



AUGUST  
KÖRLING  
1842–1919

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Slöja af rödan sky vill jag ha  
för röst och piano/*for voice 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.

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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](http://www.levandemusikarv.se)**

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# SLÖJA AF RÖDAN SKY VILL JAG HA.

*Allegretto con moto.*

AUG. KÖRLING.



AUG. KÖRLING.  
(Född 1842.)

Slö - - ja af rö - - - dan sky vill jag

ha, — flyg tyst, — du kväl-lens tan - - ke! Ger du mig

den, — då får du mitt ja, du som föl - jer mig hvar jag än

döl - jer mig,                      då får du mitt ja,

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps (G major). The lyrics "döl - jer mig,                      då får du mitt ja," are written below the notes. The middle and bottom staves are the piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with various dynamics and articulation marks.

då \_\_\_\_\_ får du mitt ja! \_\_\_\_\_                      Sy mig af blå - a

The second system continues the musical score. The vocal line has a long note with a horizontal line underneath, indicating a sustained sound. The lyrics "då \_\_\_\_\_ får du mitt ja! \_\_\_\_\_                      Sy mig af blå - a" are written below. The piano accompaniment continues with similar rhythmic patterns, including a piano (*p*) dynamic marking in the middle of the system.

rym-den en kjol, \_\_\_\_\_ flyg tyst \_\_\_\_\_ du vå-rens läng - - tan!                      Gif mig till

The third system concludes the musical score. The vocal line has another long note with a horizontal line underneath. The lyrics "rym-den en kjol, \_\_\_\_\_ flyg tyst \_\_\_\_\_ du vå-rens läng - - tan!                      Gif mig till" are written below. The piano accompaniment continues with similar rhythmic patterns, including a piano (*p*) dynamic marking in the middle of the system.

spän - - ne den strå - lan - de sol,      å, jag föl - jer dig.      fjär - ran och

*p*

höl - jer dig      i      him - - - - - mel och sol,      i

*cresc.*

*cresc.*

him - - - - - mel och sol!      Vin - dens vin - - - gar och

*pp*

stjär-nans sko, — flyg tyst, — du dröm i da - - len! Ger du mig

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two sharps (F# and C#). The vocal line begins with a treble clef and a key signature of two sharps. The lyrics are: "stjär-nans sko, — flyg tyst, — du dröm i da - - len! Ger du mig". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

dem, — då får du min tro — Kan du så mig

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "dem, — då får du min tro — Kan du så mig". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

föl - - - ja öf - ver berg — och öf - ver böl - - - ja,

The third system concludes the musical score on this page. The vocal line and piano accompaniment are shown. The lyrics are: "föl - - - ja öf - ver berg — och öf - ver böl - - - ja,". The piano accompaniment features a more active eighth-note bass line in the left hand.

Musical score for the first system. It consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The vocal line has the lyrics "då", "då", and "då" with long horizontal lines indicating sustained notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The system ends with a fermata over the final chord. Dynamics include *f* and *sost.*

Musical score for the second system. It consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line has the lyrics "får du min tro!" followed by a long horizontal line and the instruction "(Forsslund.)". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The system ends with a fermata over the final chord. Dynamics include *a tempo* and *p*.

Musical score for the third system. It consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line is mostly empty, with a few notes at the end. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The system ends with a fermata over the final chord.

A musical score for piano, consisting of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and contains three measures of whole rests. The middle and bottom staves are grouped by a brace on the left and share the same key signature. The middle staff (treble clef) contains three measures of music: the first measure has a half note G4 and a quarter note F#4; the second measure has a quarter note G4, a quarter note F#4, and a quarter note E4; the third measure has a quarter note D4, a quarter note C#4, and a quarter note B3. The bottom staff (bass clef) contains three measures: the first measure has a half note G3 and a quarter note F#3; the second measure has a quarter note G3, a quarter note F#3, and a quarter note E3; the third measure has a quarter note D3, a quarter note C#3, and a quarter note B2. A fermata is placed over the first measure of the middle staff, and a slur is placed over the first two measures of the bottom staff.





# 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 musikanförrare 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 musikämnen. August Körling började vid Musikkonservatoriet i Stockholm 1855, således 13 år gammal, och avlade organist- och kyrkosångarexamen 1858, musikhögrexamen 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:ta 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 musikhöglärare 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).

*Gunnar Ternhag*

## 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.

Förlagan är utgiven av Ljus' förlag, Stockholm.

Sången ingår i samlingen ”Svensk Sång. Gammalt och nytt af svenska tonsättare, under redaktion af Karl Valentin”, sidorna 63–68.

Tryckår: 1900.

# 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 *Hätunaleken* (for soloists, mixed chorus and piano) and *Sten Sture* (for soloists and male choir).

*Gunnar Ternhag*  
*Trans. Robin McGinley*

## About the edition

Levande Muskarv'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.

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