



ANDREAS HALLÉN
1846–1925

Kvartett

för piano, violin, viola och cello

Quartet

for piano, violin, viola and cello

Opus 3

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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Kvartett.

Viola.

Andreas Hallén, Op. 3.

Andante maestoso.

Musical notation for measures 1-5. Includes dynamics: *Piano*, *ff*, *rit.*, *f*.

Musical notation for measures 6-12. Includes dynamics: *ff*, *rit.*, *f*, *poco rit.*, *f*.

Musical notation for measures 13-18. *Allegro appassionato. d = 76.* Includes dynamics: *p*.

Musical notation for measures 19-26. Includes dynamics: *sf*, *ff*, *p*.

Musical notation for measures 27-38. Includes dynamics: *sf*, *sf*, *pizz.*, *p*, *arco*, *mf*.

Musical notation for measures 39-44. Includes dynamics: *cresc.*, *f*.

Musical notation for measures 45-52. Includes dynamics: *dim.*, *p*, *1 rit. un poco lento*, *3*.

Musical notation for measures 53-58. Includes dynamics: *p*, *cresc.*.

Musical notation for measures 59-64. Includes dynamics: *f*.

Musical notation for measures 65-70. Includes dynamics: *mf*, *p*, *Tempo 1. 2*.

Viola.

73 *pizz.* *rit.* *arco* *pizz. tempo* *arco*



78 *f* *f*



83 *f* *f*



88 *p* *p* *pizz.*



95 *più stretto* *f* *arco* *f* *cresc.*



101 *string.* *ff* *atempo* *f* *p* *f*



106 *[p]* *f* *p* *fp*



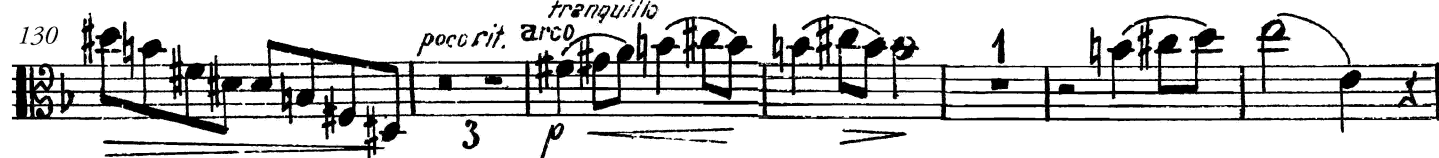
113 *tranquillo* *dim.* *pp* *1 pizz.* *p* *2 pizz.*



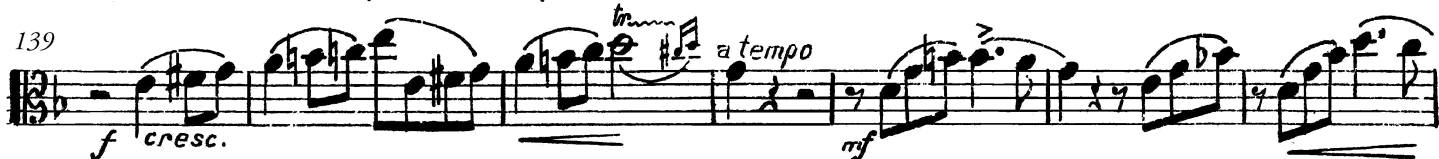
123 *2 pizz.*



130 *tranquillo* *poco rit.* *arco* *p* *1*



139 *f* *cresc.* *mf* *atempo*



146 *1* *f* *pp* *cresc.*



Viola.

4

153

p *f* *p* *cresc.*

Measures 153-157: Viola part in 3/4 time, key of B-flat major. Features a series of eighth-note patterns with dynamic markings *p*, *f*, *p*, and *cresc.*

160

f *p* *p*

Measures 160-165: Viola part in 3/4 time. Includes a first ending bracket over measures 160-161 and a second ending bracket over measures 162-165. Dynamic markings include *f*, *p*, and *p*.

168

cresc. *p*

Measures 168-173: Viola part in 3/4 time. Dynamic markings include *cresc.* and *p*.

174

ff rit. *Andante maestoso.* *rit.* *Allegro.* *sf* *p*

Measures 174-181: Viola part in 3/4 time. Includes tempo changes: *Andante maestoso.* (measures 174-180), *rit.* (measure 181), and *Allegro.* (measures 182-181). Dynamic markings include *ff rit.*, *ff*, *sf*, and *p*.

182

sf *sf*

Measures 182-187: Viola part in 3/4 time. Dynamic markings include *sf* and *sf*.

188

ff *dim.* *pizz.* *p*

Measures 188-195: Viola part in 3/4 time. Includes a first ending bracket over measures 188-190 and a second ending bracket over measures 191-195. Dynamic markings include *ff*, *dim.*, *pizz.*, and *p*.

196

arco *mf* *pizz.* *arco* *p* *poco rit.* *pp* *un poco lento* *4* *p*

Measures 196-206: Viola part in 3/4 time. Includes a 4-measure rest in measure 204. Dynamic markings include *mf*, *pizz.*, *arco*, *p*, *poco rit.*, *pp*, and *p*. Tempo marking: *un poco lento*.

207

cresc.

Measures 207-214: Viola part in 3/4 time. Dynamic marking: *cresc.*

215

dim. *a tempo* *pizz.* *p*

Measures 215-220: Viola part in 3/4 time. Dynamic markings include *dim.*, *a tempo*, *pizz.*, and *p*.

221

arco *mf* *f*

Measures 221-226: Viola part in 3/4 time. Dynamic markings include *mf* and *f*.

227

pizz. *f* *arco* *f*

Measures 227-232: Viola part in 3/4 time. Dynamic markings include *f* and *f*.

233

rit. *a tempo* *mf* *pizz.* *p*

Measures 233-238: Viola part in 3/4 time. Dynamic markings include *mf* and *p*.

Viola.

241 *tranquillo*
2 arco
rit. p *mf* *cresc.* *f*

251 *a tempo*
p *pp* *cresc.*

258 *dim.* *pp* *p* *cresc.*

264 *ff*

270 *sostenuto*
con forza
ff *ff*

278 *Presto.* *Lento.*
ff *f* *sf* *f* *f*

Andante espress. *trem.*
Piano *pp*

15 *Solo*
pp *p* *f*

23 *poco a poco cresc.*

30 *f* *dim.* *pizz.* *p*

38 *arco*
p *1*

44 *p* *f* *1*



Viola.

6

52 Più mosso

Musical staff 52-58. Key signature: one sharp (F#). Time signature: 12/8. Measures 52-58. Dynamics: *mf*, *p*, *f*. Includes a first ending bracket over measures 56-58.

Musical staff 59-64. Measures 59-64. Dynamics: *p*, *f*. Includes a triplet in measure 63.

Musical staff 65-68. Measures 65-68. Dynamics: *sf*, *pp*, *cresc.*

Musical staff 69-72. Measures 69-72. Dynamics: *ff*, *dim.*

Musical staff 73-82. Measures 73-82. Dynamics: *ppp*, *f*, *sf*, *mf*. Includes a first ending bracket over measures 80-82.

Musical staff 83-86. Measures 83-86. Dynamics: *cresc.*

Musical staff 87-91. Measures 87-91. Dynamics: *ff*, *pp*, *dim.*

Musical staff 92-98. Measures 92-98. Dynamics: *pp*, *pp*, *cresc.*, *mf*

Musical staff 99-105. Measures 99-105. Dynamics: *p*, *sf*. Tempo marking: *a tempo Solo*

Musical staff 106-111. Measures 106-111. Dynamics: *poco a poco cresc.*

Musical staff 112-116. Measures 112-116. Dynamics: *f*, *ff*

Musical staff 117-120. Measures 117-120. Dynamics: *pizz.*, *p*. Tempo marking: *a tempo*. Performance instruction: *molto ritard.*

Viola.

Finale.

Allegro vivace.

10 *Piano* *f*

17 *p*

23 *f* *dim.*

30 *pizz.* *arco* *p*

38 *sf* *p* *f* *rit.* *a tempo*

49 *mf* *p*

55 *cresc.* *pizz.* *p*

61 *arco* *p* *cresc.* *p*

68 *pizz.* *1* *rit.* *poco lento* *arco* *p*

76 *p* *mf*

84 *1*

94 *incalzando* *mf* *f*

Viola.

8

102 *a tempo*
f *p*

109 *poco a poco string.*
cresc. *sf* *pizz.* *arco* *tr.*

116 *a tempo*
f *p*

122 *tr.* *f*

130 *f* *pizz.* *p* *arco* *mf* *cresc.*

139 *pizz.* *p* *arco* *sf*

148 *2* *1* *mf* *sf*

158 *sf* *pizz.* *arco* *tr.* *tr.* *2*

169 *tr.* *p*

179 *1* *p* *cresc.*

188 *p* *f*

198 *pizz.* *p* *poco rit.* *arco* *v* *a tempo*

Viola.

212 *mf* *trm* 1

221 *f* *sf* *sf* *sf* 3 *pizz.* *p*

231 2 *rit. arco* *a tempo pizz.* *arco* *p*

241 *cresc.* *pizz.* *p*

248 *f*

255 *arco* *mf* *cresc.* *f*

260 *pizz.* *f* *arco* *trm* *p* *pp*

267 *tr* *tr* *tr*

273 *tr* *pp* 2

283 *mf* *p* *cresc.*

290 *f*

298 *molto accel.* *Presto.* *p* *cresc.* *ff*

Andreas Hallén

Andreas Hallén (1846–1925) studerade musik i Tyskland 1866–71, inledningsvis vid konservatoriet i Leipzig med följande kompositionsstudier i München för Joseph Rheinberger och i Dresden för Julius Rietz.

Efter studierna bosatte han sig i Göteborg, där han bland annat under åren 1872–78 verkade som kapellmästare i Göteborgs orkesterförening, som han också aktivt bidrog till att rekonstruera efter en tid av inaktivitet.

Åren 1879–83 bodde han i Berlin och etablerade sig då som tonsättare. Bland framgångarna fanns uruppförandet av hans första opera, *Harald Viking*, i Leipzig 1881. Men han verkade även som sånglärare i Berlin, varefter han 1884 kom till Stockholm. Där vistades han större delen av återstoden av sitt liv, med undantag av åren 1902–07, då han fanns i Malmö och ledde det av honom grundade Sydsvenska filharmoniska sällskapet.

I Stockholm grundade han Filharmoniska sällskapet, som existerade mellan åren 1885 och 1895. Han framförde en rad nya verk, men var också pionjär för äldre musik i Ceciliaföreningen (1887–89) och genom framföranden av J.S. Bachs verk. Bland annat ledde han 1890 det första svenska framförandet av *Matteuspassionen*.

Åren 1892–97 var Hallén andre kapellmästare vid Kungliga Teatern (där han 1895 dirigerade det första svenska framförandet av Richard Wagners *Valkyrian*). Han undervisade i komposition vid Musikkonservatoriet 1909–19, från 1915 med professors titel, och var dessutom verksam som musikkritiker i *Nya Dagligt Allehanda*.

I de tidiga kompositionerna utgick Hallén stilistiskt från Leipzig-romantiken och Robert Schumanns tonspråk. Han tog senare starka intryck av Richard Wagners musik och i de senare verken, bland annat operan *Waldemarsskatten*, har dessa olika stilelement smält samman med en mer nordiskt hållen stil.

Han blev invald i Kungl. Musikaliska akademien den 24 april 1884, som ledamot nr 468.

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Om utgåvan

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På omslaget står: "Kvartett / för / Piano, violin, viola och violoncell / komponerad / af / Andréas Hallén / Op. 3 / Elkan & Schildknecht, Emil Carelius / Stockholm".

Tillkomstår: 1869–70.

Andreas Hallén

Andreas Hallén (1846–1925) studied music in Germany from 1866 to 1871, initially at the Conservatory in Leipzig and then studying composition in Munich for Joseph Rheinberger and in Dresden for Julius Rietz.

After his studies, he went to live in Gothenburg, where he worked as chief conductor of the Gothenburg Orchestral Society, which he also actively contributed to rebuilding after a period of inactivity.

From 1879 to 1883 he lived in Berlin, where he established himself as a composer. Among his successes was the first performance of his first opera, *Harald Viking*, in Leipzig in 1881. But he also worked as a song teacher in Berlin, after which he came to Stockholm in 1884. He remained there for most of the rest of his life, apart from the years 1902 to 1907, which found him in Malmö, where he led Sydsvenska Filharmoniska Sällskapet, which he had also founded.

In Stockholm, he founded Filharmoniska Sällskapet, which existed from 1885 to 1895. He performed a number of new works, but was also a pioneer for older music in Ceciliaföreningen from 1887 to 1889, and through performances of the works of J.S. Bach. Amongst other things, he conducted the first Swedish performance of the *St. Matthew Passion* in 1890.

From 1892 to 1897, Hallén was second conductor at The Royal Opera, where he conducted the first Swedish performance of Wagner's *The Valkyrie* in 1895. He taught composition at Musikkonservatoriet (The Royal Conservatory of Music) from 1909 to 1919, gaining the title of professor in 1915, and was also a music critic for the newspaper *Nya Dagligt Allehanda*.

In his early compositions, Hallén took his stylistic starting-point in Leipzig Romance and the tonal language of Robert Schumann. He later gained strong influences from Richard Wagner's music, and in later works, among them the opera *Waldemarsskatten* (The Treasure of Waldemar), these stylistic elements have fused into a more Nordic style.

He was elected to Kungliga Musikaliska Akademien (The Royal Swedish Academy of Music) on April 24 1884, as member no. 468.

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Trans. Martin Thomson

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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