



ERIK ÅKERBERG
1860–1938

Saknad
för piano

Regret
for piano

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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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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SAKNAD.

Andante tranquillo.

Erik Åkerberg. (Meudon, Juli 1887)

Piano

p ben legato.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic and a 'ben legato' instruction. The melody in the right hand is characterized by flowing eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes.

The second system continues the piece. The right hand features a melodic line with various intervals and rests, while the left hand maintains a consistent harmonic support with chords and moving bass lines.

mf

The third system shows a change in dynamics to mezzo-forte (*mf*). The melodic development continues in the right hand, with the left hand providing a rhythmic and harmonic foundation.

The fourth system continues the musical progression. The right hand has a more active melodic line, and the left hand's accompaniment becomes more complex with some triplets and varied chord voicings.

cresc. - molto.

fff

Ped.

The fifth and final system on this page features a crescendo leading to a fortissimo (*fff*) dynamic. The music concludes with a 'Ped.' (pedal) instruction. The right hand has a more rhythmic, chordal texture, and the left hand has a strong, sustained bass line.

pp

First system of a piano score in D major. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The dynamic marking is *pp*.

ff *crese. molto.* *fff*

Viol.

Second system of the piano score. The right hand has a more active melodic line with slurs and accents. The left hand continues with harmonic support. Dynamic markings include *ff*, *crese. molto.*, and *fff*. A *Viol.* marking is present below the first measure.

pp.

Third system of the piano score. The right hand has a melodic line with slurs and accents. The left hand provides harmonic accompaniment. The dynamic marking is *pp.*

Fourth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand provides harmonic accompaniment.

morendo. *ritard.*

Fifth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand provides harmonic accompaniment. Dynamic markings include *morendo.* and *ritard.*

* diss1-diss2 i originaltrycket.

** d1 ändrat från ciss1.

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

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Förlagan är utgiven i Svensk Musiktidnings musikbilaga 1892 nr 6.

Tryckår: 1892.

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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