

## Swedish Music for Community Choir

written by Rebecca Seeman

submitted by Kevin Kriegel

### **The Swedish Language**

Although Swedish may be unfamiliar to many English speakers, it is a Germanic language (as are the closely related Norwegian and Danish), and has many of the same word roots, grammar, syntax, and diction as English.

Vowels: Some Swedish vowels are represented by letters also used in the English alphabet. A is a dark [ɑ] when followed by a single consonant, and a bright [a] when followed by a double consonant. E is alternately a diphthong [iɔ] or an open [ɛ]. The I is typically closed [i]. O is a closed [u] when followed by a single consonant and an open [o] when followed by a double consonant. U is a diphthong [yɔ] when followed by a single consonant, and a [ʌ], as in “book” when followed by a double consonant. Y is pronounced as a mixture vowel, like a ü in German or a u in French: [y].

Swedish also has three vowels represented by letters that do not exist in English – å, ä, and ö. Å is pronounced as a very dark [O] vowel with a release to a neutral [ɔ] diphthong. Ä is pronounced [æ], as in “cat,” when followed by a single consonant, and becomes [ɛ], as in “pet,” when followed by a double consonant. Ö is a neutral vowel, similar to the same vowel in German or a schwa in French: [ɔ].

Finally, like English, Swedish is replete with diphthongs. However, whereas in English we tend to finalize our diphthongs by wrapping our lips into a closed position (think [au], [Ei], [Ou] and so on), Swedish diphthongs flare out to a neutral vowel ([yɔ], [Oɔ], [iɔ], and so on).

Consonants: Most Swedish consonants are pronounced as they are in English. Gs are glides, [j], when followed by e, i, ä, ö, or y. Otherwise, Gs are a hard [g]. Js are also pronounced as glides: [j]. Rs are typically flipped or rolled. Ng is always soft, as in Standard American’s “singing.” One challenge is the many variations on the sound “sh,” as in ship, which is sometimes pronounced with the back of the tongue against the upper pallet, as in “Bach,” and at other times in other ways. Don’t let this stop you from singing music in Swedish – you’ll be fine using the English “sh” in these circumstances!

# Music Example 1: Fjäriln vingad

Gehrmans K r-Bibliotek nr 223

## Fj riln vingad.

C. M. Bellman.  
Arr. f r bl. k r av Hildor Lundvik.

Andante.

Sopran.  
Alt.  
Tenor.  
Bas.

1. Fj  - riln ving - ad syns p  Ha - ga  
2. Ha - ga i ditt sk  - te r  - jes  
3. Se, Brunn - vi - kens sm  na - ja - der

mel - lan dim - mors frost och dun  
gr  - sets brodd och gu - la plan.  
h  - ja si - na gyll - ne horn.

sig sitt gr  - na skjul till - la - ga och i  
Stolt i di - na r nn - lar h  - jes gung - an -  
och de fru - san - de ka - ska - der spru - tas

blom - man sin pau - lun. Min - sta  
de den vi - ta svan L ngst ur  
  - ver Sol - nas torn. Un - der

kräk i kärr och sy - ra,  
sko - gens gle - sa kam - rar  
skygd av välv - da stam - mar,

Min - sta kräk i kärr och  
Långst ur sko - gens gle - sa  
Un - der skygd av välv - da

nyss av so - lens vär - ma  
hö - ras tä - ta å - ter -  
på den väg man stå - dad

väckt till en ny hög - tid - lig y - ra  
skall än från den gra - ni - ten ham - rar,  
ser, fa - len yvs och hju - let dam mar,

*p*

el - das vid se - fi - rens fläkt.  
än fran yx i björk och tall.  
Bon - den milt at Ha - ga ler.

C. G. 3924



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**Carl Michael Bellman: *Fjäriln vingad syns på Haga***

Text: Carl Michael Bellman (translation by Karin Seeman)

Fjäriln vingad syns på Haga, mellan dimmors frost och dun,  
sig sitt gröna skjul tillaga, och i blomman sin paulun;  
minsta kräk i kärr och syra, nyss av solens värma väckt,  
till en ny högtidlig yra eldas vid sefirens ljumma fläkt.

Haga, i ditt sköte röjes gräsets brodd och gula plan.  
Stolt i dina rännlar höjes gungande den vita svan.  
Längst ur skogens glesa kamrar höras täta återskall,  
än från den graniten hamrar, än från yx i björk och tall.  
Se, Brunnsivikens små najader höja sina gyllne horn,  
och de frusande kaskader sprutas över Solnas torn.  
Under skygd av välvda stammar, på den väg man städad ser,  
fålen yvs och hjulet dammar, bonden milt åt Haga ler.

***The winged butterfly is seen at Haga***

The winged butterfly is seen at Haga among misty frost and down  
He creates his green shelter and, in the flower, his resting place.  
Even the smallest creatures in marsh and bog, just awakened by the sun's  
warmth  
to a new formal whirling [are] inspired by the zephyr's mild wind.

Haga, your womb reveals the sprouting of the grass and its yellow field.  
Proudly elevated in your rivulets, the white swan is rocking.  
From the sparse chambers of the forest, insistent, echoed sounds are heard  
now from hammering on granite, now from ax set to birches and fir.

See Brunnsviken lake's small naiads lift their golden horns,  
and the freezing cascades of water sprayed over the tower at Solna town.  
Under protection of arched tree trunks on the cleanly swept road,  
the horse is prancing and the wheels are kicking up dust, the farmer smiles  
kindly at Haga.

## Musical Example 2: Uti vår hage där växa blå bär

### Uti vår hage där växa blå bär

Folkvisa från Gotland  
Arr: Hugo Alfvén (1872-1960)

Ej för långsamt

*p* *mf*

S  
A

1. Ut - i vår ha - ge där väx - a blå bär.  
2. Fag - ra små blom - mor där bju - da till dans. Kom  
3. Ut - i vår ha - ge finns blom - mor och bär.

T  
B

*p* *mf*

4

hjär - tans fröjd! Vill du mig nå - got, så  
Vill du, så bin - der jag  
Men ut - av al - la, du

8

Kom lil - jor och a - qui - le - ja, kom  
träf - fas vi där.  
åt dig en krans. Kom lil - jor och  
kä - rast mig är. Kom lil - jor, a - qui - le - ja,  
Kom lil - jor och a - qui - le - ja, kom

12 ro - sor och sa - li - ve - ja! Kom

ro - sor och sor, sa - li - ve - ja, lju - va krus - myn - ta, kom

ro - sor och sa - li - ve - ja! Kom

16 *rit.* | 1-2. | 3. *pp* lil - jor och a - qui -

hjär - tans fröjd! fröjd! Kom lil - jor och lil - jor och a - qui -

kru - sa - myn - ta, hjä - tans fröjd! fröjd! Kom lil - - -

20 le - ja, kom

a - qui - le - ja, ro - sor och sa - li - ve - ja! Kom

le - ja jor och ro - - - - sor!

23 *ppp rit.*

lju - va krus - myn - ta, kom hjä - tans fröjd! kru - sa - myn - ta, hjä - tans fröjd!

*ppp rit.* hjä - tans fröjd!

## **Hugo Alfvén: Uti vår hage**

Text: Traditional (Translation by Karin Seeman)

Uti vår hage där växa blå bär.  
Kom hjärtans fröjd!  
Vill du mig något, så träffas vi där.  
Kom liljor och akvileja,  
Kom rosor och salivia,  
Kom ljuva krusmynta,  
Kom hjärtans fröjd!

Fagra små blommor där bjuda till dans.  
Vill du så binder jag åt dig en krans.  
Kom liljor och akvileja...

Uti vår hage finns blommor och bär.  
Kom hjärtansfröjd!  
Men utav alla du kärast mig är!  
Kom liljor och akvileja...

Out in our pasture, blue berries grow  
Come, lemon balm!  
If you want something of me, let us meet there.  
Come, lilies and columbine,  
Come, roses and sage,  
Come, sweet mint,  
Come, lemon balm!

There, fair little flowers bid us dance.  
If you want to, I will make you a wreath of them.  
Come, lilies and columbine, etc.

Out in our pasture, there are flowers and berries.  
Come, lemon balm!  
But among all, you are the one I love most.  
Come, lilies and columbine, etc.

## **Wilhelm Stenhammar: Tre Körvisor (Three Choral Songs)**

Texts: J.P Jacobsen

Note: These pieces are in the public domain and are available on [www.cpdl.org](http://www.cpdl.org).

### 1. September

Alle de voksende Skygger  
Har vaevet sig sammen til en, Have  
Ensom paa Himmelen lyser  
En Stjerne saa straalende ren,  
Skyerne have saa tunge Drømme,  
Blømosternes Øjne i Duggraad svømme,

Underligt Aftenvinden suser,  
Suser i Linden.

### September

All of the gathering shadows  
woven together in one.  
One lonely star lights the heavens,  
Shining so brilliant and pure,  
The clouds dream their heavy dreams,  
The eyes of the flowers are wet with dew-tears,

The evening breeze sighs so strangely,  
Sighing among the lindens.

### 2. I seraillets have

Rosen saenker sit Hoved,  
Tungt af Dug og Duft,  
Of Pinjerne svaje saa tyst og mat  
I lumre Luft.  
So mute and spent.  
Kilderne vaelte det tunge Sølv i døsig Ro,

Minareterne pege mod Himlen op i Tyrketto,  
Og Halvmaanen driver saa jaevnt fasted



Over det jaeвне Blaa  
Og den kysser Rosers og Liljers Flok,  
Alle de Blomster smaa  
I Seraillets Have,  
i Seraillets Have,

In the Garden of the Seraglio

The rose is sinking her head  
Weighed down with dew and scent.  
And the pine trees sway in the sultry air  
The springs are rolling their silvery load in drowsy rest,

The minarets point with Moslem faith to heaven's crest,  
And the crescent-moon so smoothly glides  
Over the smooth, blue flood,  
And it kisses the throng of lily and rose,  
Every tiny bud  
In the garden of the seraglio,  
in the garden of the seraglio.

3. Havde jeg, o havde jeg en dattersøn. O Ja!

Havde jeg, o havde jeg en dattersøn. o ja!  
Og en Kiste med mange Penge,  
Saa havde jeg vel ogsaa havt en Datter, o ja,  
Og Hus og Hjem og Marker og Enge.  
Tra-la-la-la.

Havde jeg en Datterlil, o ja!  
Og Hus og Hjem og Marker og Enge,  
Saa havde jeg vel ofsaa havt en Kaerrest, o ja!  
Med kister med mange Penge.  
Tra-la-la-la.

Had I, oh had I a grandson, oh yes!

Had I, oh had I a grandson, oh yes!  
And a chest full of many, many coins,  
Then I would have a daughter too, oh yes!  
And a hearth and home, meadows and fields.

Tra-la-la-la.

Had I, oh had I a small daughter, oh yes!  
And a hearth and home, meadows and fields,  
Then I would have a sweetheart too, oh yes!  
And a chest full of many, many coins.  
Tra-la-la-la.

### Musical Example 3: Tre körvisor

## Tre körvisor

### September

Text: J. P. Jacobsen  
Musik: Wilhelm Stenhammar

Poco lento

*p*  
Al - le de vok-sen - de Skyg - ger har væ - vet sig sam - men til  
*p*  
Al - le de vok-sen - de Skyg - ger har væ - vet sig  
*p*  
Al - le de vok-sen - de Skyg - ger har væ - vet sig sam - men til  
*p*  
Al - le de vok-sen - de Skyg - ger har væ - vet sig

4 *pp*  
en, en - som paa Him - me - len ly - ser en  
*pp*  
sam - men til en, en - som ly - ser en  
en, en - som ly - ser en  
sam - men en - som ly - ser en

## Musical Example 4: I Seraillets Have

### I Seraillets Have

Sostenuto e tranquillo

*P*

Ro - sen sæn - ker sit Ho - ved, tungt af Dug og Duft, og

*P*

Ro - sen sæn - ker sit Ho - ved, tungt af Dug og Duft, og

*P*

Ro - sen sæn - ker sit Ho - ved, tungt af Dug og Duft, og

*P*

Ro - sen sæn - ker sit Ho - ved, tungt af Dug og Duft, og

The first system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom staff is the piano accompaniment. The music is in 3/4 time, key of B-flat major, and marked 'Sostenuto e tranquillo'. The lyrics are 'Ro - sen sæn - ker sit Ho - ved, tungt af Dug og Duft, og'. The piano part features a steady eighth-note accompaniment.

5

Pin - jer - nesvaj - e saa tyst og mat i lum - re Luft.

Pin - jer - nesvaj - e saa tyst og mat — i lum - re — Luft. —

Pin - jer - nesvaj - e saa tyst og mat i lum - re Luft.

Pin - jer - nesvaj - e saa tyst og mat — i lum - re Luft. —

The second system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom staff is the piano accompaniment. The music continues from the first system. The lyrics are 'Pin - jer - nesvaj - e saa tyst og mat i lum - re Luft.'. The piano part continues with the same accompaniment pattern.

**Musical Example 5: Havde jeg, o havde je gen Dattersøn, o ja!**

# Havde jeg, o havde jeg en Dattersøn, o ja!

Allegretto vivace

*p*  
Hav - de jeg, o hav - de jeg en Dat - ter - søn, o ja! og en  
*p*  
Hav - de jeg, o hav - de jeg en Dat - ter - søn, o ja! og en  
*p*  
Hav - de jeg, o hav - de jeg en Dat - ter - søn, o ja! og en  
*p*  
Hav - de jeg, o hav - de jeg en Dat - ter - søn, o ja! og en

5

*f*  
Ki - ste med man - ge, man - ge Pen - ge, saa  
*f*  
Ki - ste med man - ge, man - ge, man - ge, man - ge Pen - ge, saa  
*f*  
Ki - ste med man - ge, man - ge, man - ge — Pen - ge, saa  
*f*  
Ki - ste med man - ge, man - ge Pen - ge, Pen - ge, saa

# Musical Example 6: Kung Liljekonvalje

## KUNG LILJEKONVALJE

Text: Gustaf Fröding (1860-1911)  
Musik: David Wikander (1884-1955)

*Andante*

S  
Kung Lil - je - kon -

A  
Kung Lil - je - kon - val - je av dung - en, —

4  
val - je är vit som snö, nu sör - jer ung - a kung - en prin -

7  
S  
ses - san Lil - je - kon - val - je - mö. Kung Lil - je - kon - val - je han

A  
Kung Lil - je - kon - val - je han

T  
Kung Lil - je - kon - val - je han

B  
Kung Lil - je - kon - val - je han

10  
sän - ker — sitt sorgs - na — hu - vud så tungt och vekt, och

sän - ker — sitt sorgs - na — hu - vud så tungt och vekt, och

## **David Wikander: Kung Liljekonvalje**

Text: Gustaf Fröding

Kung Liljekonvalje av dungen  
Kung Liljekonvalje är vit som snö  
Nu sörjer unga jungen  
Prinsessan Liljekonvaljemö.

Kung Liljekonvalje han sänker  
Sitt sorgsna huvud så tungt och vekt,  
Silverhjälmén blänker  
I sommarskymningen blekt.

Kring bärens spindelvävar  
Från rökelsekaren mer blomsterstoff  
En virak sakta svävar,  
All skogen är full av doft.

Från björkens gungande krona.  
Från vindens vaggande gröna hus  
Små sorgevisor tona,  
All skogen är uppfylld av sus.

Det susar ett bud genom dälden  
Om kungssorg bland viskande blad,  
I skogens vida världen  
Från liljekonvaljernas huvudstad.

## **King Lily of the valley**

King Lily of the valley of the grove  
King Lily of the valley white as snow  
Now the young king is mourning  
For Princess Lily of the valley maid.  
King Lily of the valley lowers  
His mournful head so heavy and pliant,  
His silver helm gleams  
In the pale summer twilight.

Round the bier's spider web  
 From censers full of blooms  
 Frankincense quietly wafts up  
 The whole wood is full of scent.

From the birch's swaying crown,  
 From the wind's undulating green house  
 Small sorrow songs sound  
 From the capital of the lilies of the valley.

Word is murmured through the valley  
 Of kingly grief among the whispering leaves,  
 In the wood's wide world  
 From the capital of the lilies of the valley.

### Musical Example 7: Sylvia

#### 1. Sylvia

from *The Two Gentlemen of Verona*

Sven-Eric Johanson (1974)

*p*  $\text{♩} = 100 \text{ c.a.}$

Soprano  
 Alto

1. Who is Syl-via? ——— What is she, ——— That all ours swains com -  
 3. Then to Syl-via ——— let us sing ——— That Syl-via is ex -

Tenor  
 Bass

Piano

5

Ho - ly, fair, and wise is she; ———  
 She ex - cels each mor - tal thing

mend her?  
 cel - ling; Ho - ly, fair, and wise is she; ho - ly fair and wise, The  
 She ex - cels each mor - tal thing each mor - tal thing Up -

# Musical Example 8: I himmelen

Tillägnad Adolf Fredriks Flickkör och Bo Johansson inför deras Kinareisa 1998

## I himmelen

efter en svensk folklig koral från Skattungbyn

♩ 52

trad. / Karin Rehnqvist  
text: L Laurinus 1622

1 3  
stora kören A  
lilla kören

dy hy-ydy dy hy

dy hy-ydy dy hy

dy hy-ydy dy hy

l him - me - len, i him - me -

8

1 3  
stora kören A  
lilla kören

dy hy-ydy dy hy

dy hy-ydy dy hy

- len, där Her - ren Gud själv bor, hur här - lig bli - ver

15

1 3  
stora kören A  
lilla kören

dy hyy dy dy hy

dy hyy dy dy hy

säll - he - e - ten, hur o - ut - säg - ligt stor! Där an - sik -

Där an -

\*) om placering, kulning och *mp+* samt crescendo, se förord



## **Karin Rehnqvist: I himmelen**

Text: Traditional (English translation by Karin Seeman)

I himmelen, i himmelen  
Där herren Gud själv bor,  
Hur härlig bliver sällheten,  
Hur outsägligt stor!  
Där ansikte mot ansikte  
jag evigt Gud får se,  
Se Herren Sebaot.

I himmelen, i himmelen  
Vad klarhet, hög och ren!  
Ej själva solen liknar den  
uti sitt middagssken.  
Den sol, som aldrig neder går  
Och evigt oförmörkad står,  
Är Herren Sebaot.

I himmelen, i himmelen  
Vad sälla utan tal!  
Av änglarna och helgonen,  
Vad glans i ärans sal!  
Min själ skall bliva dessa lik,  
Av evighetens skatter rik,  
Hos Herren Sebaot.

## **In Heaven**

In heaven, in heaven  
Where the Lord our God himself lives  
How wonderful becomes blessedness  
How inexplicably great!  
Where face to face  
Eternally I will see God,  
Behold the Lord of Sabaoth.

In heaven, in heaven  
What clarity, high and pure!

Not even the sun itself resembles it  
in the brightness of midday  
The sun that never sets  
And forever never darkens,  
Is the Lord of Sabaoth.

In heaven, in heaven  
How blessed without speech!  
From the angels and the saints,  
Such radiance in the hall of honor!  
My soul shall become like them,  
Rich from the treasures of eternity,  
With the Lord of Sabaoth.

# Musical Example 9: Fredrik Sixten: *The Song of the Star*

*Dedicated to Cappella SF and Ragnar Bohlin*

## The Song of the Star

*for mixed choir a cappella*

Music: Fredrik Sixten, 2014

Text: Hjalmar Gullberg

English version: Leonard B. Eyre

**Calmo** (♩ = c. 75)

First system of musical notation for a mixed choir a cappella. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Calmo' with a quarter note equal to approximately 75 beats per minute. The lyrics are: 'O Star, sur - pass - ing oth - ers, so walls are rot and rub - ble, its sim - ple cra - dle send - ing its'.

Second system of musical notation, starting with a measure rest of 3 measures. It consists of four staves: three vocal staves and one bass staff. The lyrics are: 'lum - in - ous and great! O stall, be - come a roof is part - ly gone. That shed of mud and beams like sil - v'ry shield. 'tis past all un - der - and part - ly gone. That shed of mud and sil - v'ry shield. 'tis past all un - der -'.

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**Musical Example 10: Ēriks Ešenvalds: *Vem kan segla förutan vind* (Who can sail without the wind)**

**VEM KAN SEGLA FÖRUTAN VIND  
WHO CAN SAIL WITHOUT THE WIND**

Swedish folksong  
Arr. Ēriks Ešenvalds  
(\*1977)

Espressivo ♩ = 96-104

The musical score is arranged for Harp (Piano), Soprano (S.), and Alto (A.). It begins with a Harp (Piano) introduction marked 'Espressivo' and a tempo of ♩ = 96-104. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into systems. The first system (measures 1-7) is for Harp (Piano), starting with a mezzo-piano (mp) dynamic and ending with a mezzo-forte (mf) dynamic. The second system (measures 8-11) is also for Harp (Piano). The third system (measures 12-16) is for Harp (Piano), marked mp. The fourth system (measures 17-20) includes vocal parts: Soprano (S.) and Alto (A.), both marked mp. The lyrics are written below the vocal staves. The fifth system (measures 21-24) is for Harp (Piano).

Harp (Piano)

8

Hp. (Pno.)

12

Hp. (Pno.)

17

S.

Vem kan seg - la för - u - tan vind? Vem kan ro u - tan  
Who can sail with - out the wind? Who can row with - out

A.

Hp. (Pno.)

**Anders Edenroth and Matti Kallio: Nordic Polska**

Please go to this link to see an example of the score:

<https://www.giamusic.com/store/resource/nordic-polska-satb-print-wrg1025>

**Jan Sandström: *Across the Bridge of Hope***

Please go to this link to see an example of the score:

<https://www.giamusic.com/store/resource/across-the-bridge-of-hope-ssa-w5046>