



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

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QVINTETT.

Violino I.

Erik Åkerberg.

Allegro. (♩=96.)

11 *cresc. poco a poco*

17 *ff* *molto dim.* *pp*

24 *mf*

31 *p*

39 *f*

47 *ff* *1 espr.* *p*

55

62 *f*

69

77 *pp* *1* *6*

2 Violino I.

90 *cresc.* *f* *ff*

101

109

112

115 *pmarc.*

123 *molto cresc.* *fff*

130

142 *pp*

151 *p*

158 *molto cre*

165 *-scen - do - al - ff*

172

Violino I.

181 *pp* *ppp*

189 *Più mosso.* *p* *poco a poco cresc. e string.* *fff* *fz*

199

206

Andante sostenuto. (♩ = 100)

10 Viola 11 12 13 1 15 16 *pp*

20

30 *p* 3

42 5 *mf marc.* *cre - scen - - do - - -*

59 *f* *p*

65

71 *pp*

80 *p* 4

Violino I.

93 *f*

99 *cresc.*

104 *ff* *pp*

112

119 *mf*

126

133 *f* *pp*

148 *mf* *cre*

154 *scen - do - - - al - - - ff*

158

162 *pp* *pizz.*

Detailed description: This is a page of a musical score for Violino I, containing measures 93 through 162. The music is written on a single staff in treble clef with a key signature of one flat (B-flat). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings such as *f* (forte), *ff* (fortissimo), *pp* (pianissimo), *mf* (mezzo-forte), and *cresc.* (crescendo) are used throughout. Performance instructions like *pizz.* (pizzicato) and fingerings (1, 2, 7) are also present. The lyrics 'scen - do - - - al - - -' are written below the staff in measures 154-155.

Violino I.

Allegretto scherzando. (♩=112.)

Piano

1

9

17

23

29

40

52

62

74

84

97

105

f

ff

mf

p

f

ff

p

p

p

p

mf

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

a tempo

Piano

f

arco

scendo e ritard.

ff

1

3

1

2

3

4

1

4

1

4

Violino I.

116 *pp* *p*

Musical staff 116-121: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Measures 116-121. Dynamics: *pp* (pianissimo) at the start, *p* (piano) at the end. A first ending bracket (1) spans measures 119-121.

122 *f* *p* *f* *p*

Musical staff 122-127: Treble clef, key signature of two sharps. Measures 122-127. Dynamics: *f* (forte), *p* (piano), *f* (forte), *p* (piano).

128 *mf*

Musical staff 128-134: Treble clef, key signature of two sharps. Measures 128-134. Dynamics: *mf* (mezzo-forte). A first ending bracket (1) spans measures 132-134.

135

Musical staff 135-143: Treble clef, key signature of two sharps. Measures 135-143.

144 *p*

Musical staff 144-151: Treble clef, key signature of two sharps. Measures 144-151. Dynamics: *p* (piano).

152 *p*

Musical staff 152-161: Treble clef, key signature of two sharps. Measures 152-161. Dynamics: *p* (piano). A first ending bracket (2) spans measures 153-155, and another (1) spans measures 158-161.

162 *p*

Musical staff 162-167: Treble clef, key signature of two sharps. Measures 162-167. Dynamics: *p* (piano).

168 *e crescendo* *al ff* *pp* *poco a tempo pizz.* *a poco* *acce - le - rando*

Musical staff 168-175: Treble clef, key signature of two sharps. Measures 168-175. Dynamics: *e crescendo*, *al ff* (allegro fortissimo), *pp* (pianissimo). Performance instructions: *poco a tempo pizz.* (poco a tempo pizzicato), *a poco*, *acce - le - rando* (accelerando).

FINALE.
Allegro energico. (♩=132.)

8 *f* *mf*

Musical staff 8-16: Treble clef, key signature of two sharps, 3/4 time signature. Measures 8-16. Dynamics: *f* (forte), *mf* (mezzo-forte). A first ending bracket (3) spans measures 14-16.

17 *3* *3* *3* *2*

Musical staff 17-24: Treble clef, key signature of two sharps. Measures 17-24. Fingerings: 3, 3, 3, 2.

25 *ff* *1* *1* *1*

Musical staff 25-34: Treble clef, key signature of two sharps. Measures 25-34. Dynamics: *ff* (fortissimo). Fingerings: 1, 1, 1.

35 *mf* *1* *1* *1* *2*

Musical staff 35-42: Treble clef, key signature of two sharps. Measures 35-42. Dynamics: *mf* (mezzo-forte). Fingerings: 1, 1, 1, 2.

Violino I.

45 *p* 3 6 1

52 2 3 14 3 3 2 *pp*

75 *p*

82 3 *mf*

93 *molto* cre - - scen - - do - - - - -

100 *p* 6 3

112 *ritard. poco a tempo* 2 1 *f* 1 3

123 3 *ff*

128 *fff*

134 *p*

139 *poco a poco* - - cre - -

143 - scendo - - e - - strin - - gen - - do *al* 2

Violino I.

149 *f* *3*

Musical staff 149-154: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. A dynamic marking of *f* is present at the beginning.

155 *pizz.* *arco*

Musical staff 155-160: Continuation of the melodic line. It includes a dynamic marking of *pizz.* (pizzicato) and a return to *arco* (arco). The staff ends with a triplet of eighth notes.

161 *pizz.* *arco* *pizz.* *arco* *ff* *3*

Musical staff 161-166: Continuation of the melodic line with alternating *pizz.* and *arco* markings. A dynamic marking of *ff* (fortissimo) is present. The staff ends with a triplet of eighth notes.

167 *mf*

Musical staff 167-173: Continuation of the melodic line. A dynamic marking of *mf* (mezzo-forte) is present. The staff ends with a triplet of eighth notes.

174 *con sordino* *pp* *7*

Musical staff 174-187: Continuation of the melodic line. It includes a dynamic marking of *pp* (pianissimo) and a marking of *con sordino* (with mutes). A fermata is placed over a note, with the number 7 below it. The staff ends with a triplet of eighth notes.

188 *3* *Allegro molto. (♩=88.)* *senza sordino Viol. II.* *1 2 3 4*

Musical staff 188-199: Continuation of the melodic line. It includes a dynamic marking of *pp* and a tempo marking of *Allegro molto. (♩=88.)*. A marking of *senza sordino Viol. II.* is present. The staff ends with a triplet of eighth notes and a four-measure rest.

200 *f* *Tempo I.* *mf*

Musical staff 200-205: Continuation of the melodic line. It includes a dynamic marking of *f* and a tempo marking of *Tempo I.*. The staff ends with a dynamic marking of *mf*.

206 *3* *rit. poco* *ff*

Musical staff 206-213: Continuation of the melodic line. It includes a dynamic marking of *ff* and a marking of *rit. poco* (ritardando poco). The staff ends with a triplet of eighth notes.

214 *marc.*

Musical staff 214-221: Continuation of the melodic line. It includes a marking of *marc.* (marcato). The staff ends with a triplet of eighth notes.

220 *Allegro molto.* *fff tutta con forza*

Musical staff 220-225: Continuation of the melodic line. It includes a tempo marking of *Allegro molto.* and a dynamic marking of *fff tutta con forza* (fortississimo, tutti, with force). The staff ends with a triplet of eighth notes.

226 *3*

Musical staff 226-231: Continuation of the melodic line. The staff ends with a triplet of eighth notes.

232

Musical staff 232-237: Continuation of the melodic line. The staff ends with a triplet of eighth notes.

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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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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