



AUGUST KÖRLING

1842–1919

Minnesblad
för piano

Album Leaves
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.

Swedish Musical Heritage and The Royal Swedish Academy of Music

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www.levandemusikarv.se

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Redaktör/Editor: Magnus Svensson

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Preludium.

Moderato con moto.

Aug. Körling.

Piano.

un poco agitato

18

21

cresc. e string.

24

Tempo.

f

p

f

ped.

28

ped.

32

fz

p

cresc. molto

f

ped.

35

dim.

p

38

42

45 **Tempo.**

49

52

56

Bort!

Allegro appassionato.

The musical score consists of six staves of piano music. The key signature is C minor (two flats). The tempo is *Allegro appassionato*. The score includes dynamic markings such as *sempre legato*, *con Ped.*, *f*, *mf*, *cresc.*, and *dim.*. Measure numbers 1 through 20 are indicated at the beginning of each staff.

A musical score for piano, featuring six staves of music. The score includes the following markings and dynamics:

- Staff 1 (Measures 24-25): Measure 24 starts with a dynamic of p (piano). Measure 25 begins with *legg.* (leggiero). Measures 24-25 end with a forte dynamic *f*.
- Staff 2 (Measures 26-27): Measure 26 starts with a forte dynamic *f*. Measure 27 ends with a dynamic of $\frac{f}{ff}$ (fortissimo).
- Staff 3 (Measures 28-29): Measure 28 starts with a dynamic of $\frac{f}{ff}$. Measure 29 ends with a dynamic of $\frac{f}{ff}$.
- Staff 4 (Measures 30-31): Measure 30 starts with a dynamic of $\frac{f}{ff}$. Measure 31 ends with a dynamic of $\frac{f}{ff}$.
- Staff 5 (Measures 32-33): Measure 32 starts with a dynamic of $\frac{f}{ff}$. Measure 33 ends with a dynamic of $\frac{f}{ff}$.
- Staff 6 (Measures 34-35): Measure 34 starts with a dynamic of $\frac{f}{ff}$. Measure 35 ends with a dynamic of $\frac{f}{ff}$.
- Staff 7 (Measures 36-37): Measure 36 starts with a dynamic of $\frac{f}{ff}$. Measure 37 ends with a dynamic of $\frac{f}{ff}$.
- Staff 8 (Measures 38-39): Measure 38 starts with a dynamic of $\frac{f}{ff}$. Measure 39 ends with a dynamic of $\frac{f}{ff}$.
- Staff 9 (Measures 40-41): Measure 40 starts with a dynamic of $\frac{f}{ff}$. Measure 41 begins with *p dolce* (pianissimo, dolcemente).
- Staff 10 (Measures 42-43): Measure 42 starts with a dynamic of $\frac{f}{ff}$. Measure 43 ends with a dynamic of $\frac{f}{ff}$.
- Staff 11 (Measures 44-45): Measure 44 starts with a dynamic of $\frac{f}{ff}$. Measure 45 ends with a dynamic of $\frac{f}{ff}$.

A page of six staves of piano sheet music. The music is in common time and consists of two voices: treble and bass. The key signature changes frequently, indicating different sections or keys. Measure 49 starts with a dynamic of *p dolce*. Measures 55 and 61 show eighth-note patterns. Measure 67 includes dynamics for crescendo and forte, along with a bass note. Measure 72 features a bass line with sixteenth-note patterns and a treble line with eighth-note patterns. Measure 76 concludes the page with a dynamic of *f*.

49

p dolce

55

61

67

cresc. - *f*

72

legato

76

f

A musical score for piano, featuring six staves of music. The score begins at measure 80 and continues through measure 102. The music is in common time, with a key signature of two flats. Measure 80 starts with a forte dynamic in the right hand. Measures 81-83 show a continuation of the melodic line with eighth-note patterns. Measure 84 begins with a dynamic of *f*. Measures 85-87 show eighth-note patterns. Measure 88 starts with a dynamic of *p*, followed by a crescendo. Measures 89-91 show eighth-note patterns. Measure 92 begins with a dynamic of *f*. Measures 93-95 show eighth-note patterns. Measure 96 begins with a dynamic of *cresc.*, followed by a dynamic of *ff*. Measures 97-99 show eighth-note patterns. Measure 100 begins with a dynamic of *fz*. Measures 101-102 show eighth-note patterns. The score concludes with a dynamic of *fz* and a repeat sign with the instruction *(call)*.

Vårstämmaing.

Poco animato cantando.

4

8

12

16

20

24

28

32

36

40

44

Dansrytmer.

Tempo giusto con leggiero.

The musical score is composed of six staves of piano music. The key signature is B-flat major (two flats). The time signature is 3/4 throughout. The music includes dynamic markings such as *mf*, *non legato*, *sf*, *p*, *dim.*, *sf*, *p*, *mf*, *fz*, and *sf*. Performance instructions like "Tempo giusto con leggiero." are present at the beginning. Measure numbers 1, 4, 8, 12, and 16 are indicated on the left side of the staves.

20

sf sf p

con Ped.

mf

sf p

f

cresc.

f

Fine.

45 L'istesso Tempo.

49

54

59

63

66

69

fz

p

ff

[p]

dim.

cresc.

dim.

D.C. al Fine.

Morgonhälsning.

Andantino con moto.

The musical score consists of five staves of music for two voices (Soprano and Alto) and piano. The key signature is A major (three sharps). The time signature is mostly 2/4. The vocal parts are in soprano and alto range. The piano part provides harmonic support with basso continuo-like parts. The score includes dynamic markings such as *p*, *f*, and *mf*, and performance instructions like *con Ped.* and *p rit.*. Measure numbers 1 through 22 are indicated at the beginning of each staff.

27

f

p dolce

dim.

poco a poco dim.

dim. e rit.

2d.

Humoresk.

Scherzando, molto vivo.

The musical score consists of six staves of music, each with a treble clef and a bass clef, and a key signature of one flat. The time signature varies between common time (indicated by '4') and 3/4. The score includes dynamic markings such as *p*, *f*, *non legato*, *cresc.*, *dim.*, *p*, *mf*, *bassoon*, and *p*. Measure numbers 1 through 37 are indicated above the staves. The music features various rhythmic patterns, including eighth and sixteenth notes, and harmonic changes through different chords and inversions.

45

53

63

71

77

83

91

cresc.

98

dim.

106

fz

dim.

116

rit.

a tempo

125

cresc. molto

fp

133

dim.

p

141

148

155

162

170

Molto meno mosso.

a tempo animato

181

“Det var en gång”.

Allegretto amoroso.

1. *a tempo*
p un poco rit.

2. *n/a tempo*

f con affetto

1. *mf*

2. *p*

23

27 *con anima*

31 *cresc.* *f* *dim.* *rit.* *p* *a tempo*

35

39 *a piacere* *p*

44 *ten.* *dim.*

På vandring.

Marcia giocoso.

The musical score consists of five staves of music for two voices (Soprano and Alto) and piano. The key signature is A major (three sharps). The time signature starts at 3/4. The vocal parts enter at measure 1, and the piano accompaniment begins at measure 2. The vocal parts sing eighth-note chords, while the piano provides harmonic support with eighth-note patterns. The score includes dynamic markings such as *poco a poco*, *cresc.*, *ffz*, *mf*, *f*, and *p*. Performance instructions like slurs and grace notes are also present. The vocal parts sing in unison throughout the piece.

26

33

41

49

55

61

*Återställningstecken infört för a och a1.

66

71

77

83

89

95

August Körling

August Körling (1842–1919) har en självklar plats i svensk musikhistoria genom två insatser: som tonsättare och som byggare av Ystads musikliv. Insatserna hör bara delvis ihop: Körling komponerade innan han flyttade till Ystad och som stadens ledande musikanförfare ägnade han mycket kraft åt andras musikaliska verk.

August Körling föddes i Misterhult utanför Oskarshamn, där hans far var organist i ortens kyrka. Man kan förutsätta att fadern gav sonen grundläggande skolning i musikämnena. August Körling började vid Musikkonservatoriet i Stockholm 1855, således 13 år gammal, och avlade organist- och kyrkosångarexamen 1858, musiklärarexamen 1861. I studierna ingick undervisning i komposition av Ludvig Norman. 1864 gifte han sig med sin Lovisa (f. Dahlberg) som kom från Kristdala nära Misterhult, varför de troligen var ungdomsvänner. I början av 1866 flyttade paret till Ystad, sedan August Körling fått en organisttjänst i S:t Maria kyrka. De blev Ystad trogna livet ut. Sönerna Felix (1864–1937) och Sven (1879–1948) gick i sin fars fotspår och blev båda musiker och tonsättare.

Med tiden skulle August Körling komma att få mycket stor betydelse för musiklivet i Ystad. Vid sidan av organisttjänsten, som inte var på heltid, var han från 1866 musiklärare vid stadens läroverk. Samma år var han med vid grundandet av Ystads musiksällskap som ägnade sig åt körsång. Tio år senare var han en av stiftarna av Ystads orkesterförening, 1906 var han med om bilda manskören Harmoni. Alla dessa ensembler leddes av Körling som dessutom skrev originalverk och gjorde arrangemang för dem. Han deltog flitigt i stadens kammarmusiksoaréer, vilka utvecklades till Sydsvenska kammarmusikföreningen som bildades 1910.

Den hektiskt verksamme August Körling lyckades komponera parallellt med sina många tjänster och uppdrag. En hel del skrev han för direkt bruk i Ystads växande musikliv: orkesterverk, körsånger, kammarmusik, pianostycken, verk för röst och piano, etc. Men han komponerade redan under Stockholmsåren, bl.a. en stråkkvartett. Hans sånger har blivit särskilt uppskattade och framförs fortfarande regelbundet – allra mest den lyriska ”Aftonstämning”. Lennart Hedwall menar att Körling i sina sånger ”förenar en naturlig melodiföring och en välklingande pianosats med känsligt reagerande uttryck för dikternas olika stämningar”. Vid sidan av sångerna har några av Körlings körverk ännu en plats på repertoaren, främst balladerna *Håtunaleken* (för soli, blandad kör och piano) och *Sten Sture* (soli och manskör).

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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.

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August Körling

August Körling (1842–1919) has a self-evident place in Swedish music history through two contributions: as a composer and as an organiser of the Ystad music scene. These efforts are only partly related: Körling composed before moving to Ystad and subsequently as the city's most prominent music leader, he devoted much energy to other people's musical works.

August Körling was born in Misterhult outside Oskarshamn, where his father was organist at the town's church, and presumably his father gave him a basic musical training. In 1855, August Körling began at the Royal Conservatory of Music in Stockholm, while still only 13 years old, and graduated as an organist and church choral singer in 1858, further qualifying as a music teacher in 1861. His studies included instruction in composition with Ludvig Norman. In 1864 he married Lovisa (née Dahlberg) who came from Kristdala close to Misterhult, which means that they were probably young friends. In early 1866 the couple moved to Ystad, since Körling was appointed as an organist at S:ta Maria kyrka (St. Mary's Church). They settled in Ystad for the rest of their lives. Sons Felix (1864–1937) and Sven (1879–1948) followed in their father's footsteps and both became musicians and composers.

Over time, August Körling attained great significance for the music scene in Ystad. Alongside being a part-time organist he was, from 1866, a teacher at the town's grammar school. That same year he was involved in the founding of the town's musical association, which was engaged with choral singing. Ten years later he was one of the founders of the town's orchestral society. In 1906 he was involved in forming the male voice choir, Harmoni. Körling led all of these ensembles, and also wrote original works and made arrangements for them. He took an active role in the city's chamber music gatherings, which evolved into Sydsvenska kammarmusikföreningen (the Southern Swedish Chamber Music Society), which was formed in 1910.

Despite this hectic schedule, Körling managed to compose in parallel with his many positions and commitments. Much of what he wrote was intended for direct use in Ystad's growing music scene: orchestral, choral, chamber music, piano pieces, together with works for voice and piano, and so forth. However, he also composed during his Stockholm years, which included a string quartet. His songs have become particularly popular and are still regularly performed – most especially the lyrical 'Aftonstämning'. Lennart Hedwall has commented that in his songs Körling 'combines a natural melodic instinct and effective piano writing with a sensitively responsive expression of the texts differing moods'. Alongside his songs, some of Körling's choral works still have a place in the repertoire, mainly the ballads *Håtunaleken* (for soloists, mixed chorus and piano) and *Sten Sture* (for soloists and male choir).

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