



# HARALD FRYKLÖF

1882–1919

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## Impromptu för piano/*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.

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.

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# Impromptu.

Harald Fryklöf.

Allegro.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/4. The piece is marked 'Allegro'. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *p* (piano). The score features various musical notations such as slurs, ties, and accents. The first system starts with a treble clef and a bass clef, with a *mf* dynamic. The second system begins at measure 6 with a *mp* dynamic in the treble and a *f* dynamic in the bass. The third system starts at measure 10 with a *p* dynamic in the bass. The fourth system begins at measure 14 with a *mp* dynamic in the bass. The fifth system starts at measure 18 with a *p* dynamic in the treble and a *mf* dynamic in the bass.

23

Musical notation for measures 23-26. The piece is in G major (one sharp) and 3/4 time. Measure 23 starts with a treble clef and a bass clef. The right hand plays a series of chords and eighth notes, while the left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *f* (forte) is present in measure 25. A first ending bracket labeled '8' spans measures 25 and 26.

27

Musical notation for measures 27-30. The right hand continues with chords and eighth notes. Dynamic markings include *mp* (mezzo-piano) in measure 28, *mf* (mezzo-forte) in measure 29, and *marcato* in measure 30. A first ending bracket labeled '8' spans measures 29 and 30.

31

Musical notation for measures 31-34. The right hand features a melodic line with eighth notes. Dynamic markings include *p* (piano) in measure 31, *crese* (crescendo) in measure 32, and *f* (forte) in measure 34. A first ending bracket labeled '8' spans measures 33 and 34.

35

Musical notation for measures 35-38. The right hand has a melodic line with eighth notes. Dynamic markings include *ff* (fortissimo) in measure 35 and *p* (piano) in measure 38. A first ending bracket labeled '8' spans measures 37 and 38.

39

Musical notation for measures 39-45. The right hand has a melodic line with eighth notes. Dynamic markings include *ff* (fortissimo) in measure 39, *mf* (mezzo-forte) in measure 40, and *p* (piano) in measure 41. The piece concludes with two first endings: the first ending (labeled '1.') leads to a *Fine.* marking, and the second ending (labeled '2.') leads to a *Ped.* (pedal) marking and an asterisk (\*).

46

Musical notation for measures 46-52. The tempo is marked *meno mosso*. The right hand has a melodic line with eighth notes. Dynamic markings include *p* (piano) in measure 46 and *mp* (mezzo-piano) in measure 52.

51

mf dim

Detailed description: This system contains measures 51 through 55. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. Dynamic markings include *mf* at the start of measure 54 and *dim* at the start of measure 55.

56

mp cresc

Detailed description: This system contains measures 56 through 59. The melodic line in the right hand continues with slurs and ties. The left hand accompaniment is consistent. Dynamic markings include *mp* at the start of measure 58 and *cresc* at the start of measure 59.

60

f

Detailed description: This system contains measures 60 through 63. The right hand has a more active melodic line with some grace notes. The left hand accompaniment remains steady. A dynamic marking of *f* appears at the start of measure 62.

64

dim p

Detailed description: This system contains measures 64 through 68. The right hand melody is characterized by slurs and ties. The left hand accompaniment is consistent. Dynamic markings include *dim* at the start of measure 65 and *p* at the start of measure 67.

69

f dim.

Detailed description: This system contains measures 69 through 72. The right hand has a melodic line with slurs and ties. The left hand accompaniment is consistent. Dynamic markings include *f* at the start of measure 70 and *dim.* at the start of measure 72.

73

mp marcato mf D.C. al Fine

Detailed description: This system contains measures 73 through 76. The right hand has a melodic line with slurs and ties. The left hand accompaniment is consistent. Dynamic markings include *mp* at the start of measure 74, *marcato* at the start of measure 75, and *mf* at the start of measure 76. The piece concludes with the instruction *D.C. al Fine*.

# 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 Musik konservatoriet 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 anlätades 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 Konsertouvertyr 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.

## 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.

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# 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.

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) 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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