



ERIK ÅKERBERG

1860–1938

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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.

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# QVINTETT.

## Violino II.

Erik Åkerberg.

Allegro. (♩=96.)

11 *f* *cresc. poco a poco* *poco a poco* *al ff* *3* *pizz.* *arco* *mf*

18 *molto dim.* *pizz.* *pp*

24 *arco* *1* *mf*

31 *p*

38

45 *f* *ff* *1*

53 *p*

62 *f* *3*

73

79 *1* *pizz.* *pp* *5*

# Violino II.

2

89 *arco*  
*cresc.* *f*

94 *ff*

105

111 *p*

118 *marc.*

123 *molto cresc.* *fff*

128

135 *pp*

149

157 *p* *molto cre*

165 *scen do al ff*

173

Detailed description: This page of a musical score for Violino II contains ten staves of music, numbered 89 to 173. The music is written in treble clef with a key signature of two sharps (F# and C#). The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *pp* (pianissimo) to *fff* (fortississimo). Performance instructions include *arco* (arco), *marc.* (marcato), and *scen do al* (scen do al). The score is divided into measures, with some measures containing fingerings (1, 2, 8) and breath marks (V). The piece concludes with a final measure marked with a '1'.

Violino II.

181 *pizz.* *pp* *arco* *ppp*

188 *Più mosso.* *3* *p* *poco a poco crescendo e stringendo*

197 *fff* *fz*

205 *fff*

Andante sostenuto. (♩=100.)

Viola. *11* *12* *13* *1* *10* *14* *15* *16* *pp*

19 *1*

31 *4* *1*

42 *6* *marc.* *mf* *cresc.*

59 *f* *p*

65

71 *pp*

78 *p* *3*

# Violino II.

4

89 Musical staff 89-94: Treble clef, key signature of two flats. Measures 89-94. Dynamics: *f*.

95 Musical staff 95-99: Treble clef, key signature of two flats. Measures 95-99. Dynamics: *f*.

100 Musical staff 100-104: Treble clef, key signature of two flats. Measures 100-104. Dynamics: *cresc.*

105 Musical staff 105-113: Treble clef, key signature of two flats. Measures 105-113. Dynamics: *ff*, *pp*. Includes first and second endings.

114 Musical staff 114-120: Treble clef, key signature of two flats. Measures 114-120. Dynamics: *mf*.

121 Musical staff 121-128: Treble clef, key signature of two flats. Measures 121-128. Dynamics: *mf*. Includes first and second endings.

129 Musical staff 129-135: Treble clef, key signature of two flats. Measures 129-135. Dynamics: *f*.

136 Musical staff 136-150: Treble clef, key signature of two flats. Measures 136-150. Dynamics: *pp*. Includes first and second endings.

151 Musical staff 151-155: Treble clef, key signature of two flats. Measures 151-155. Dynamics: *mf*, *cresc.*

156 Musical staff 156-160: Treble clef, key signature of two flats. Measures 156-160. Dynamics: *ff*.

161 Musical staff 161-165: Treble clef, key signature of two flats. Measures 161-165. Dynamics: *pp*. Includes first ending and *pizz.* marking.

# Violino II.

Allegretto scherzando. (♩=112.)

Piano

1 2 3 f

7 1 3

15 ff

20

27 3 pizz. mf f

38 arco p 1

45 p p

54 p p

60 1 p p mf

69 4 3 pizz. arco pizz.

82 arco pizz. arco pizz. a tempo 1  
crescendo e ritard. ff 3

Detailed description: This is a musical score for Violino II, measures 1 through 82. The piece is in 2/4 time, key of D major, and marked 'Allegretto scherzando' with a tempo of 112 beats per minute. The score is written on a single staff in treble clef. It begins with a 'Piano' dynamic and features various articulations and dynamics throughout. Measures 1-3 contain a triplet of eighth notes. Measure 7 has a first finger fingering. Measure 15 is marked 'ff'. Measure 20 has a first finger fingering. Measure 27 has a triplet of eighth notes and a 'pizz.' marking. Measure 38 has an 'arco' marking and a first finger fingering. Measure 45 has a first finger fingering. Measure 54 has a first finger fingering. Measure 60 has a first finger fingering. Measure 69 has a fourth finger fingering, a triplet of eighth notes, and 'pizz.' markings. Measure 82 has 'arco' and 'pizz.' markings, a first finger fingering, and a 'crescendo e ritard.' marking. The piece concludes with a 'ff' dynamic and a triplet of eighth notes.

# Violino II.

93 *Piano* pizz. *f*

101 arco *f*

111 *pp* *p* *f*

123 *p* *f* *p*

130 *f* *f*

141 *p*

150 *p* pizz. *f*

161 arco *p* *p* poco a poco accelerando e

168 *crescendo* *al - - ff* *pp* *a tempo* pizz.

## FINALE.

Allegro energico. (♩=132)

8 *f* *mf*

17 *ff*

28



Violino II.

37 *mf* 1

42 *p* 2 3 6 1

52 2 3 2 3 6

67 *p* 1 3 3 3

75 *p*

85 *mf* molto cre - scen - - do

99 *p* 4 3

111 *poco rit. a tempo* 3 2 1 *f* 3 3

125 *fff*

130 *fff* *p*

138 *poco a poco* cre - -

143 - scen - - do e strin - - gen - - do - - al

Violino II.

8

149

156 *f* pizz. arco pizz. arco

163 pizz. arco *ff* 3 3

168 *mf*

175 7 con sordino *pp*

189 2 1 *f* Allegro molto. (♩=88) senza sord1

200 *mf*

207 rit. poco Tempo I. *ff*

213

218 *marc.* *fff* Allegro molto. Tutta con forza.

225 3 3 3

232

# 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 musik-tjänster 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

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 företagits utan kommentar.

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# 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.

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