



HENNING MANKELL

1868-1930

Stråkkvartett i f-moll

String Quartet in F minor

Opus 48

Källkritisk utgåva av/Critical edition by Anders Hedelin

Levande musikarv och Kungl. Musikaliska akademien

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Huvudredaktör/Editor-in-chief: Anders Wiklund
Notgrafisk redaktör/Score layout editor: Anders Högstedt
Textredaktör/Text editor: Erik Wallrup

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Kvartett no 2

I

Henning Mankell op 48
(1868–1930)

Andante ♩ = 69

Violino I

Violino II

Viola

Violoncello

6

mp

12

rit.

19 *allegro risoluto* ♩ = 126

Musical score for measures 19-21. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features four staves: two treble clefs and two bass clefs. The first two staves have rests for measures 19 and 20, followed by a triplet of eighth notes in measure 21, marked *mf*. The third and fourth staves play a continuous eighth-note accompaniment pattern, also marked *mf*.

Musical score for measures 22-24. The first two staves feature melodic lines with triplets and slurs. The third and fourth staves continue the eighth-note accompaniment pattern. The key signature changes to two flats (B-flat, E-flat) at the start of measure 23.

Musical score for measures 25-27. The first two staves feature melodic lines with triplets and slurs. The third and fourth staves continue the eighth-note accompaniment pattern. The key signature changes to one flat (B-flat) at the start of measure 26.

40 *meno mosso* ♩ = 80

ppp *pp* *)

ppp *pp* *)

ppp *pp* *)

pp *pp* *)

47 *a tempo* ♩ = 126

f *ff*

f *ff*

ff *ff*

ff

50

f *ff*

f *ff*

ff *ff*

ff

cresc. *cresc.*

cresc. *cresc.*

cresc.

*) Se kritiska kommentarer.

54 *rit.* *poco meno* ♩ = 116

mp
pp
pp
p

57

mf
p
p
mp

61

mf
mf
mf
mf

*) Staccato plus bågar införda med blyerts ovanför andraviolinstämmen i partituret och endast i denna takt.

66 *poco a poco ritard.* *poco ritenuto* ♩ = 104

mp *p*

mp *p*

mp *p*

mp *p*

72 *poco a poco mosso* ♩ = 126

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf*

78 *poco a poco ritard.* 1.

p

p

84 (1.) poco meno ♩ = 104

p *pp* *p* *pp* *p* *pp*

89 (1.) rit. accel. in tempo

mp *pp* *pp* *pp* *pp* *pp* *cresc. sempre* *cresc. sempre* *cresc. sempre* *cresc. sempre*

92 (1.) poco meno ♩ = 104

pp *pp*

96 *sempre rit.*

pp mp pp pp

mp pp pp pp

mp pp pp pp

mp pp pp pp

102 *rit.*

p ppp ppp

p ppp ppp

p ppp ppp

p ppp ppp

106 *poco meno* ♩ = 88 *rit.* *mosso* ♩ = 116

ppp pp

ppp pp

ppp p

ppp p

111

p *cresc.* *cresc.* *cresc.* *cresc.*

This system contains measures 111, 112, and 113. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is three flats (B-flat major or D-flat minor). Measure 111 starts with a piano (*p*) dynamic. The music includes various articulations such as slurs and accents. The dynamic markings *cresc.* (crescendo) are placed at the beginning of measures 112 and 113 in each of the four staves.

114 *accelerando in tempo I* ♩ = 126

mf *mf* *mf* *mf*

This system contains measures 114, 115, and 116. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is three flats. Measure 114 is marked with *mf* (mezzo-forte) in all staves. Above the first staff, the instruction *accelerando in tempo I* and the tempo marking ♩ = 126 are present. The music includes slurs, accents, and triplets in measures 115 and 116. The dynamic *mf* is repeated in measures 115 and 116 across all staves.

118

f *ff* *cresc.* *ff* *cresc.* *ff* *cresc.* *ff* *cresc.*

This system contains measures 118, 119, 120, and 121. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is three flats. Measure 118 starts with a forte (*f*) dynamic. The music includes slurs, accents, and triplets. The dynamic markings *ff* (fortissimo) and *cresc.* (crescendo) are used throughout the system, with *ff* appearing in measures 119 and 120, and *cresc.* appearing in measures 118, 119, 120, and 121 across all staves.

124

f risoluto

f risoluto

f risoluto

f risoluto

128

ff

ff

ff

ff

132

mf

mf

mf

mf

136

Musical score for measures 136-138. The score is in 4/4 time and features four staves: two treble clefs (top and second) and two bass clefs (third and bottom). The key signature has three flats. Measure 136 starts with a piano (*p*) dynamic. Measures 137 and 138 show a dynamic progression from mezzo-forte (*mf*) to forte (*f*). The music includes triplets and slurs across all staves.

141

Musical score for measures 141-143. The score continues with four staves. Measure 141 begins with a mezzo-forte (*mf*) dynamic. The music features a variety of rhythmic patterns, including slurs and triplets, across all staves.

145

Musical score for measures 145-148. The score continues with four staves. Measure 145 starts with a *cresc.* (crescendo) marking. The music features a variety of rhythmic patterns, including slurs and triplets, across all staves.

149 *rit.* *a tempo*

f *p*

f *p*

f *p*

f *p*

152

mf *mf* *mf* *mf*

mf

155

cresc. *f* *f*

cresc. *f* *f*

cresc. *f* *f*

cresc. *f* *f*

158 *poco meno* ♩ = 116

mf *dim.*
mf *dim.*
mf *dim.*
mf *dim.*

163 *rit.* ♩ = 104 *rit.*

pp *dim.*
pp *dim.*
pp *dim.*
pp *dim.*

169 *a tempo* ♩ = 126

mf *f*
mf *f*
f *f*
f *f*

172

Musical score for measures 172-174. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The first staff (treble clef) contains a melodic line with eighth-note triplets and slurs. The second staff (treble clef) contains a harmonic accompaniment of chords. The third staff (alto clef) and fourth staff (bass clef) contain bass lines with triplets and slurs. Dynamics include accents and hairpins.

175

Musical score for measures 175-177. The score continues in 3/4 time with the same key signature. The first staff (treble clef) features a melodic line with eighth-note triplets and slurs. The second staff (treble clef) contains a harmonic accompaniment of chords. The third staff (alto clef) and fourth staff (bass clef) contain bass lines with triplets and slurs. Dynamics include accents and hairpins.

178

Musical score for measures 178-180. The score continues in 3/4 time with the same key signature. The first staff (treble clef) features a melodic line with eighth-note triplets and slurs, marked with a *mf* dynamic. The second staff (treble clef) contains a harmonic accompaniment of chords, also marked with a *mf* dynamic. The third staff (alto clef) and fourth staff (bass clef) contain bass lines with triplets and slurs. Dynamics include accents and hairpins.

182 rit. a tempo

186

190

194

rit. meno mosso ♩ = 80

ppp *ppp* *ppp* *pp*

200

a tempo ♩ = 126

mf *mf* *ff* *ff* *ff* *ff*

204

ff

208

fff *cresc.* *rit.*

211 *poco meno* ♩ = 116

mp *pp* *p*

215

mf *p* *mp*

*) Se kommentar till t. 56, sid. 5.

219 *poco a poco ritard.*

mf *mp*

225 *poco ritenuto* ♩ = 104 *poco a poco mosso* ♩ = 126

p *cresc.* *mf*

230 *rit.*

dim. *mf*

237

meno ♩ = 104

Musical score for measures 237-242. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features four staves: two treble clefs and two bass clefs. The first two staves have a dynamic marking of *p* (piano) and the last two have *mp* (mezzo-piano). The music consists of sustained chords and melodic lines with slurs and hairpins.

243

rit.

a tempo (♩ = 104)

Musical score for measures 243-245. The score is in 3/4 time with a key signature of three flats. It features four staves. The first two staves have a dynamic marking of *p* (piano) and the last two have *pp* (pianissimo). The music includes a *rit.* (ritardando) marking and a *a tempo* marking. The first two measures are marked *p*, and the last measure is marked *mp*. The music features complex melodic lines with triplets and slurs.

246

Musical score for measures 246-251. The score is in 3/4 time with a key signature of three flats. It features four staves. The first two staves have a dynamic marking of *pp* (pianissimo) and the last two have *pp* (pianissimo). The music consists of sustained chords and melodic lines with slurs and hairpins.

251

Musical score for measures 251-255. The score is in 3/4 time and features four staves. The key signature has three flats. Measures 251-252 are marked *mp*. Measures 253-255 are marked *pp*. The music includes triplets in measures 253 and 255.

256

Musical score for measures 256-261. The score is in 3/4 time and features four staves. The key signature has three flats. Measures 256-257 are marked *p*. Measures 258-260 are marked *cresc.*. Measure 261 is marked *mf*. The tempo marking *rit.* is above measures 256-257, and *(tempo)* is above measure 258. The music includes triplets in measures 256 and 261.

262

Musical score for measures 262-265. The score is in 3/4 time and features four staves. The key signature has three flats. Measures 262-264 are marked *mp*. Measure 265 is marked *mp*. The music includes a triplet in measure 265.

265

rit.

molto allegro ♩ = 138

p *p* *p* *f* *f* *f*

269

f *cresc.* *cresc.* *cresc.* *cresc.*

273

mp *mp* *mp* *mp* *ff* *ff* *ff* *ff*

277

Musical score for measures 277-280. The score is written for four staves, each with a different clef: Treble (top), Treble (second), Bass (third), and Bass (bottom). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music begins with a whole rest in all staves at measure 277. At measure 278, the music begins with a forte (*fff*) dynamic marking. The melody in the top two staves consists of quarter notes and eighth notes, often beamed together. The bass staves provide a harmonic accompaniment with chords and single notes. The piece concludes at measure 280 with a double bar line and repeat dots.

II (Notturmo)

Molto adagio ♩ = 48

13 *p* *pp* *pp* *mp* rit.

17 **Tempo adagio** ♩ = 48 *p* senza sord.

21 *ppp* *ppp* *ppp* *ppp* rit.

24 rit. un poco mosso ♩ = 66

mp

pp

pp

mp

28

mf

mf

mf

mf

32

mf

mp

mp

mf

35

cresc.

cresc.

cresc.

cresc.

38

cresc.

cresc.

cresc.

cresc.

41

poco accel.

ff

ff

ff

ff

44 ^{*)} vivace ♩. = 88

Musical score for measures 44-48. The score is in 6/8 time with a key signature of two sharps (F# and C#). It consists of four staves: two treble clefs and two bass clefs. The dynamics are marked as *p* (piano), *mp* (mezzo-piano), and *molto cresc.* (molto crescendo). The tempo is indicated as *vivace* with a quarter note equal to 88 (♩. = 88).

Musical score for measures 49-51. The score is in 6/8 time with a key signature of two sharps (F# and C#). It consists of four staves: two treble clefs and two bass clefs. The dynamics are marked as *mf* (mezzo-forte).

Musical score for measures 52-55. The score is in 6/8 time with a key signature of two sharps (F# and C#). It consists of four staves: two treble clefs and two bass clefs. The dynamics are marked as *mf* (mezzo-forte). A triplet of eighth notes is marked with a '3' above it in measure 53.

*) I autografens partitur finns infört med blyerts ett "vide" omfattande det som här är tt. 44 till och med 150.

56

Musical score for measures 56-60. The score is in G major (one sharp) and 3/4 time. It consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 56: Treble 1 (p), Treble 2 (pp), Bass 1 (pp), Bass 2 (p). Measure 57: Treble 1 (mp), Treble 2 (p), Bass 1 (p), Bass 2 (p). Measure 58: Treble 1 (p), Treble 2 (p), Bass 1 (p), Bass 2 (p). Measure 59: Treble 1 (p), Treble 2 (p), Bass 1 (p), Bass 2 (p). Measure 60: Treble 1 (p), Treble 2 (p), Bass 1 (mf), Bass 2 (p).

61

Musical score for measures 61-65. The score is in G major (one sharp) and 3/4 time. It consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 61: Treble 1 (mf), Treble 2 (mf), Bass 1 (mf), Bass 2 (mf). Measure 62: Treble 1 (mf), Treble 2 (mf), Bass 1 (mf), Bass 2 (mf). Measure 63: Treble 1 (mf), Treble 2 (mf), Bass 1 (mf), Bass 2 (mf). Measure 64: Treble 1 (mf), Treble 2 (mf), Bass 1 (mf), Bass 2 (mf). Measure 65: Treble 1 (mf), Treble 2 (mf), Bass 1 (mf), Bass 2 (mf).

66

Musical score for measures 66-70. The score is in G major (one sharp) and 3/4 time. It consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 66: Treble 1 (f), Treble 2 (f), Bass 1 (f), Bass 2 (f). Measure 67: Treble 1 (f), Treble 2 (f), Bass 1 (f), Bass 2 (f). Measure 68: Treble 1 (f), Treble 2 (f), Bass 1 (f), Bass 2 (f). Measure 69: Treble 1 (p), Treble 2 (p), Bass 1 (p), Bass 2 (p). Measure 70: Treble 1 (p), Treble 2 (p), Bass 1 (p), Bass 2 (p).

71

mp *p*

75

mp *molto cantabile*
*pizz. *)*
p
*pizz. *)*
p

79

mp *cresc.*
p *cresc.*
p *cresc.*
mp *cresc.*

*) Se kritiska kommentarer.

84

f arco *f* *ff* *ff* *f* *ff*

88

pp subito *mp* *pp subito* *mp* *pp subito* *mp* *pp subito* *mp*

92

p *molto cresc.* *p* *molto cresc.* *p* *molto cresc.* *p* *molto cresc.*

96

più vivace ♩. = 112

Musical score for measures 96-100. The score is in G major (one sharp) and 2/4 time. It features a piano accompaniment with a steady eighth-note pattern in the bass and a melodic line in the treble. Dynamics include *mf*, *ppp*, *p*, and *cresc.*

101

Musical score for measures 101-104. The piano accompaniment continues with eighth-note patterns. The treble part has a melodic line with slurs. Dynamics include *mp*, *mf*, and *cresc.*

105

Musical score for measures 105-108. The piano accompaniment continues with eighth-note patterns. The treble part has a melodic line with slurs and a dynamic change to *f*. Dynamics include *cresc.* and *f*.

110

Musical score for measures 110-113. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex texture with overlapping lines. A dynamic marking of *p* (piano) is present in measures 111, 112, and 113. The notation includes various note values, rests, and phrasing slurs.

114

Musical score for measures 114-116. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex texture with overlapping lines. A dynamic marking of *p* (piano) is present in measures 114, 115, and 116. The notation includes various note values, rests, and phrasing slurs.

117

Musical score for measures 117-119. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex texture with overlapping lines. A dynamic marking of *p* (piano) is present in measures 118 and 119. The notation includes various note values, rests, and phrasing slurs.

120

Musical score for measures 120-123. The score is written for four staves (treble and bass clefs). The key signature is two sharps (F# and C#). The dynamics are marked *p* (piano) in all four staves. The music features a melodic line in the upper staves and a supporting line in the lower staves, with various note values and rests.

124

Musical score for measures 124-126. The score is written for four staves. The key signature is two sharps. The dynamics are marked *pp* (pianissimo) in the first staff. The music features a melodic line in the upper staves and a supporting line in the lower staves. The dynamics are marked *cresc.* (crescendo) in the first staff and *p* (piano) in the second staff.

127

Musical score for measures 127-130. The score is written for four staves. The key signature is two sharps. The dynamics are marked *cresc.* (crescendo) in the first staff, *mp* (mezzo-piano) in the second staff, and *cresc.* (crescendo) in the third staff. The music features a melodic line in the upper staves and a supporting line in the lower staves, with various note values and rests.

130

mf *cresc.* *f*

This system contains measures 130 through 133. It features four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#). Measures 130-132 consist of dense, rhythmic patterns with many beamed notes. Measure 133 shows a change in dynamics to *f* and a shift in the bass line. A fermata is placed over the final notes of measures 132 and 133.

134

p

This system contains measures 134 through 136. It features four staves. Measures 134-135 are marked *p* and feature long, sweeping melodic lines in the upper staves. Measure 136 continues the melodic development in the upper staves while the lower staves play a steady, rhythmic accompaniment.

137

This system contains measures 137 through 139. It features four staves. Measures 137-138 show complex melodic lines in the upper staves with various accidentals. Measure 139 features a more active bass line with a series of beamed notes. The system concludes with a fermata over the final notes of measures 138 and 139.

140

ff

ff

ff

ff

144 ^{*)} vivace ♩. = 88

p

mp

p

molto cresc.

p

mp

p

molto cresc.

p

mp

p

molto cresc.

p

mp

p

molto cresc.

149

mf

mf

mf

mf

mf

mf

mf

mf

*) Takterna 144–195 är i autografens partitur ett da capo av tt. 44–95, vilket i källmaterialets stämmor liksom i denna utgåva är utskrivet i sin helhet.

153

Musical score for measures 153-157. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is two sharps (F# and C#). Measure 153 features a triplet in the Treble 1 staff. Dynamics include *mf* and *p*.

158

Musical score for measures 158-163. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is two sharps (F# and C#). Measures 158-163 show a complex rhythmic pattern with many accents. Dynamics include *mp*, *p*, and *mf*.

164

Musical score for measures 164-168. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is two sharps (F# and C#). Measures 164-168 show a complex rhythmic pattern with many accents. Dynamics include *mf* and *f*.

170

Violin I: *mp* (measures 170-171), *p* (measures 172-174)

Violin II: *p* (measures 170-171), *p* (measures 172-174)

Viola: *p* (measures 170-171), *mp* (measures 172-173), *p* (measures 174)

Cello/Double Bass: *p* (measures 170-171), *mp* (measures 172-173), *p* (measures 174)

175

Violin I: *mp molto cantabile* (measures 175-179), *pizz.**)

Violin II: *p* (measures 175-179), *pizz.**)

Viola: *p* (measures 175-179), *pizz.**)

Cello/Double Bass: *p* (measures 175-179)

180

Violin I: *mp* (measures 180-181), *cresc.* (measures 182-183), *f* (measures 184), *arco*

Violin II: *p* (measures 180-181), *cresc.* (measures 182-183), *f* (measures 184), *arco*

Viola: *p* (measures 180-181), *cresc.* (measures 182-183), *f* (measures 184)

Cello/Double Bass: *mp* (measures 180-181), *cresc.* (measures 182-183), *f* (measures 184)

*) Se kritiska kommentarer.

186

ff *pp subito* *mp*

191

p *molto cresc.*

195 [Coda] *)

p *mp* *p* *pp*

*) Beteckningen "Coda" sammanhänger med ett da capo i autografs partitur; se kritiska kommentarer.

201 rit. Tempo adagio ♩ = 66

206 rit. ♩ = 48

212 poco mosso ma non molto ♩ = 58

218

pp *cresc.* *mf* *mf* *mf* *mf* *mp*

223

rit.

p *pp* *ppp* *ppp* *ppp* *ppp* *ppp*

227

con sord.

mp *pp* *pp* *pp* *pp* *pp* *pp*

232

pp

pp

pp

pp

235

pp

ppp

ppp

ppp

mp

pp

ppp

ppp

ppp

239

mf

mf

mf

mf

mf

mf

243

Musical score for measures 243-245. The score is in 3/4 time and features four staves: two treble clefs and two bass clefs. The key signature has three flats. The first staff (top) has a dynamic marking of *p*. The second staff also has a dynamic marking of *p*. The third staff (bass clef) has a dynamic marking of *mf* and then *p*. The fourth staff (bottom) has a dynamic marking of *p*. The music consists of flowing eighth and sixteenth notes with various phrasing slurs.

246

Musical score for measures 246-249. The score is in 3/4 time and features four staves: two treble clefs and two bass clefs. The key signature has three flats. The first staff (top) has a dynamic marking of *ppp* and includes a triplet of eighth notes in measure 246. The second staff has a dynamic marking of *ppp*. The third staff has a dynamic marking of *ppp*. The fourth staff has a dynamic marking of *ppp*. The music continues with intricate phrasing and slurs.

250

Musical score for measures 250-253. The score is in 3/4 time and features four staves: two treble clefs and two bass clefs. The key signature has three flats. The first staff (top) has a dynamic marking of *pp* and includes a triplet of eighth notes in measure 250. The second staff has a dynamic marking of *pp*. The third staff has a dynamic marking of *pp*. The fourth staff has a dynamic marking of *pp*. The music concludes with sustained notes and a final flourish.

III

Finale – allegro $\text{♩} = 80$

The first system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in treble clef, and the bottom is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The first measure of each staff is marked with a forte *f* dynamic. The second measure of each staff is marked with a piano *p* dynamic. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

The second system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in treble clef, and the bottom is in bass clef. The key signature has three flats. The first measure of each staff is marked with a forte *f* dynamic. The second measure of each staff is marked with a piano *p* dynamic. The music continues with complex rhythmic patterns, including a triplet in the top staff.

The third system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in treble clef, and the bottom is in bass clef. The key signature has three flats. The first measure of each staff is marked with a mezzo-piano *mp* dynamic. The second measure of each staff is marked with a mezzo-piano *mp* dynamic. The music continues with complex rhythmic patterns, including a triplet in the top staff.

10

p

p

p

p

13

mp

mp

mp

mp

p

p

p

p

16

risoluto

f

f

f

f

cresc.

cresc.

cresc.

cresc.

19

ff

ff

ff

ff

23

pp

pp

pp

pp

poco cresc.

poco cresc.

poco cresc.

poco cresc.

26

pp

poco cresc.

poco cresc.

poco cresc.

30

30

f

f

f

f

Musical score for measures 30-32. The score is in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). It consists of four staves: two treble clefs and two bass clefs. The first two measures (30-31) show a melodic line in the upper treble staff and a bass line in the lower bass staff, both marked with a forte (*f*) dynamic. The third measure (32) features a complex texture with multiple melodic lines in all four staves, including a dense sixteenth-note pattern in the lower bass staff.

33

33

p

p

p

p

Musical score for measures 33-35. The score is in 4/4 time and features a key signature of three flats. It consists of four staves. Measures 33-34 show a melodic line in the upper treble staff and a bass line in the lower bass staff, both marked with a piano (*p*) dynamic. The fifth measure (35) features a complex texture with multiple melodic lines in all four staves, including a dense sixteenth-note pattern in the lower bass staff.

36

36

p

f

p

f

p

f

Musical score for measures 36-38. The score is in 4/4 time and features a key signature of three flats. It consists of four staves. Measures 36-37 show a melodic line in the upper treble staff and a bass line in the lower bass staff, both marked with a piano (*p*) dynamic. The eighth measure (38) features a complex texture with multiple melodic lines in all four staves, including a dense sixteenth-note pattern in the lower bass staff.

40 *cresc.* *rit.*

cresc.

cresc.

cresc.

cresc.

44 *un poco meno* $\text{♩} = 63$

p

p

p

p

47 *(rit.)* *(a tempo)*

p

p

p

p

50

mf

mf

mf

mf

Musical score for measures 50-52. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). It consists of four staves: two treble clefs and two bass clefs. The music is marked *mf* (mezzo-forte). The first two staves have a melodic line with a long slur over measures 50 and 51. The third and fourth staves have a more rhythmic accompaniment.

53

rit.

poco a poco in tempo I

p

p

p

p

Musical score for measures 53-55. The score is in 3/4 time and features a key signature of three flats. It consists of four staves. The music is marked *p* (piano). The first two staves have a melodic line with a long slur over measures 53 and 54. The third and fourth staves have a more rhythmic accompaniment. The tempo marking *poco a poco in tempo I* is indicated above the third measure.

56

pp

pp

pp

pp

Musical score for measures 56-59. The score is in 3/4 time and features a key signature of three flats. It consists of four staves. The music is marked *pp* (pianissimo). The first two staves have a melodic line with a long slur over measures 56 and 57. The third and fourth staves have a more rhythmic accompaniment.

60

Musical score for measures 60-63. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measures 60-63 show a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The music is marked with hairpins indicating dynamics.

64 $\text{♩} = 80$

Musical score for measures 64-66. The score is in 4/4 time with a key signature of three flats. It features four staves. Measures 64-66 show a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The music is marked with *mp* (mezzo-piano) and includes hairpins for dynamics.

67

Musical score for measures 67-70. The score is in 4/4 time with a key signature of three flats. It features four staves. Measures 67-70 show a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The music is marked with *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte), with hairpins indicating the dynamic changes.

71

Musical score for measures 71-73. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). It consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measures 71 and 72 show a complex texture with sixteenth-note patterns in the upper staves and quarter-note accompaniment in the lower staves. Measure 73 continues this texture with some melodic movement in the upper staves.

74

Musical score for measures 74-75. The key signature changes to two flats (B-flat, E-flat). The score is marked with a forte (*ff*) dynamic. Measures 74 and 75 feature a prominent melodic line in the upper staves, characterized by a long slur and a fermata over a dotted half note. The lower staves provide a rhythmic accompaniment with sixteenth-note patterns.

76

Musical score for measures 76-78. The key signature changes to one flat (B-flat). The score is marked with a mezzo-forte (*mf*) dynamic in measures 76 and 77, and a forte (*f*) dynamic in measure 78. Measures 76 and 77 feature a melodic line in the upper staves with a long slur and a fermata over a dotted half note. Measure 78 continues the melodic line with a different dynamic and includes a key signature change to one flat.

79

Musical score for measures 79-81. The score is in 3/4 time and features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has three flats. Measures 79-81 are marked with a dynamic of *mf*. Measure 81 ends with a fermata over a whole note.

82

Musical score for measures 82-84. The score continues with four staves. Measures 82-84 are marked with a dynamic of *mf*. Measure 84 ends with a fermata over a whole note. The dynamic changes to *mp* for the following section.

85

Musical score for measures 85-87. The score continues with four staves. Measures 85-87 are marked with a dynamic of *p*. Measure 87 ends with a fermata over a whole note.

89 poco a poco ritard.

cresc. *cresc.* *cresc.* *cresc.*

93 rit. $\text{♩} = 56$

mf *mp* *p* *p quasi improvvisato*
mf *mp* *p* *pp*
mf *mp* *p* *pp*
mf *mp* *p* *pp*

98 molto rit.

molto rit.

102

(a tempo)

p *pp* *pp* *pp*

107

accel. in tempo

molto cresc. *molto cresc.* *molto cresc.* *molto cresc.*

110

♩ = 80

f *p* *p* *p* *p* *p*

113

f *p*

116

mp

120

p *mp*

123

Musical score for measures 123-125. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) in measures 124 and 125. The notation includes slurs and ties across measures.

126

Musical score for measures 126-128. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *cresc.* (crescendo) in measures 126, 127, and 128. The notation includes slurs and ties across measures.

129

Musical score for measures 129-131. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* (mezzo-forte) in measures 129, 130, and 131. The notation includes slurs and ties across measures.

risoluto

132

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

135

ff *pp*

ff *pp*

ff *pp*

ff *pp*

139

poco cresc.

poco cresc.

poco cresc.

poco cresc.

142

Musical score for measures 142-145. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). It consists of four staves: two treble clefs and two bass clefs. The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic line in the upper staves. Measure 145 ends with a sharp sign on the final note of the top staff.

146

Musical score for measures 146-147. The score is in 3/4 time and features a key signature of three flats. It consists of four staves. Measures 146 and 147 are marked with a forte (*f*) dynamic. The music features a complex texture with rapid sixteenth-note passages in the upper staves and a steady eighth-note accompaniment in the bass. Measure 147 ends with a long note in the top staff.

148

Musical score for measures 148-151. The score is in 3/4 time and features a key signature of three flats. It consists of four staves. Measures 148 and 149 are marked with a piano (*p*) dynamic. The music features a complex texture with long, sustained notes in the upper staves and a steady eighth-note accompaniment in the bass. Measure 151 ends with a long note in the top staff.

151

pp cresc. sempre

pp cresc. sempre

pp cresc. sempre

pp cresc. sempre

Detailed description: This system contains measures 151, 152, and 153. It features four staves: two treble clefs and two bass clefs. The key signature has three flats. The music consists of rhythmic patterns with slurs and ties. The dynamic marking *pp* is placed below the first and third staves at the start of measure 152, and *cresc. sempre* is placed below the second and fourth staves at the end of measure 153.

154

Detailed description: This system contains measures 154, 155, and 156. It features four staves: two treble clefs and two bass clefs. The key signature has three flats. The music consists of rhythmic patterns with slurs and ties.

157

f cresc.

f cresc.

f cresc.

f cresc.

Detailed description: This system contains measures 157, 158, and 159. It features four staves: two treble clefs and two bass clefs. The key signature has three flats. The music consists of rhythmic patterns with slurs and ties. The dynamic marking *f* is placed below the first, second, third, and fourth staves at the start of measure 158. The marking *cresc.* is placed below the first, second, third, and fourth staves at the end of measure 159.

160 *rit.* *un poco meno* $\text{♩} = 63$

p
pp
p
p

164 *(rit.)*

167 *(a tempo)*

171 *mf* *mf* *mf* *mf* rit.

174 poco a poco in tempo I *p* *pp* *p* *pp* *p* *pp* *p* *pp*

177 $\text{♩} = 80$ *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.*

180

f

f

f

f

184

ff

ff

ff

ff

188

mf

mf

mf

mf

mp

mp

rit.

193 *molto ritenuto* *sempre poco a poco lento e rubato, quasi improvvisato* (rit.)

pp *ppp* *mp* *p* *p*

198 (rit.) *rit.* *a tempo*

p *ppp* *mp* *pp* *p* *ppp* *p* *pp* *p* *pp*

202 *tempo ritenuto* *adagio*

mf *p* *pp* *pp* *p* *pp* *pp*

207

Musical score for measures 207-212. The score is in 3/4 time and features four staves: two treble clefs and two bass clefs. The key signature has three flats. The music is characterized by dynamic markings: *p* (piano) and *mp* (mezzo-piano). The first staff has a melodic line with slurs and accents. The second and third staves provide harmonic support with chords and moving lines. The fourth staff has a bass line with slurs and accents.

213

Musical score for measures 213-218. The score continues with four staves. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The first staff features a melodic line with slurs and accents. The second and third staves have sustained chords and moving lines. The fourth staff has a bass line with slurs and accents.

presto $\text{♩} = 112$

219

Musical score for measures 219-224. The tempo is marked *presto* with a metronome marking of 112 quarter notes per minute. The score features four staves. The first two staves (treble clefs) play a rapid, repetitive eighth-note pattern with a dynamic marking of *f* (forte). The third and fourth staves (bass clefs) play a slower melodic line with a dynamic marking of *ff* (fortissimo).

223

Musical score for measures 223-226. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The first two staves (treble clef) contain a melodic line with eighth-note pairs, each pair beamed together and marked with a > accent. The last two staves (bass clef) contain a bass line with eighth-note pairs, also beamed together and marked with a > accent. Dynamic markings include *f* (forte) in the third and fourth measures.

227

Musical score for measures 227-230. The score is in 3/4 time and features a key signature of three flats. The first two staves (treble clef) contain a melodic line with a long slur over the first two measures, followed by eighth-note pairs. The last two staves (bass clef) contain a bass line with eighth-note pairs. Dynamic markings include *ff* (fortissimo) in the first two measures of the first two staves.

231

Musical score for measures 231-234. The score is in 3/4 time and features a key signature of three flats. The first two staves (treble clef) contain a melodic line with a long slur over the first two measures, followed by eighth-note pairs. The last two staves (bass clef) contain a bass line with eighth-note pairs. Dynamic markings include *ff* (fortissimo) in the first two measures of all four staves.

235

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

239

ff sempre

ff sempre

ff sempre

ff sempre

Komp. sept-okt 1919 Stockholm.

Henning Mankell

Henning Mankell växte upp i Härnösand, född där 1868. Hemmet var musikfyllt. Fadern Emil Theodor Mankell arbetade som lärare i teckning och gymnastik, men var därtill en skicklig amatörviolinist. Stadens musiker syntes ofta i hemmet. Med sina båda bröder bildade Henning Mankell en pianotrio.

Trots uppväxten i musikens tecken tvekade han om sin yrkesinriktning. Måleri och författarskap var alternativ. Men det blev en musikbana som inleddes med studier i Stockholm vid Musikkonservatoriet, där han avlade organistexamen 1889 och musikleäro- och kyrkosångarexamen 1891. Efter konservatorieåren tog han lektioner i pianospel för Hilda Thegerström 1892–95 och Lennart Lundberg 1895–99 samt i musikteori för Aron Bergenson.

Direkt efter studierna började han själv att undervisa i piano och harmonilära, vilket skulle komma att bli hans huvudsakliga syssla. Han arbetade också en period som musikkritiker: i *Svenska Morgonbladet* 1899–1907 och därefter en kortare tid i *Stockholms-Tidningen*.

Henning Mankell gifte sig 1905 med Agnes Lindblom som varit hans pianoelev. Han blev kvar i Stockholm livet ut och avled 1930 i sviterna av sin diabetes.

Sitt komponerande inledde Mankell redan under konservatoriestudierna. Merparten av hans produktion har det egna instrumentet i centrum: verk för piano solo (ca 150 stycken), men också kammarmusikverk med piano, till exempel en pianokvintett (1914–15) och en pianotrio (1915). Av verk i större format kan nämnas en pianokonsert (1917).

Länge hade Henning Mankells verk en blygsam plats i konsertrepertoaren. Efter första världskriget blev han mer uppmärksammas som tonsättare. Med den stimulansen stegrades hans kreativitet och stilen blev djärvare – han skrev länge med förebilder i skandinaviska tonsättare som Edvard Grieg och Emil Sjögren. Han tog intryck av fransk impressionistisk musik och inympade drag från den i det senromantiska komponerande som var hans grund.

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Mankells kammarmusik

Tonsättaren Henning Mankell var autodidakt och komponerade huvudsakligen för piano, men skrev även ett antal kammarmusikverk för olika besättningar. Stilistiskt hade han sina ideal förankrade i traditionen från Frédéric Chopin och Franz Liszt, men bland förebilderna hittar man också skandinaviska kompositörer som Emil Sjögren och Edvard Grieg. Under sina senare år tog han framförallt starka intryck av Claude Debussy och Maurice Ravel.

Henning Mankell använde i sin pianomusik gärna obundna former som ballad, nocturne, preludium och impromptu, som han hade hämtat från Chopin. Inom ramen för dessa mindre former lät Mankell musiken utvecklas mycket

fritt. De flersatsiga kammarmusikverken och större verk som pianokonserten, utformade han däremot avsevärt mer symmetriskt.

Sonatformen dominerar bland kammarmusikverkens inledningssatser och är oftast mycket klart strukturerad, även om det också förekommer improvisatoriska utflykter och självständiga episoder, vilket särskilt gäller i den första stråkkvartetten i ciss-moll från 1914. Här avlöser en rad fritt formade episoder varandra där de inledande melodibågarna tjänar som melodiskt grundmaterial för den stort upplagda första satsen. Som ofta hos Mankell bearbetas här temat mycket fritt: det omformas och förändras, styckas och byggs in nya figurativa och melodiska helheter.

Mankell hade svårt att få sin musik spelad. Det var först våren 1918, när han skulle fylla femtio år, som hans musik på allvar började framföras offentligt. I mars uruppfördes förutom några sånger pianokvintetten i g-moll från 1915 och altviolinsonaten op. 28 i h-moll från 1916. Ungefär samtidigt tillkom också pianotriön i d-moll. Mankell komponerade dessutom flera verk för violin och piano, som de tidiga Sonata op. 2 och Andante op. 3. Omkring 1918 tillkom Berceuse op. 32 för samma besättning.

Mankells musik är högst personlig och självständig i en senromantisk-expressiv stil med inslag av impressionism. Karaktäristiskt för melodiken är att den antingen har en påtaglig uttrycksmättad laddning med stark kvintspänning eller består av stillastående sönderstyckade ansatser. Konservativt orienterade kritiker som Andreas Hallén och Wilhelm Peterson-Berger var mycket kritiska till hans musikaliska ”futurism”, medan han hade stöd av William Seymer och senare framförallt Ture Rangström och Kurt Atterberg.

Harmoniken i Mankells musik är ofta avancerad och var för sin tid djärv, men det går ändå att i de allra flesta verk identifiera ett tonalt centrum. I både den första och den andra stråkkvartetten finns imiterande polyfona avsnitt, men som helhet är stilen övervägande homofon med stark bindning mellan melodi och harmoni. Mankell komponerade några år senare, omkring 1924, även en tredje stråkkvartett, men lämnade sista satsen ofullbordad.

Emellanåt har Mankells musik en påtagligt ren och klar form, men då handlar det uteslutande om pastisch, som i sviten op. 16 och sonatinen op. 63, båda för piano. Det är också fallet i den barockorienterade sonatan för violin och piano i a-moll op. 65, där Mankell också angett ”pastisch” i partituret. Här finns flera barockattribut både i den tematiska utformningen, i de gravitetiska och långsamma avsnitten, liksom i de snabba och motoriska partierna. I sista takten använder han sig av en pikardisk ters och låter stycket som har tydlig molltonalitet sluta i dur – ett vanligt bruk i barocken fram till omkring 1750.

Kritisk kommentar

Källmaterial

Partitur och stämmor i kompositörens autograf ingår i en samling autografer av Mankell som donerades av Sveriges Radio Förvaltnings AB 2012 till Musik- och Teaterbiblioteket och återfinns där under katalogiseringen "MTB, H. Mankells samling, M1:4".

Partituret finns i ett helklotband, endast delvis utnyttjat och har titelsida m. anteckningar på baksidan. Stämmorna finns i separata, trådheftade nothäften, några endast delvis utnyttjade; Vl. I, titelsida m. tom baksida; Vl. II, titelsida m. tom baksida; Va, titelsida, inklistrad ändring på baksidan; Vc, titelsida m. tom baksida.

Mankells autograf hänvisas här till på följande sätt: partitur **A**; stämmor **S1** (Vl. I), **S2** (Vl. II), **S3** (Va), **S4** (Vc.).

Verket benämns på titelbladet till autografens partitur (**A**) "Kvartett / för / två violiner, altviolin och violoncell / op 48.". På försättsbladet till varje stämma (**S1–4**) skrivs namnet emellertid "Kvartett / n^o 2 (f-moll) / op 48. / för två violiner, altviolin / och violoncell.". Utgåvan har som titel för verket "Kvartett n^o 2".

A har under sista takten "Komp. sept–okt 1919 Stockholm", **S1–4** "14 sept–3 okt 1919 Hg Mankell". Skillnaden mellan partitur och stämmor har behållits i utg.

Kommentarer

Förtecken, trioler m.m.

Uppenbart felande förtecken har lagts till och överflödiga förtecken har avlägsnats utan kommentar.

Siffror och klamrar för trioler och sextoler har avlägsnats utan kommentar där det klart framgår av notbilden (tidigare likartade förekomster, upprepningar, balkar) att sådana avses.

Dynamik

Mankells dynamikangivelser (beteckningar så väl som kilar) ger intrycket av att ha tillkommit tämligen spontant och brister vid många ställen i såväl exakthet som konsekvens.

Vid oklar placering av dynamikkilar har inget absolut företräde kunnat ges åt någondera källan, dvs. **A** resp. **S1–4**, då båda innehåller ung. samma grad av inkonsekvens. I några få fall har versionen i **S1–4**, vilka torde ha tillkommit senare, betraktats som mer avgörande.

Där det verkar uppenbart att tonsättaren har glömt att skriva ut dynamiken i bara någon av stämmorna i ett annars homofont och homogent parti har denna tillagts utan kommentar. Några oklara fall har redovisats.

Bågar

I partituret **A** är bågar övervägande av typen längre fraserings- och/eller legatobågar. Vid typiska tvåtönsmotiv förekommer även stråkbågar över tonparen, t.ex. i första satsen sextondelspar, i den andra fjärdedel plus åttondel, i den tredje åttondelspar. I stämmorna **S1–S4** återfinns i stort sett samma, längre fraserings-/legatobågar som i partituret, men

dessutom genomgående kortare stråkbågar som troligen skrivits in senare av musiker som repeterat verket.

Eftersom det är obekant om tonsättaren själv har sett och godkänt de senare har i utgåvan endast medtagits de längre bågarna i A/S1–4 vilket lämnar utrymme åt den presumtive musikern att själv skriva in de stråkbågar som passar just honom/henne. Liksom när det gäller dynamiken har uppenbart glömda bågar lagts till utan kommentar medan tveksamma fall redovisats.

Sats I

takt	instrument	kommentar
16–18	Vl. I	A har både endast över t. 16, S1 däremot över tt. 16–18.
17	Tutti	”rit.” endast i A, ej i S1–4.
31	Vc.	<i>mp</i> i S4, saknas i A.
33	Tutti	<i>f</i> saknas i A.
36	Vl. I	I A <i>mp</i> . Utg. har <i>mf</i> som S1, och i analogi m. parallellstället 191.
36	Vc.	A o. S4 har <i>f</i> , men i utg. <i>mf</i> i analogi m. parallellstället 191.
38	Vl. I	En crescendokil på 1:a slaget finns i S1, men ej på parallellstället 193, och ej i A.
39	Tutti	”rit.” placerat på olika ställen i A och i S1–4, alltifrån 1:an i 39, till 1:an i 40. Det verkar fraseringsmässigt rimligt att välja placeringen i A, på 3:an i 39.
43	Vc.	Dynamik saknas i A, S4 har <i>ppp</i> . Mer kongruent med dynamiken hos övriga är här <i>pp</i> , som också i S4 vid parallellstället 198.
46	Tutti	<i>pp</i> som avslutning av frasen i <i>ppp</i> , finns endast här, men saknas vid parallellstället i 201.
56	Vl. II, Va	Staccaton plus bågar införda med blyerts endast ovanför andraviolinstämmans system i A och endast i denna takt. I utg. infört i 56 o. parallelltaktan 211 hos Vl. II o. Va med fotnot.
56–7	Vc.	Dynamikkilar saknas, men har lagts till i analogi m. 60–1 o. 211–12.
86–87	Vl. II	Dynamik saknas i A, i S1–4 crescendo- och diminuendokil över två takter.
124–9	Tutti	Bågar saknas på några ställen; det verkar troligt att åtminstone alla med triolrytmer har bågar över hela takter, och åtminstone fram till <i>ff</i> i 130.
134, 136	Vl. II, Va	Bågar saknas i A, S2 o. S3.
163	Tutti	”rit.” i A placerat på 3:an i takten, i S1–2 på 1:an, i S3–4 på 2:an.
172–7	Vl. I	I S1, men ej i A, finns dynamikkilar inskrivna som delvis men inte helt konsekvent följer dynamiken hos Va o. Vc. Då varken A el. S2 har några kilar för Vl. II (som ju borde följa med de andra i fall en homogen ensembledynamik önskats), då kilarna i S1 inte helt

stämmor med dynamiken hos de lägre instrumenten, och då en sådan dynamik ev. svär något mot ostinatot i violinerna, har de inte tillmätts någon slutgiltig betydelse.

191	Vl. I	A o. S1 saknar crescendokil. Tillagd i analogi m. parallellstället i 36.
192	Tutti	A o. S1–4 saknar <i>f</i> för alla och crescendokil för Vl. II, Va o. Vc. Har tillagts i analogi med t. 37.
198	Vc.	A har <i>p</i> , men utg. har följt S4 som har <i>pp</i> . Jmf kommentar till parallellstället i 43.
211	Tutti	A har felaktigt ♩ = 126.
235	Tutti	”rit.” i A felaktigt placerat på 3:an.
259	Tutti	”(tempo)” finns endast i S1.

Sats II

9–12	Va	Bågar (över hela takter) endast i S3, ej i A.
32	Vl. I, Vc	Båge enligt S4.
44–50	Tutti	I A finns ett ”vide” infört omfattande tt. 44–50.
48–9 etc.	Tutti	Det ofta förekommande trettioåttondelsmotivet har i S1 konsekvent försetts med samma crescendokil som första gången det uppträder i 45. Även om A och S2–4 inte är lika konsekventa har utg. följt modellen i S1.
51–2	Vl. I	Den något obekväma enharmoniska stavningen b–h för sista åttandelens upptakter och första tonen i följande takter motiveras av den konsekventa skrivningen av ackorden (parallellförda ofullständiga dominant-sekundackord). Den förekommer i A, liksom i S1 i 151–2 (det utskrivna da capot), och har behållits trots att S1 i 51–2 av någon orsak har den förenklade stavningen aiss–h.
56	Vl. II, Va	I A o. S3 finns infört ”pizz ?” resp. ”pizz !”, dock inget ”arco”.
62/63, 162/163	Vl. I, II	A har <i>poco cresc.</i> i 62 vilket i S1 överstruktits i det utskrivna da capot t. 162. S2 har <i>poco cresc.</i> i 63, delvis överskrivet av en diminuendokil, men i 162 intakt.
74	Va	<i>p</i> saknas i A.
75	Vc.	<i>p</i> saknas i A.
76–83/ 176–183	Vl. II, Va	Ursprungligen staccato med punkter, men ändrat till pizzicato. (Beteckningen ”pizz.” för Vl. II o. Va i A har tydligt föregåtts av blyertsanteckningarna ”pizz ?” i marginalen vid båda systemen.)
88	Tutti	<i>subito p</i> ändrat till <i>p subito</i> för tydligare placering i takten.

95, 143, 145	Tutti	I A finns ett da capo av 44–95, med segno \oplus i 95, instruktionen ”D. C. vivace al segno \oplus e poi la coda” i 143 och överskriften ”Coda” i 145. S1–4 saknar angivelse om da capo etc. och i stället är de berörda takterna utskrivna som tt. 144–195. Utgåvan har följt skrivsättet i stämmorna även i partituret för att erbjuda en enhetlig taktnumrering.
121–3	Tutti	I A går crescendokilen fram endast till slutet av 122, i S1–4 och i utg. ända fram till mitten av 123.
178	Vc.	Båge mellan 1:an o. 2:an saknas i A.
191	Va	Båge mellan 1:an o. 2:an saknas i A.
197	Vl. I	A har <i>mf</i> utan dynamikkilar, S1 <i>p</i> och crescendo- resp. diminuendokilar.
227	Tutti	Otydligt om fermaten är menad att stå över 2:a el. 1:a slaget hos Vl. I, II o. Vc.
240	Vl. I	S1 har <i>mp</i> , vilket kan vara en felskrivning eller en påbörjad men ej genomförd ändring.

Sats III

1	Tutti	Metronomtalet, säkerligen felaktigt, $\downarrow = 84$. I S1–4 med överskrivning ändrat till $\downarrow = 80$.
6	Tutti	<i>p</i> saknas i A men finns i S3 o. S4.
6–7	Tutti	A har två crescendokilar, en i vardera takten. Utg. följer S1 som har en sammanhängande crescendokil över två takter.
9–10/64–5/118–9	Tutti	I A, tt. 9–10 m. parallellställena 64–5 o. 118–9, sträcker sig crescendokilen bara över första takten; i S1 och delvis S2 över en och en halv takt vilket uppenbarligen stämmer bättre med frasen.
33	Vl. I, II	<i>p</i> saknas i A o. S1–4; tillagt i analogi m. 148.
44	Tutti	A har ”(ungefär)” tillagt efter tempobeteckningen.
52–5	Tutti	A har crescendokil över en takt, S1 o. S2 över två takter.
76	Tutti	<i>mf</i> saknas i A men finns i S1, S3, o. S4 (annan handstil).
80	Tutti	<i>mf</i> saknas i A men finns i S3, o. S4 (annan handstil).
91	Vl. II	A har 6:e åttondelen dess; S2 återställt d.
95	Tutti	A har ”rit.” på 4:e fjärdedelen; flyttat t. 2:a, som i S1 o. S2.
99	Tutti	A har ”molto rit.” på 3:e fjärdedelen; flyttat t. 2:a, som i S1 o. S2.
104	Tutti	A saknar tempoangivelse efter ”molto rit.” i t. 99. S3 o. S4 har ”a tempo” (blyerts), S4 ”tempo” (annan handstil).
106	Tutti	<i>mp</i> endast i S1.
111	Tutti	<i>p</i> i analogi med parallellstället t. 2. Saknas i A, S1 o. S2 men finns i S3 o. S4.

115	Tutti	<i>p</i> i analogi med parallellstället i t. 6. Saknas i S1 o. S2 .
115–6	Tutti	A har <i>molto cresc.</i> ung. mittemellan 115 o. 116, utg. har crescendokil över 2 takter, som i S1 o. S2 , och som vid parallellstället i 6–7 (samtidigt reserveras det utskrivna <i>molto cresc.</i> för den större stegringen i 107–9).
140–1	Tutti	A har två crescendokilar, en i vardera takten; S1–3 och utg. en crescendokil över båda takterna.
159	Va	I såväl A som S3 har de två första fjärdedelarna <i>ess1–gess1</i> i st.f. <i>fess1–gess1</i> vilket vore en korrekt transponering av parallellstället i 40.
161–2	Tutti	”rit.” i källmaterialet placerat på olika ställen, alltifrån 4:e fjärdedelen i 161 till 4:e i 162.
161–2	Tutti	I A <i>dim.</i> samt diminuendokil; i utg. som i S1 o. S2 inget <i>dim.</i> och diminuendokil över två takter.
166	Tutti	”rit.” i A på 4:e fjärdedelen, i S1 , S3 o. S4 i närheten av 3:e fjärd.
168–9	Vc.	Bågar och dynamikkilar som i 49–50.
173	Vl. I	Crescendo- och diminuendokil enl. S1 ; i A endast diminuendokil.
188	Tutti	I A finns <i>mf</i> endast hos Vl. I; i stämmorna hos alla utom i S2 .

Henning Mankell

Henning Mankell grew up in Härnösand, where he was born in 1868. His home was full of music. His father, Emil Theodor Mankell, worked as a teacher of both drawing and physical education, but was also a talented amateur violinist. Local musicians often paid visits to their home. Henning Mankell formed a piano trio together with his two brothers.

Despite growing up in a home brimming with music, he hesitated when it was time to make a decision about his choice of career. Painting and authorship were alternate choices. He ended up choosing a path in music, which he started in Stockholm at the Royal Conservatory of Music. There he completed his degree in organ performance in 1889 and degrees in music education and sacred choral music in 1891.

After his years at the conservatory he took piano lessons from Hilda Thegerström 1892–95 and Lennart Lundberg 1895–99, followed by music theory lessons from Aron Bergenson.

Immediately after his studies, he began to teach piano and harmony himself, which would turn out to be his main occupation. He also worked as a music critic for a period of time: at *Svenska Morgonbladet* 1899–1907 and for a short time afterwards at *Stockholms-Tidningen*.

In 1905 Henning Mankell married his piano student, Agnes Lindblom. He lived in Stockholm for the remainder of his life and died in 1930 from complications of diabetes.

Mankell first began composing already during his study years at the conservatory. Most of his production centres around his main instrument: works for solo piano (approximately 150), but also chamber music works with piano, for instance his piano quintet (1914–15) and a piano trio (1915). Works in a larger format include his piano concerto (1917).

Henning Mankell's works held a modest place in the concert repertoire for many years. After World War I he received greater attention as a composer. With this recognition his creativity flourished and his style became more daring – for a long time he wrote under the influence of Scandinavian role models such as Edvard Grieg and Emil Sjögren. He was also swayed by French impressionism, engrafting attributes from this into the late romantic compositional style that was his foundation.

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Mankell's chamber music

Composer Henning Mankell was self-taught, and even though he composed mainly for piano, he wrote several pieces for various kinds of chamber ensemble. Stylistically, his ideals were firmly anchored in the tradition passed down from Frédéric Chopin and Franz Liszt, but he also drew inspiration from Scan-

danish composers such as Emil Sjögren and Edvard Grieg, and during his later years from, above all, Claude Debussy and Maurice Ravel.

Henning Mankell liked to employ loose forms in his piano music, such as ballad, nocturne, prelude and impromptu, which he had borrowed from Chopin. Here he let the music evolve almost organically; his multi-movement chamber works, on the other hand, and his larger compositions such as the piano concerto had a much more symmetrical design.

The sonata form predominates in the opening movements of his chamber works and is usually clearly structured despite the occasional improvisational digression and independent episode, as are particularly evident in his first string quartet in C-sharp minor from 1914, where the opening melodic arcs from a sequence of freely formed episodes provide the melodic architecture for the epic first movement. Typical for Mankell, the theme is manipulated without constraint: it is reshaped, altered, dissected and fleshed out with new figurative and melodic units.

Mankell had trouble having his music played, and it was not until his fiftieth year, in the spring of 1918, that his music was seriously performed in public. March of that same year saw not only the first outings of some songs but also the premiere of his piano quintet in G minor from 1915 and the viola sonata op. 28 in B minor from 1916. The piano trio in D minor was also produced around this time. Mankell also composed several works for violin and piano, such as the early Sonata op. 2 and Andante op. 3. The same setting was also used for his Berceuse op. 32 in 1918.

Mankell's music is extremely personal and independent, and imbued with a late-romantic expressiveness that makes the odd excursion into impressionism. Melodically, it is characterised either by an expressly emotional charge with powerful dominant tension or static, disjointed articulations. Whereas conservatively minded critics like Andreas Hallén and Wilhelm Peterson-Berger sneered at his musical 'futurism', he was supported by the likes of William Seymer and subsequent others, above all Ture Rangström and Kurt Atterberg.

The harmonic structure of Mankell's music is often advanced and quite bold for its time, although the vast majority of his works do have an identifiable tonal centre. Both the first and second string quartets contain passages of imitative polyphony, but as a whole his style is overwhelmingly homophonic with melody and harmony intimately linked. A few years later, in around 1924, Mankell composed a third string quartet, but left the third movement unfinished.

At times, Mankell's music is positively pure and clear in form, but this applies only to his pastiches, such as in the op. 16 suite and op. 63 sonatina, both for piano. It is also true of the baroque orientated sonata for violin and piano in A minor op. 65, which Mankell explicitly identifies as a 'pastiche' in the score. The piece contains several baroque attributes in its thematic design, in the slow, solemn sections, and in the rapid, motoric passages. In the last measure he uses a Picardy third to bring the piece, which has a distinct minor tonality, to a major-chord conclusion – a common device in baroque music up until around 1750.