



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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Huvudredaktör/Editor-in-chief: Anders Wiklund
Textredaktör/Text editor: Erik Wallrup
Redaktör/Editor: Magnus Svensson

Levande Musikarv/Swedish Musical Heritage
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music
Utgåva nr 978/Edition no. 978
2015
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
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.

Violoncello.

Erik Åkerberg.

Allegro. (♩=96.)

3 pizz. 1 arco

11 *cresc. poco a poco* *al*

17 pizz. *ff* *pp*

23 arco *mf*

29

37 1 *f*

48 *ff* *p* 1

56

63 *f*

69

74 1

Violoncello.

81 *pp*

Musical staff 81-90: Bass clef, key signature of one sharp (F#). Measure 81 starts with a half note G2, followed by quarter notes A2, B2, and C3. Measure 82 has a whole rest. Measure 83 has a half note D3, followed by quarter notes E3, F#3, and G3. Measure 84 has a whole rest. Measure 85 has a half note A3, followed by quarter notes B3, C4, and D4. Measure 86 has a whole rest. Measure 87 has a half note E4, followed by quarter notes F#4, G4, and A4. Measure 88 has a whole rest. Measure 89 has a half note B4, followed by quarter notes C5, D5, and E5. Measure 90 has a whole rest.

90 *cresc.* *f* *pizz.*

Musical staff 90-96: Bass clef, key signature of one sharp (F#). Measure 90 has a whole rest. Measure 91 has a half note G2, followed by quarter notes A2, B2, and C3. Measure 92 has a whole rest. Measure 93 has a half note D3, followed by quarter notes E3, F#3, and G3. Measure 94 has a whole rest. Measure 95 has a half note A3, followed by quarter notes B3, C4, and D4. Measure 96 has a whole rest.

96 *ff* *arco*

Musical staff 96-104: Bass clef, key signature of one sharp (F#). Measure 96 has a whole rest. Measure 97 has a half note G2, followed by quarter notes A2, B2, and C3. Measure 98 has a whole rest. Measure 99 has a half note D3, followed by quarter notes E3, F#3, and G3. Measure 100 has a whole rest. Measure 101 has a half note A3, followed by quarter notes B3, C4, and D4. Measure 102 has a whole rest. Measure 103 has a half note E4, followed by quarter notes F#4, G4, and A4. Measure 104 has a whole rest.

104 *marc.*

Musical staff 104-110: Bass clef, key signature of one sharp (F#). Measure 104 has a whole rest. Measure 105 has a half note G2, followed by quarter notes A2, B2, and C3. Measure 106 has a whole rest. Measure 107 has a half note D3, followed by quarter notes E3, F#3, and G3. Measure 108 has a whole rest. Measure 109 has a half note A3, followed by quarter notes B3, C4, and D4. Measure 110 has a whole rest.

110

Musical staff 110-116: Bass clef, key signature of one sharp (F#). Measure 110 has a whole rest. Measure 111 has a half note G2, followed by quarter notes A2, B2, and C3. Measure 112 has a whole rest. Measure 113 has a half note D3, followed by quarter notes E3, F#3, and G3. Measure 114 has a whole rest. Measure 115 has a half note A3, followed by quarter notes B3, C4, and D4. Measure 116 has a whole rest.

116 *pmarc.*

Musical staff 116-123: Bass clef, key signature of one sharp (F#). Measure 116 has a whole rest. Measure 117 has a half note G2, followed by quarter notes A2, B2, and C3. Measure 118 has a whole rest. Measure 119 has a half note D3, followed by quarter notes E3, F#3, and G3. Measure 120 has a whole rest. Measure 121 has a half note A3, followed by quarter notes B3, C4, and D4. Measure 122 has a whole rest. Measure 123 has a half note E4, followed by quarter notes F#4, G4, and A4.

123 *molto cresc.* *fff*

Musical staff 123-128: Bass clef, key signature of one sharp (F#). Measure 123 has a whole rest. Measure 124 has a half note G2, followed by quarter notes A2, B2, and C3. Measure 125 has a whole rest. Measure 126 has a half note D3, followed by quarter notes E3, F#3, and G3. Measure 127 has a whole rest. Measure 128 has a half note A3, followed by quarter notes B3, C4, and D4.

128

Musical staff 128-133: Bass clef, key signature of one sharp (F#). Measure 128 has a whole rest. Measure 129 has a half note G2, followed by quarter notes A2, B2, and C3. Measure 130 has a whole rest. Measure 131 has a half note D3, followed by quarter notes E3, F#3, and G3. Measure 132 has a whole rest. Measure 133 has a half note A3, followed by quarter notes B3, C4, and D4.

133 *pp*

Musical staff 133-139: Bass clef, key signature of one sharp (F#). Measure 133 has a whole rest. Measure 134 has a half note G2, followed by quarter notes A2, B2, and C3. Measure 135 has a whole rest. Measure 136 has a half note D3, followed by quarter notes E3, F#3, and G3. Measure 137 has a whole rest. Measure 138 has a half note A3, followed by quarter notes B3, C4, and D4. Measure 139 has a whole rest.

139

Musical staff 139-144: Bass clef, key signature of one sharp (F#). Measure 139 has a whole rest. Measure 140 has a half note G2, followed by quarter notes A2, B2, and C3. Measure 141 has a whole rest. Measure 142 has a half note D3, followed by quarter notes E3, F#3, and G3. Measure 143 has a whole rest. Measure 144 has a half note A3, followed by quarter notes B3, C4, and D4.

144

Musical staff 144-151: Bass clef, key signature of one sharp (F#). Measure 144 has a whole rest. Measure 145 has a half note G2, followed by quarter notes A2, B2, and C3. Measure 146 has a whole rest. Measure 147 has a half note D3, followed by quarter notes E3, F#3, and G3. Measure 148 has a whole rest. Measure 149 has a half note A3, followed by quarter notes B3, C4, and D4. Measure 150 has a whole rest. Measure 151 has a half note E4, followed by quarter notes F#4, G4, and A4.

151

Musical staff 151-157: Bass clef, key signature of one sharp (F#). Measure 151 has a whole rest. Measure 152 has a half note G2, followed by quarter notes A2, B2, and C3. Measure 153 has a whole rest. Measure 154 has a half note D3, followed by quarter notes E3, F#3, and G3. Measure 155 has a whole rest. Measure 156 has a half note A3, followed by quarter notes B3, C4, and D4. Measure 157 has a whole rest.

Violoncello.

157 *p* *molto cresc.*

164 *ff*

170

179 *pp* *ppp*

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

198 *fz*

205

Andante sostenuto. (♩=100.) *Piano* *p* *espress.*

10 *pp*

18

25 *p*

33 *1* *2*

4 Violoncello.

43 *mf*

53 *cresc.* *f* *p*

66 *pizz.* *pp*

77 *arco* *p*

87 *f*

95 *f*

103 *pizz.* *ff*

113 *arco* *ff*

123 *pizz.*

132 *f* *arco* *pp*

149 *mf* *ff*

159 *pp* *pizz.*

Violoncello.

Allegretto scherzando. (♩ = 112.)

1 Piano

9 arco

15 ff

20

26 mf

32 f tr

39

46 p

55 p

62 p mf

74 f pizz. arco pizz. arco

83 pizz. arco pizz. arco *a tempo* 3 1

cresc. e ritard. ff

Violoncello.

pizz.

93

93 *Piano* *f* *pizz.*

100

100 *arco* *1 marc.*

109

109 *ff* *pp*

119

119 *pizz.* *arco* *p* *f* *p* *f* *p*

126

126 *pizz.*

132

132 *arco* *mf* *1*

142

142 *1* *p*

153

153 *4* *pp* *p*

162

162 *p* *poco a poco acceler. e cresc.*

168

168 *pizz.* *pp*

FINALE.

Allegro energico. (♩ = 132.)

8 *f* *mf*

17

17 *2* *2* *ff*

Violoncello.

29 *mf*

38 *p*

51 *mf*

63 *pp*

71 *pp* *p*

81 *mf* *molto*

94 *cre - - scen - - do*

106 *ritard. poco* *a tempo*

120 *f*

127 *ff* *fff*

135 *p subito* *poco a poco*

141 *cresc. e string.*

Violoncello.

149

Musical staff 149-154. Bass clef, key signature of two sharps (F# and C#). The music begins with a forte (*f*) dynamic. The notation includes eighth and sixteenth notes, some with slurs and accents.

155

Musical staff 155-161. The music continues with a *pizz.* (pizzicato) instruction and an *arco* instruction. The dynamics are *f* and *ff*. There are triplets and slurs.

162

Musical staff 162-166. The music features *pizz.* and *arco* markings. A forte (*ff*) dynamic is present. There are triplets and slurs.

167

Musical staff 167-172. The music continues with triplets and slurs. A first finger (*1*) is indicated.

173

Musical staff 173-185. The music includes a *mf* dynamic, triplets, and a section marked *con sordino* (with mutes) and *pp* (pianissimo). The tempo is marked *Allegro molto*.

186

Musical staff 186-196. The music features a *f* dynamic and a section marked *senza sord.* (without mutes). The tempo remains *Allegro molto*.

197

Musical staff 197-203. The music includes a tempo marking *(♩. = 88.)*. The notation features slurs and accents.

204

Musical staff 204-211. The music is marked *marcato* and *rit. poco* (ritardando a little). The dynamic is *mf*.

212

Musical staff 212-218. The music is marked *Tempo I.* and *marcato*. The dynamic is *ff* with a *cresc. sempre* (crescendo sempre) instruction. A first finger (*1*) is indicated.

219

Musical staff 219-225. The music is marked *Allegro molto* and *fff Tutti con forza* (fortissimo tutti with force).

226

Musical staff 226-231. The music features triplets and slurs.

232

Musical staff 232-238. The music continues with slurs and accents.

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.

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.