SWEDISH MUSICAL LEVANDE MUSIKARV HERITAGE

ERIK ÅKERBERG

1860–1938

Kvintett

för stråkar och piano

Quintet

for strings and piano

Opus 18

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

The purpose of Swedish Musical Heritage is to make accessible forgotten gems of Swedish music and make them a natural feature of the contemporary repertoire and musicology. This it does through editions of sheet music that is no longer protected by copyright, and texts about the composers and their works. This material is available in the project's online database, where the sheet music can be freely downloaded. The project is run under the auspices of the Royal Swedish Academy of Music in association with the Music and Theatre Library of Sweden and Svensk Musik.

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

Huvudredaktör/Editor-in-chief: Anders Wiklund
Textredaktör/Text editor: Erik Wallrup
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Levande Musikarv/Swedish Musical Heritage
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music
Utgåva nr 978/Edition no. 978
2015
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ISMN 9979-0-66166-217-4

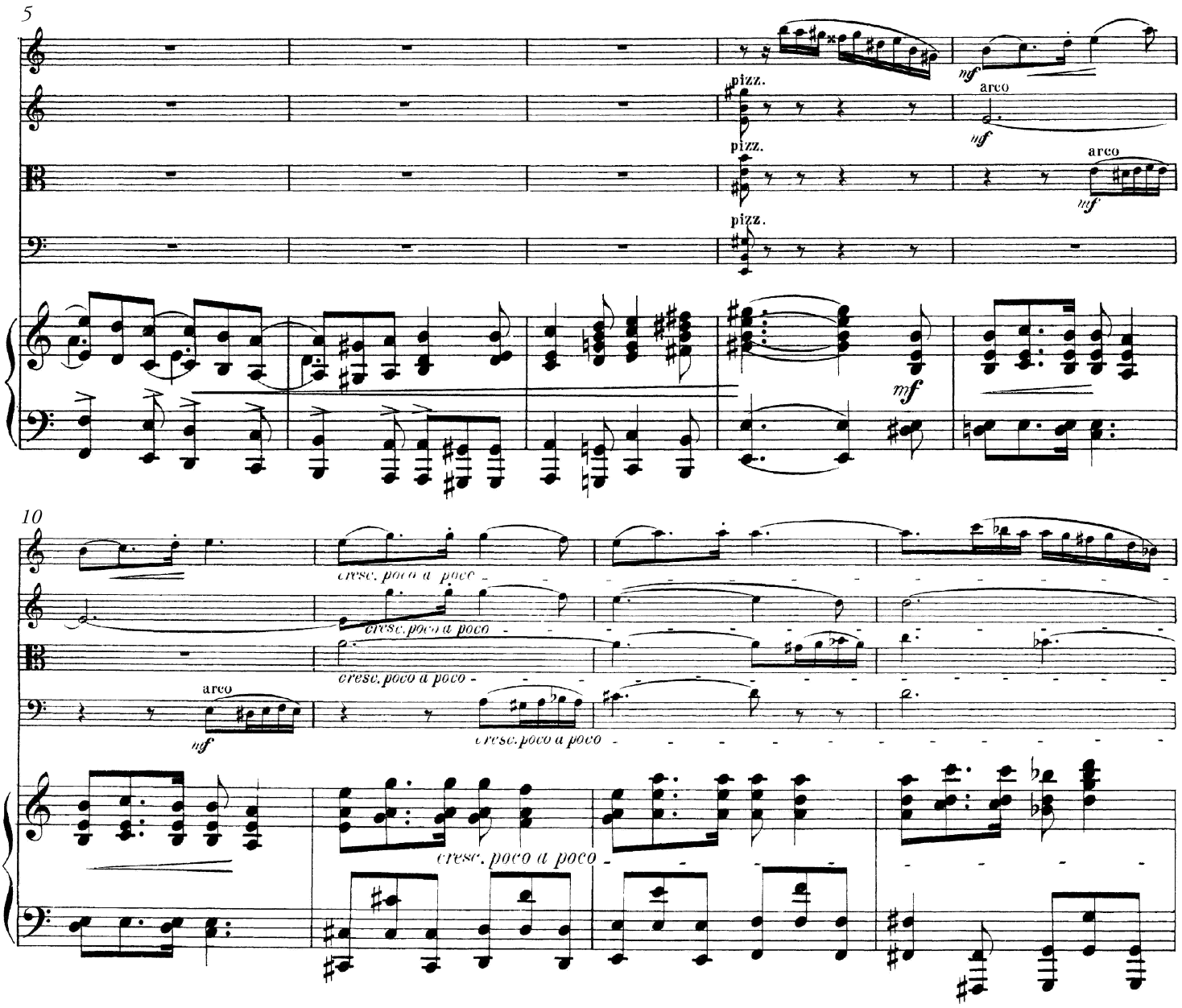
Levande Musikarv finansieras med medel från/Published with financial support from Kungl. Musikaliska akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Svenska Litteratursällskapet i Finland och Kulturdepartementet.
Samarbetspartners/Partners: Musik- och teaterbiblioteket, Svensk Musik och Sveriges Radio.

QVINTETT.

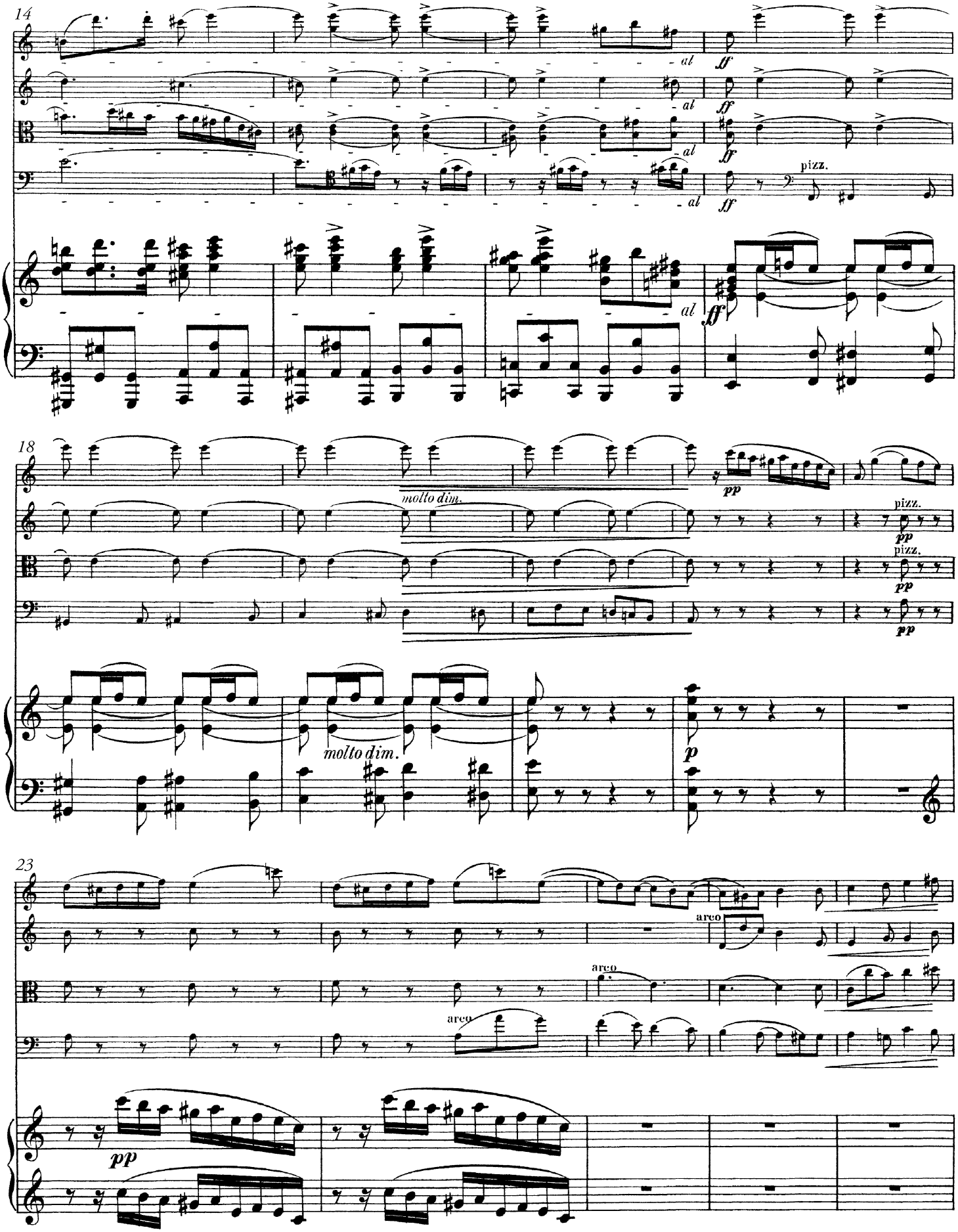
Allegro. (♩.= 96) Erik Åkerberg.

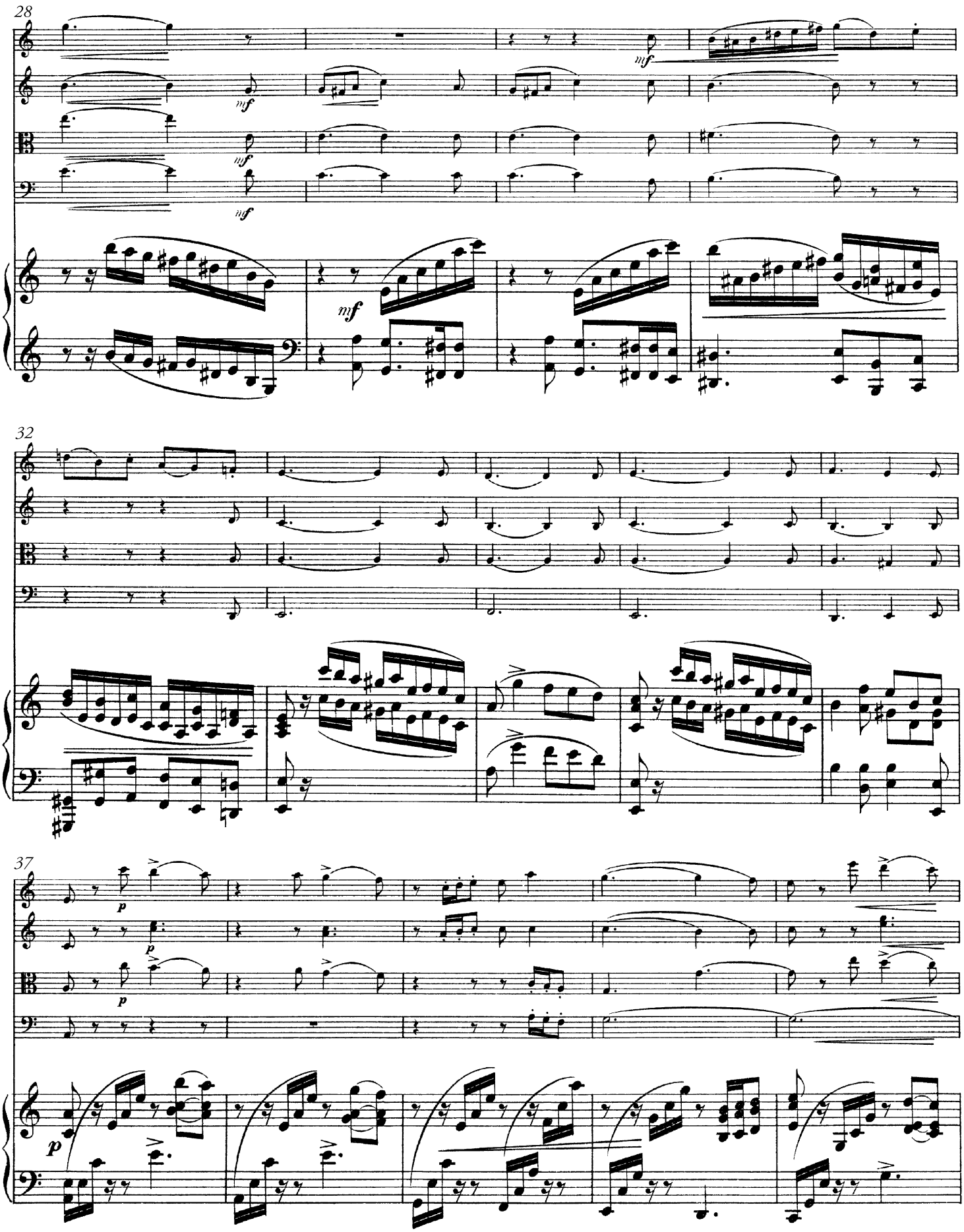
Violino I.
Violino II.
Viola.
Cello.
PIANO.

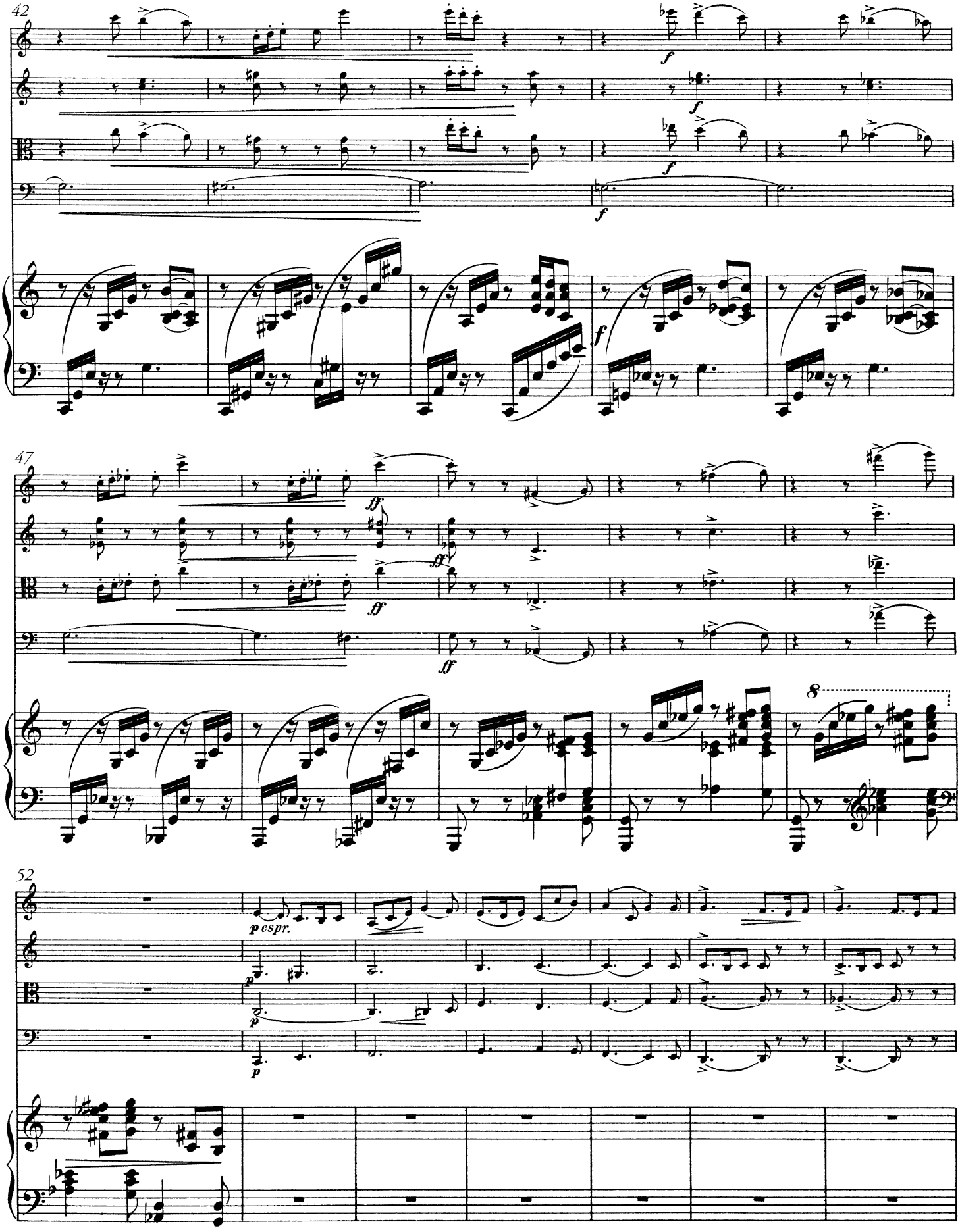
Allegro. (♩.= 96)

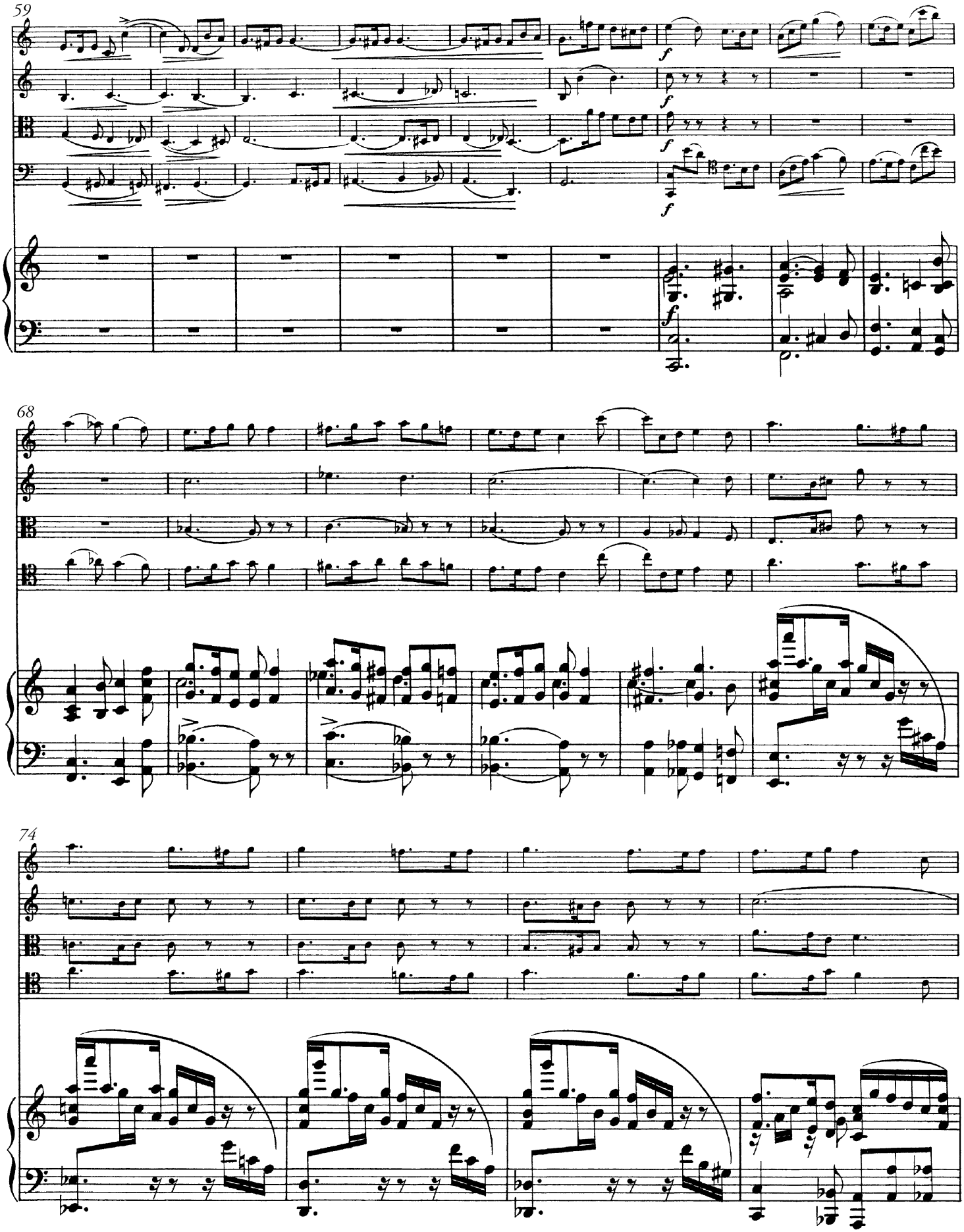


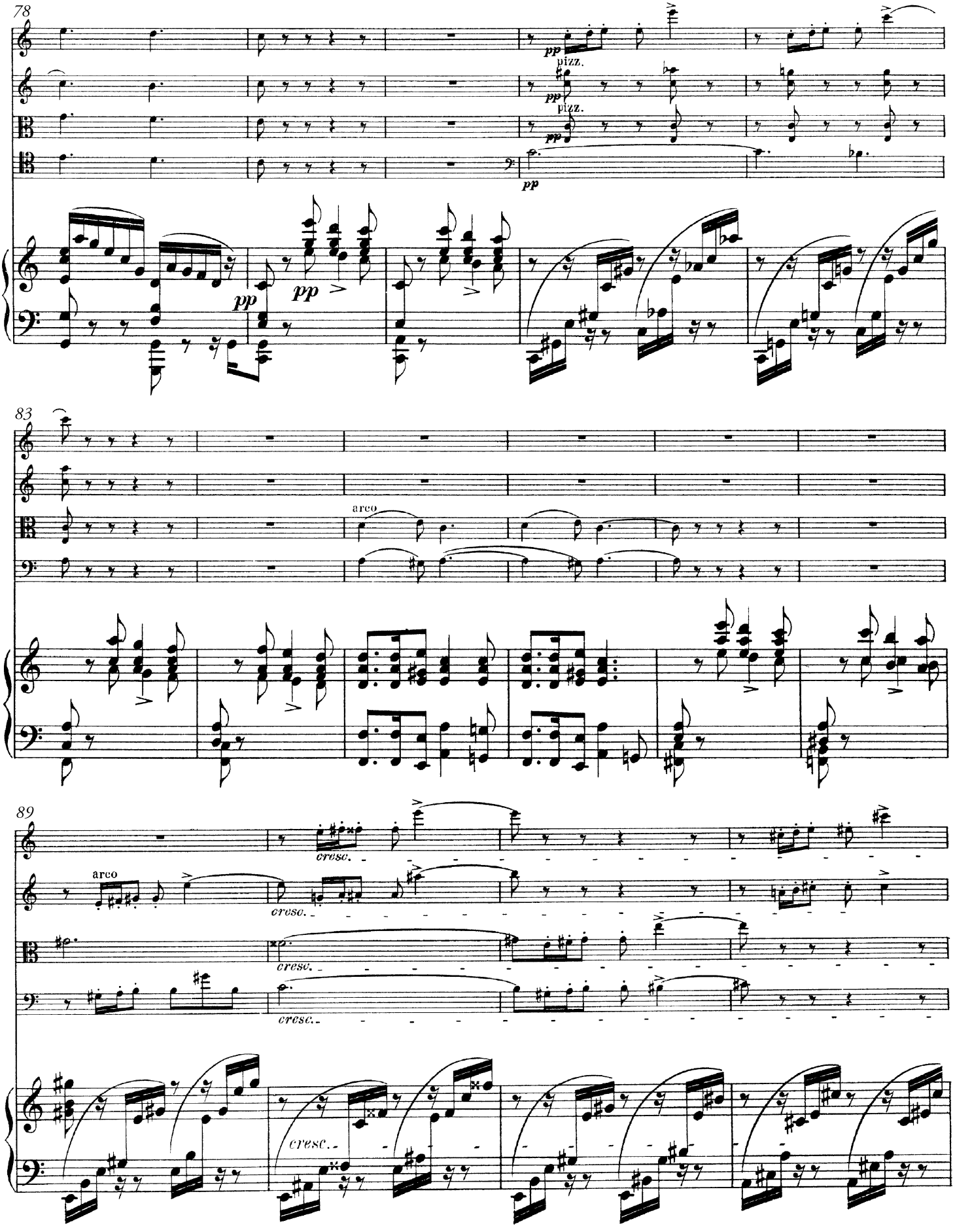
Swedish Musical Heritage, Kungl. Musikaliska akademien, Stockholm 2015. Public domain. www.levandemusikarv.se

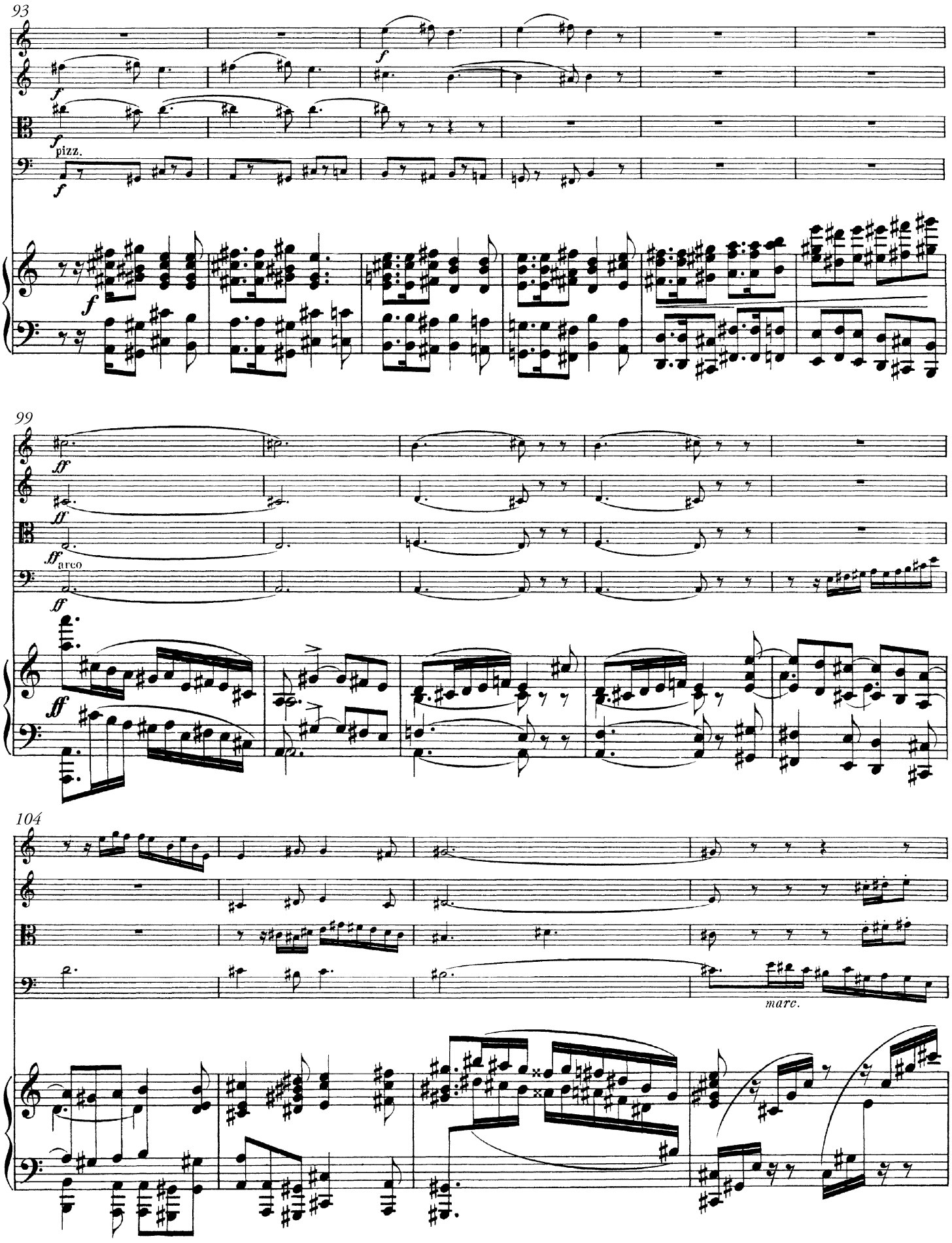

14
al
ff
pizz.
18
molto dim.
pp
molto dim.
p
23
arco
pp

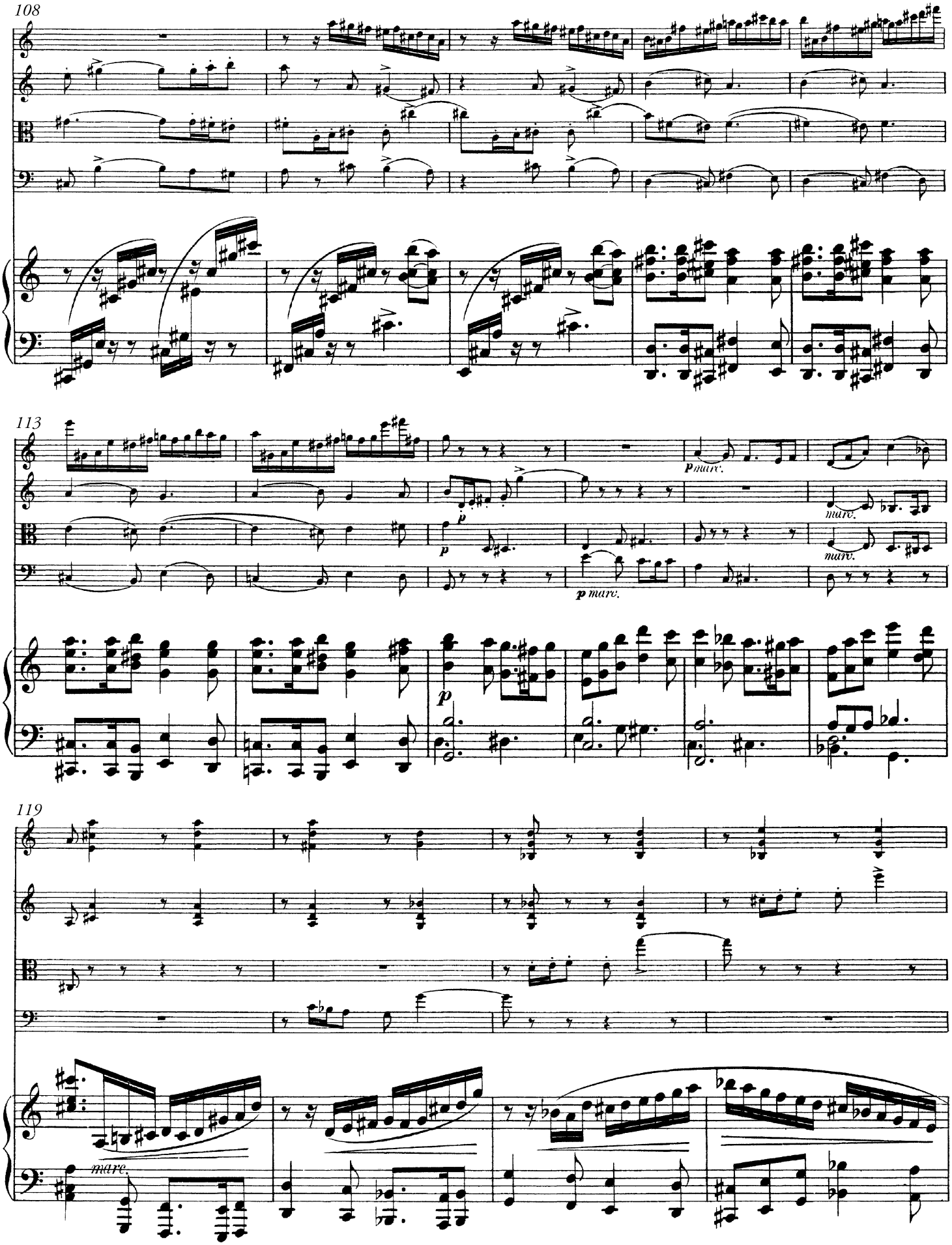

28
mf
mf
mf
mf
mf
32
37
p
p
p
p

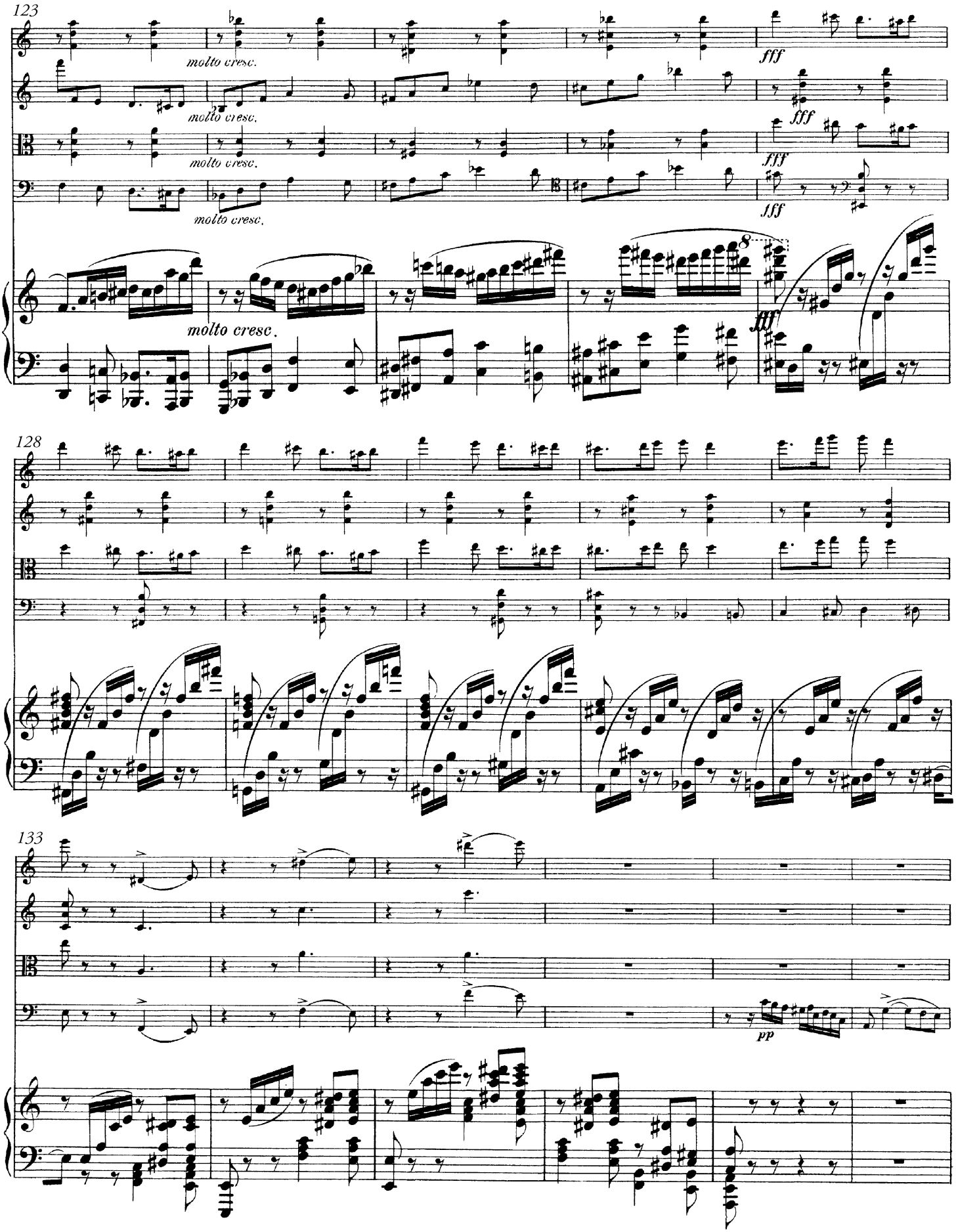

42
f
47
ff
8
52
p espr.
p

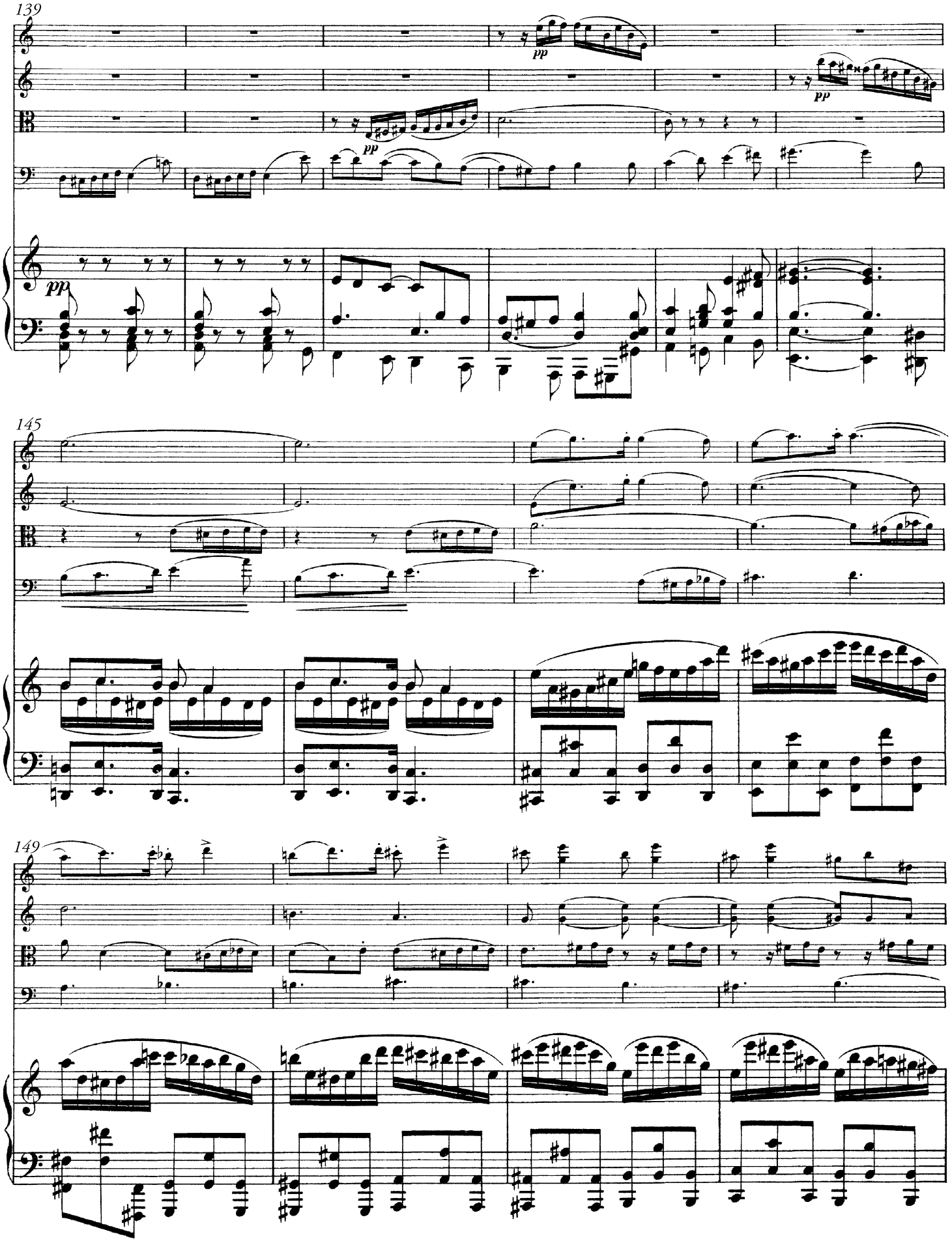

59
f
f
f
f
68
74

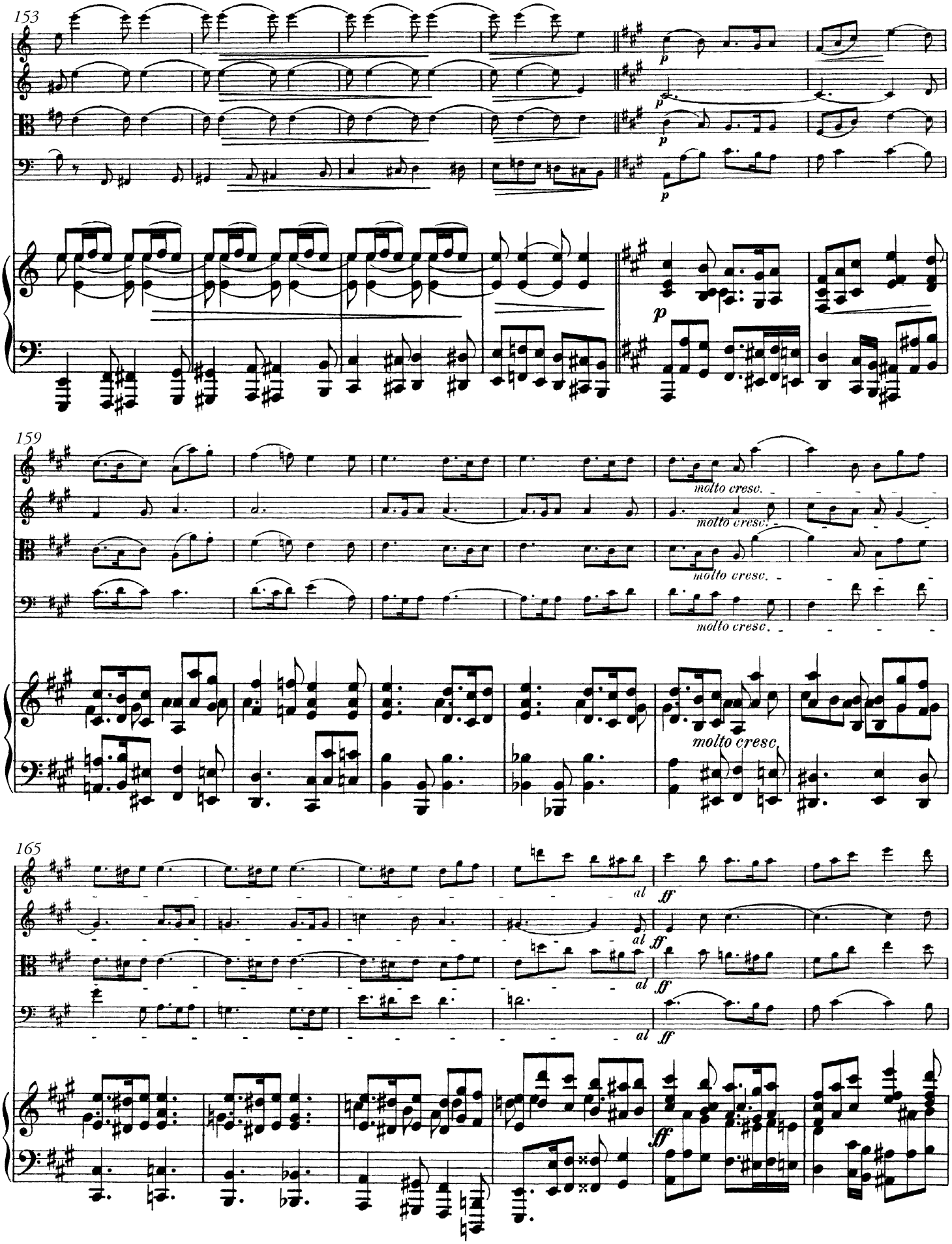

78
pp
pizz.
pp
pizz.
pp
pp
pp
83
arco
89
arco
cresc.
cresc.
cresc.
cresc.
cresc.

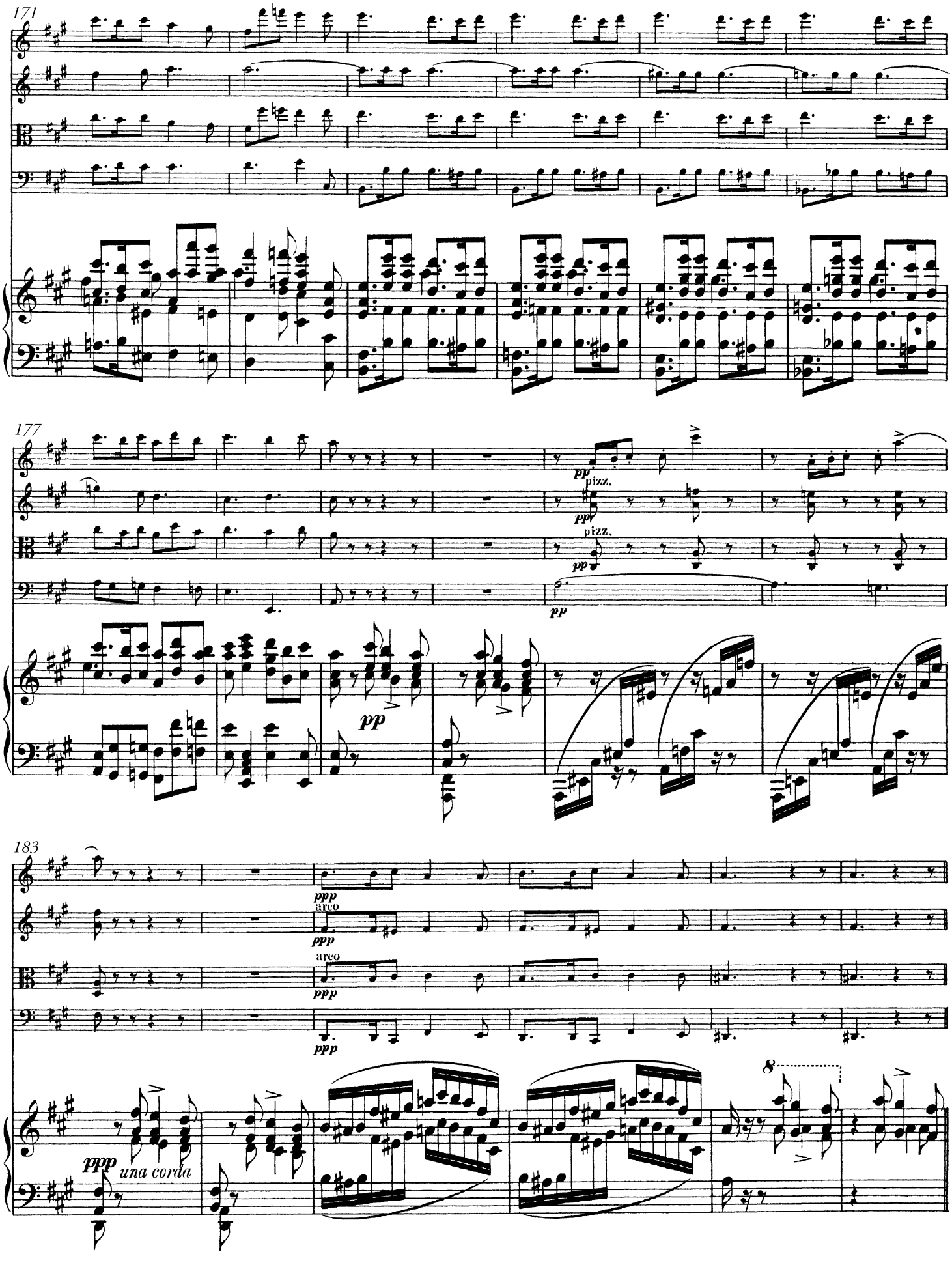

93
f
pizz.
99
ff
arco
104
marc.

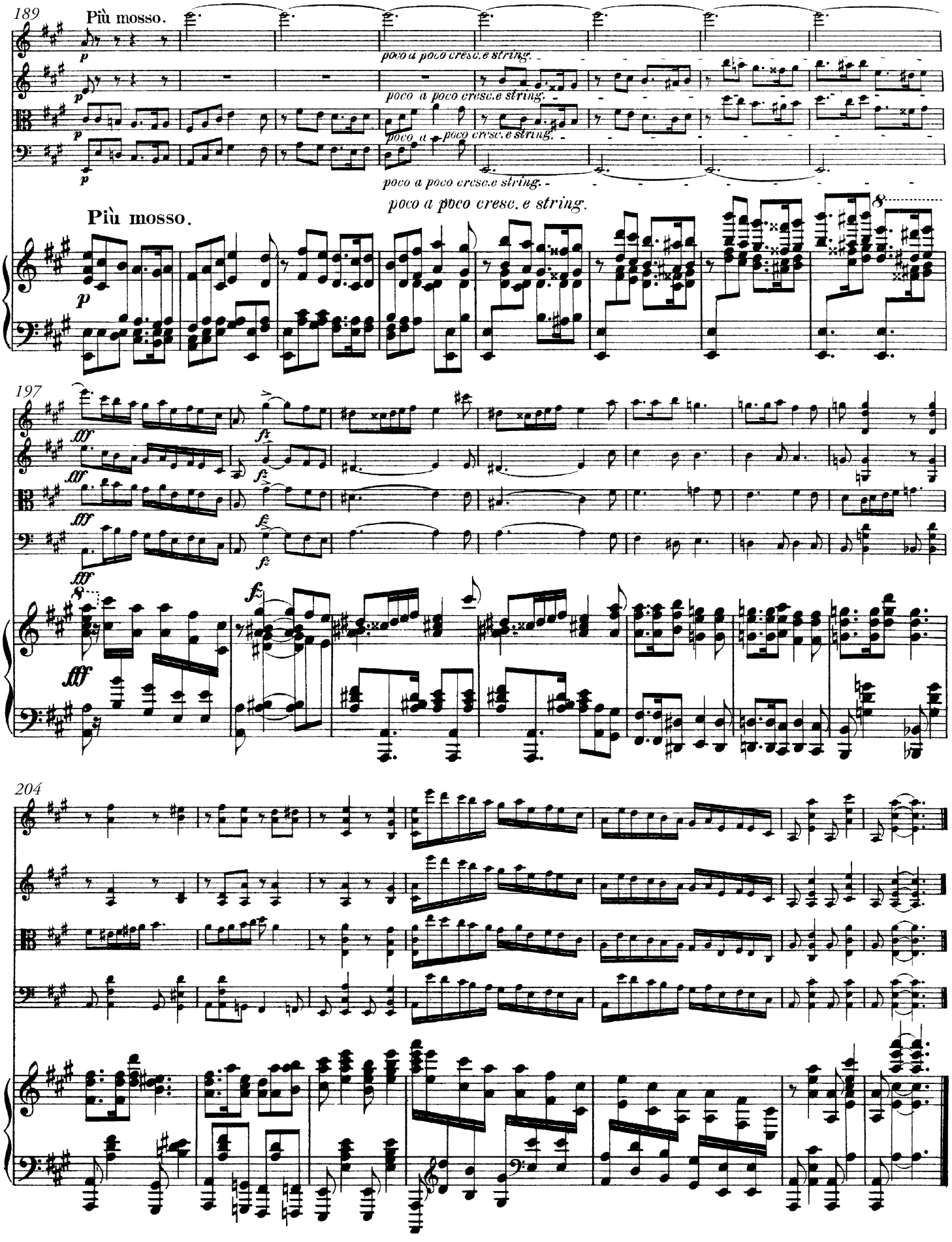

108
113
p marc.
p
p
p marc.
marc.
marc.
p
119
marc.

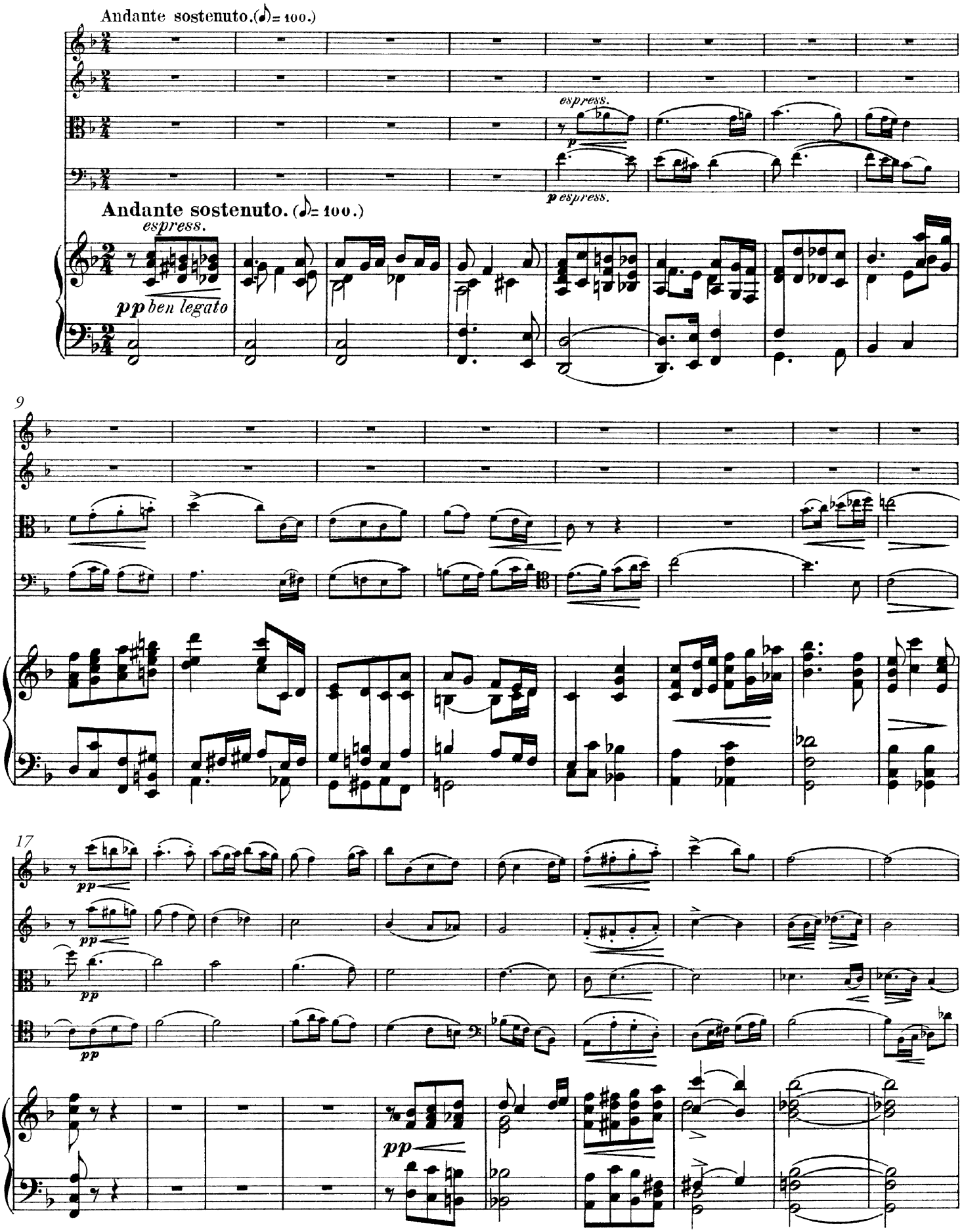

123
molto cresc.
molto cresc.
molto cresc.
molto cresc.
fff
fff
fff
fff
128
133
pp

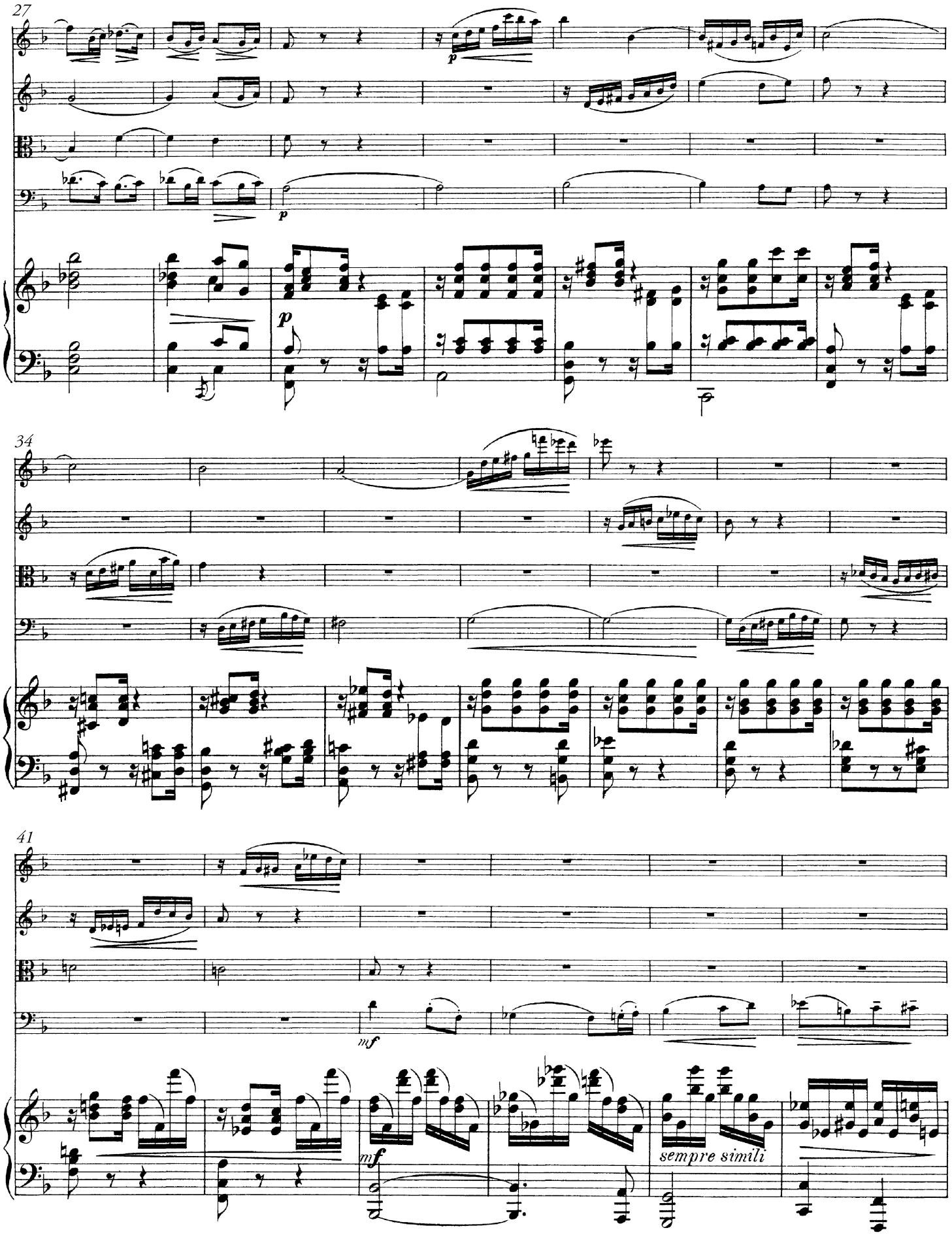

139
pp
pp
pp
pp
145
149

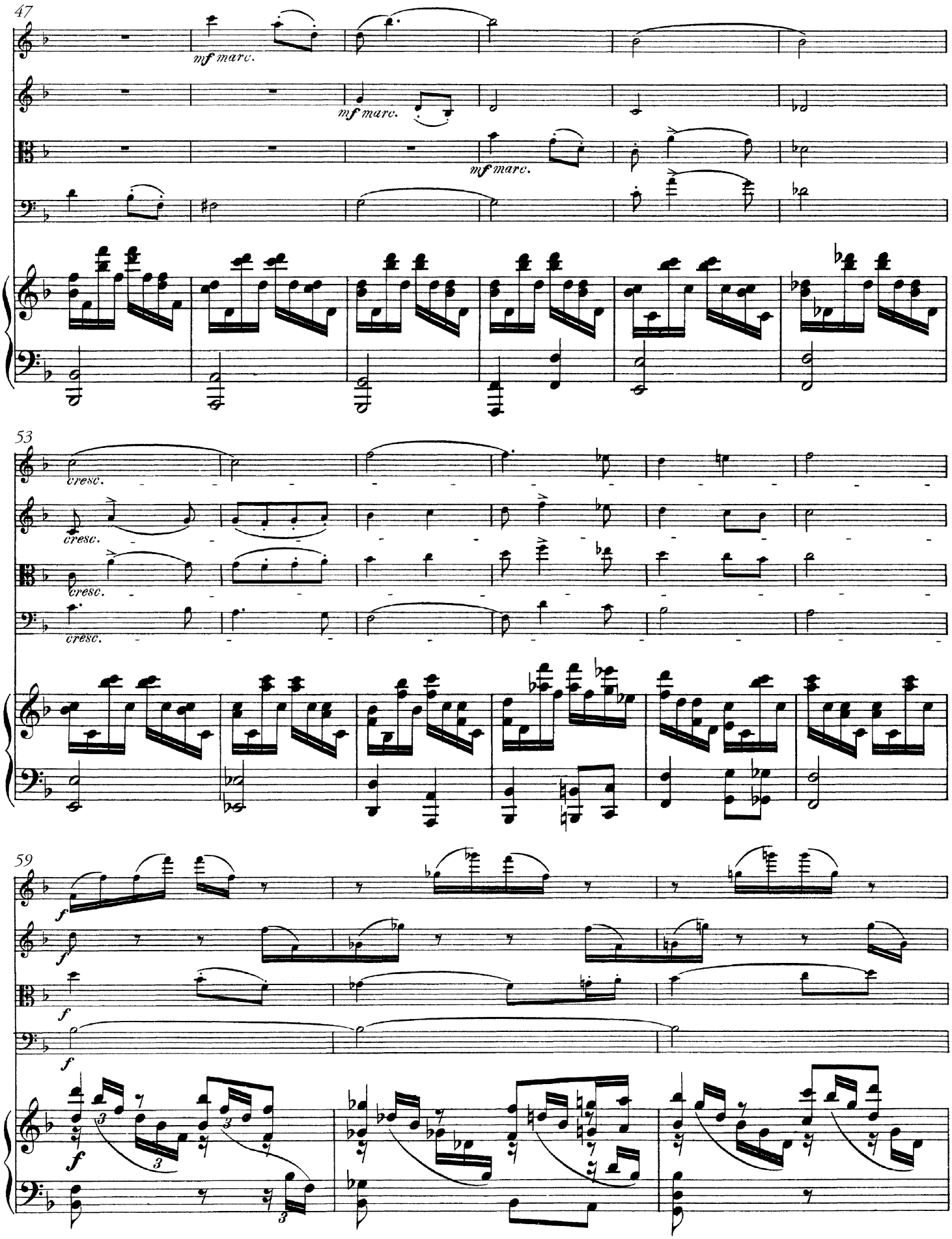

153
p
159
molto cresc.
molto cresc.
molto cresc.
molto cresc.
molto cresc
165
al
ff
al
ff
al
ff
ff

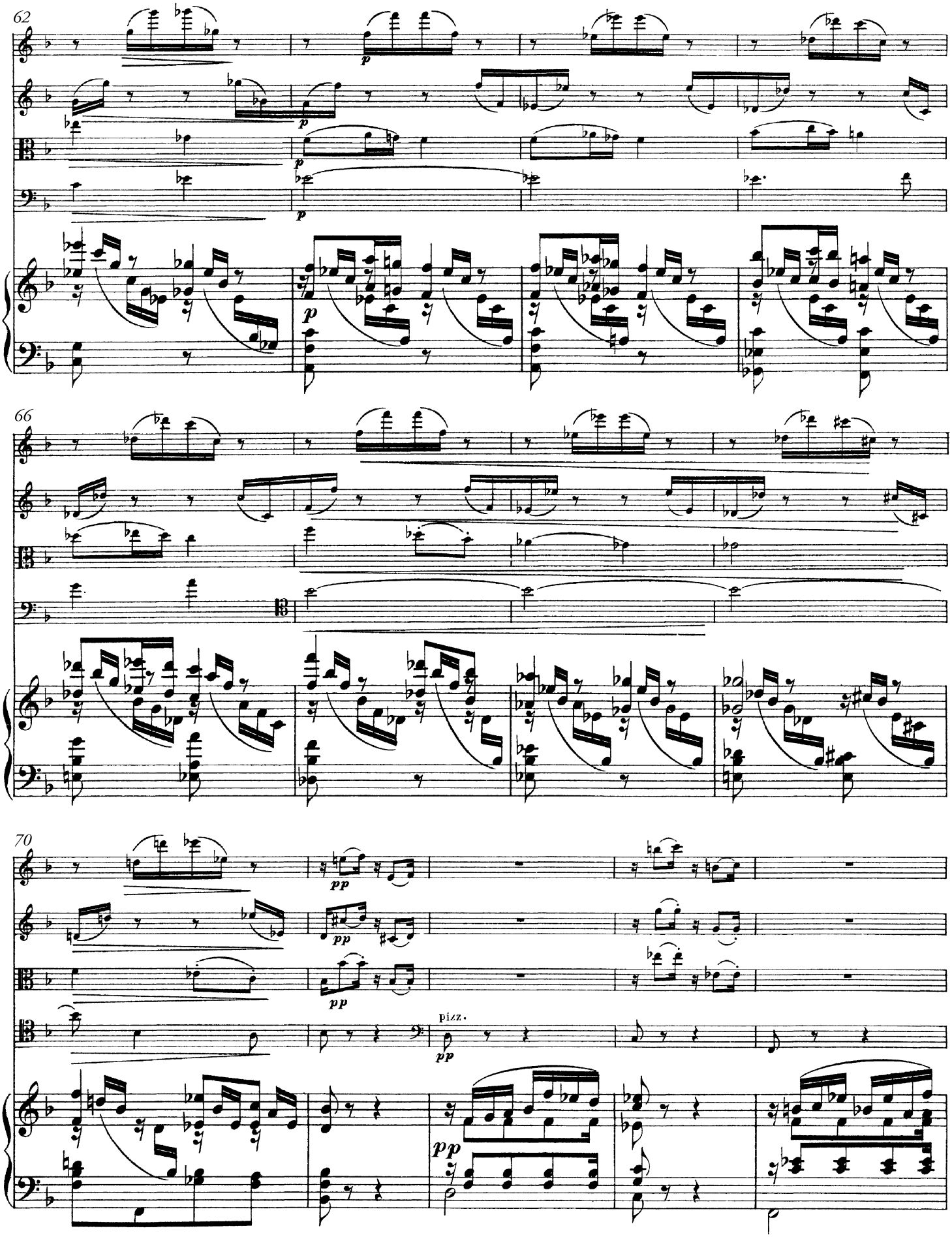

171
177
pp
pizz.
pp
pizz.
pp
pp
183
ppp
arco
ppp
arco
ppp
ppp
8
ppp una corda

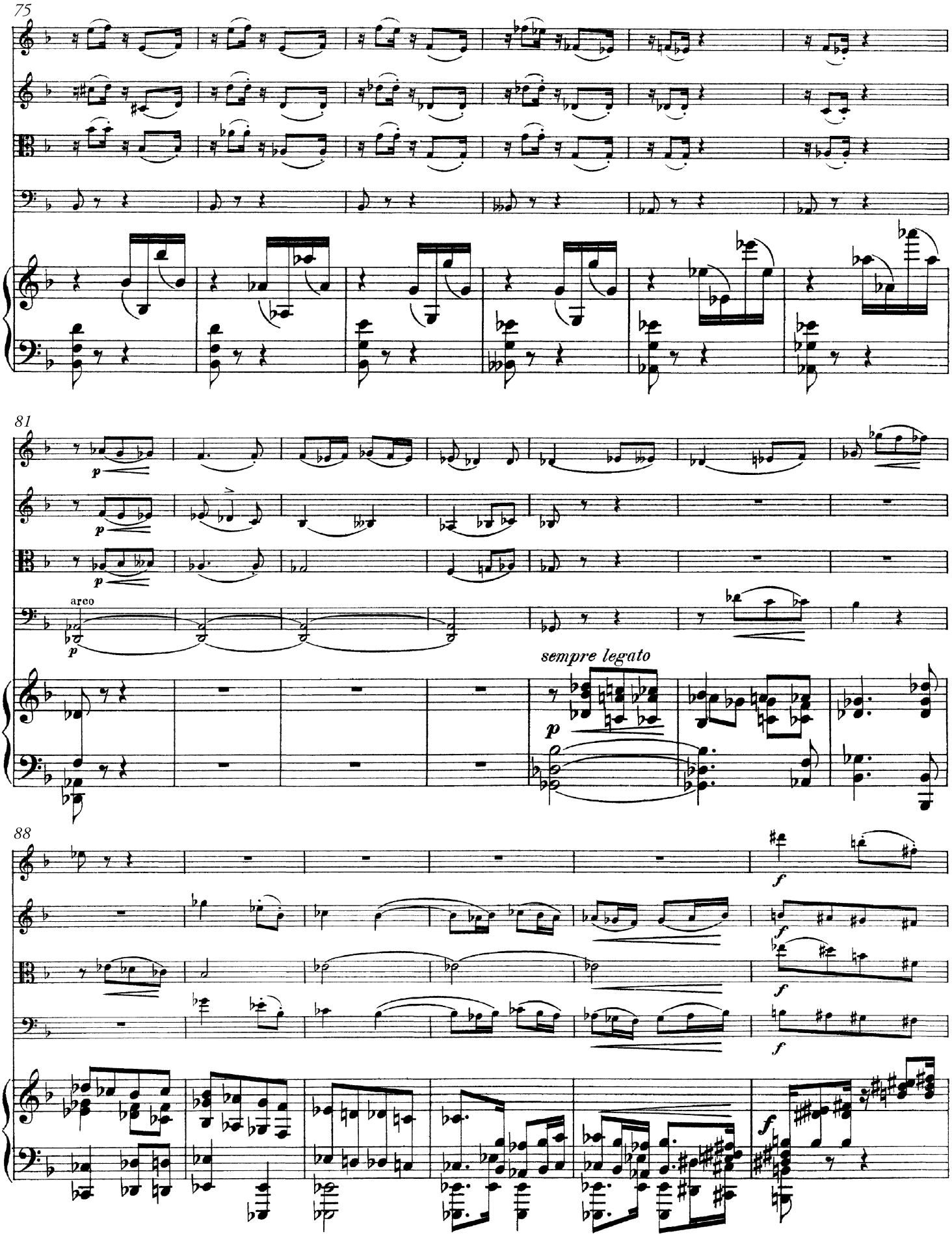

189
Più mosso.
poco a poco cresc.e string.
poco a poco cresc.e string.
poco a poco cresc.e string.
poco a poco cresc.e string.
poco a poco cresc. e string.
Più mosso.
197
204

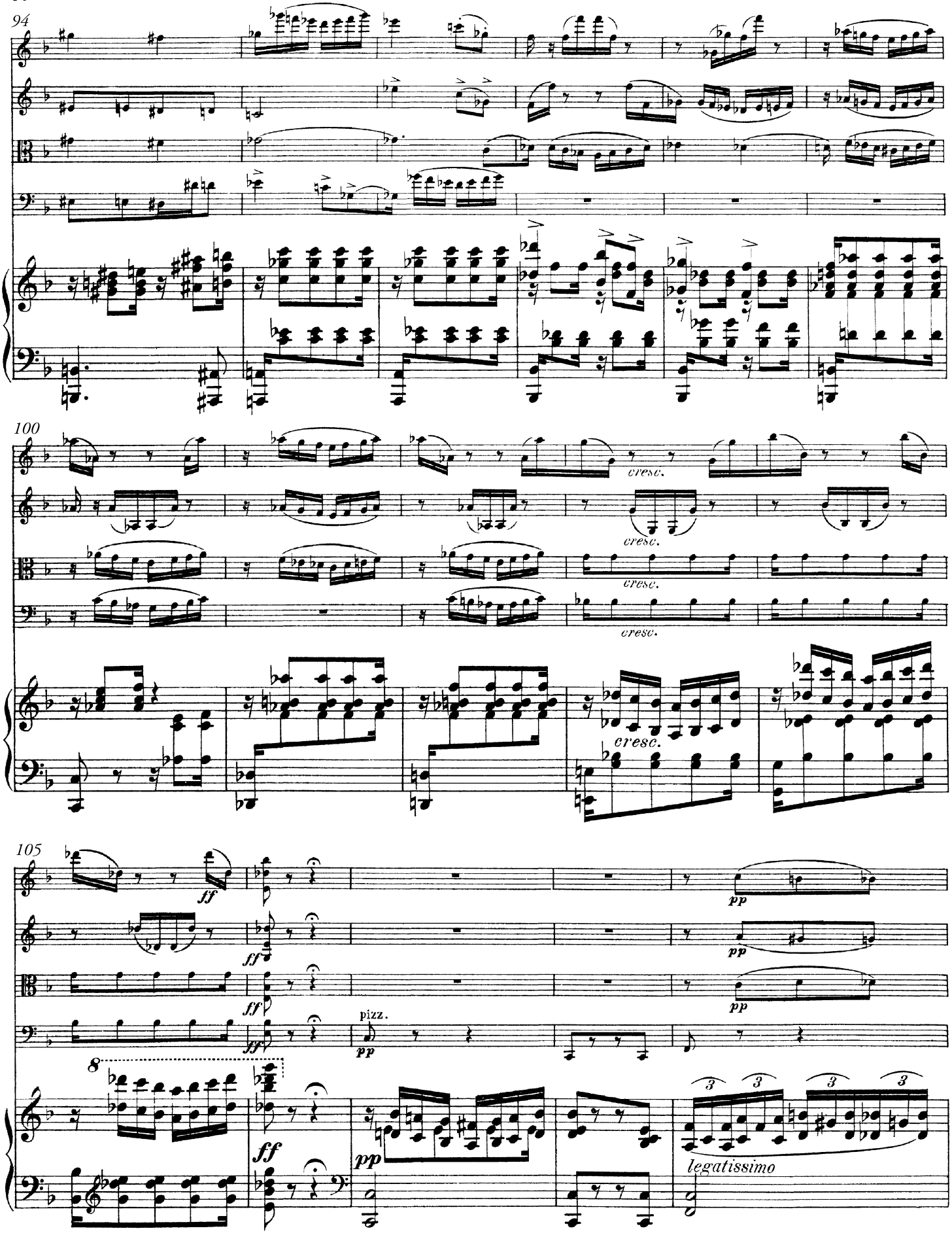

Andante sostenuto.(♪= 100.)
espress.
p espress.
Andante sostenuto. (♪= 100.)
espress.
pp ben legato
9
17
pp
pp
pp
pp

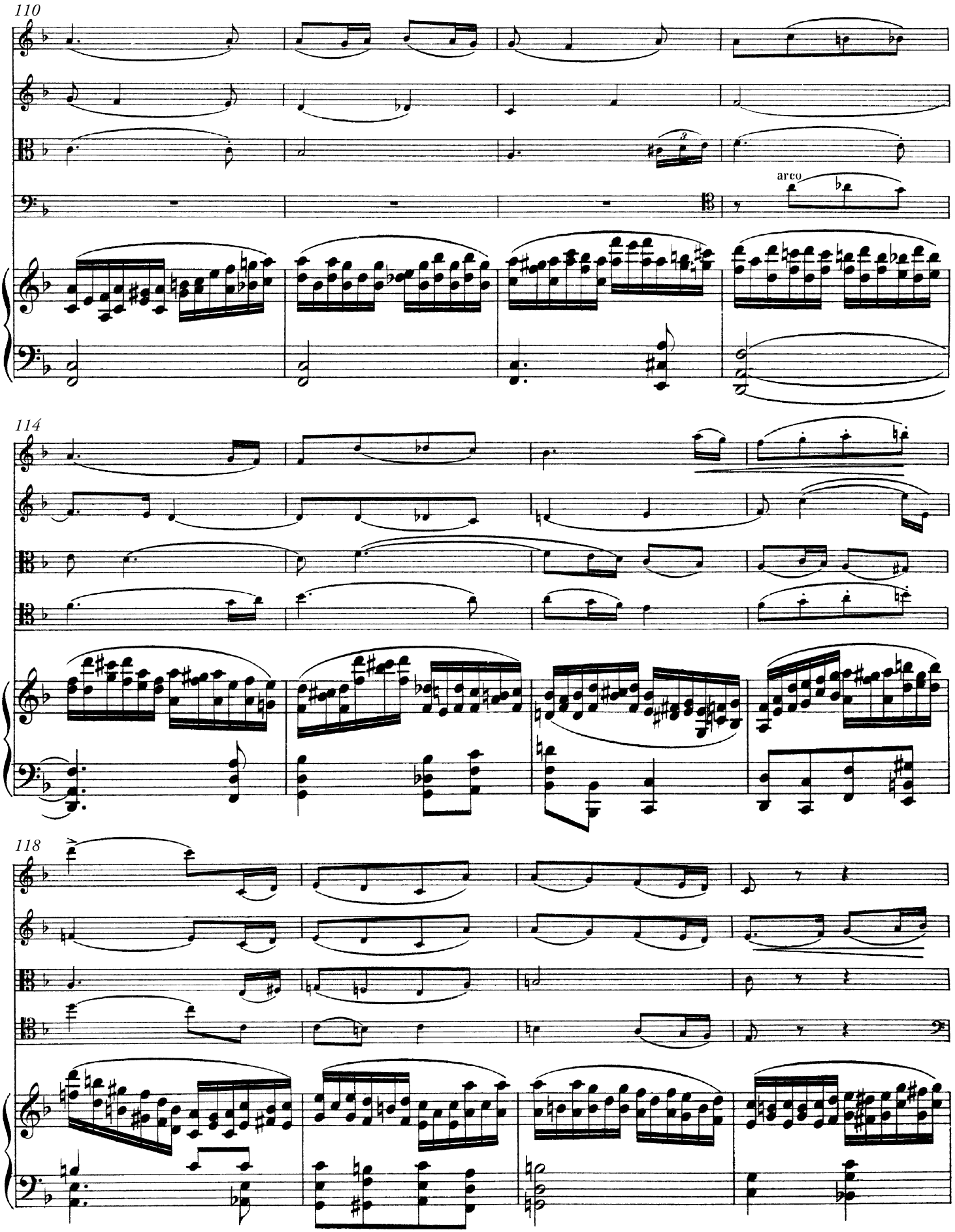

27
p
p
34
41
mf
mf
sempre simili

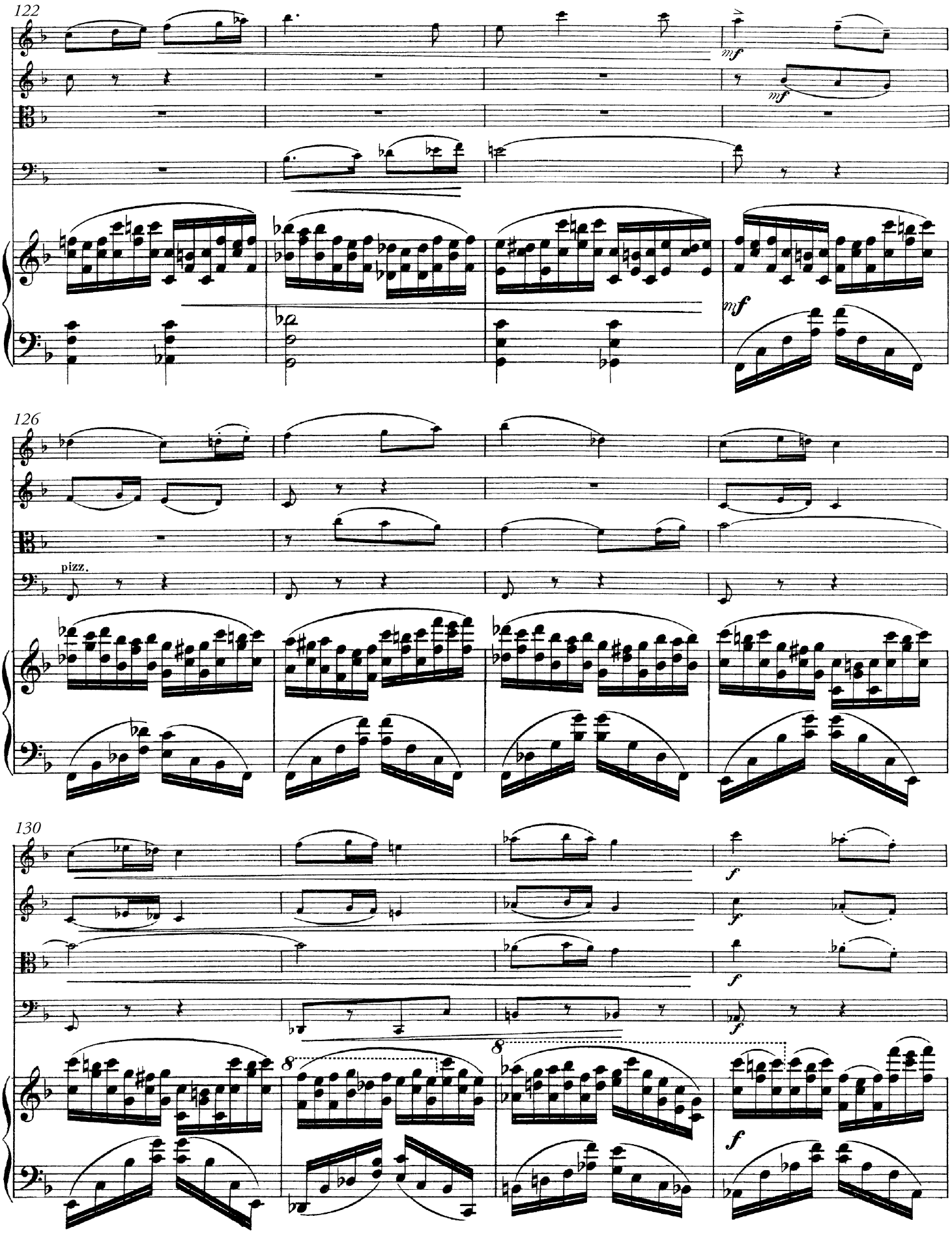

47
mf marc.
mf marc.
mf marc.
53
cresc.
cresc.
cresc.
cresc.
59
f
f
f
f
f

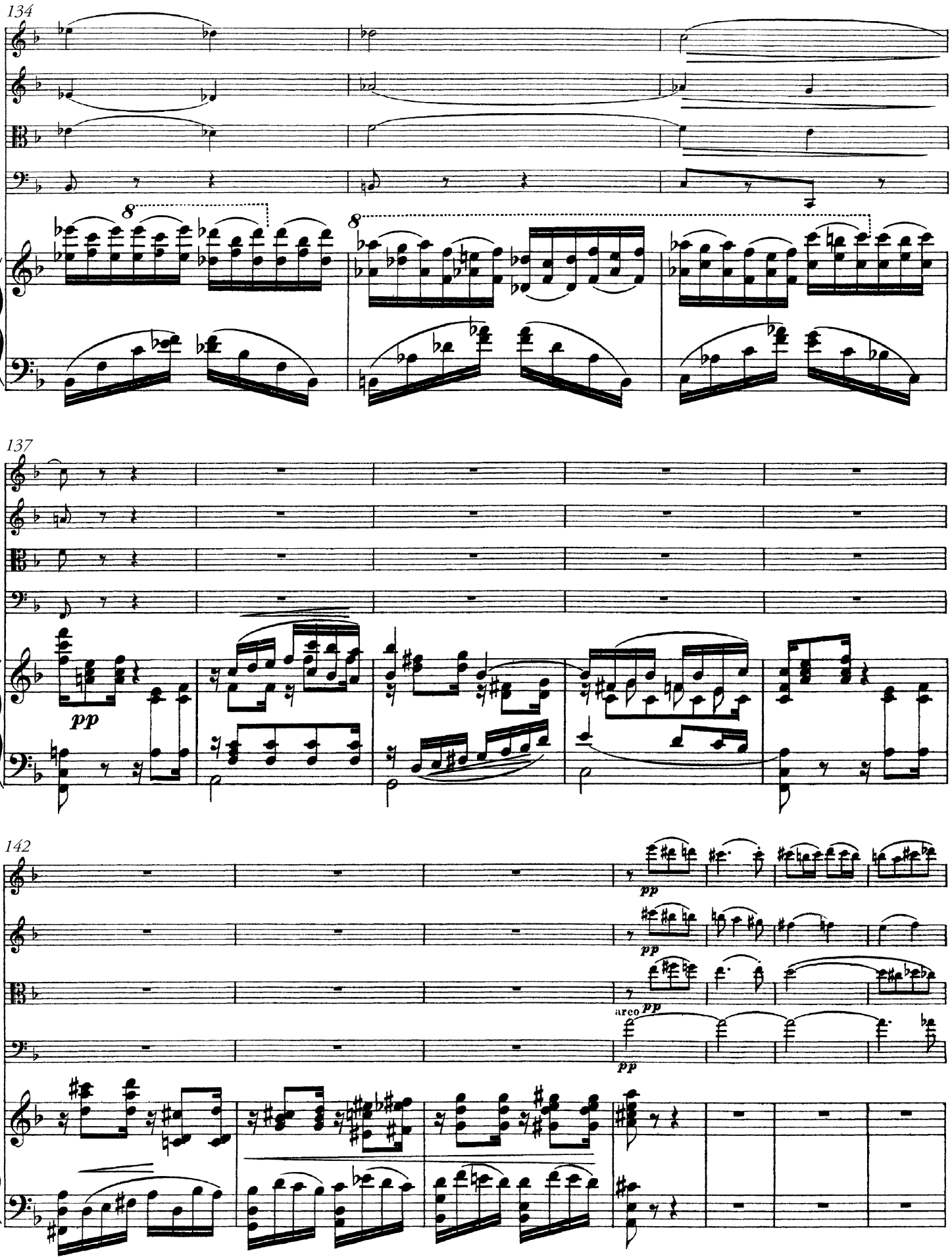

62
p
66
pp
70
pizz.
pp

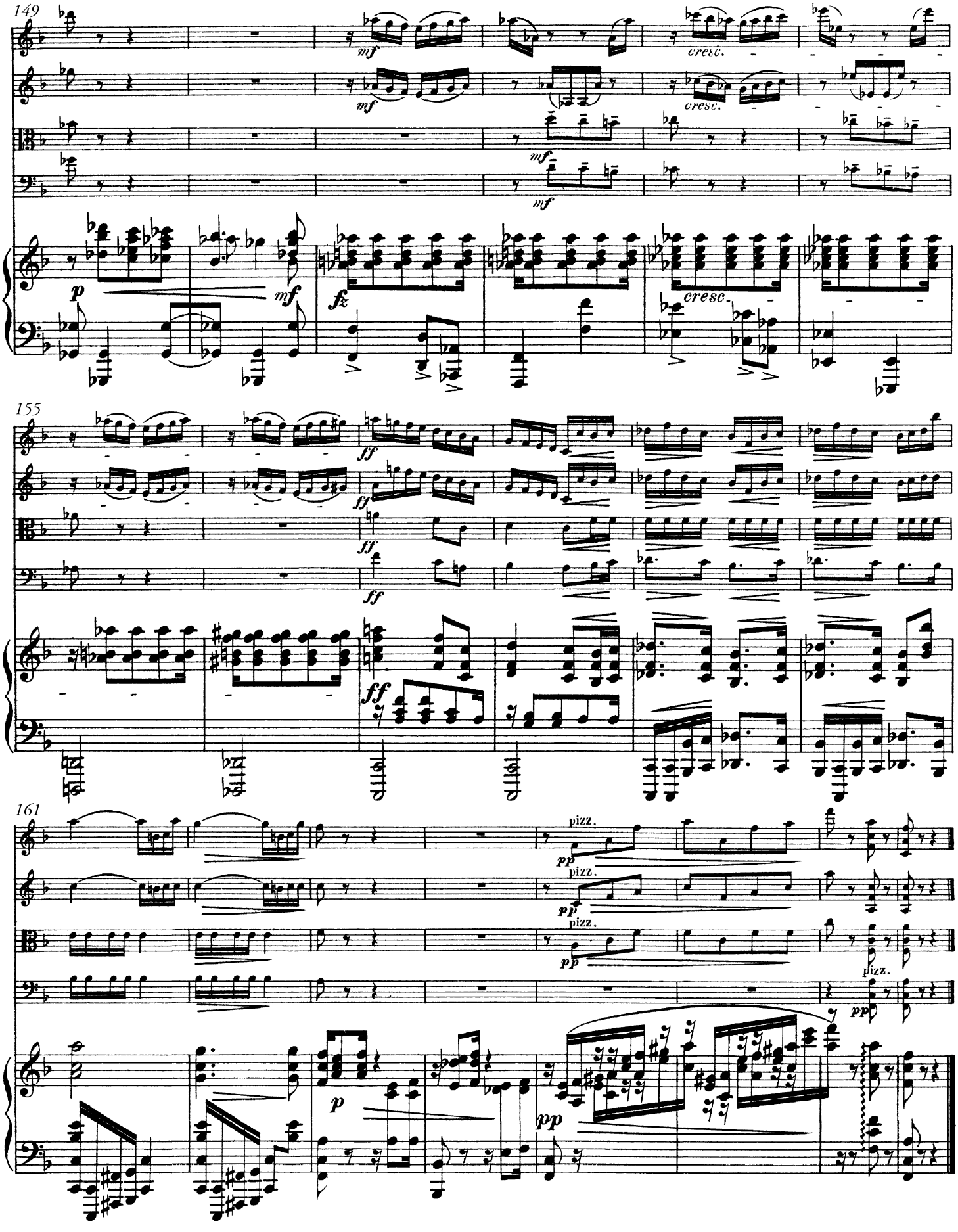

75
81
arco
p
sempre legato
88
f

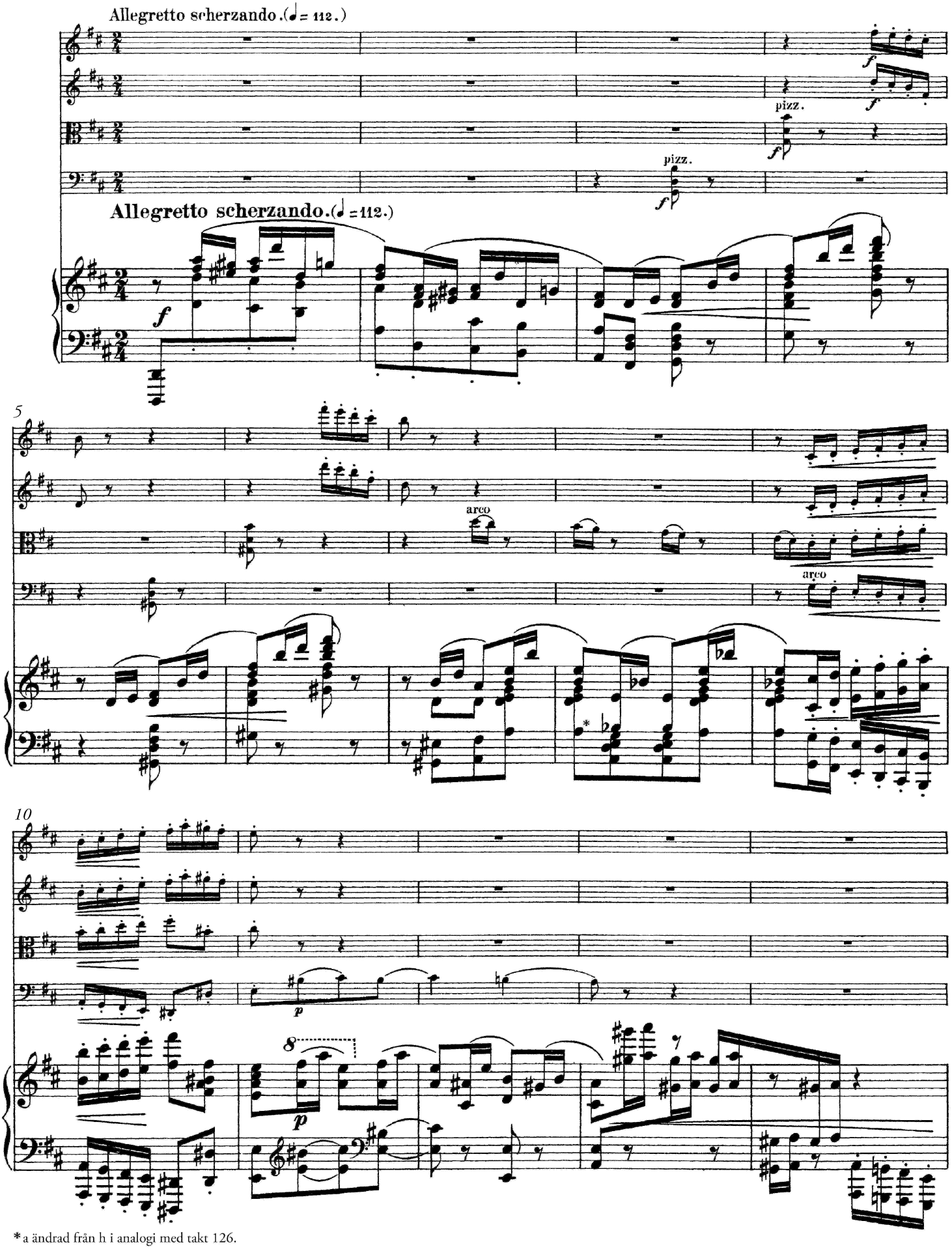

94
100
cresc.
cresc.
cresc.
cresc.
105
ff
ff
ff
ff
pp
pp
pp
pizz.
pp
8
ff
pp
3
3
3
3
legatissimo


110
arco
114
118

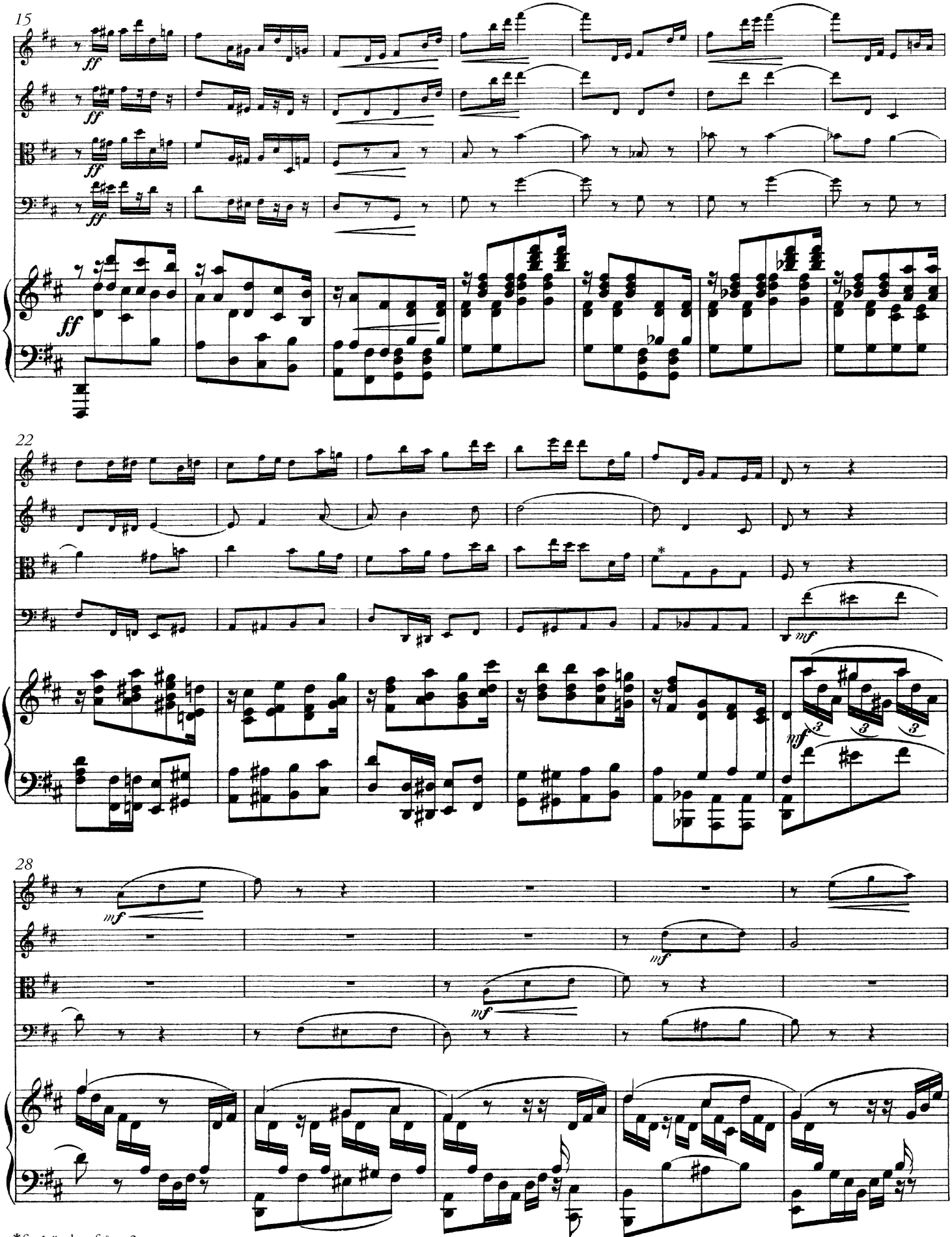

122
mf
mf
mf
126
pizz.
130
f
f
f
8
8
f


134
8
8
137
pp
142
pp
pp
arco pp
pp

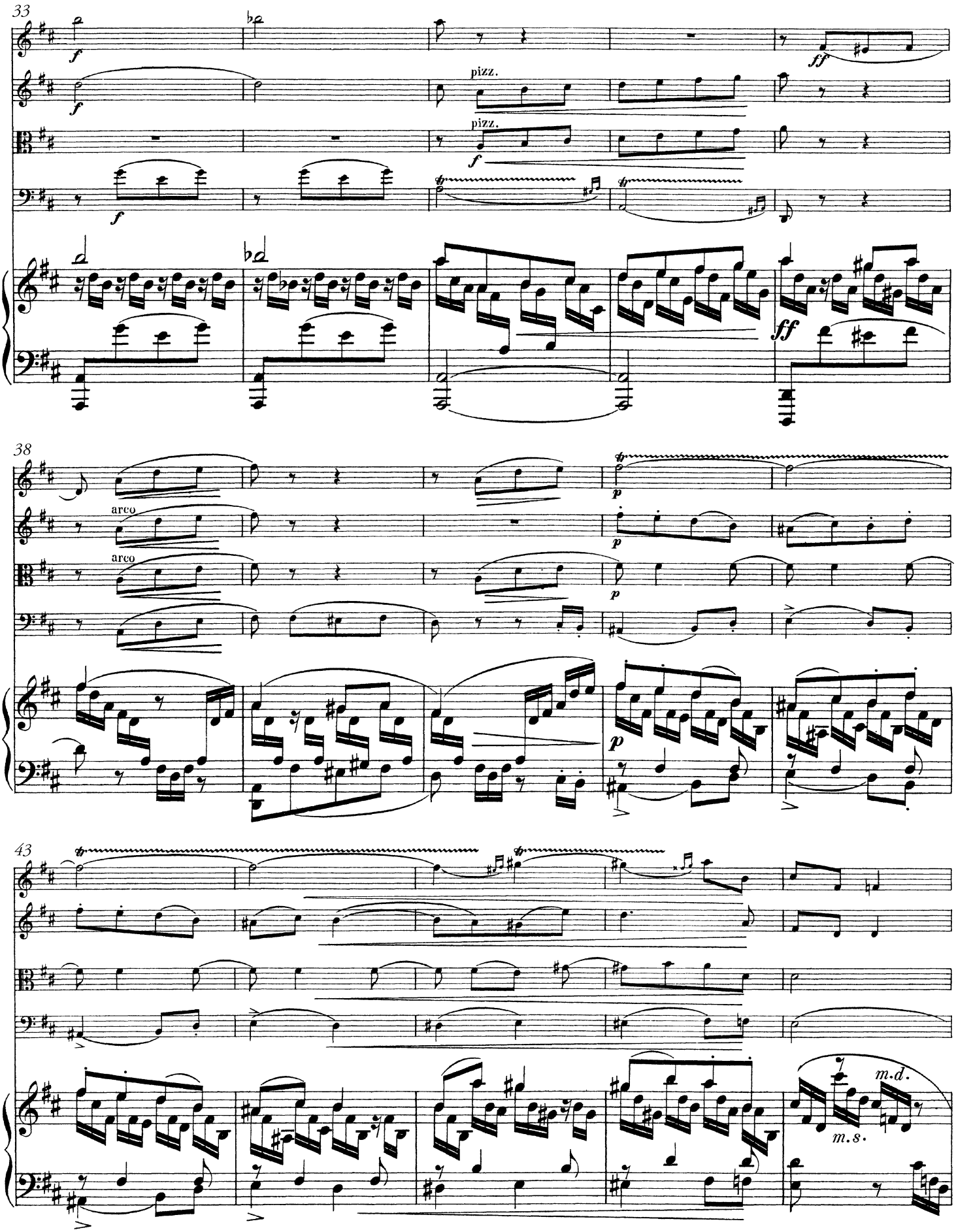

149
mf
cresc.
p
fz
155
ff
161
pizz.
pp
p

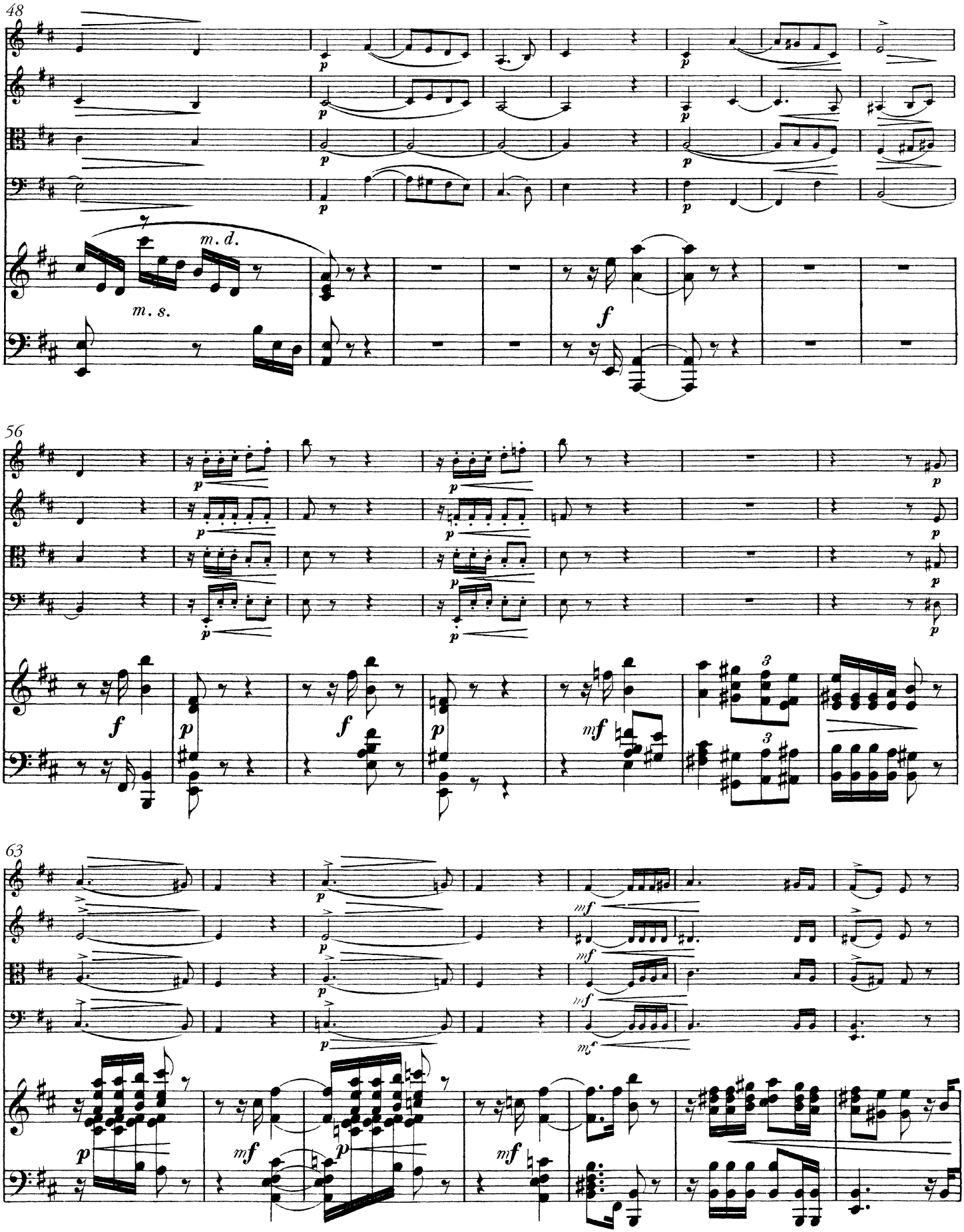


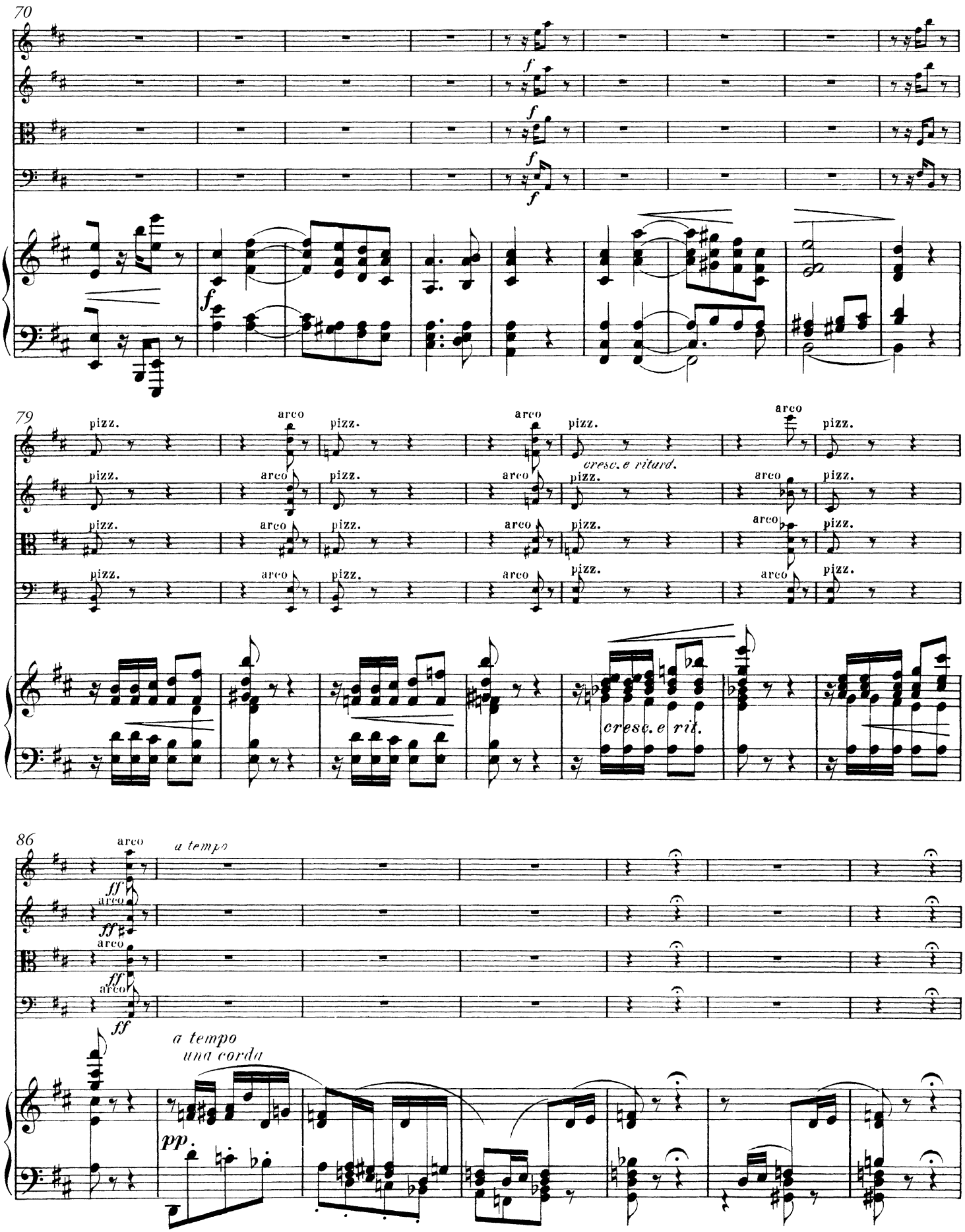
*a ändrad från h i analogi med takt 126.

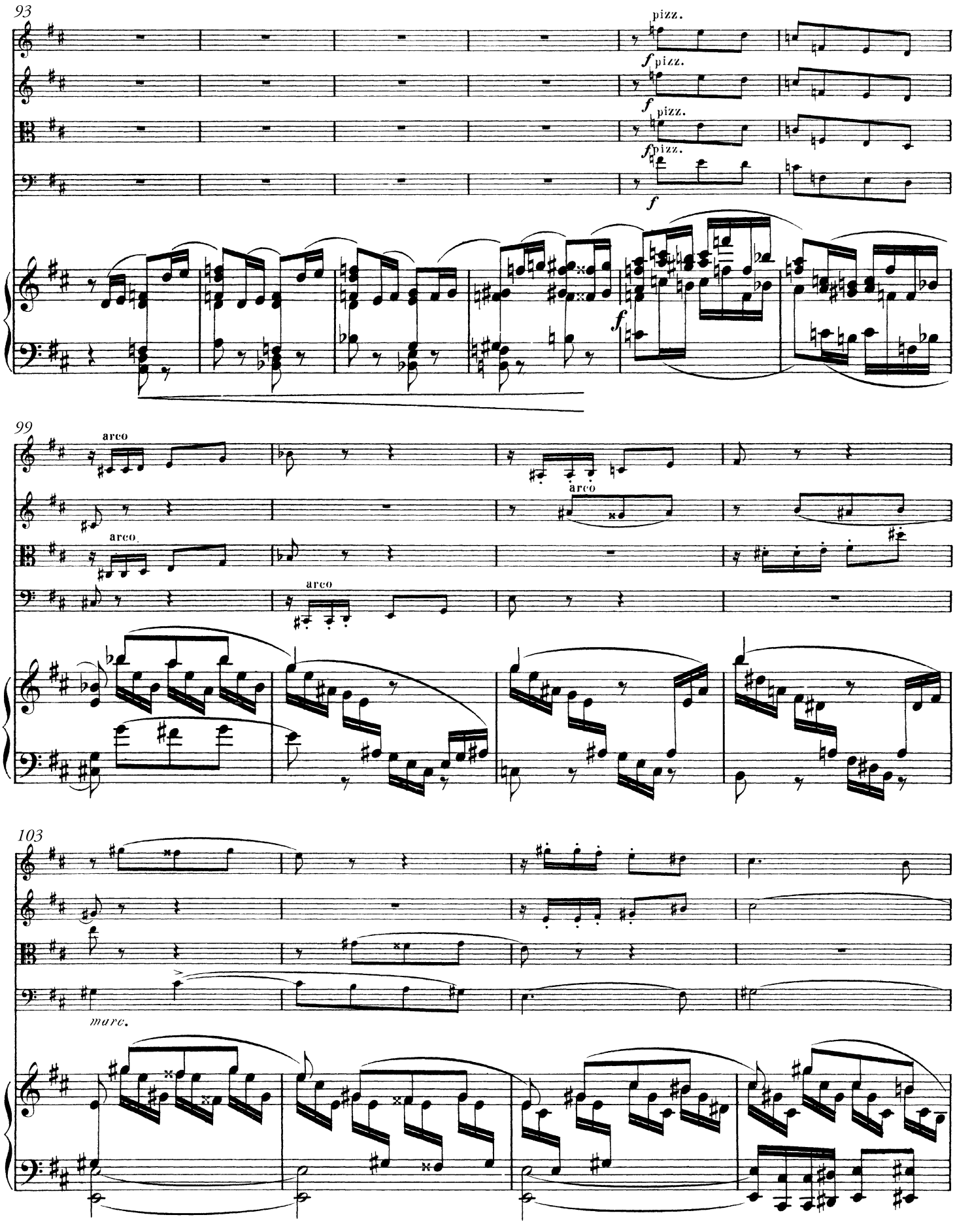


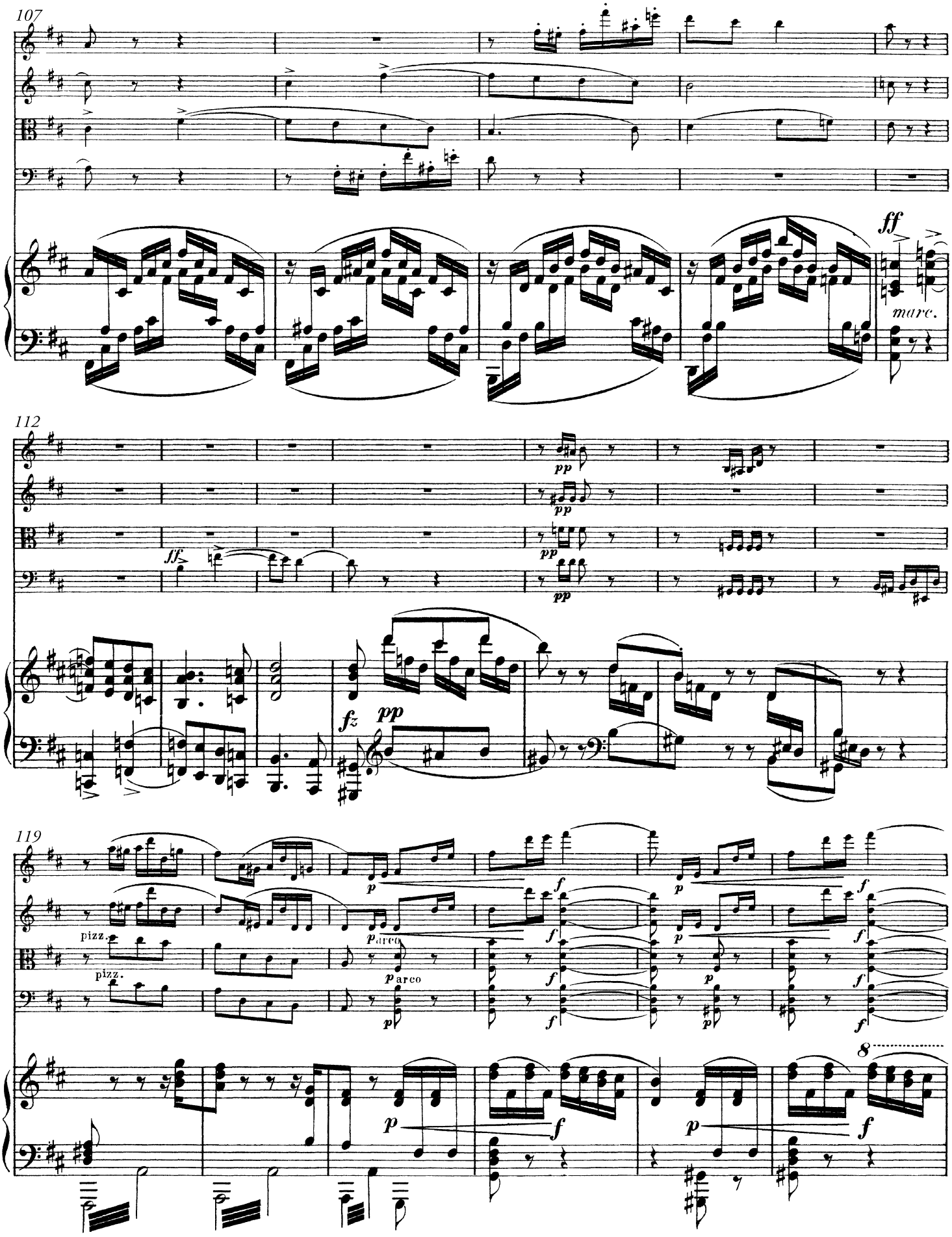
*fiss1 ändrat från g2.

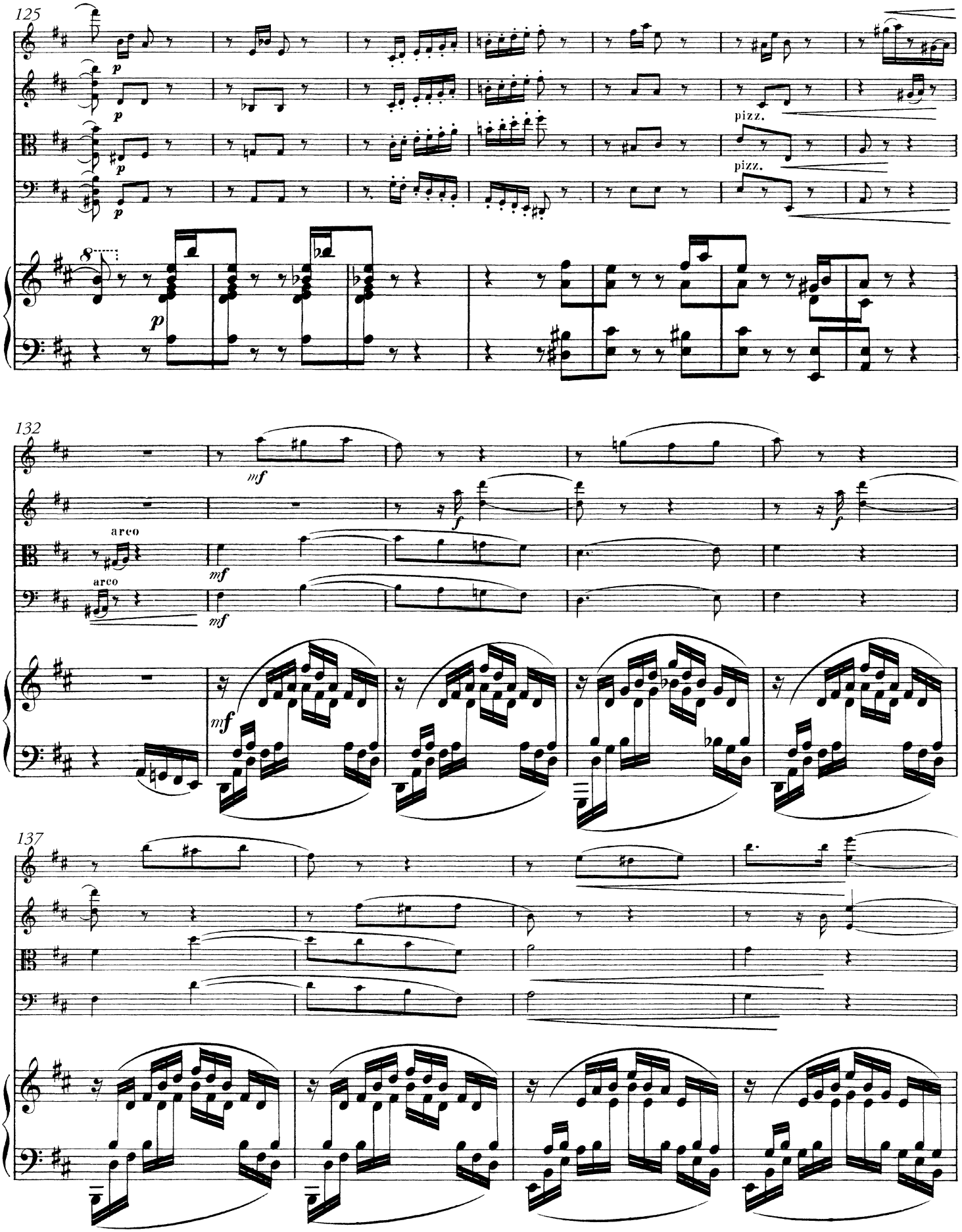

33
pizz.
pizz.
38
arco
arco
43
m.d.
m.s.

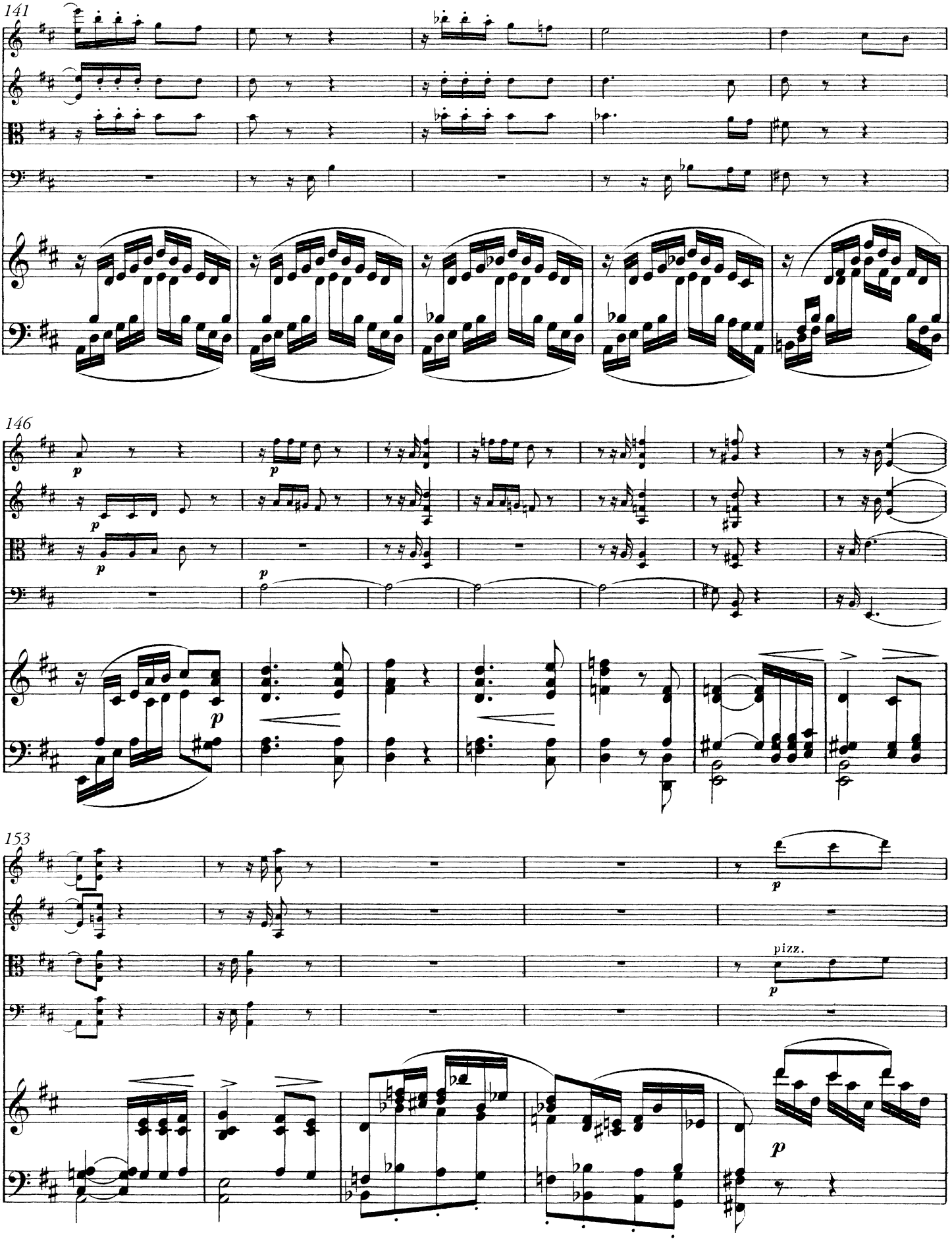

48
m. d.
m. s.
56
63

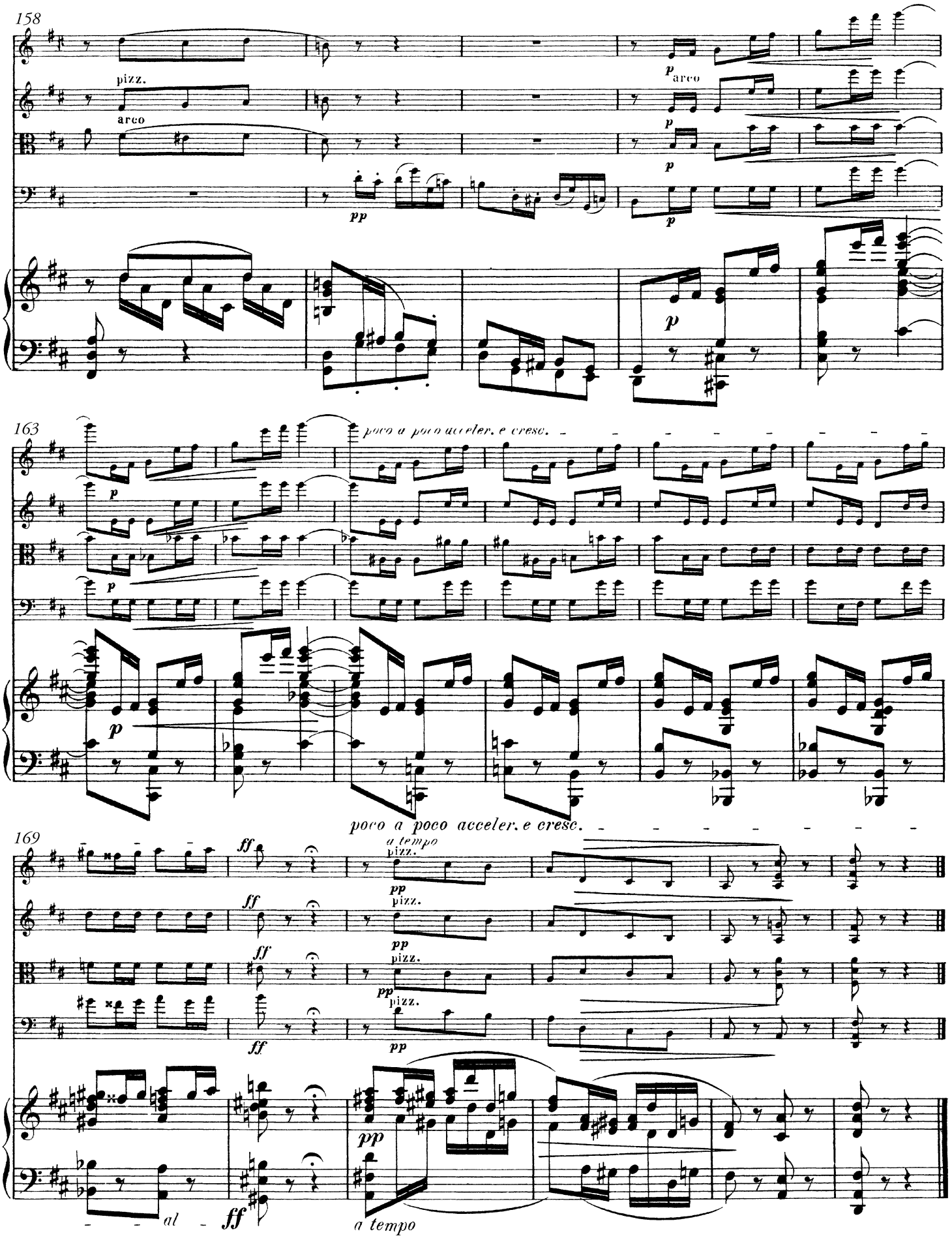

70
f
79
pizz.
arco
cresc. e ritard.
cresc. e rit.
86
a tempo
ff
a tempo
una corda
pp.


93
pizz.
f pizz.
f pizz.
f pizz.
f
f
99
arco
arco
arco
arco
103
marc.


107
ff
marc.
112
ff
pp
fz
119
pizz.
arco
p
f
8

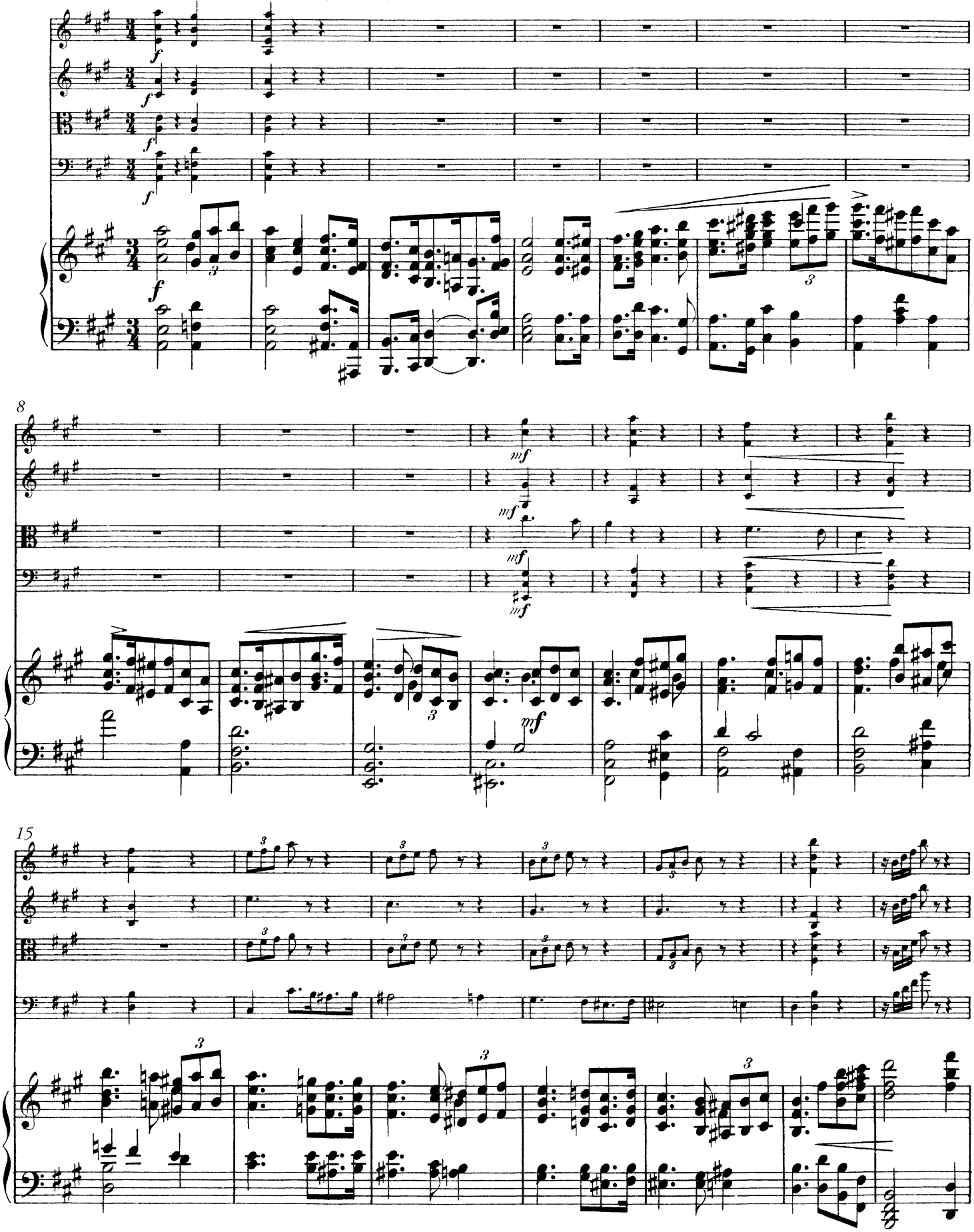

125
p
pizz.
132
mf
f
arco
137

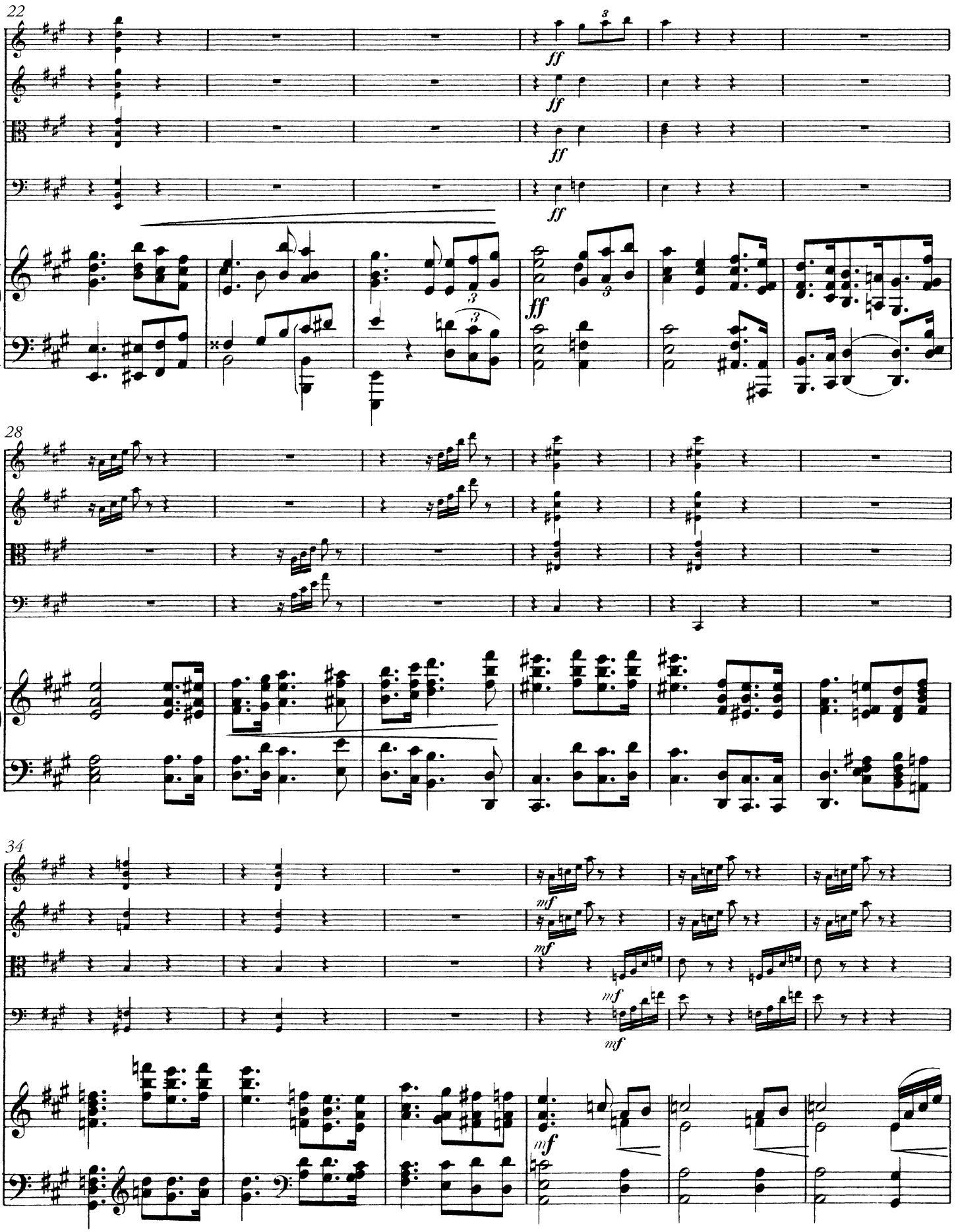

141
146
153
pizz.

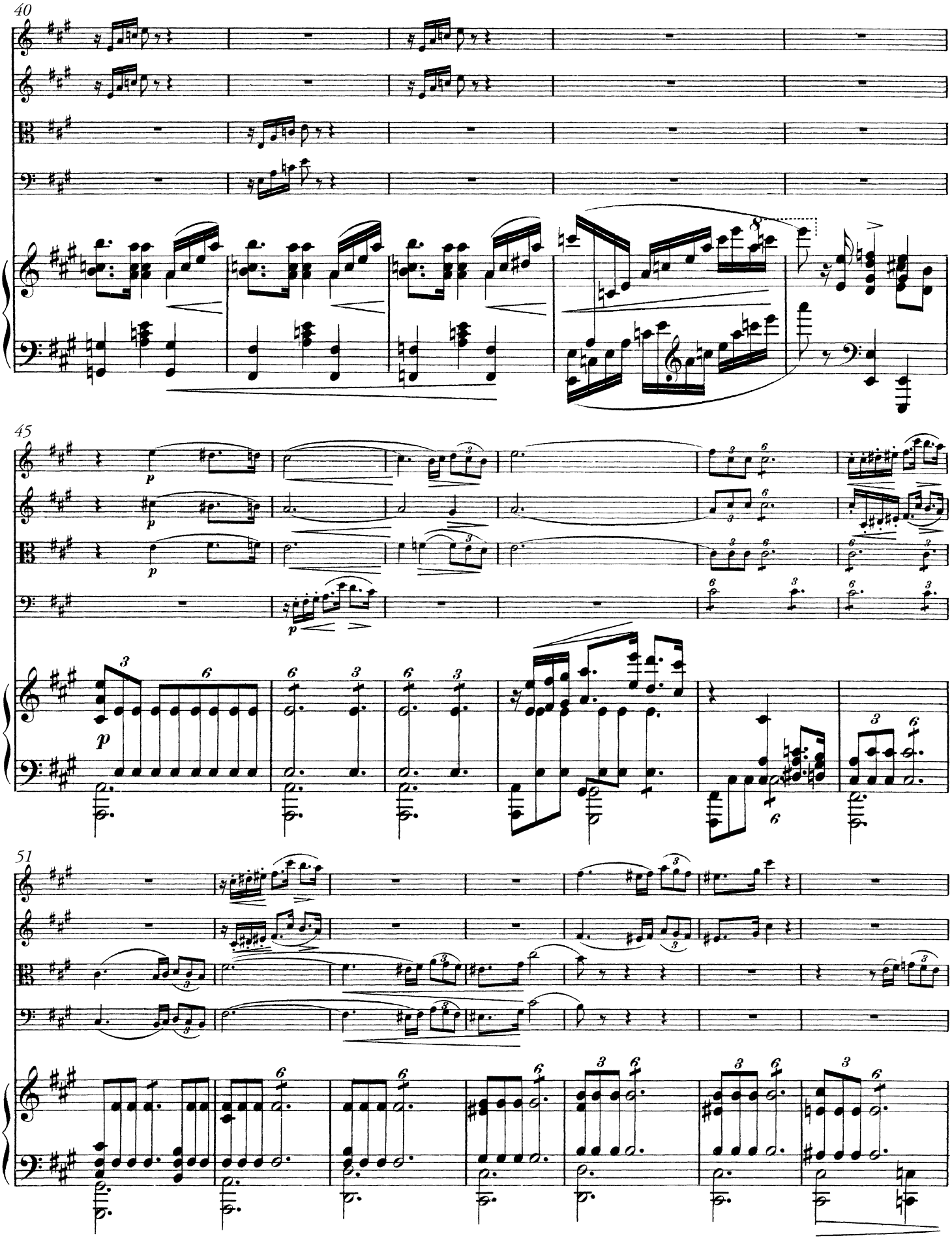

158
pizz.
arco
p
arco
p
p
pp
p
p
163
poco a poco acceler. e cresc.
p
p
p
poco a poco acceler. e cresc.
169
ff
a tempo
pizz.
pp
pizz.
ff
pp
pizz.
ff
pp
pizz.
ff
pp
pp
al
ff
a tempo

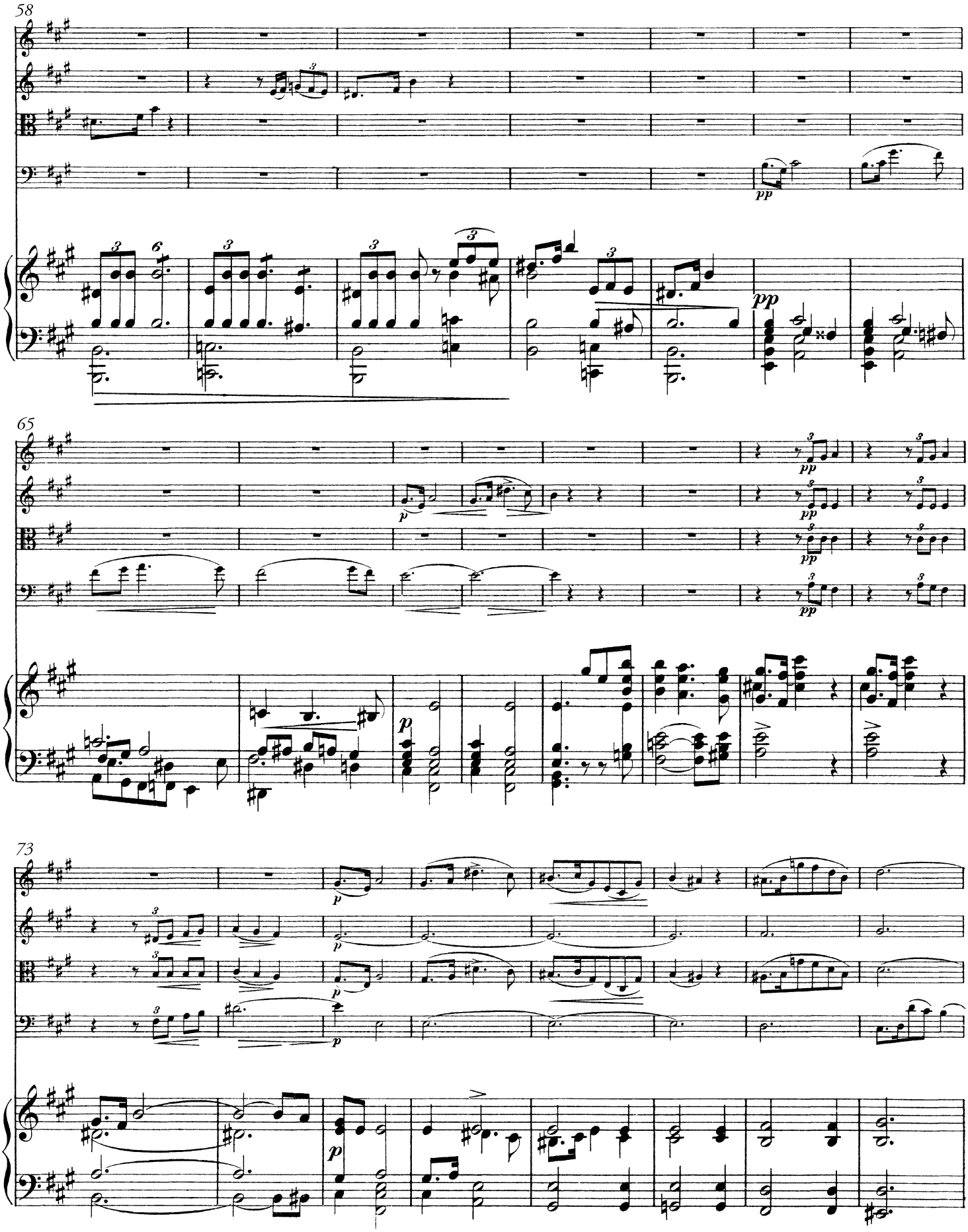
Finale.

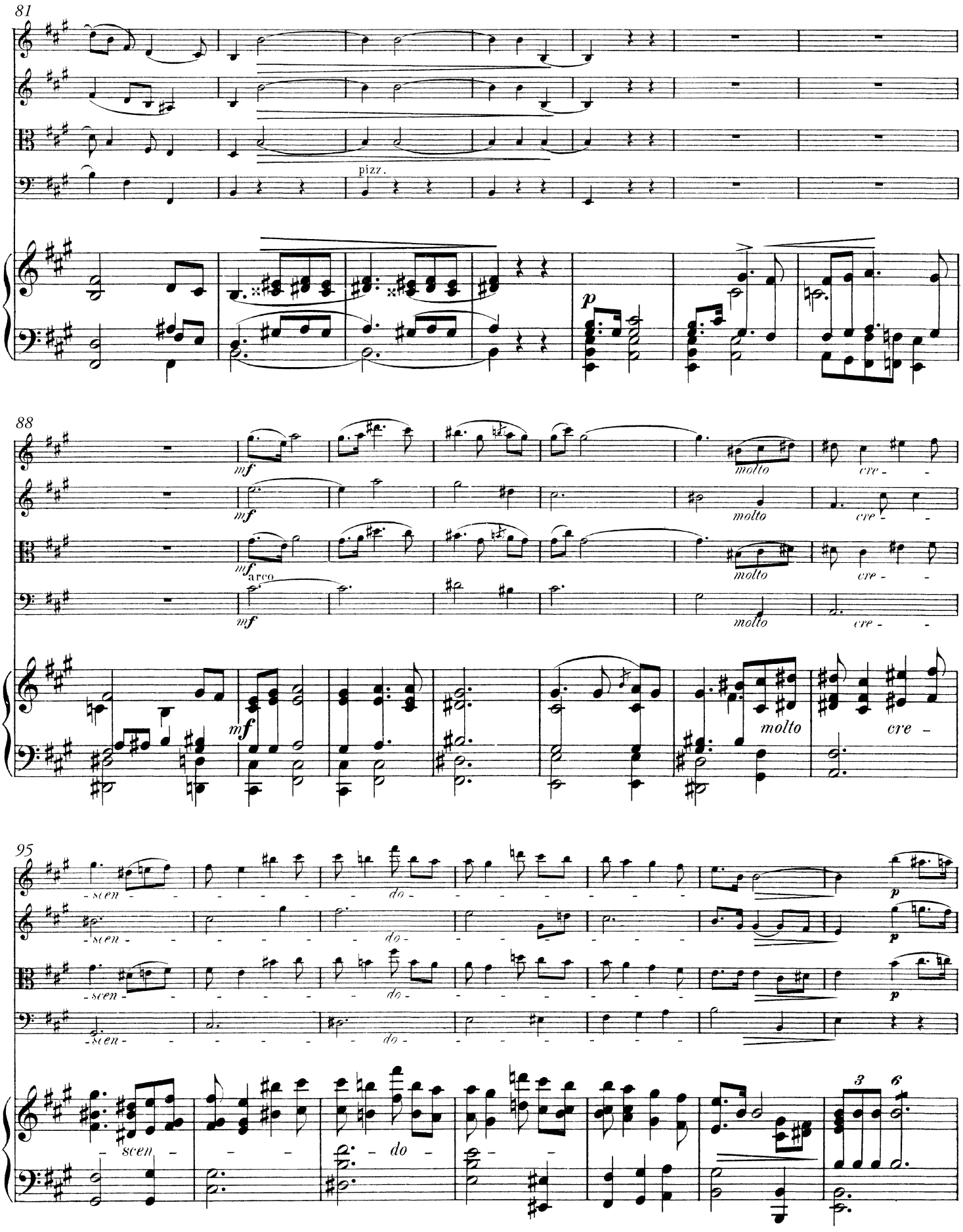
Allegro energico. (♩ = 132.)

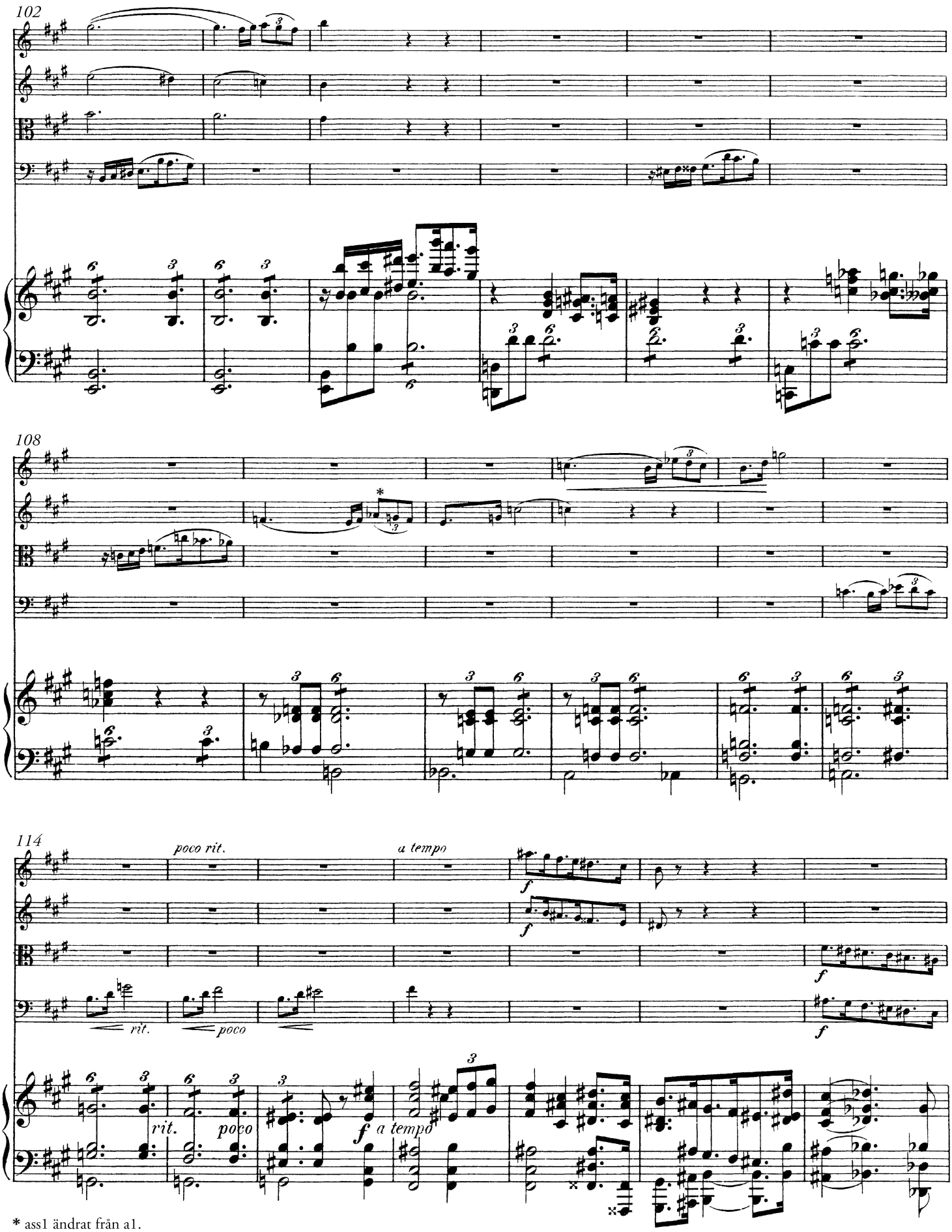



22
ff
28
34
mf

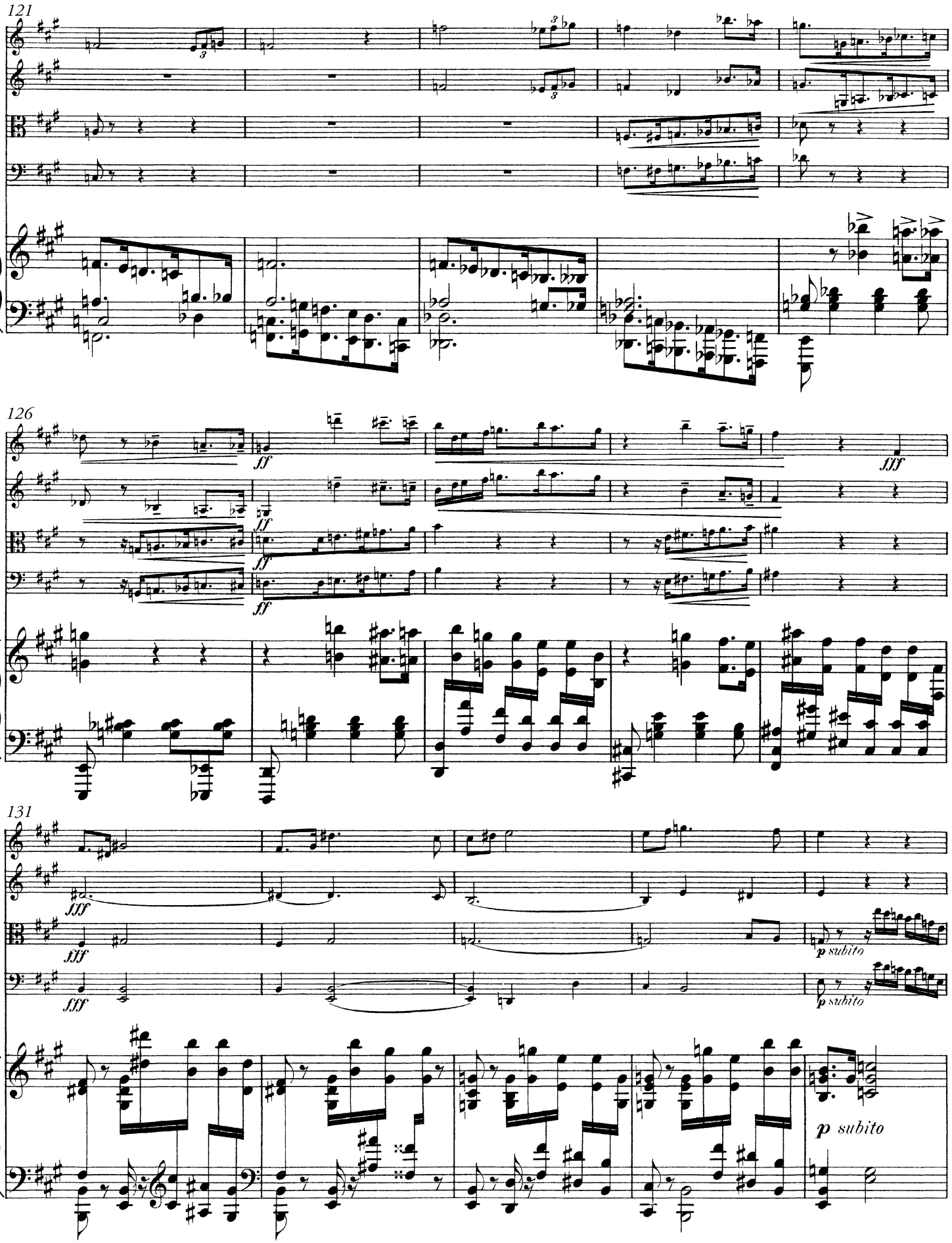

40
45
51

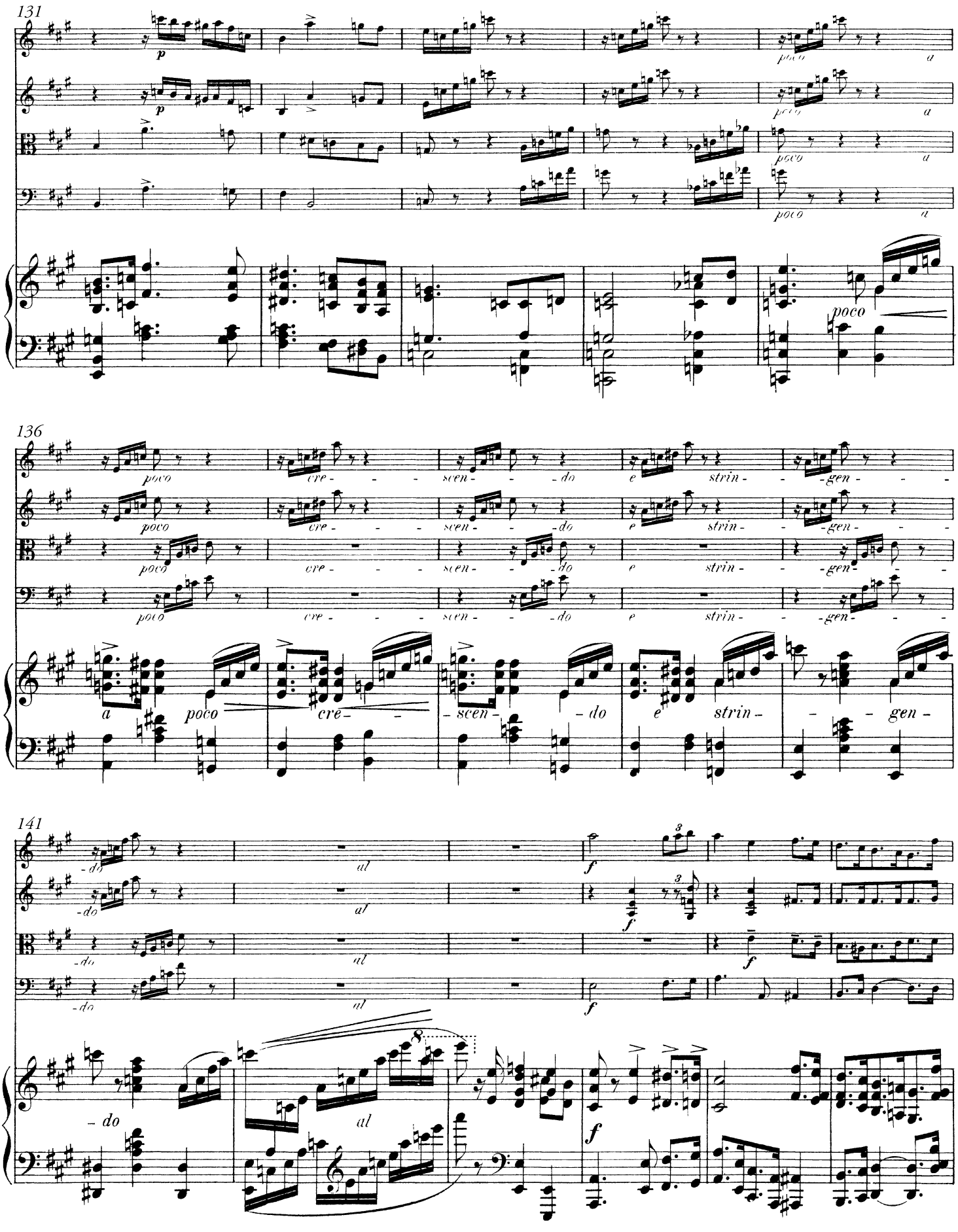

58
65
73
pp
p

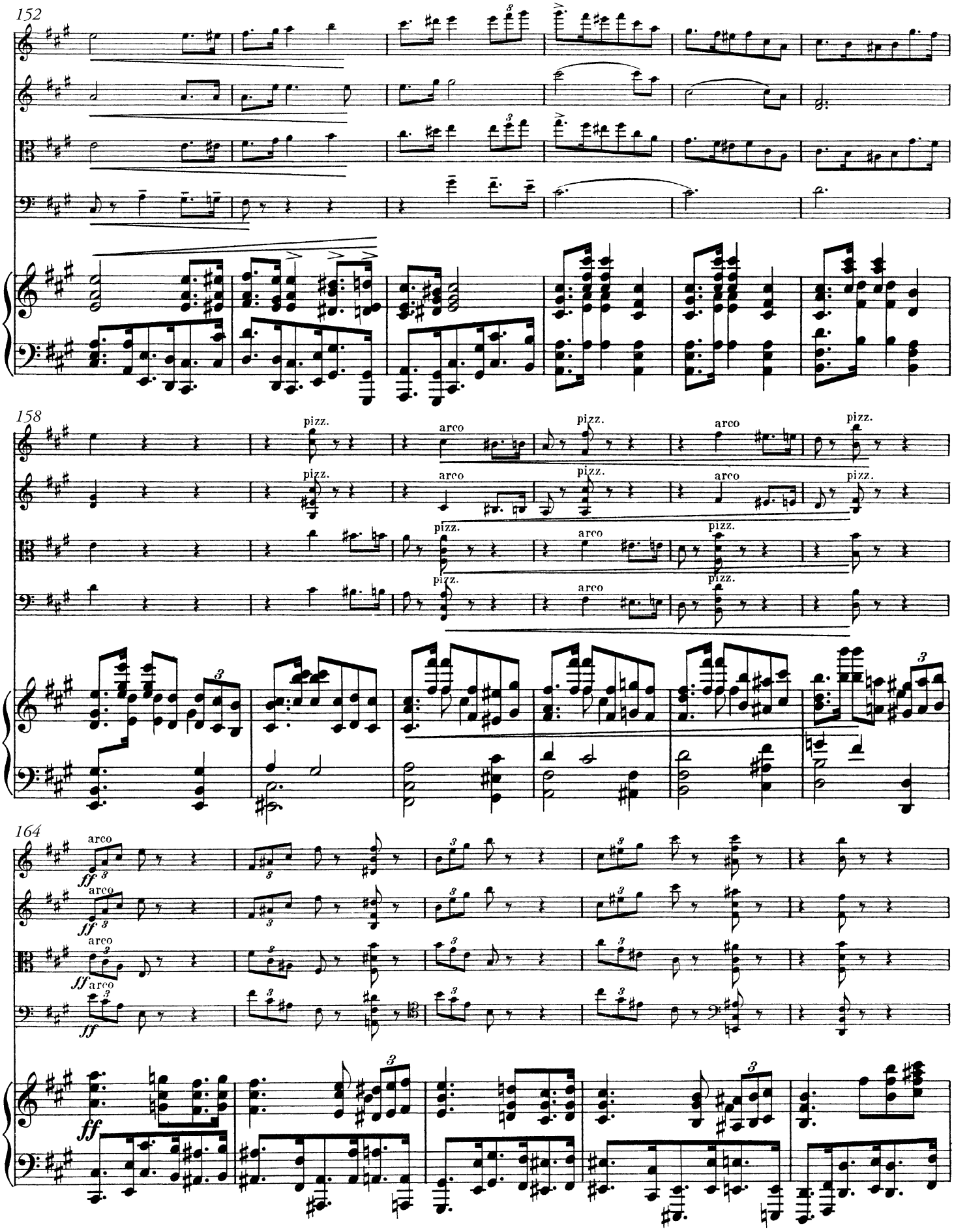

81
pizz.
p
88
mf
arco
molto
cre -
95
- scen -
do -
p
3
6

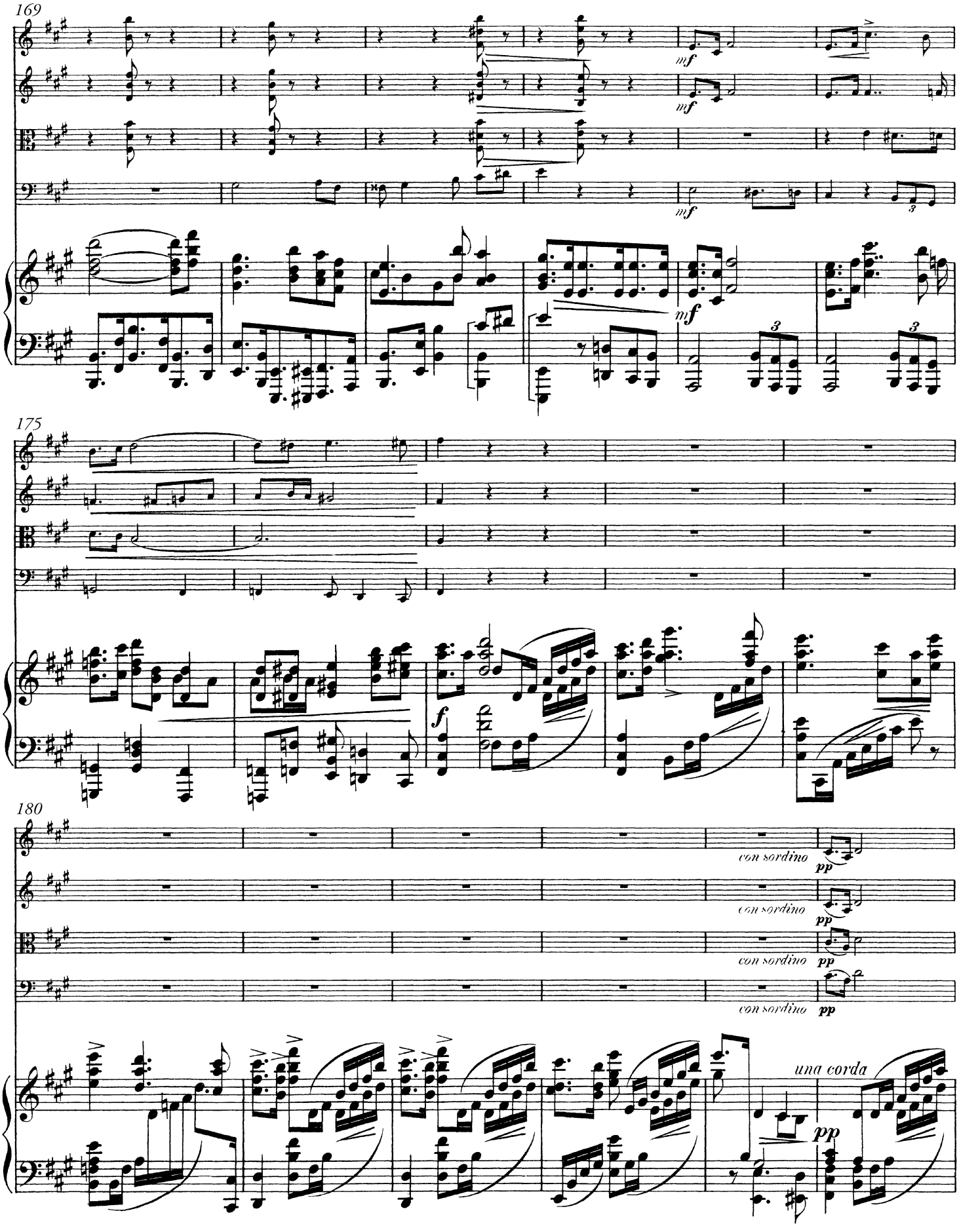


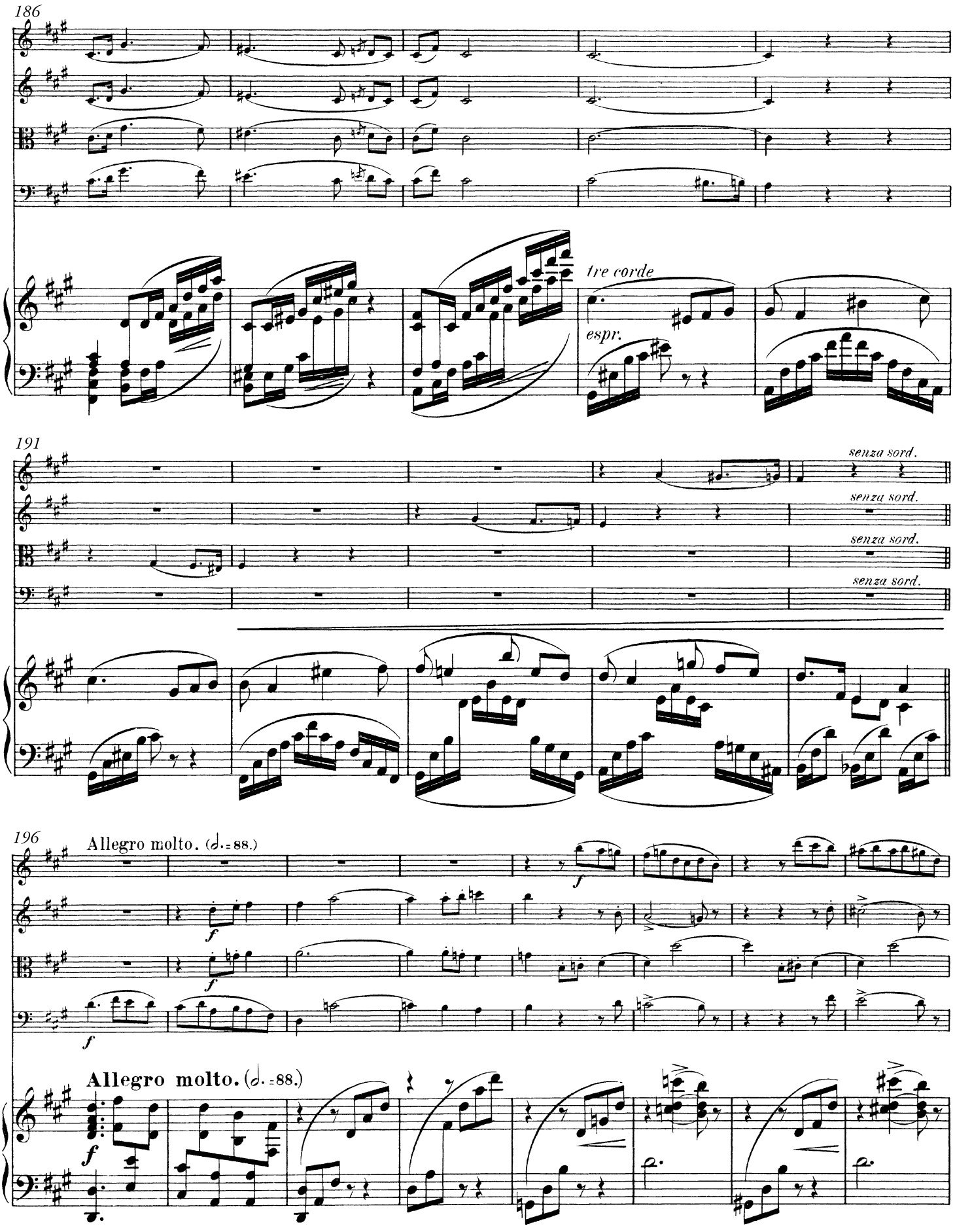
* ass1 ändrat från a1.

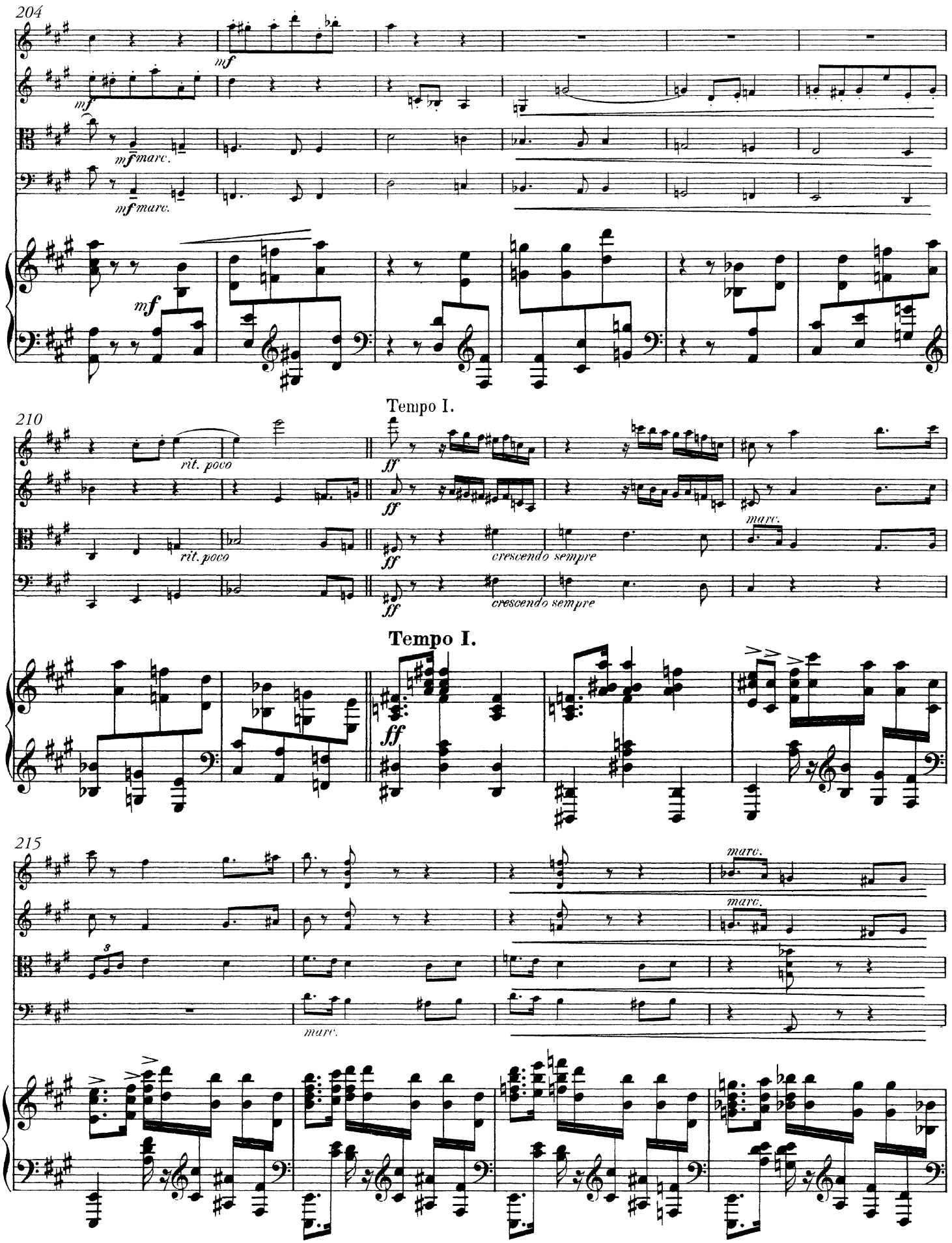

121
126
ff
fff
131
fff
p subito
p subito
p subito

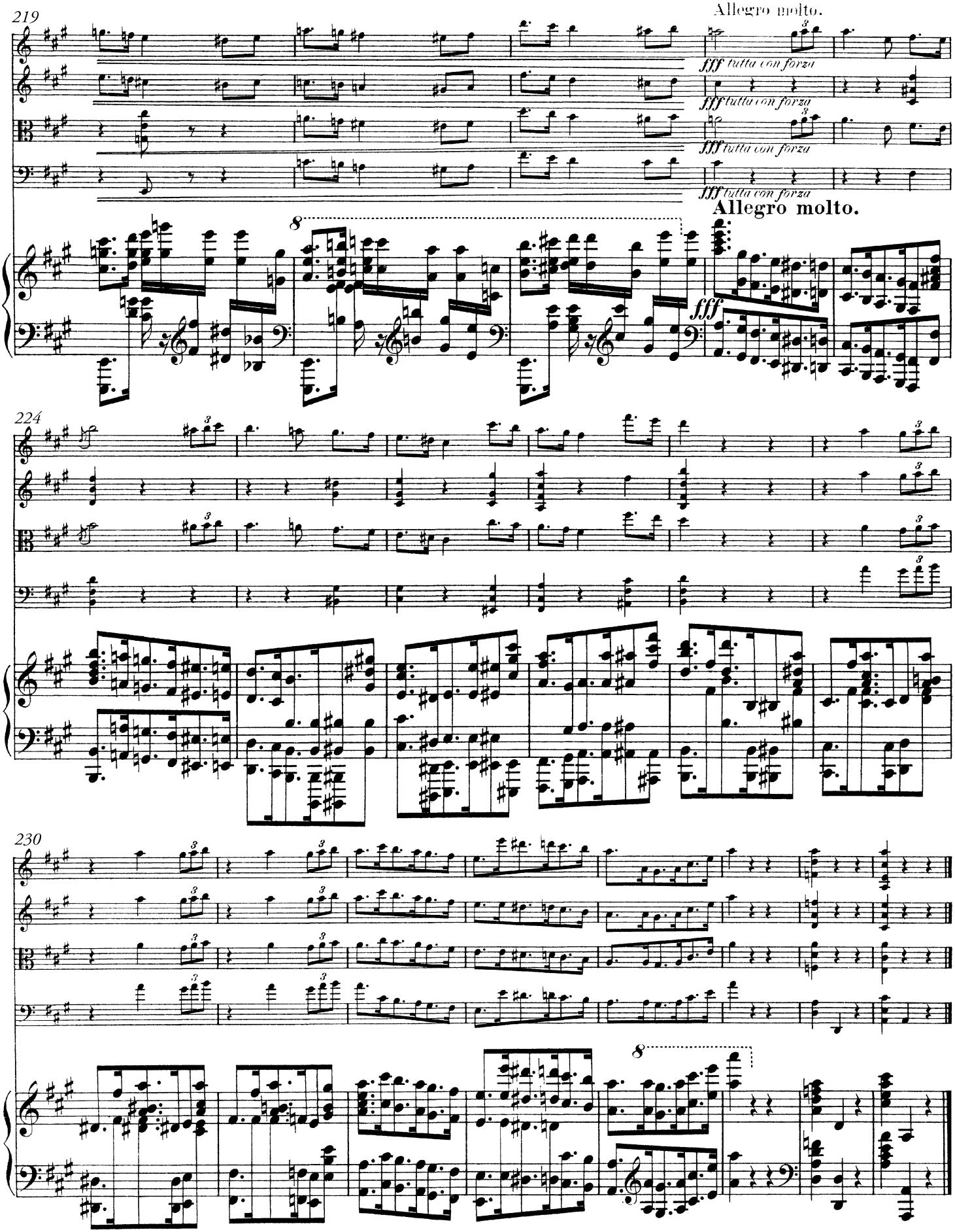

131
p
poco
a
136
poco
cre - - -
scen - - - do
e
strin - - - gen - - -
141
- do
al
f
3
8


152
158
pizz.
arco
164
arco
ff


169
mf
mf
mf
175
f
180
con sordino
pp
con sordino
pp
con sordino
pp
con sordino
pp
una corda
pp


186
tre corde
espr.
191
senza sord.
senza sord.
senza sord.
senza sord.
196
Allegro molto. (𝅗𝅥.=88.)
f
Allegro molto. (𝅗𝅥.=88.)
f


204
mf
mf
mf marc.
mf marc.
mf
Tempo I.
210
rit. poco
rit. poco
ff
ff
ff
ff
crescendo sempre
crescendo sempre
marc.
Tempo I.
ff
215
marc.
marc.
marc.


219
Allegro molto.
fff tutta con forza
fff tutta con forza
fff tutta con forza
fff tutta con forza
Allegro molto.
8
fff
224
230
8

Erik Åkerberg

Erik Åkerberg föddes i Stockholm 1860. Han började studera juridik, men bytte bana när han 1882 inledde studier vid Musikkonservatoriet. Ett år senare tog han organistexamen, fortsatte därefter med undervisning i kontrapunkt för Joseph Dente. Redan under studieåren komponerade han större verk såsom en symfoni, en konsertuvertyr och balladen *Skogsrået* för baryton och orkester.

1887 for Åkerberg till Paris för fördjupade musikstudier. Han vistades där under ungefär ett år, då han följde César Francks undervisning, men också tjänstgjorde som organist i Svenska kyrkan.

Hemma igen blev han omedelbart efterfrågad som kördirigent och organist. Han tjänstgjorde som kantor i Tyska kyrkan i Stockholm 1889–92. Eftersom sådana tjänster inte var på heltid, kunde han åren 1890–28 vara organist i Stora synagogan, senare också lärare i musikämnen vid Norra latinläroverket 1895–23. Åren 1897–09 var han dessutom lärare vid Richard Anderssons musikskola. Erik Åkerberg innehade sålunda samtidigt flera centrala musiktjänster i det centrala Stockholm. Han avled 1938 i sin födelsestad.

Erik Åkerberg skrev musik med näring ur sin goda kännedom om fransk musik. Om det vittnar bland annat harmoniken och de återkommande modulationerna. Enligt musikhistorikern Anders Edling är influensen från César Franck tydlig. Åkerberg skrev framför allt musik med direkt anknytning till sina verksamhetsfält: körstycken, kammarmusik och solosånger. Men han spände också bågen genom att skriva orkestermusik: två symfonier, en cellokonsert, två sinfoniettor med flera verk. En fullbordad opera, *Turandot* (1907), har dock förblivit ouppförd.

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Om utgåvan

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Förlagan är utgiven av Musikaliska Konstföreningen, M.K. 46.

På omslag står: ”Till min högt värderade lärare / Kapellmästaren Joseph Dente / Qvintett / för / 2 Violiner, Alt, Violoncell och Piano / af / Erik Åkerberg / Op. 18 / Musikaliska Konstföreningen / Stockholm / M.K. 46”.

Tryckår: 1889.

Erik Åkerberg

Erik Åkerberg was born in Stockholm in 1860. At first he studied law but changed direction and began studying music at the Royal Conservatory of Music in Stockholm in 1882. One year later he graduated as an organist but continued studying counterpoint with Joseph Dente. During his years of study he composed several large works such as a symphony, a concert overture and the ballad *Skogsrået* for baritone and orchestra.

In 1887 Åkerberg moved to Paris for advanced studies in music. He lived there for approximately one year, studying with César Franck and working as an organist in the Swedish Church.

Once home he was immediately in demand as an organist and choral director. He worked at the German Church in Stockholm as a cantor from 1889 until 1892. Due to these kinds of positions not being fulltime, he was also able to work as an organist in the Great Synagogue from 1890 until 1928. Later, from 1895 until 1923, he was the teacher of music at Norra Latin secondary school. In addition he taught at Richard Andersson's Music School from 1897–1909. Thus Erik Åkerberg held several important musical positions simultaneously in central Stockholm. He died in 1938 in his native city.

Erik Åkerberg composed music that was influenced by his great knowledge of French music. This is for instance demonstrated by the harmonies and reoccurring modulations. According to the music historian Anders Edling the influence of César Franck in Åkerberg's work is very much apparent. Above all, Åkerberg composed music that had a direct connection to his working environment: choral pieces, chamber music and solo songs. He also expanded his output as a composer by writing orchestral music: two symphonies, a cello concerto, two sinfoniettas and several other pieces. His complete opera *Turandot* (1907), however, has never been performed.

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Trans. Sally Allkins

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.

Originally published by Musikaliska Konstföreningen, M.K. 46.

Text on the front page: "Till min högt värderade lärare / Kapellmästaren Joseph Dente / Qvintett / för / 2 Violiner, Alt, Violoncell och Piano / af / Erik Åkerberg / Op. 18 / Musikaliska Konstföreningen / Stockholm / M.K. 46".

Year of publication: 1889.