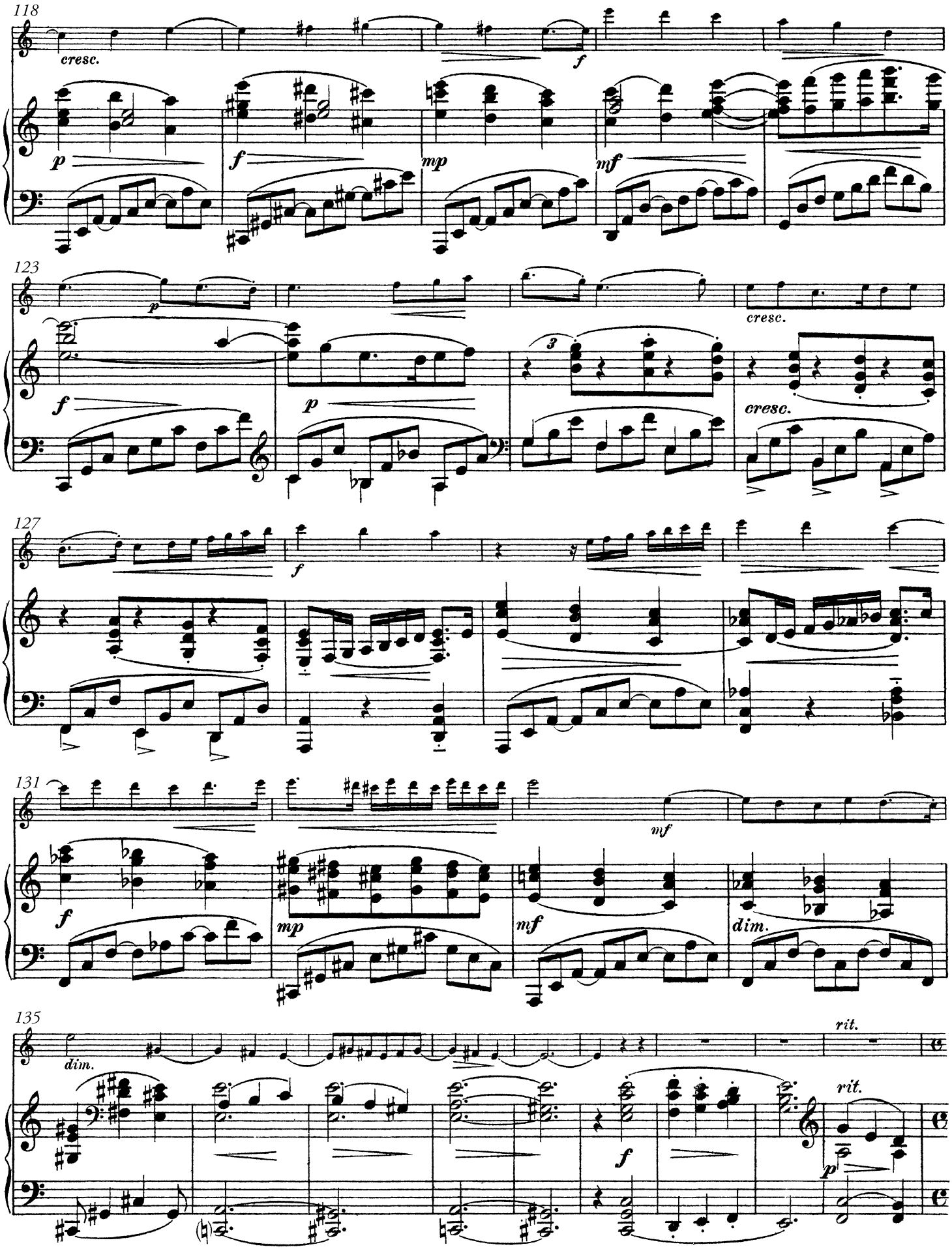

21
mf
mp
mp
cresc.
25
mf
f
f
ff
29
f
dim. e
rit.
a tempo espress.
mf
mf
dim. e
rit.
a tempo
p
32
f
cresc.
mf
36
f
ff espress.
mp

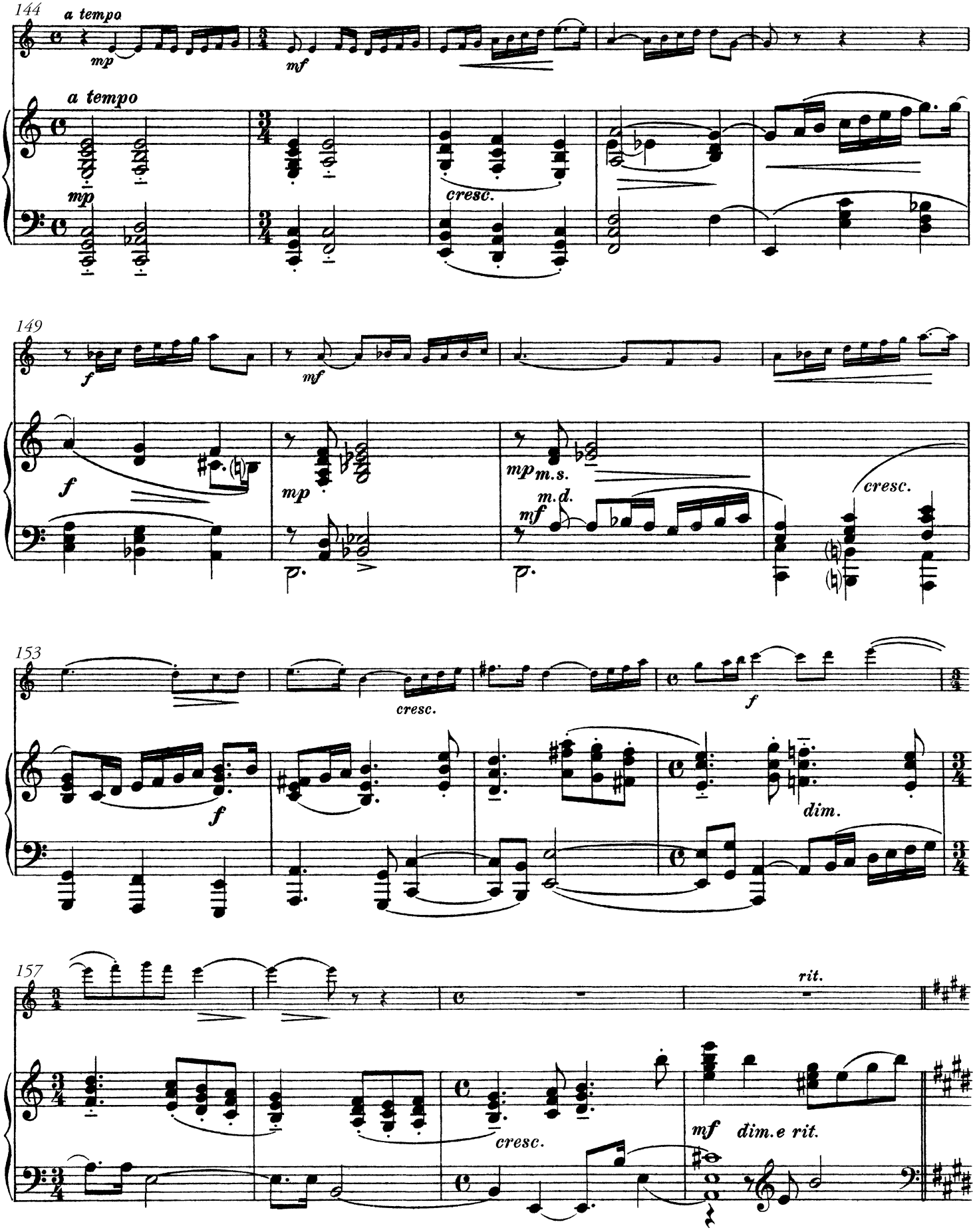

39
mf
p
mf
f
42
mp
cresc.
p
cresc.
46
f
50
dim.
dim.
54
rit.
p
f
mf
dim. e
rit.

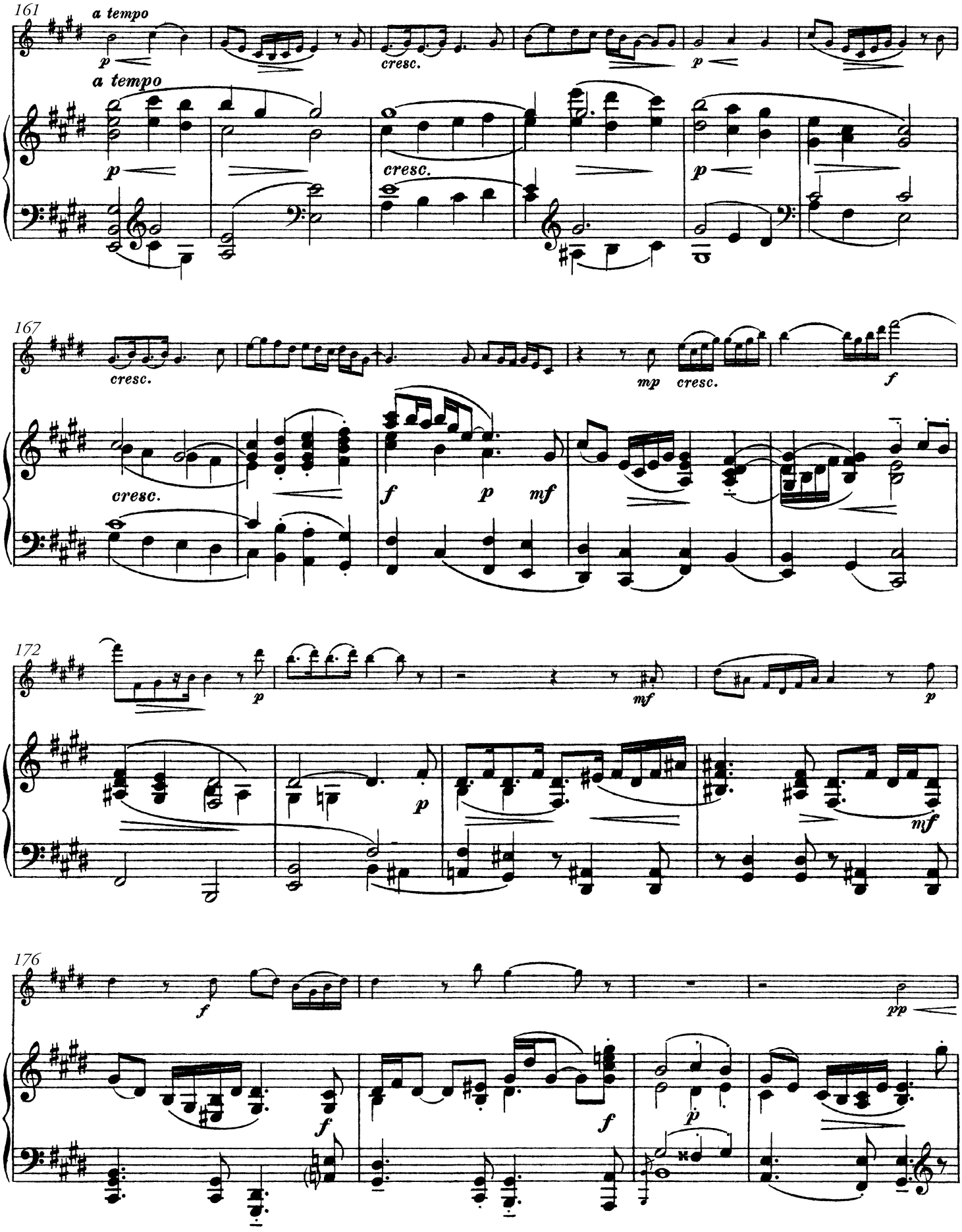

61
ten.
p
cresc.
ten.
p
ten.
cresc.
ten.
66
cresc.
mp
cresc.
cresc.
f
p
mf
mp
71
mf
p
mf
p
mp
mf
76
f
pp
f
f
p
8
cresc.

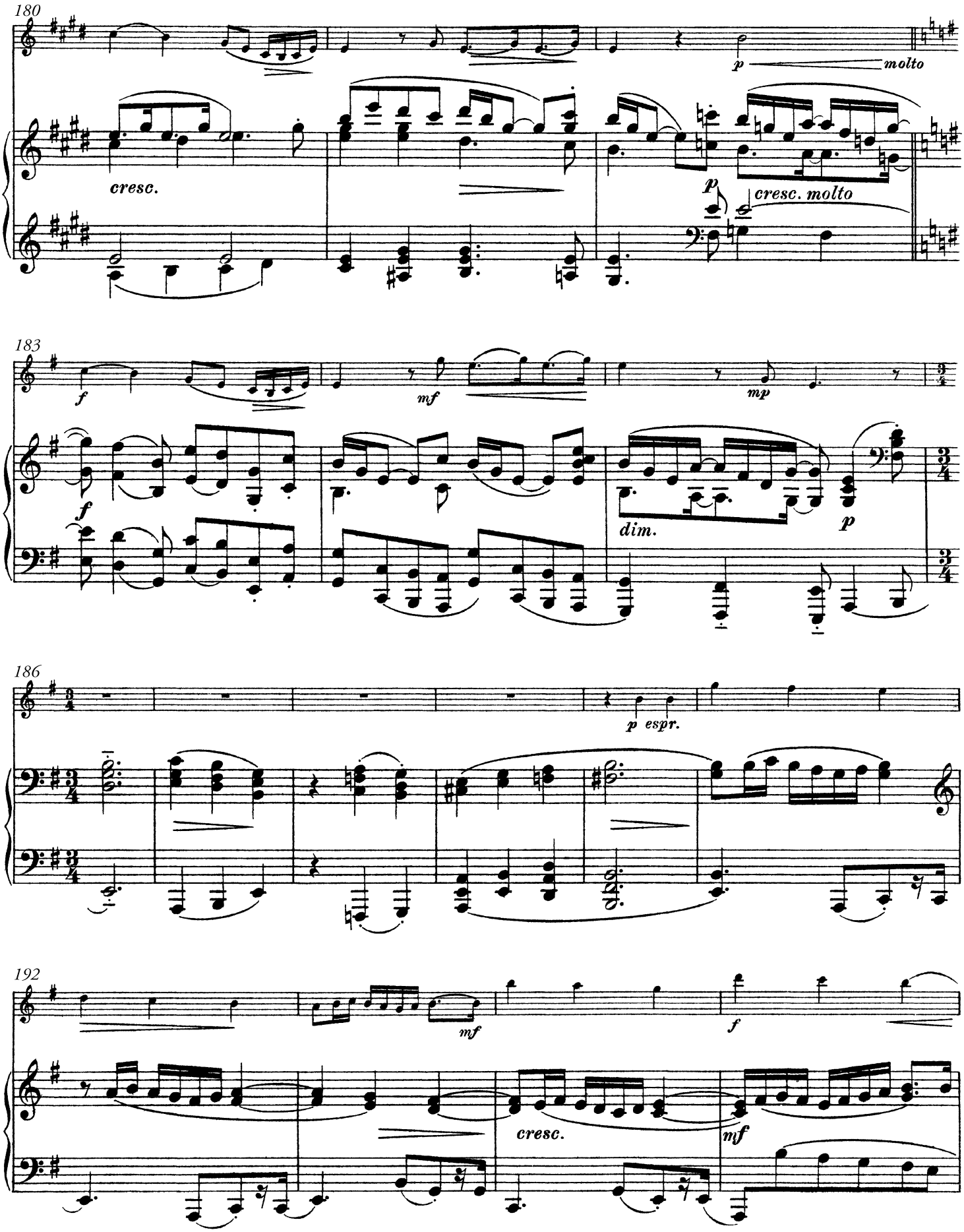

81
cresc.
8
cresc.
84
f
f
fp
rit.
rit.
90
a tempo
a tempo
mf
mf
p
mf
marcato
mp
94
f
dim.
p

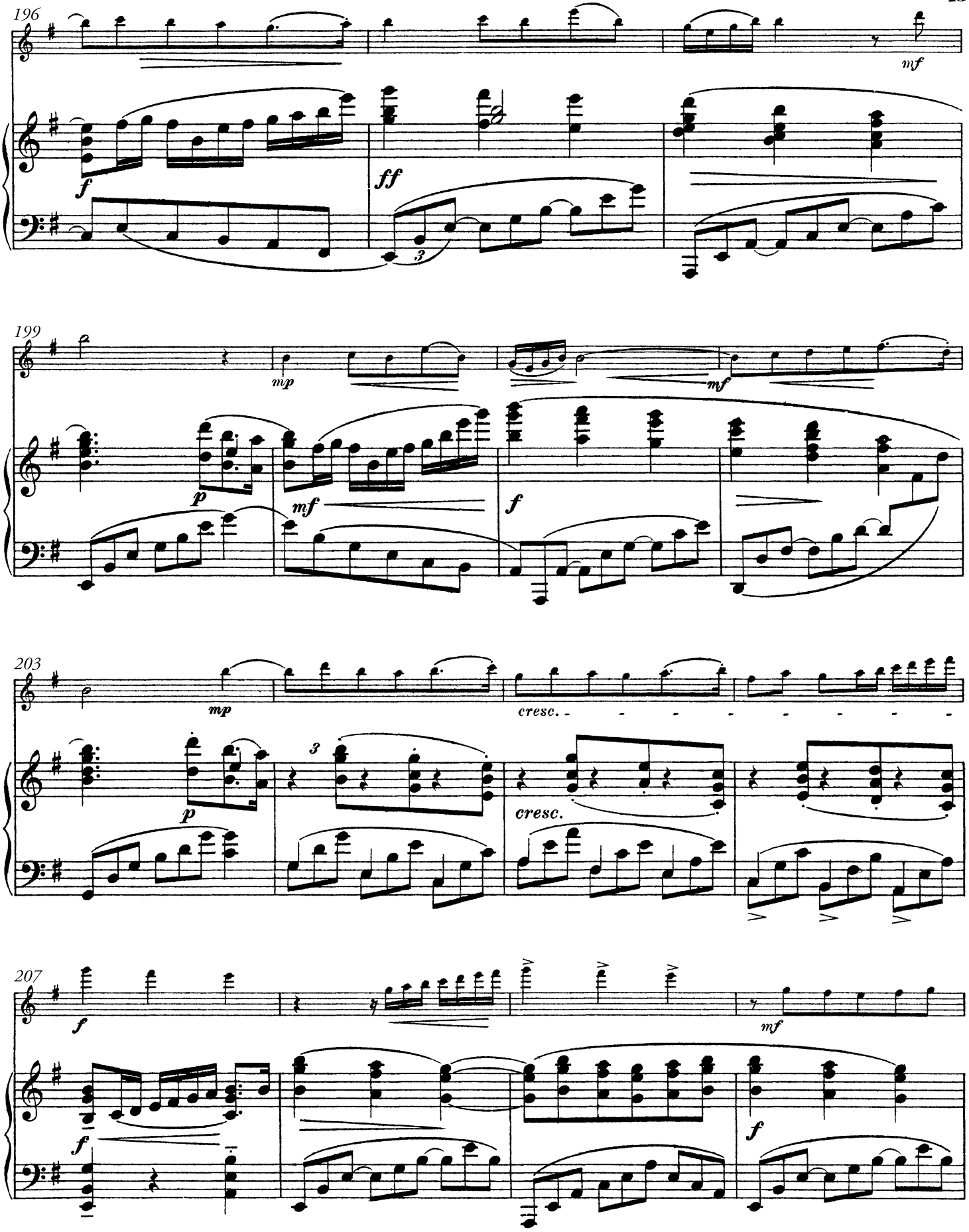

97
mf
mf
f
f
101
105
ff
ff
dim. poco a poco
dim. poco a poco
109
un poco rall.
a tempo
espr. mf
un poco rall.
a tempo
p
mp
114
mp
mf

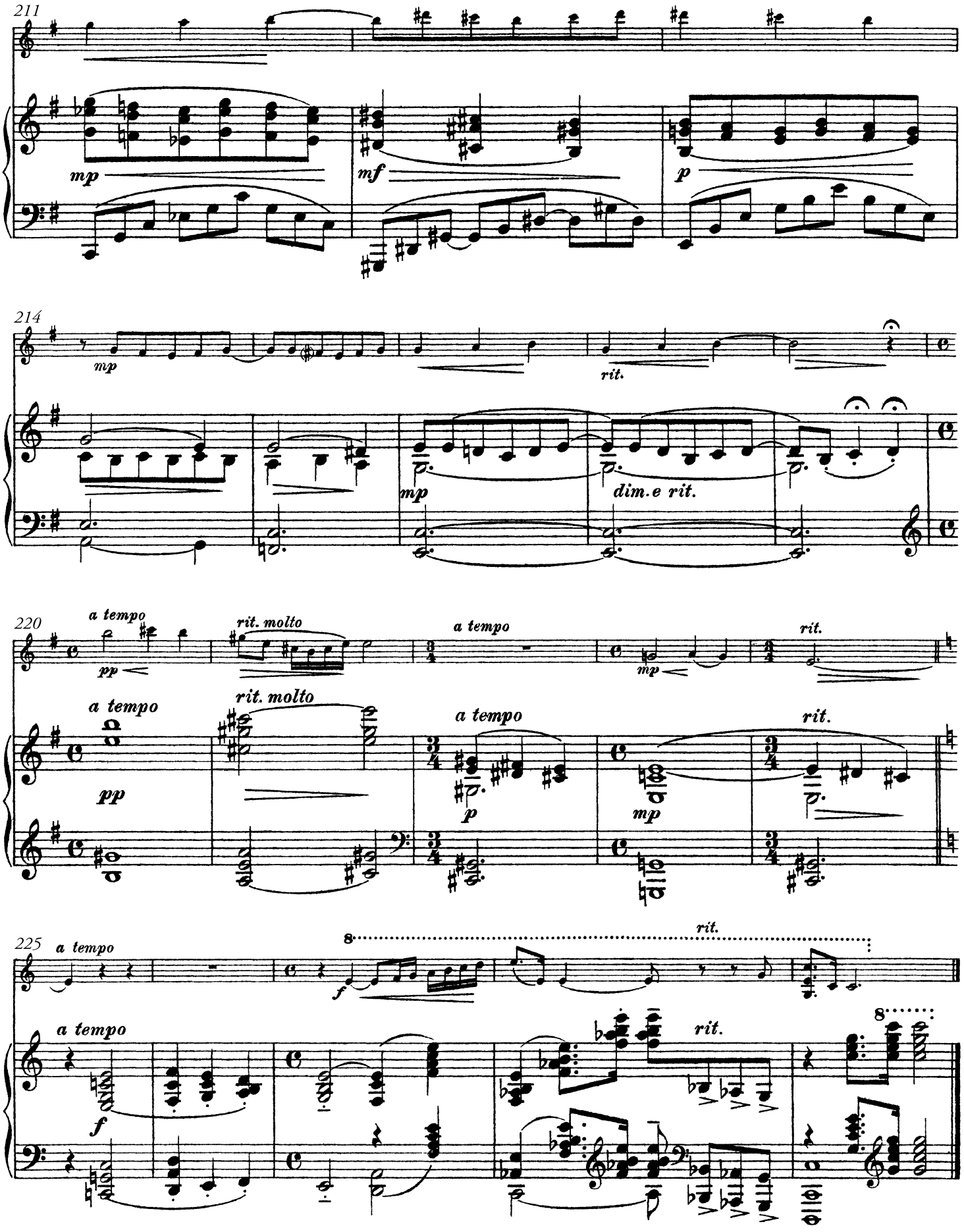

118
cresc.
f
p
f
mp
mf
123
p
f
p
cresc.
cresc.
127
f
131
mf
f
mp
mf
dim.
135
dim.
rit.
rit.
f
p

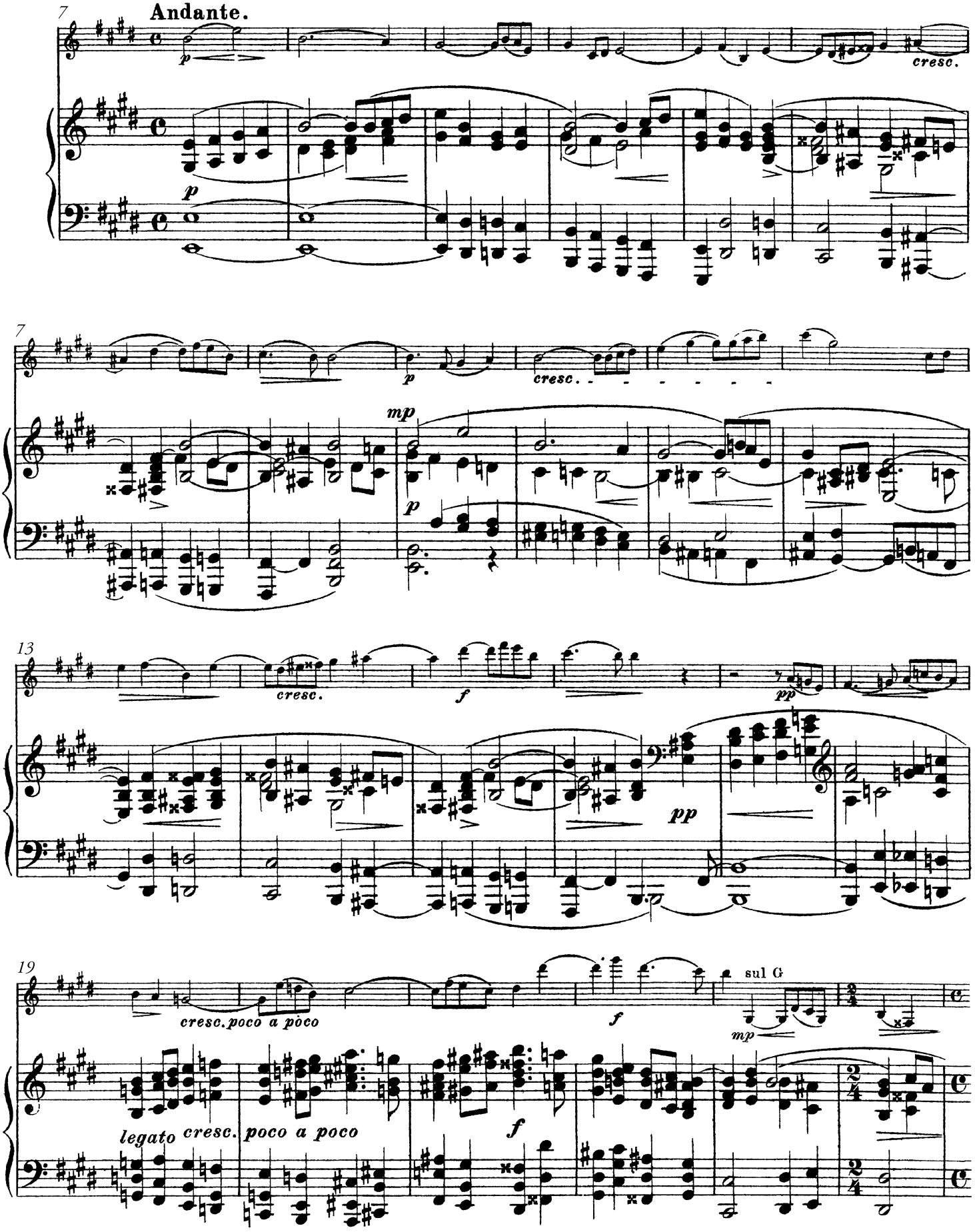

144
a tempo
mp
mf
a tempo
mp
cresc.
149
f
mf
f
mp
mp
m.s.
m.d.
mf
cresc.
153
cresc.
f
f
dim.
157
rit.
cresc.
mf
dim.e rit.


161
a tempo
p
cresc.
a tempo
p
cresc.
p
167
cresc.
mp
cresc.
f
cresc.
f
p
mf
172
p
mf
p
p
mf
176
f
pp
f
f
p


180
cresc.
p
molto
p
cresc. molto
183
f
mf
mp
f
dim.
p
186
p espr.
192
mf
f
cresc.
mf


196
f
ff
mf
199
mp
p
mf
f
mf
203
mp
p
3
cresc.
cresc.
207
f
f
mf
f


211
mp
mf
p
214
mp
rit.
mp
dim.e rit.
220
a tempo
pp
rit. molto
a tempo
mp
rit.
a tempo
pp
rit. molto
a tempo
p
mp
rit.
225
a tempo
8
f
rit.
a tempo
f
rit.
8


7
Andante.
p
cresc.
p
7
mp
p
p
cresc.
13
cresc.
f
pp
pp
19
cresc. poco a poco
f
sul G
mp
legato
cresc.
poco a poco
f

25

mf *mp* *dim.e rit.* *dim.e rit.*

29 *) **Poco mosso, ma tranquillo.**

a tempo *pp* *a tempo* *pp*

34

mf *rit.* *rit.*

cresc. molto

38 **Agitato e con passione.**

a tempo *mp* *a tempo* *cresc.*

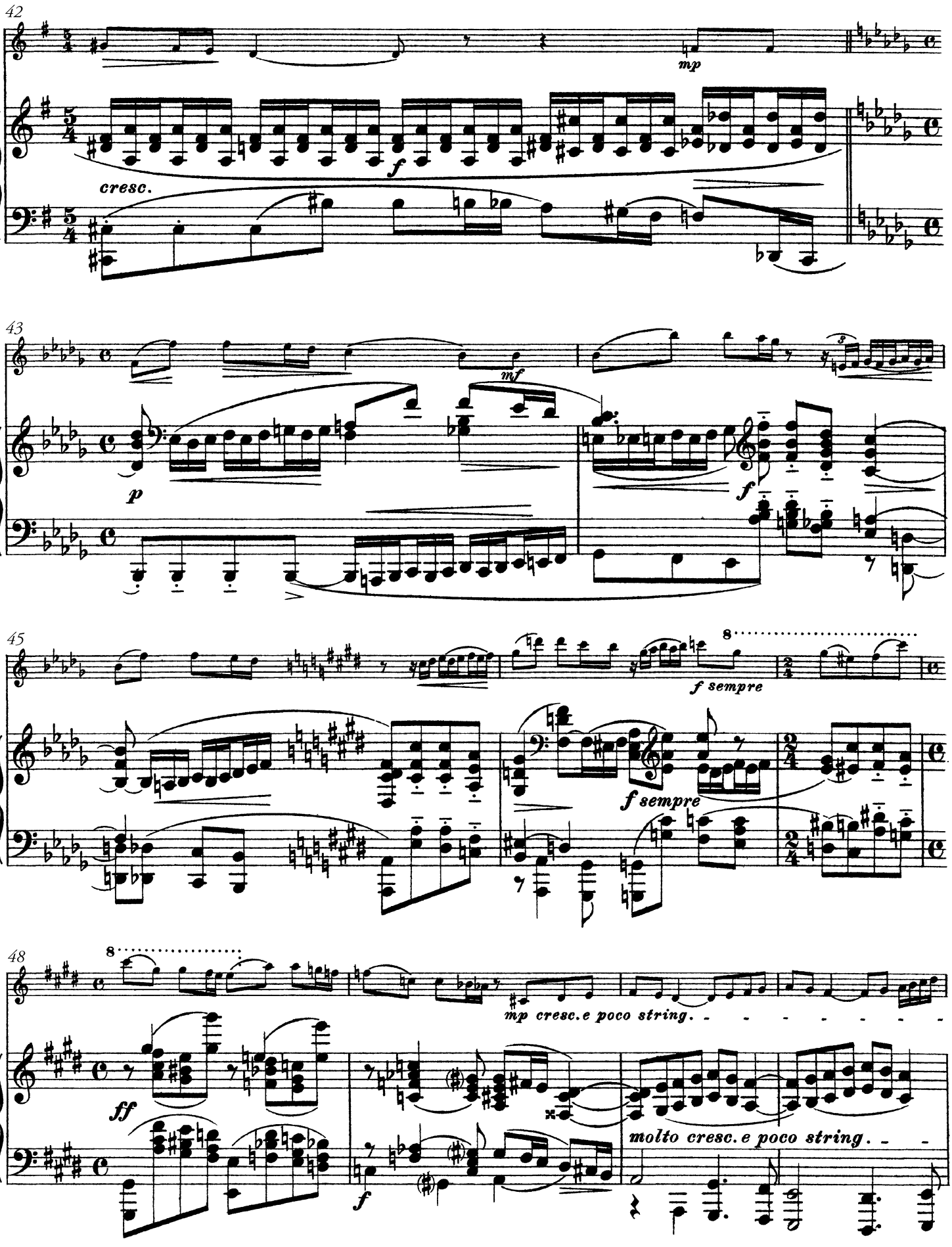
mfp *cresc.* *marcato*

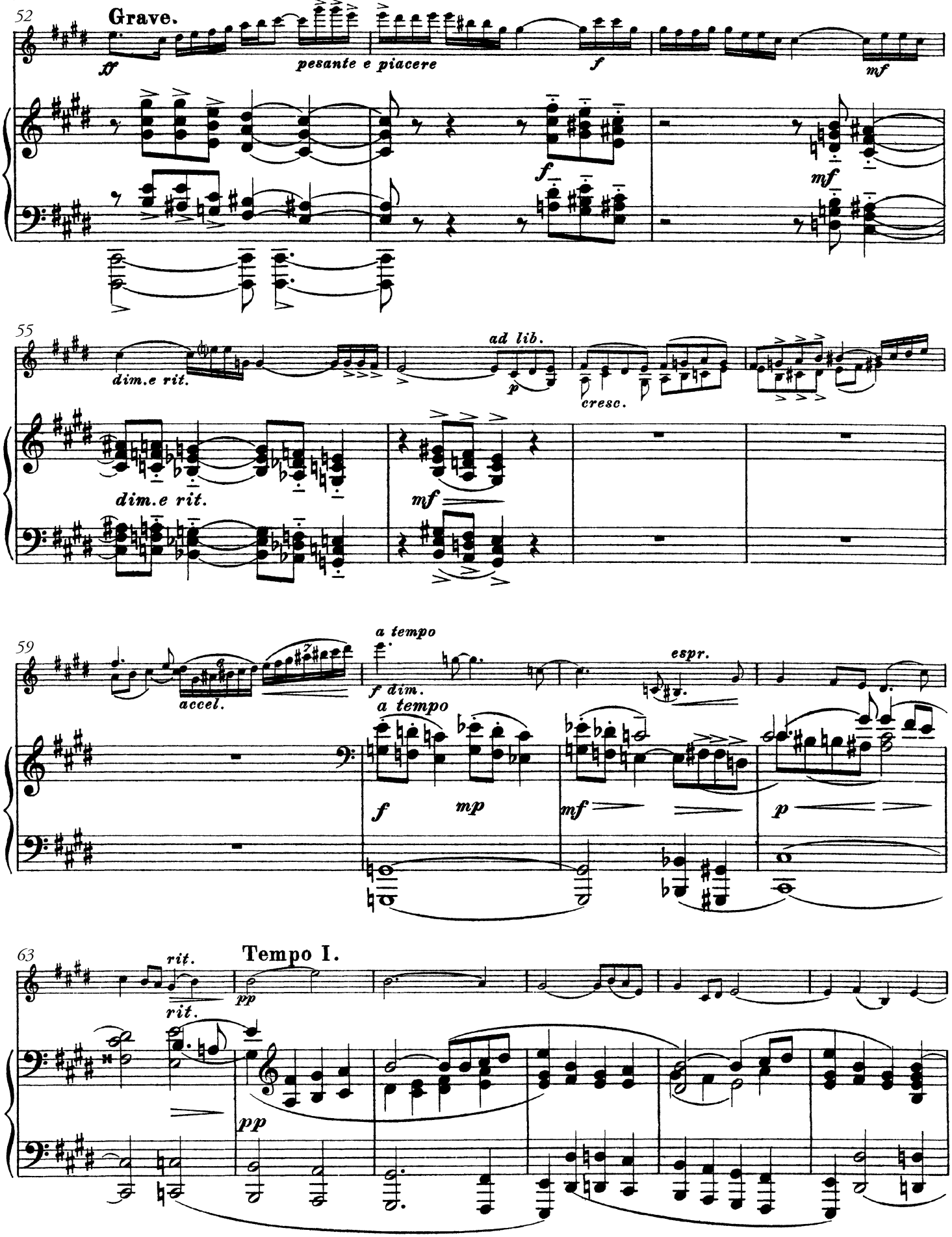
40

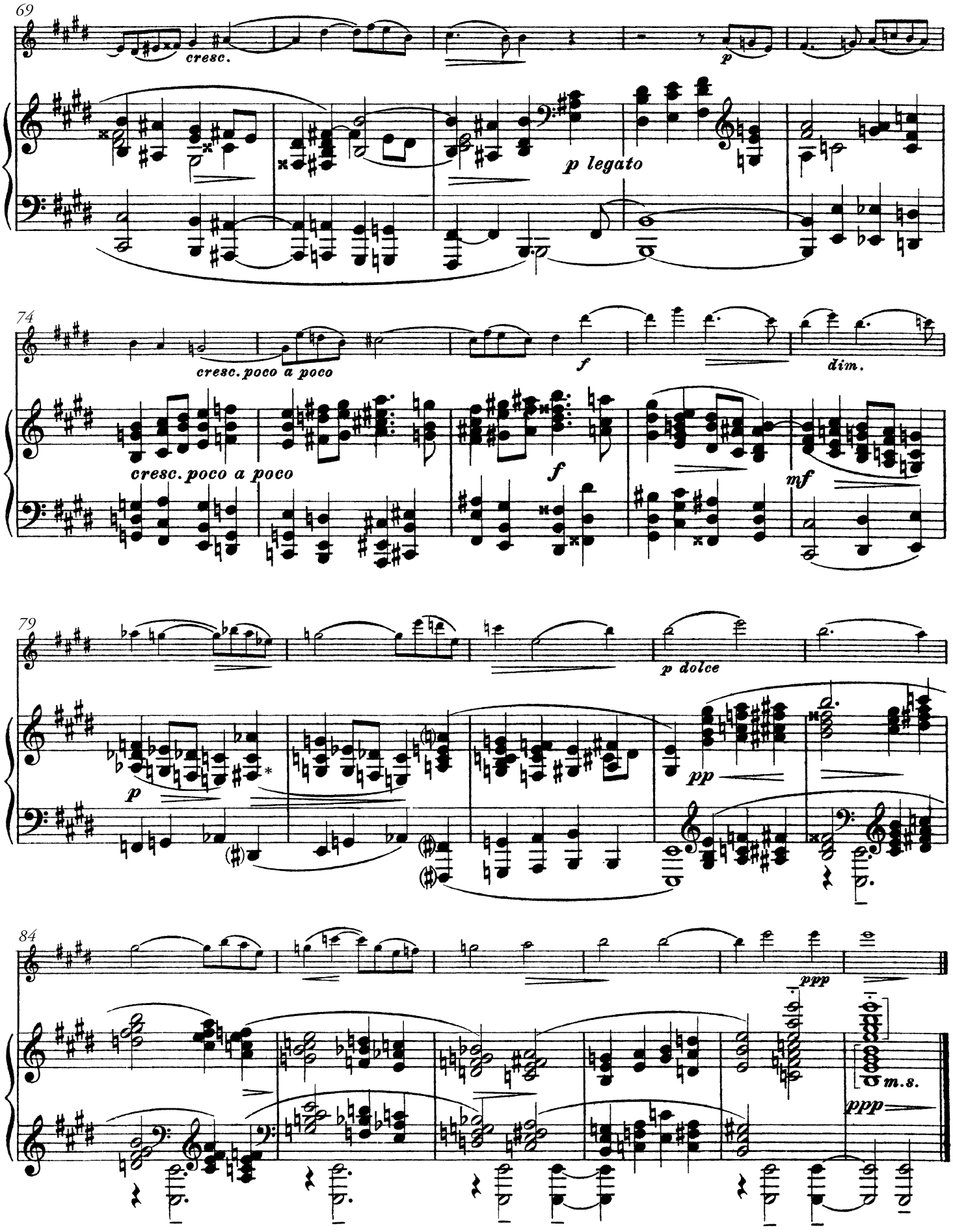
f *mf*

mfp cresc.

*) känd gammal vaggvisa.


42
mp
cresc.
f
43
mf
p
f
45
8
f sempre
f sempre
48
8
mp cresc.e poco string.
ff
molto cresc.e poco string.
f

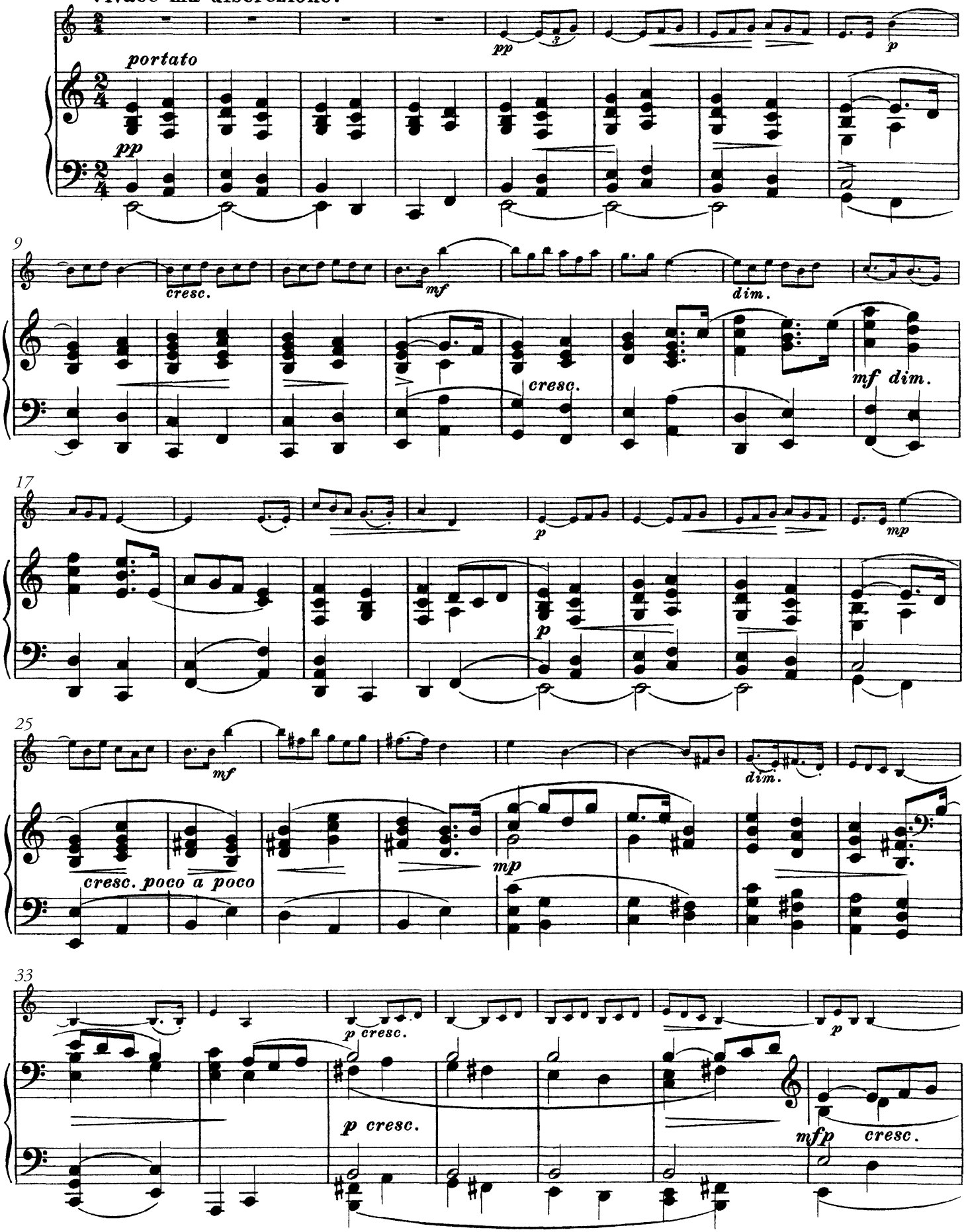

52
Grave.
sf
pesante e piacere
f
mf
f
mf
55
dim.e rit.
ad lib.
p
cresc.
dim.e rit.
mf
59
accel.
a tempo
f dim.
espr.
a tempo
f
mp
mf
p
63
rit.
rit.
Tempo I.
pp
pp

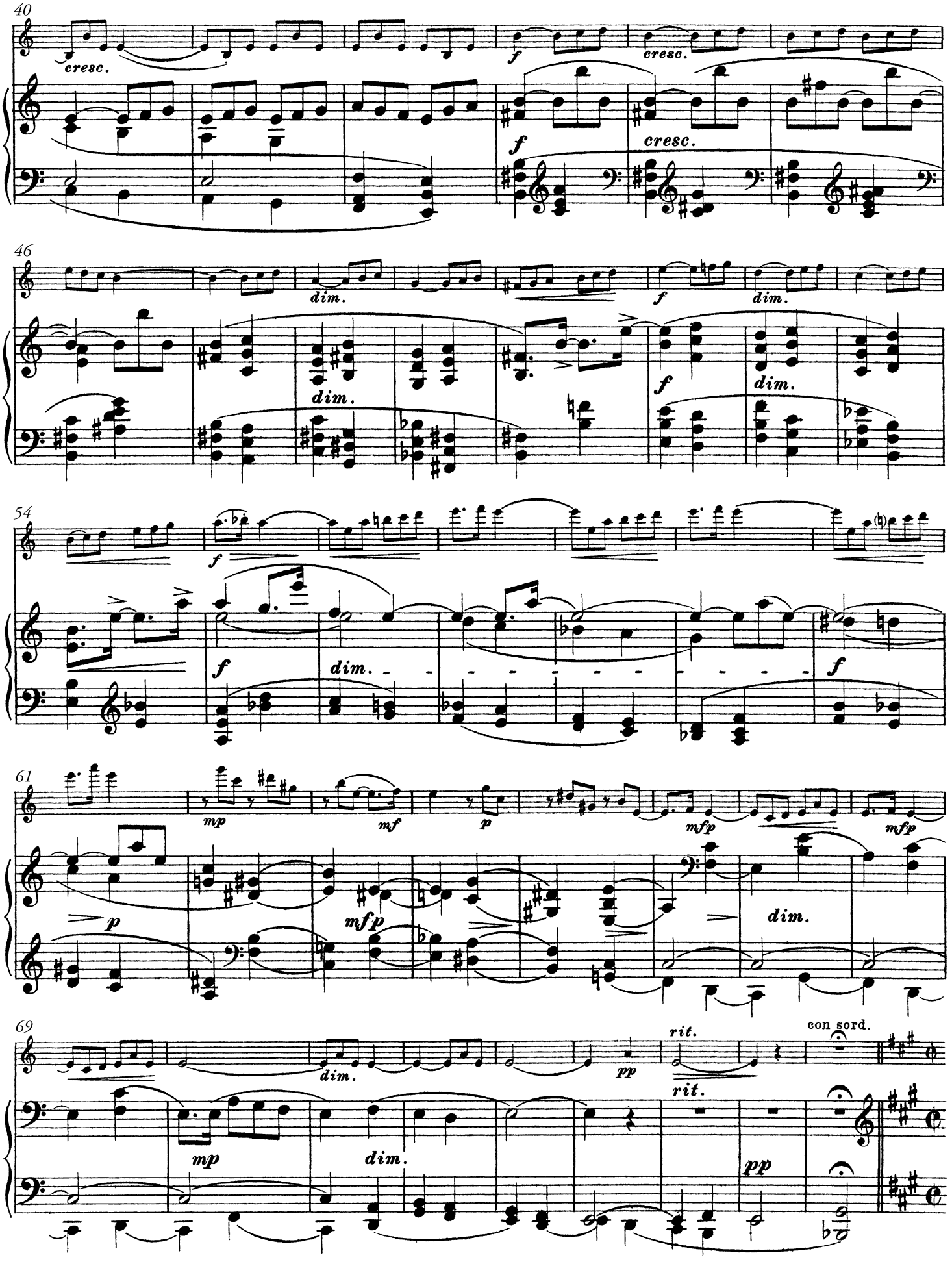


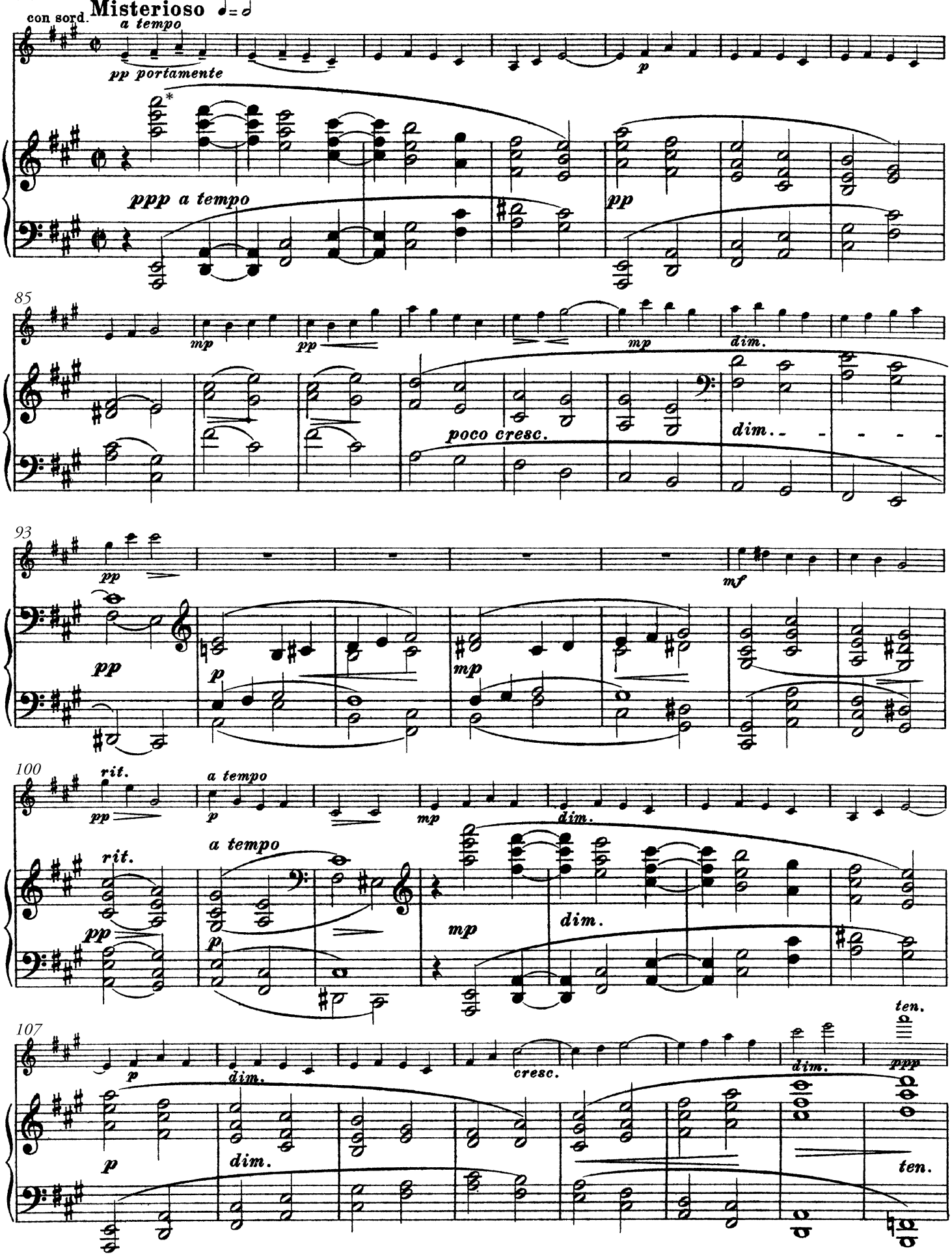
* fiss ändrat från diss.

Scherzo.

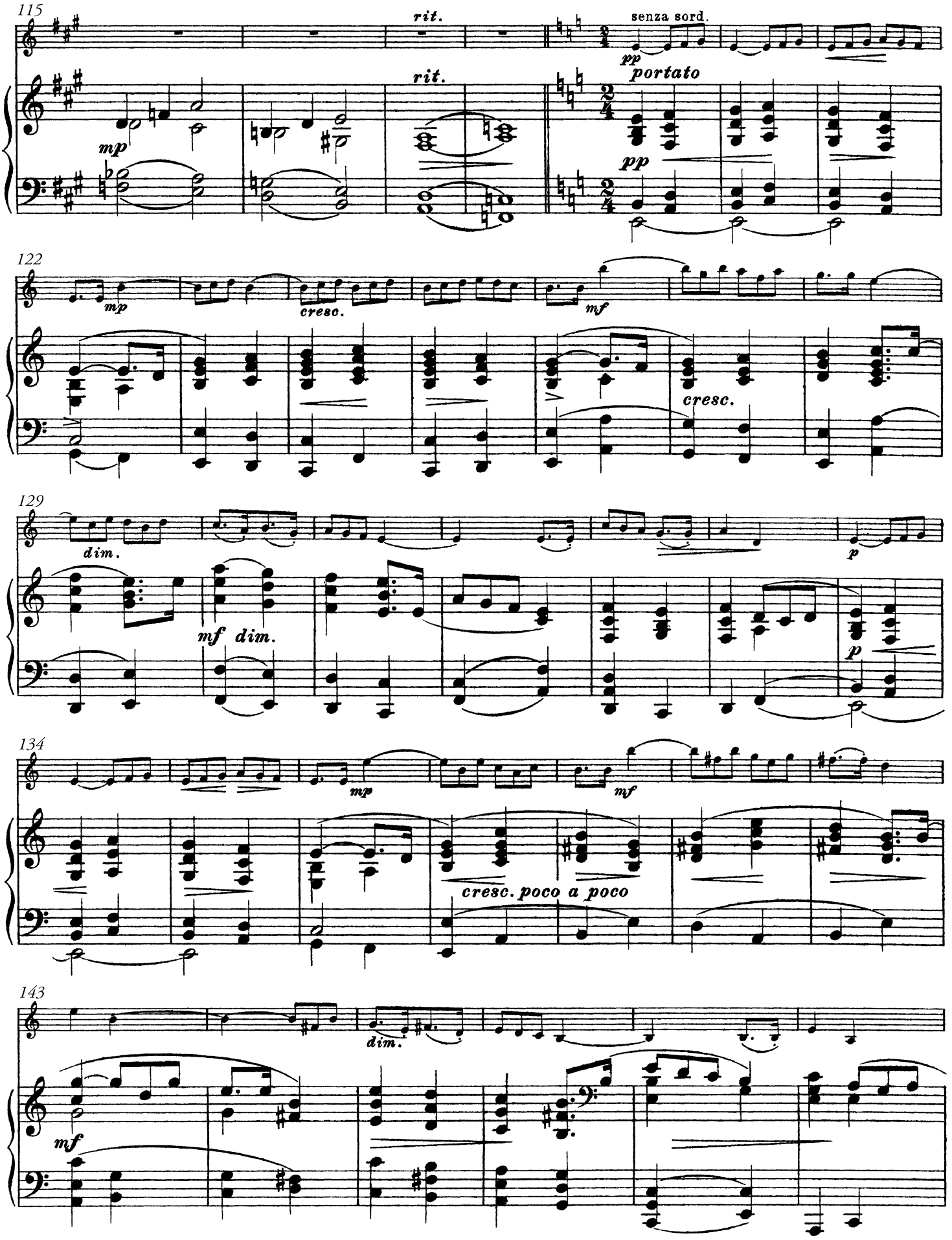
Vivace ma discrezione.

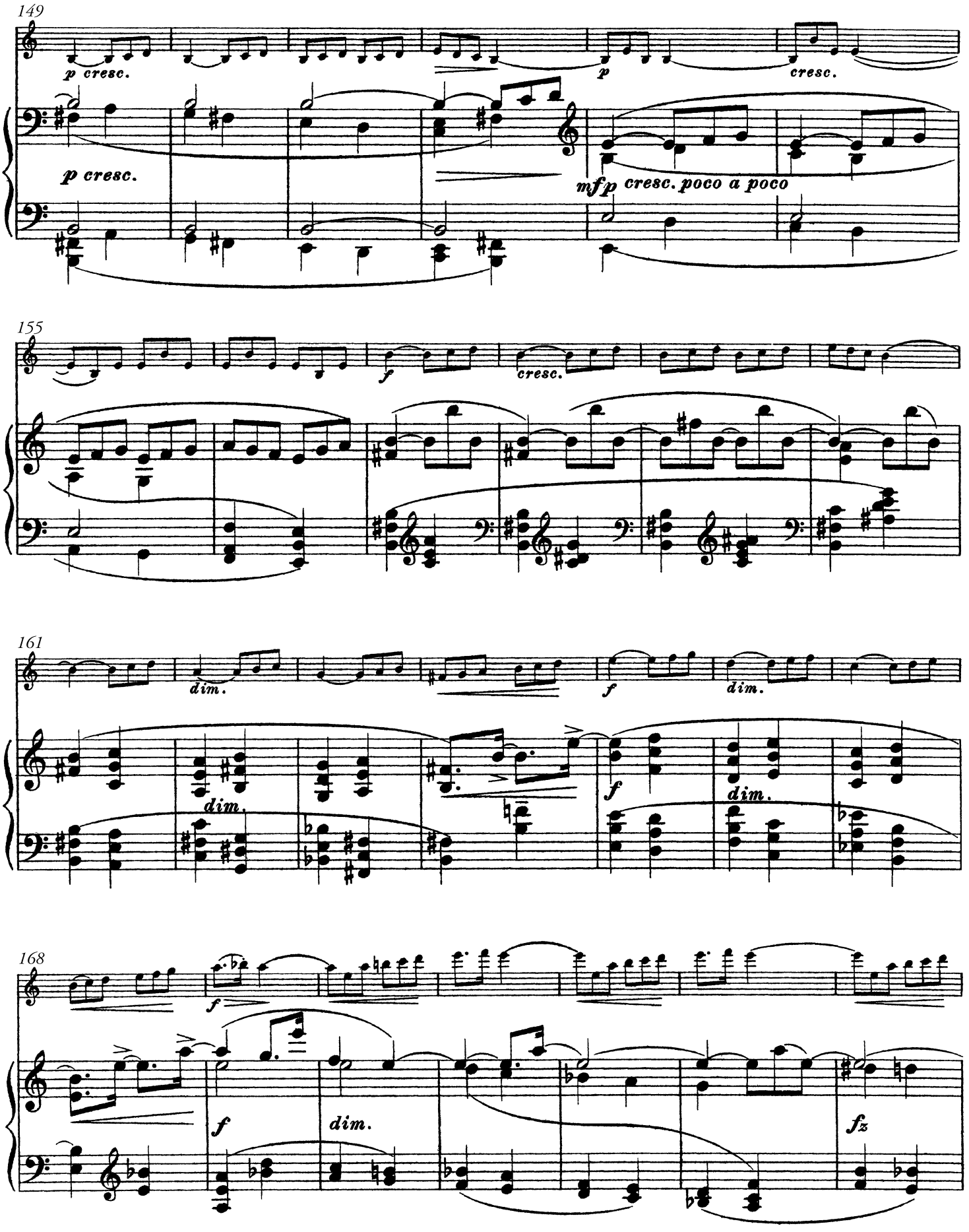


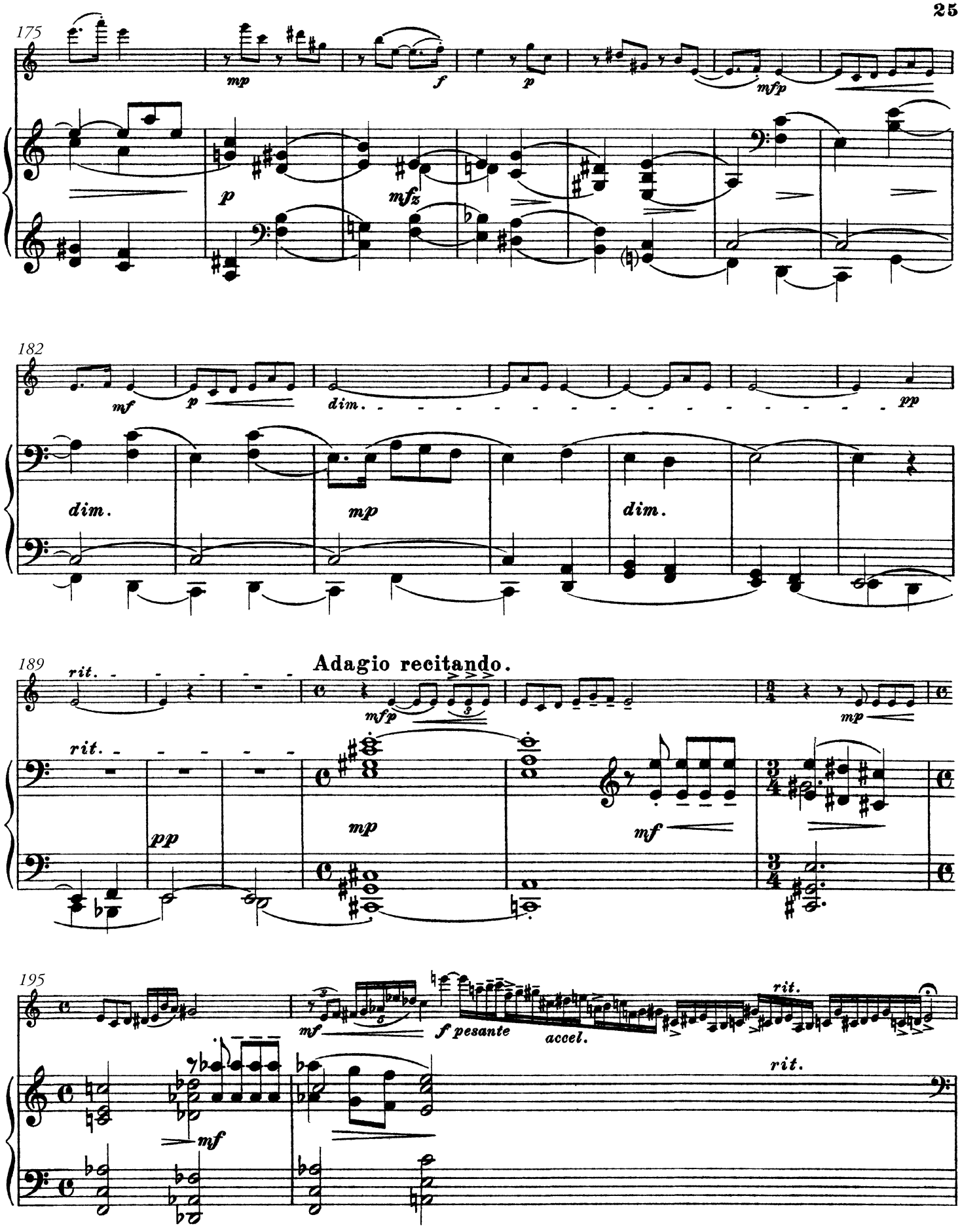

40
cresc.
f
cresc.
f
cresc.
46
dim.
dim.
f
dim.
f
dim.
54
f
f
dim.
f
61
mp
mf
p
mfp
mfp
p
mfp
dim.
69
dim.
mp
dim.
rit.
pp
rit.
con sord.
pp



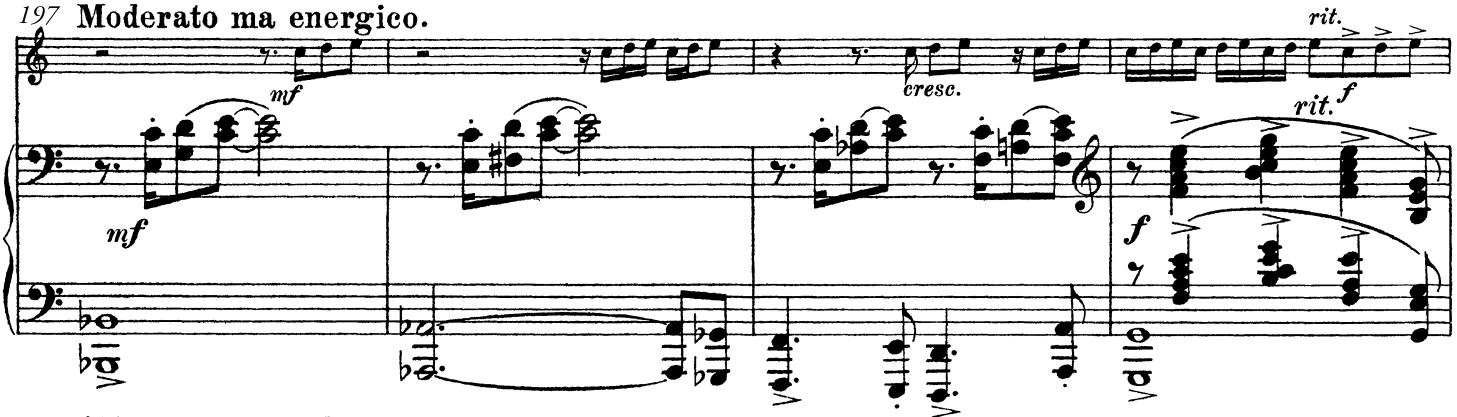
* a3 ändrat från ciss4.


115
rit.
rit.
senza sord.
pp
portato
mp
pp
122
mp
cresc.
mf
cresc.
129
dim.
mf dim.
p
p
134
mp
mf
cresc. poco a poco
143
dim.
mf

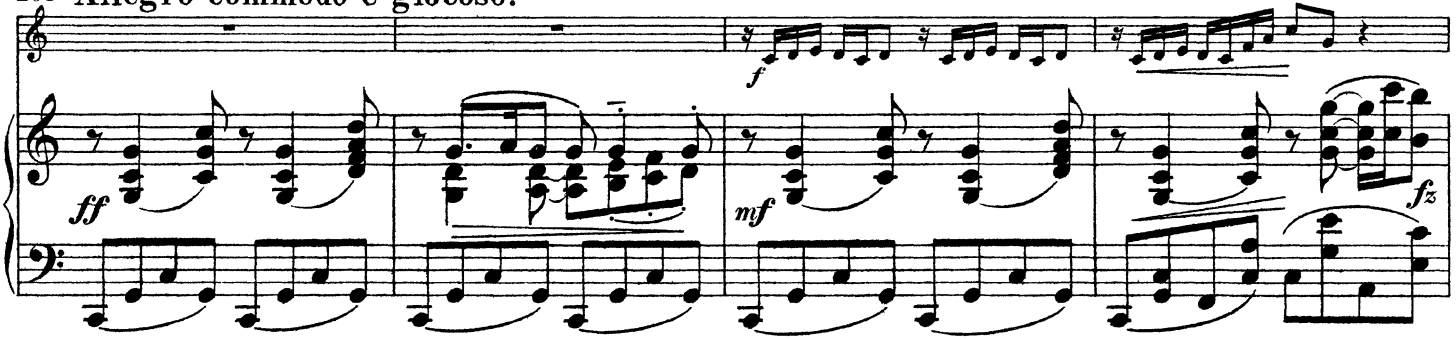

149
p cresc.
p cresc.
p
cresc.
mfp cresc. poco a poco
155
f
cresc.
161
dim.
dim.
f
dim.
f
dim.
168
f
f
dim.
fz


175
mp
f
p
mfp
p
mfz
182
mf
p
dim.
pp
dim.
mp
dim.
189
rit.
Adagio recitando.
mfp
mp
rit.
pp
mp
mf
195
mf
f pesante
accel.
rit.
rit.
mf

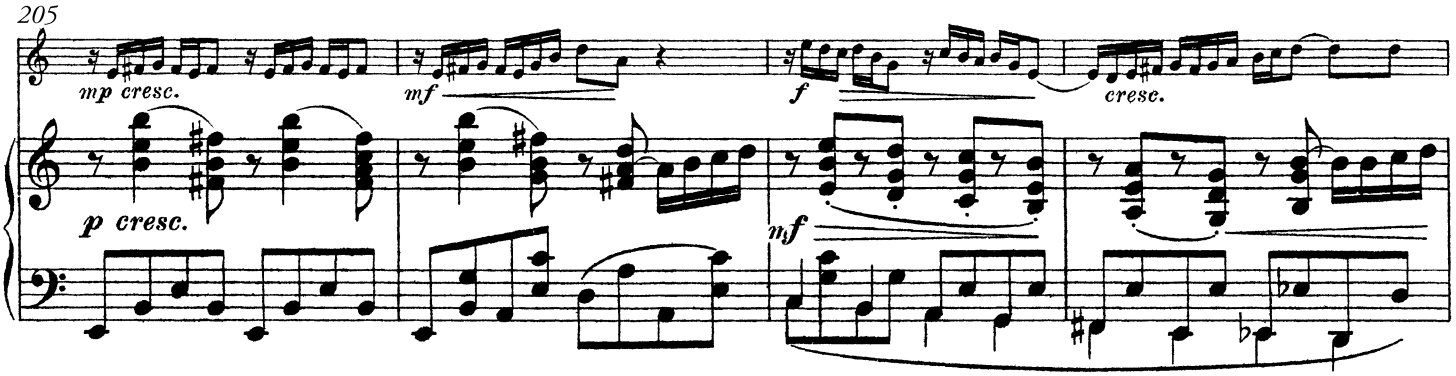
197 **Moderato ma energico.**



201 **Allegro commodo e giocoso.**



205



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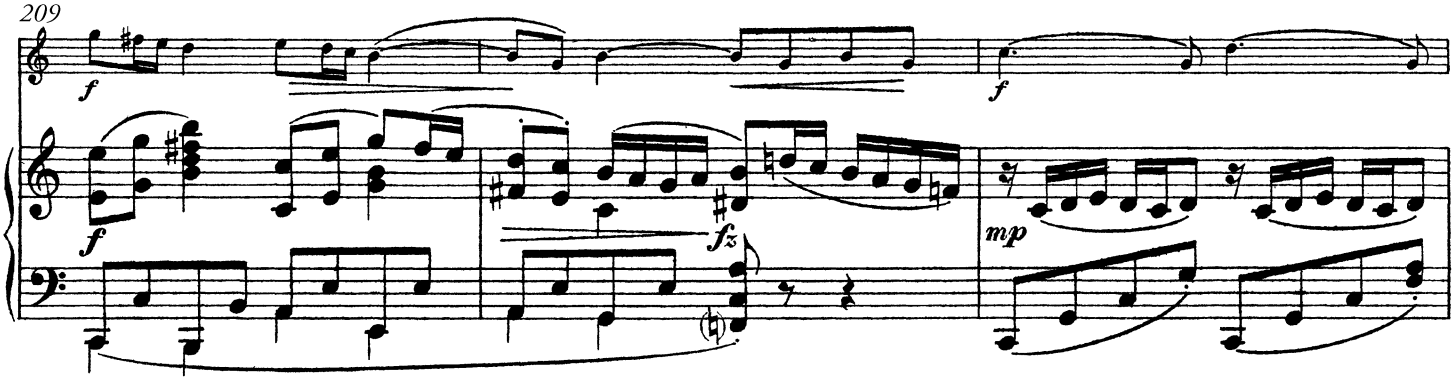
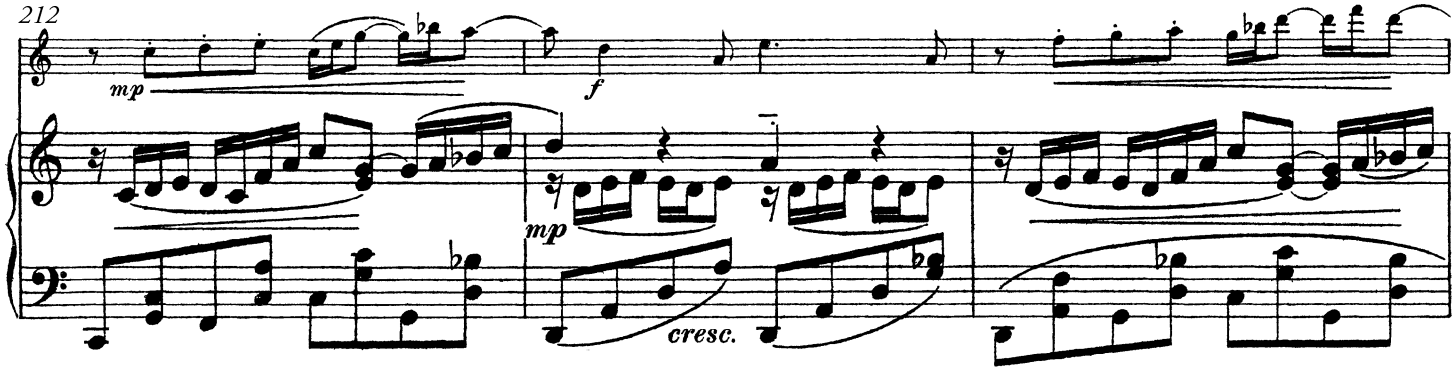
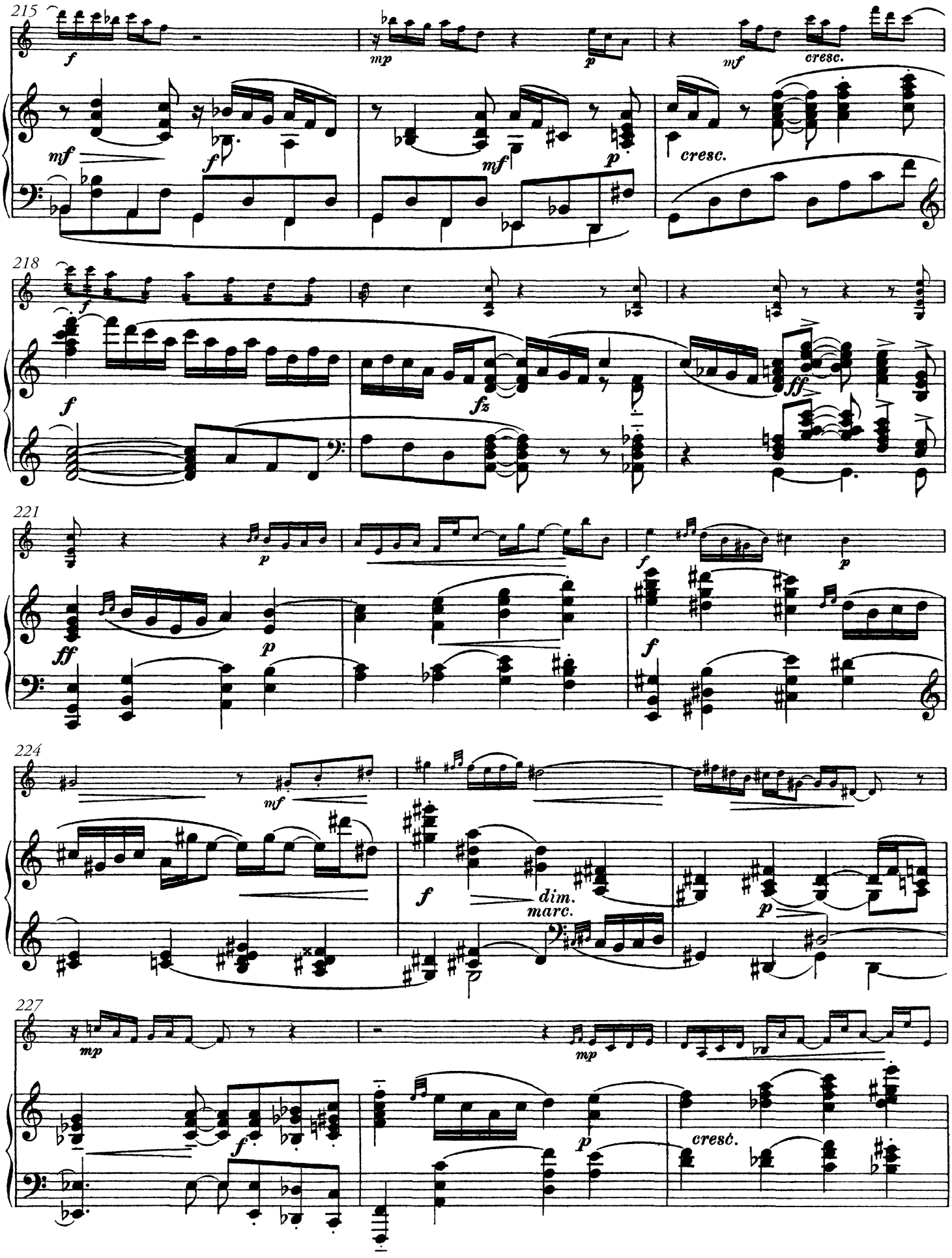
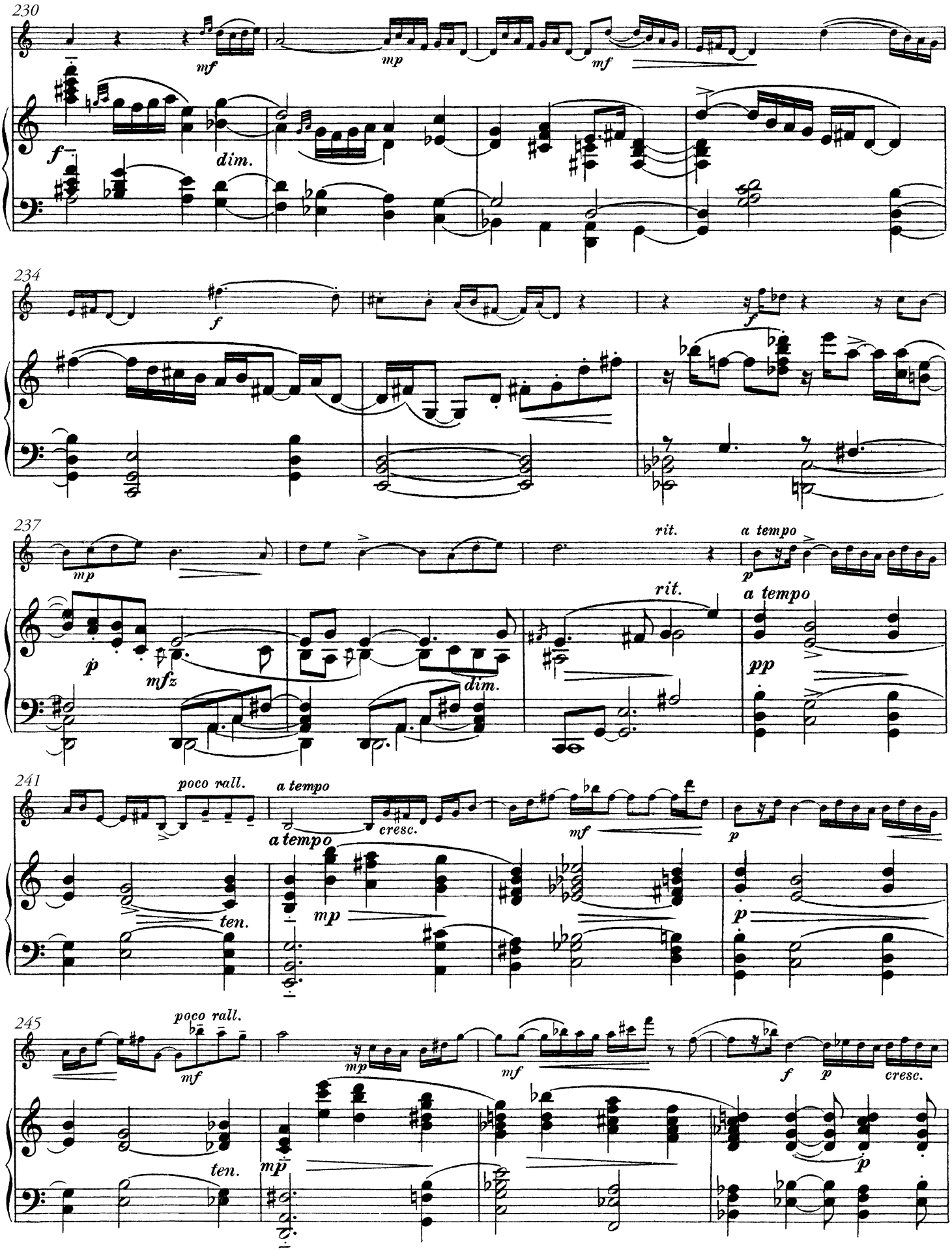
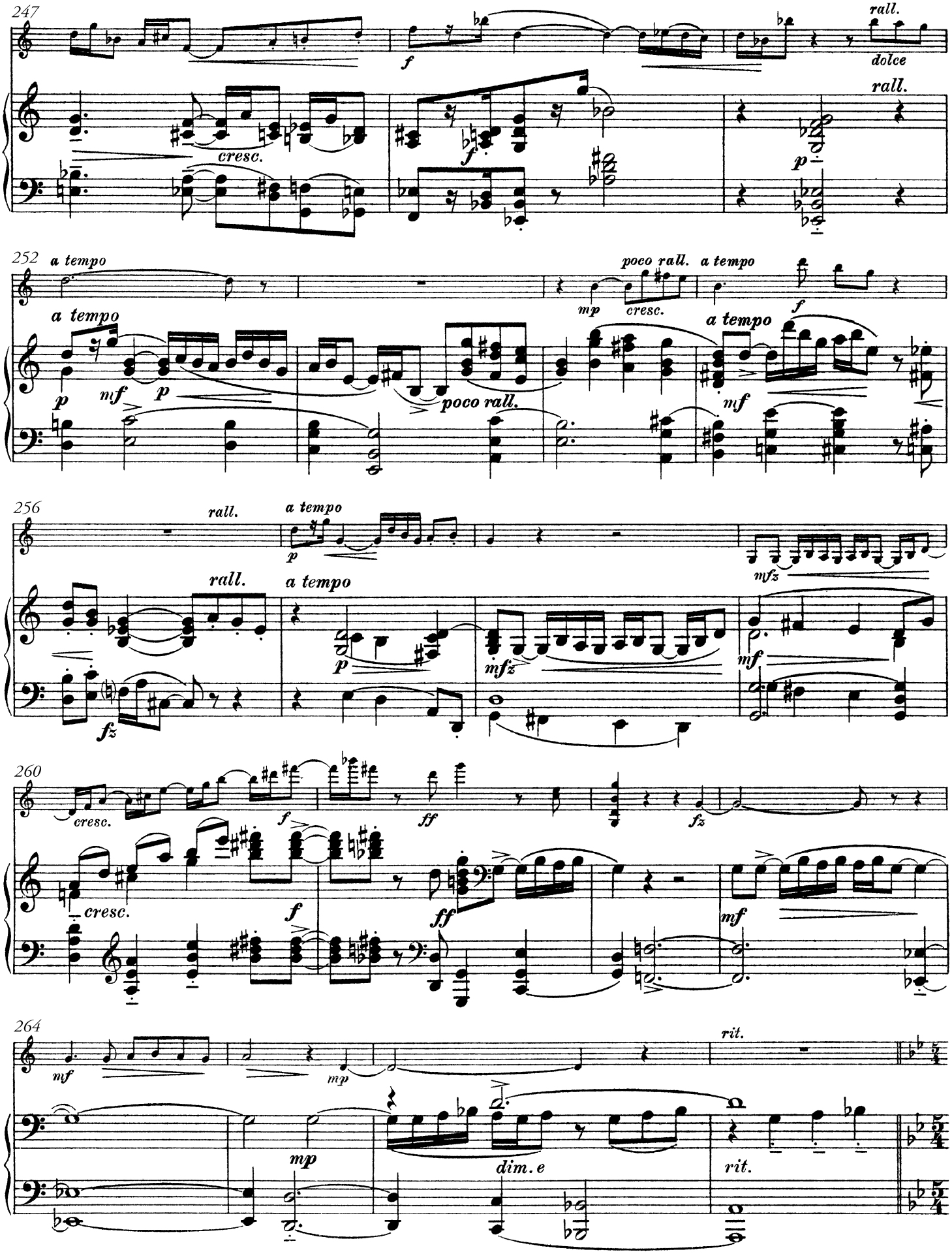


212




215
f
mp
p
mf
cresc.
mf
f
mf
p
cresc.
218
f
f
fz
ff
221
ff
p
f
p
f
224
mf
f
dim.
marc.
p
227
mp
mp
f
p
cresc.


230
mf
mp
mf
f
dim.
234
f
f
237
mp
rit.
a tempo
p
rit.
a tempo
p
mfz
dim.
pp
241
poco rall.
a tempo
cresc.
mf
p
a tempo
mp
ten.
p
245
poco rall.
mf
mp
mf
f
p
cresc.
ten.
mp
p


247
rall.
dolce
cresc.
f
p
252
a tempo
poco rall.
mp
cresc.
mf
poco rall.
256
rall.
mfz
fz
260
cresc.
ff
264
rit.
dim. e

268 **Quasi Andante, ma non troppo.**

tristesso *p* *mp*

tristesso *p* *mp*

273

mf *dim.* *mp* *mf*

mf *dim.* *mp* *mf*

277

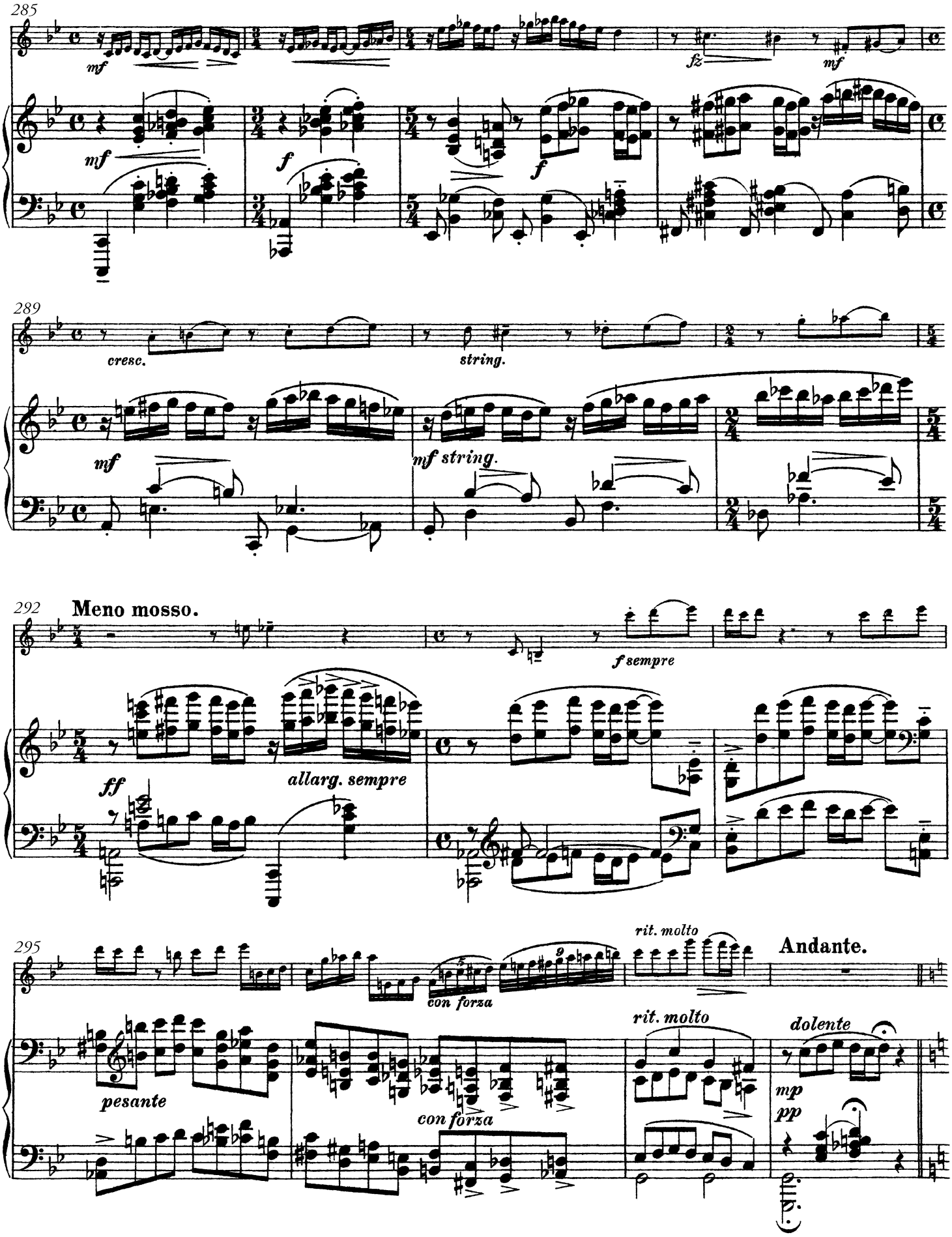
f *mf* *mp* *senza rit.* *p*

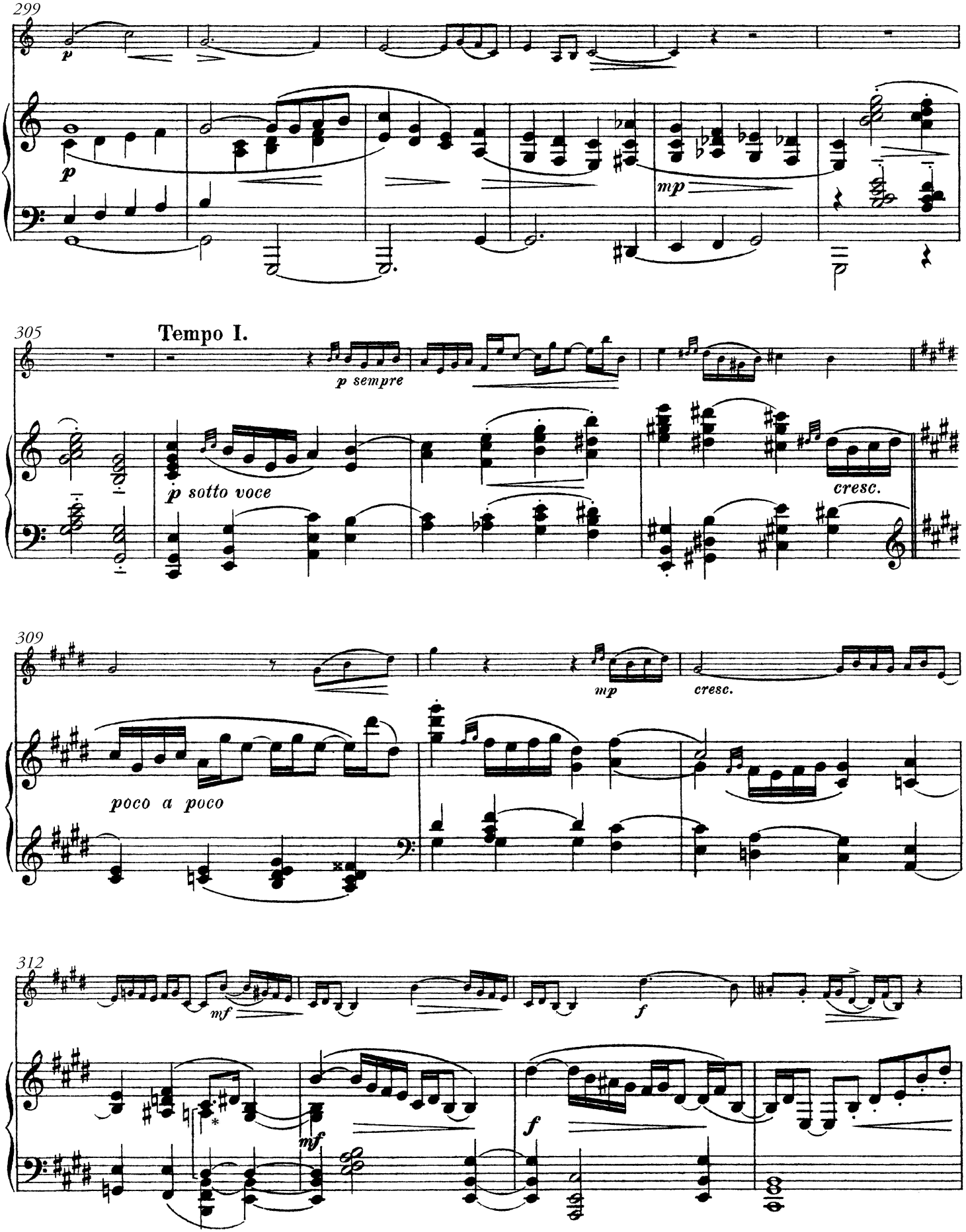
f *dim.* *senza rit.* *mp*

282

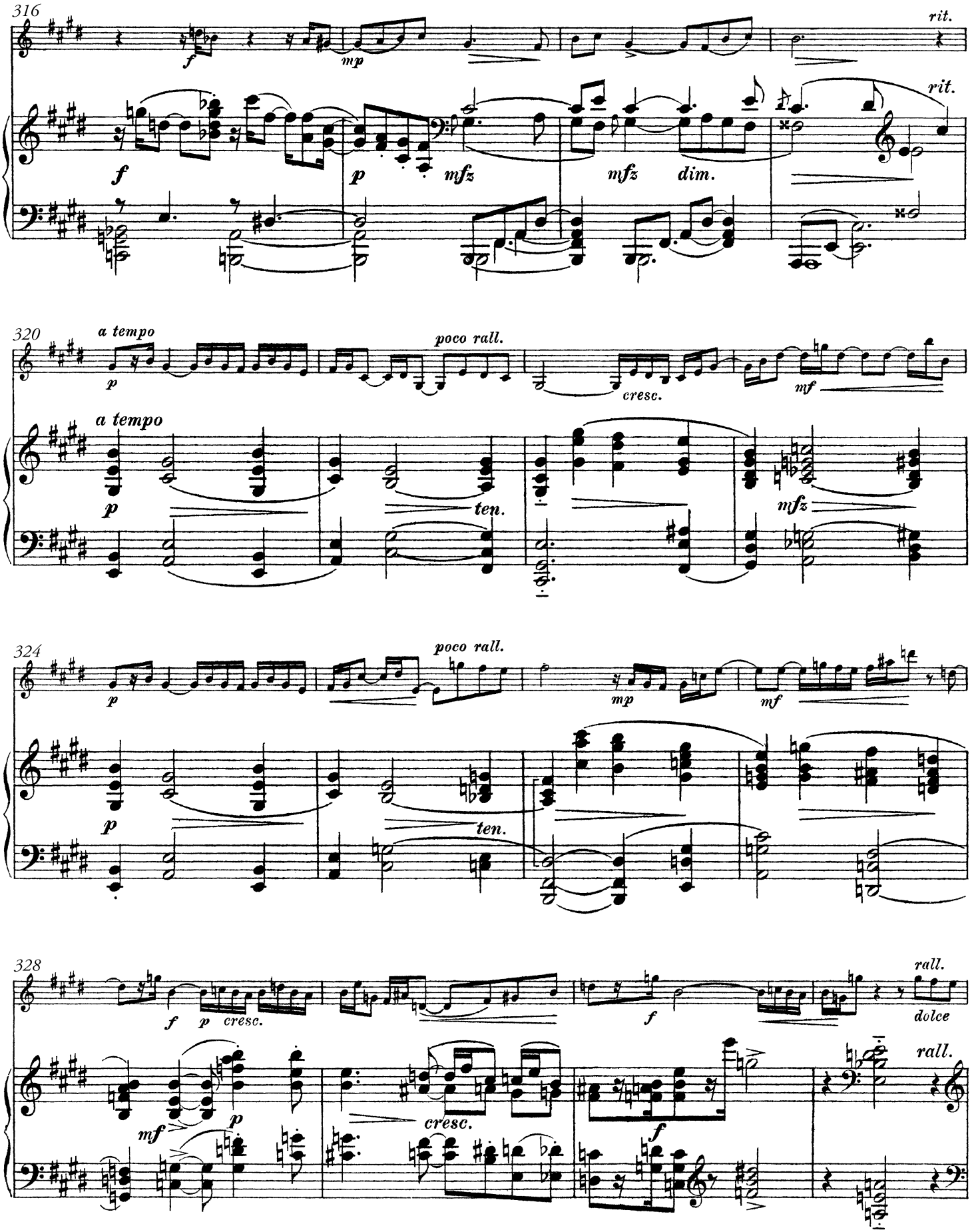
pp *cresc. acceler. poco a poco* *mp cresc.*

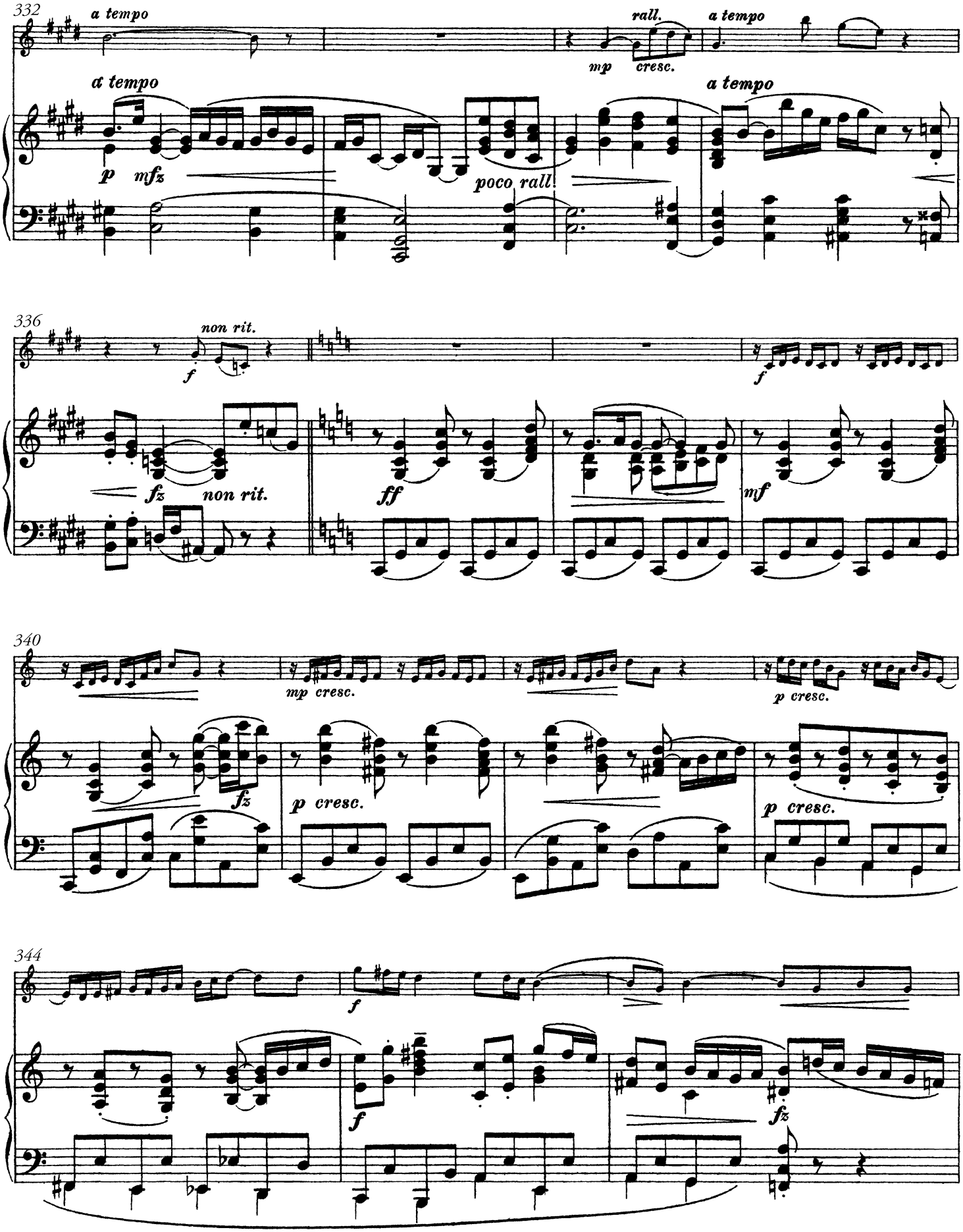
p *pp cresc. acceler. poco a poco* *mp cresc.*

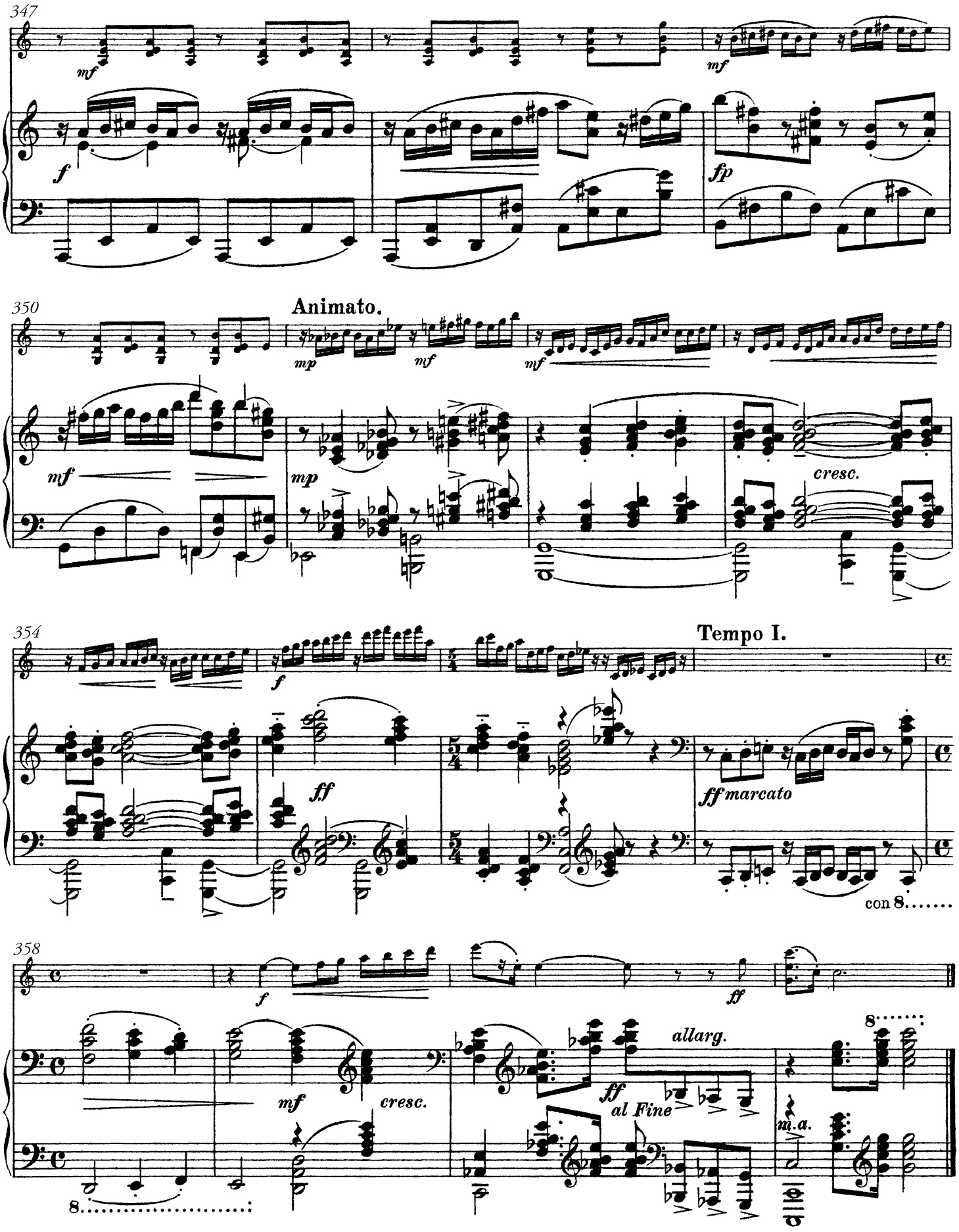

285
mf
mf
f
f
fz
mf
289
cresc.
string.
mf
mf string.
292
Meno mosso.
ff
allarg. sempre
f sempre
295
con forza
rit. molto
Andante.
pesante
con forza
rit. molto
dolente
mp
pp



* a ändrat från aiss.


316
rit.
rit.
f
mp
f
p
mfz
mfz
dim.
320
a tempo
poco rall.
cresc.
mf
a tempo
p
ten.
mfz
324
poco rall.
p
mp
mf
p
ten.
328
rall.
f
p
cresc.
f
dolce
rall.
mf
p
cresc.
f


332
a tempo
rall.
a tempo
mp
cresc.
a tempo
p
mfz
poco rall.
336
non rit.
f
f
fz
non rit.
ff
mf
340
mp cresc.
p cresc.
fz
p cresc.
p cresc.
344
f
f
fz


347
mf
f
mf
fp
350
Animato.
mp
mf
mf
mf
mp
cresc.
354
Tempo I.
f
ff
ff marcato
con 8.....
358
f
ff
mf
cresc.
allarg.
ff
al Fine
m.a.
8.....:
8.....:

Harald Fryklöf

Harald Fryklöf var under sin livstid ett aktat namn i svenskt 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 inledde orgelstudier vid Musikkonservatoriet 1901 och tog examen två år senare. Parallellt 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

Levande Musikarvs emenderade utgåvor är redaktionellt genomsedda och korrigerade utgåvor av tidigare tryck med kommentarer rörande rättelser och ändringar införda i form av fotnoter. Justeringar av bågar, förtecken, accenter och artikulation som inte har medfört förändrad läsart har utförts utan kommentar.

Förlagan är utgiven av Musikaliska konstföreningen, Stockholm.

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Tillkomstår: 1918.

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 Lindegren. 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.

In 1908 he began to substitute as an organist in 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 only 36 years of age.

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Trans. Thalia Thunander

About the edition

Levande Musikarv's (Swedish Musical Heritage's) emendated 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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