SWEDISH MUSICAL LEVANDE MUSIKARV HERITAGE

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

Syftet med Levande Musikarv är att tillgängliggöra den dolda svenska musikskatten och göra den till en självklar del av dagens repertoar och forskning. Detta sker genom notutgåvor av musik som inte längre är skyddad av upphovsrätten, samt texter om tonsättarna och deras verk. Texterna publiceras i projektets databas på internet, liksom fritt nedladdningsbara notutgåvor. Huvudman är Kungl. Musikaliska akademien i samarbete med Musik- och teaterbiblioteket och Svensk Musik.

Kungl. Musikaliska akademien grundades 1771 av Gustav III med ändamålet att främja tonkonsten och musiklivet i Sverige. Numera är akademien en fristående institution som förenar tradition med ett aktivt engagemang i dagens och morgondagens musikliv.

Swedish Musical Heritage and The Royal Swedish Academy of Music

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The Royal Swedish Academy of Music was founded in 1771 by King Gustav III in order to promote the composition and performance of music in Sweden. Today, the academy is an autonomous institution that combines tradition with active engagement in the contemporary and future music scene.

www.levandemusikarv.se

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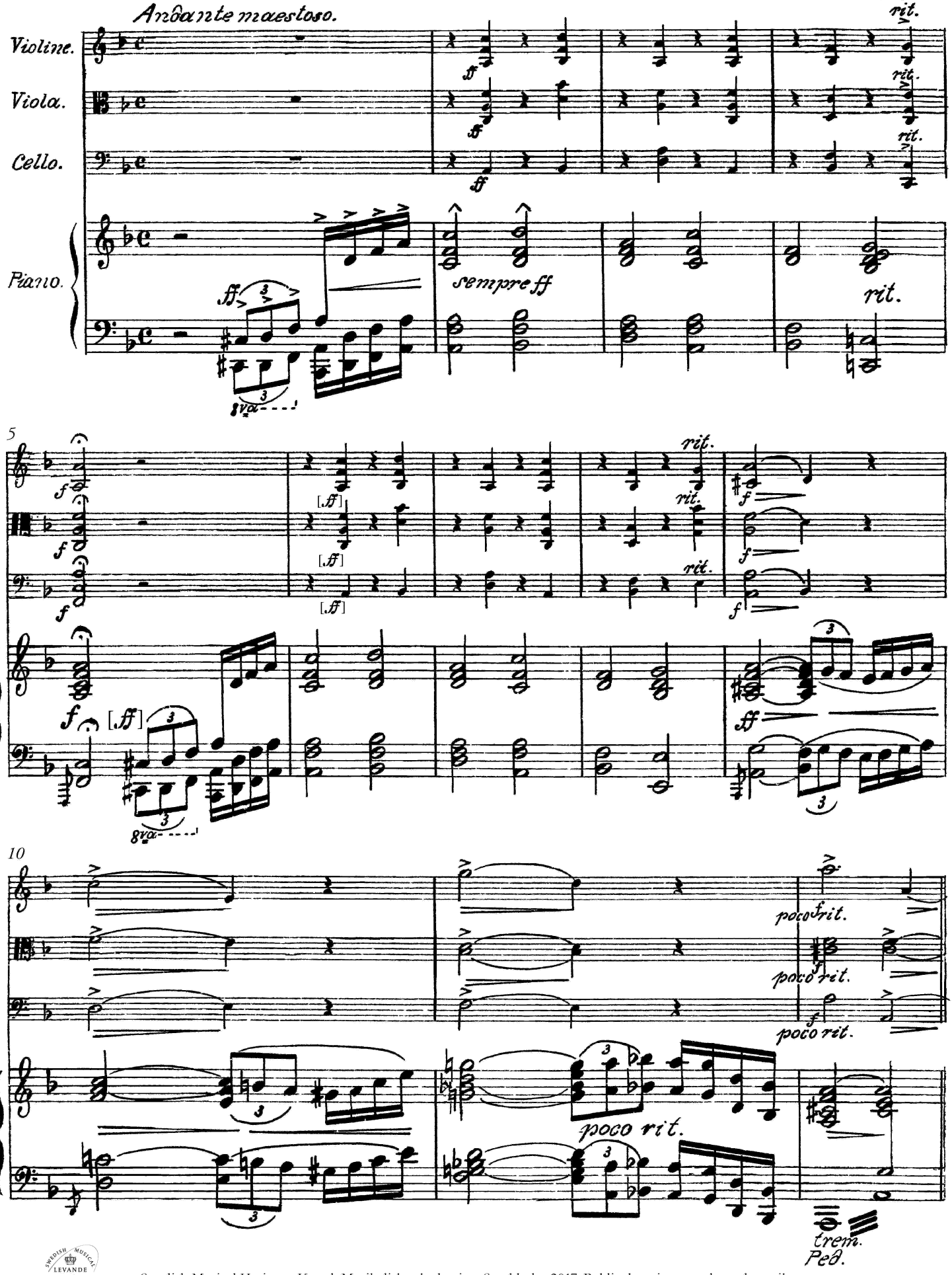
Kvartett.

Andréas Hallen, Op. 3.



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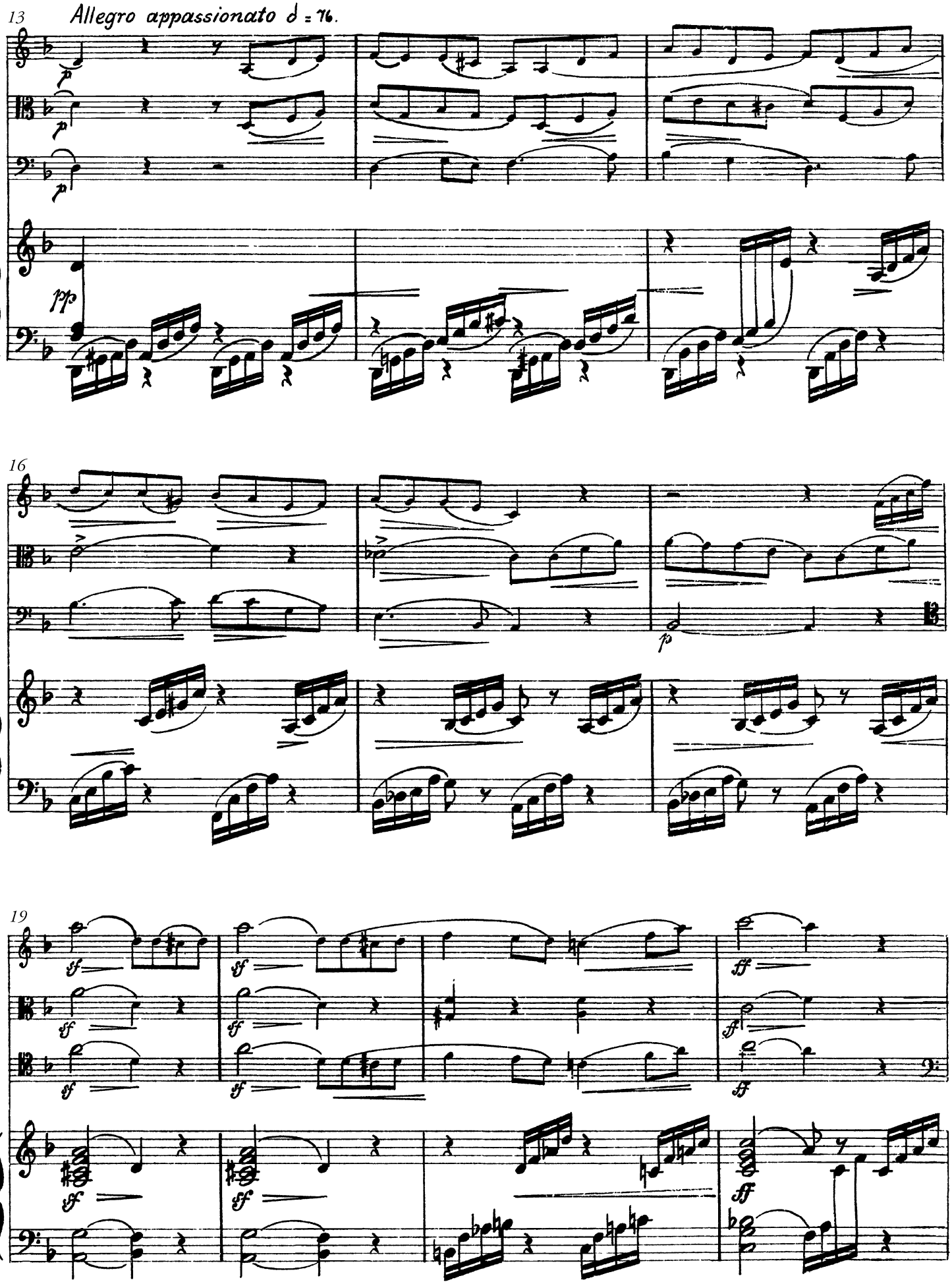
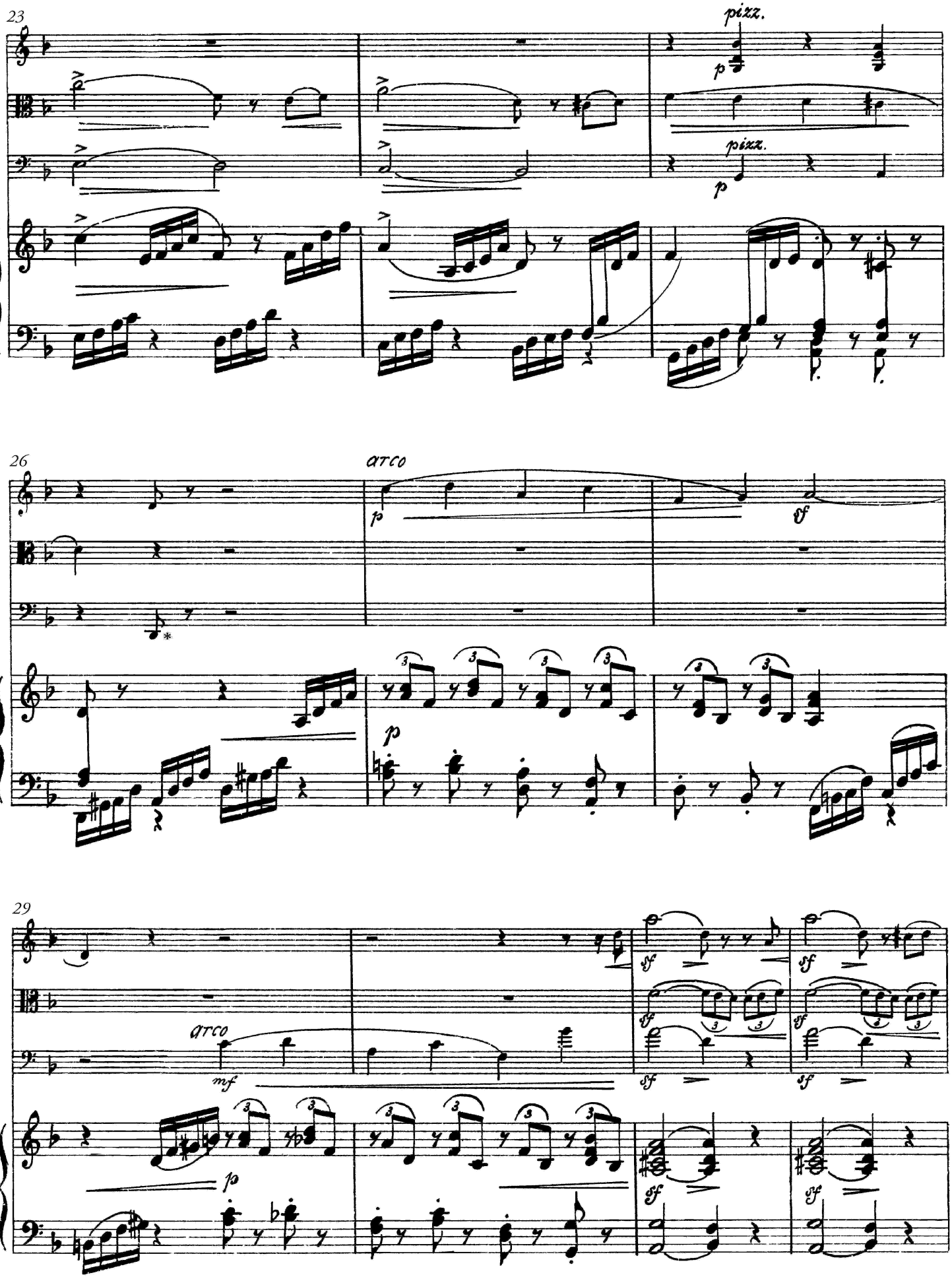
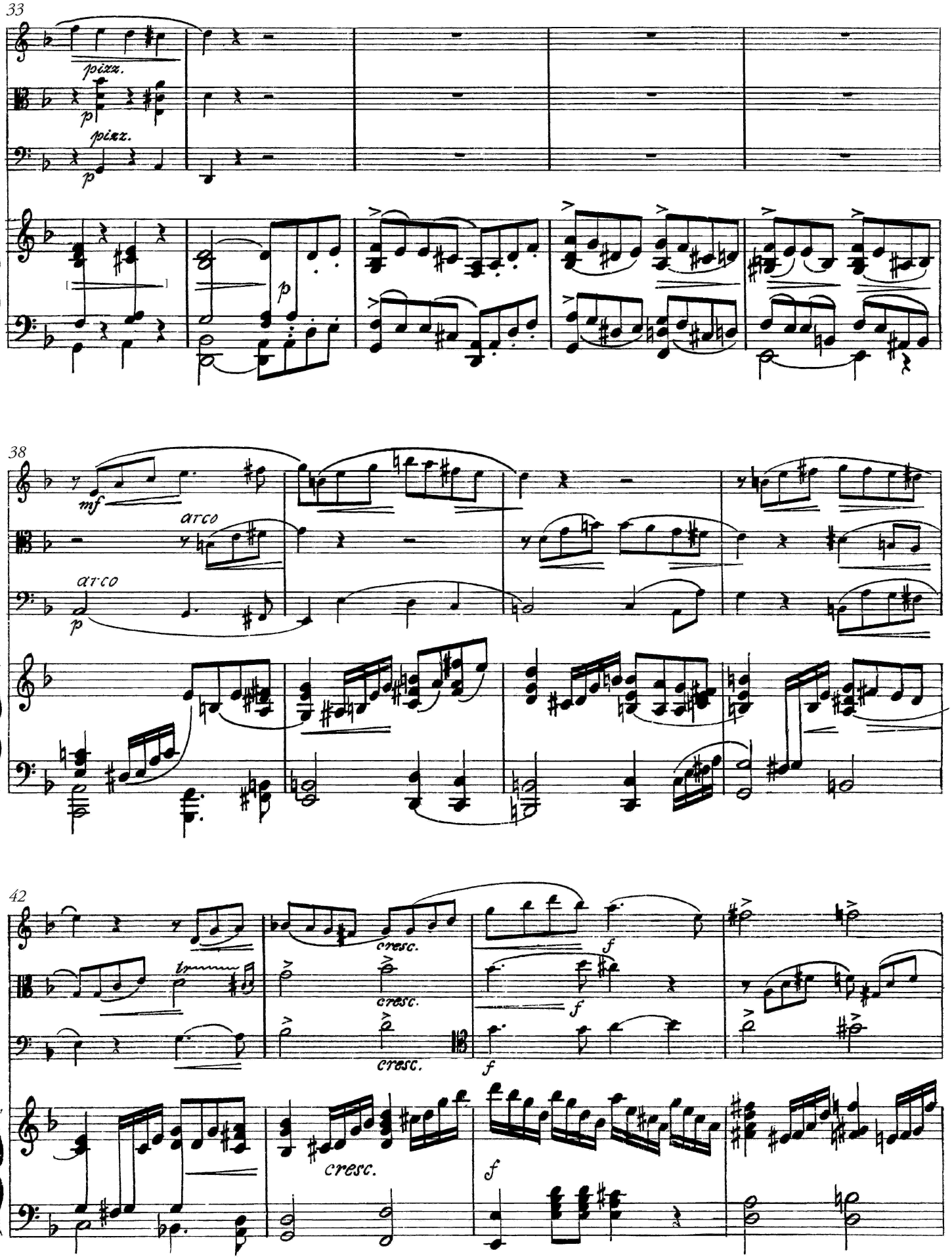
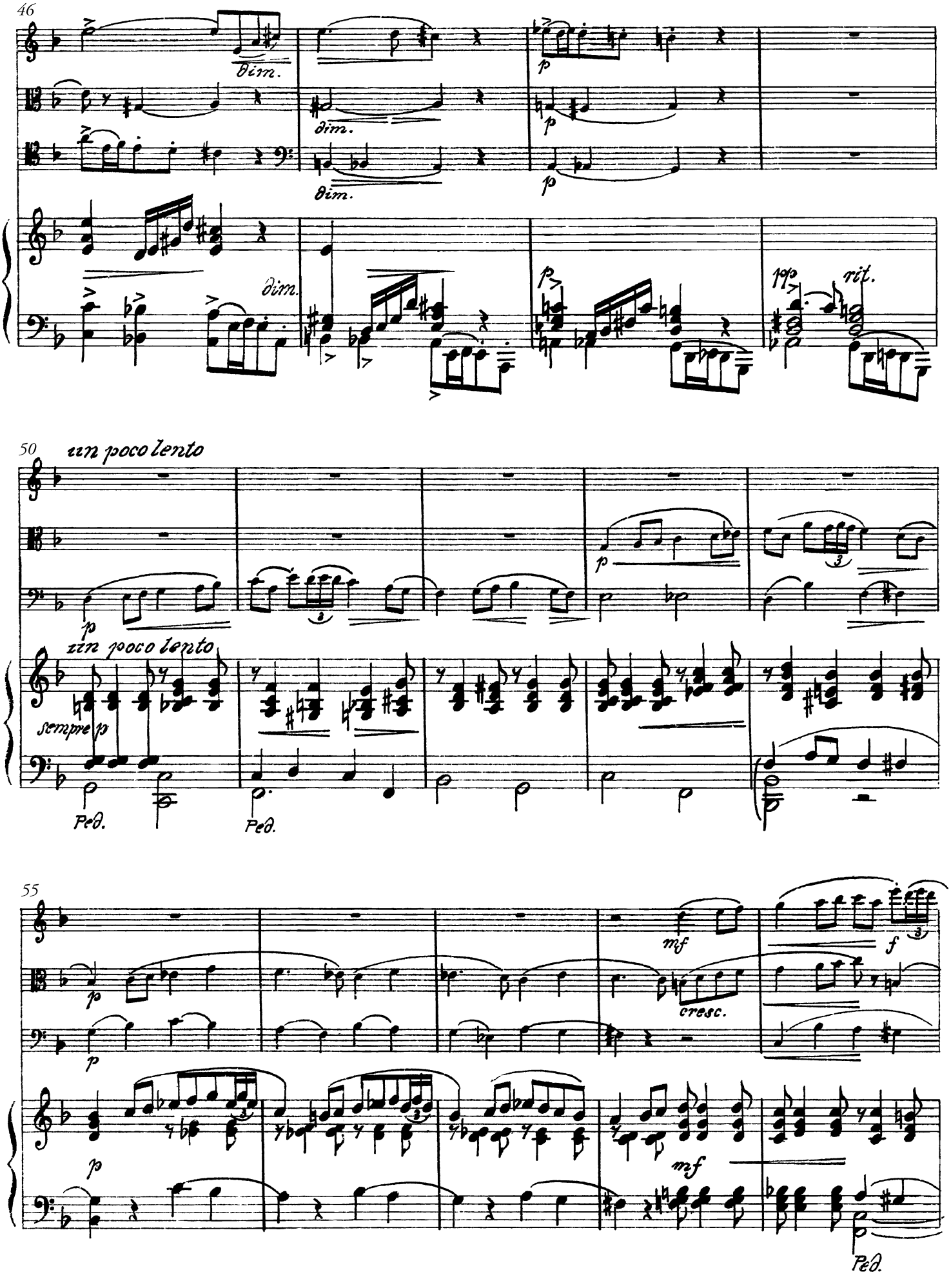
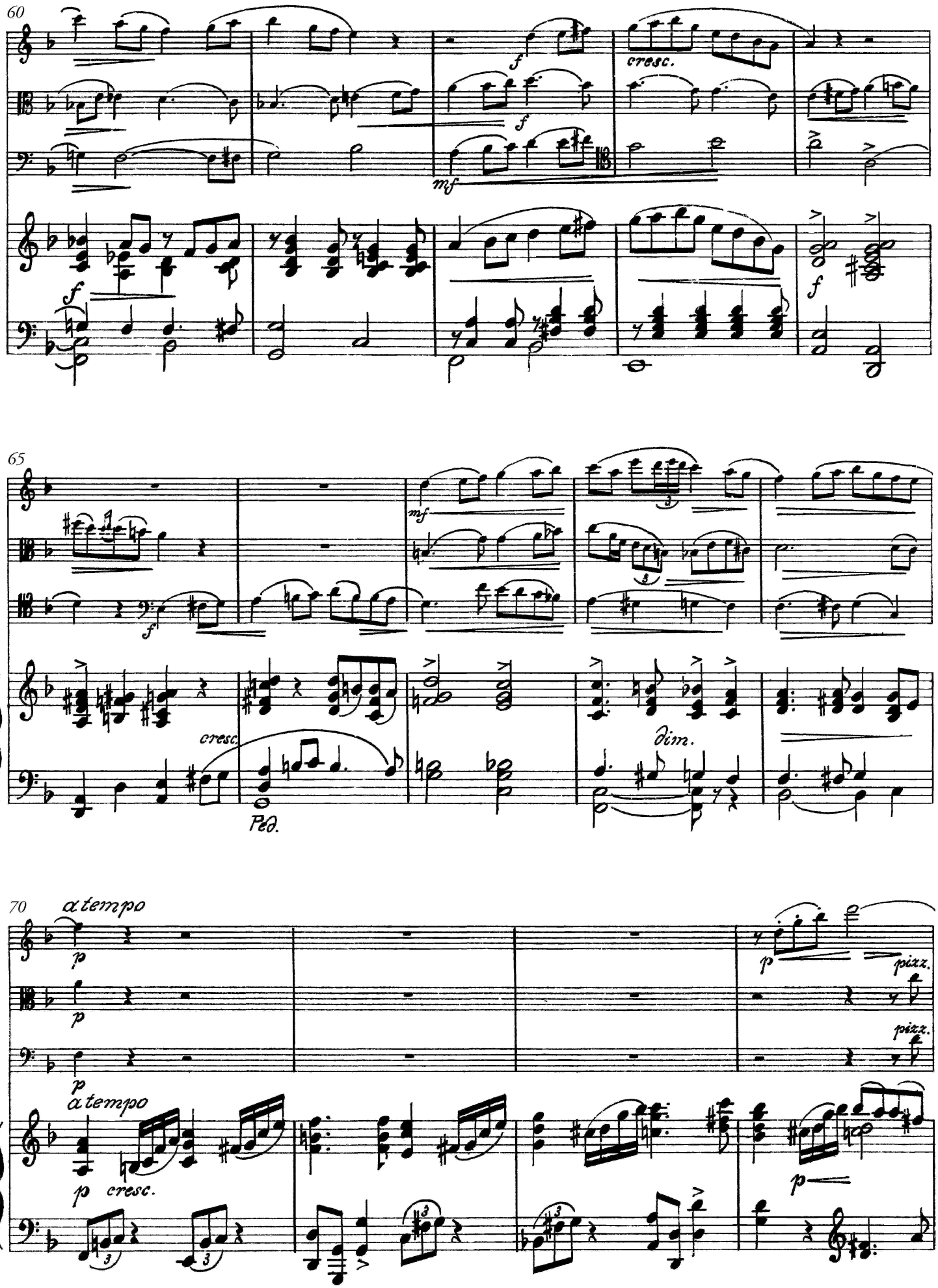

13
Allegro appassionato ♩ = 76.
16
19

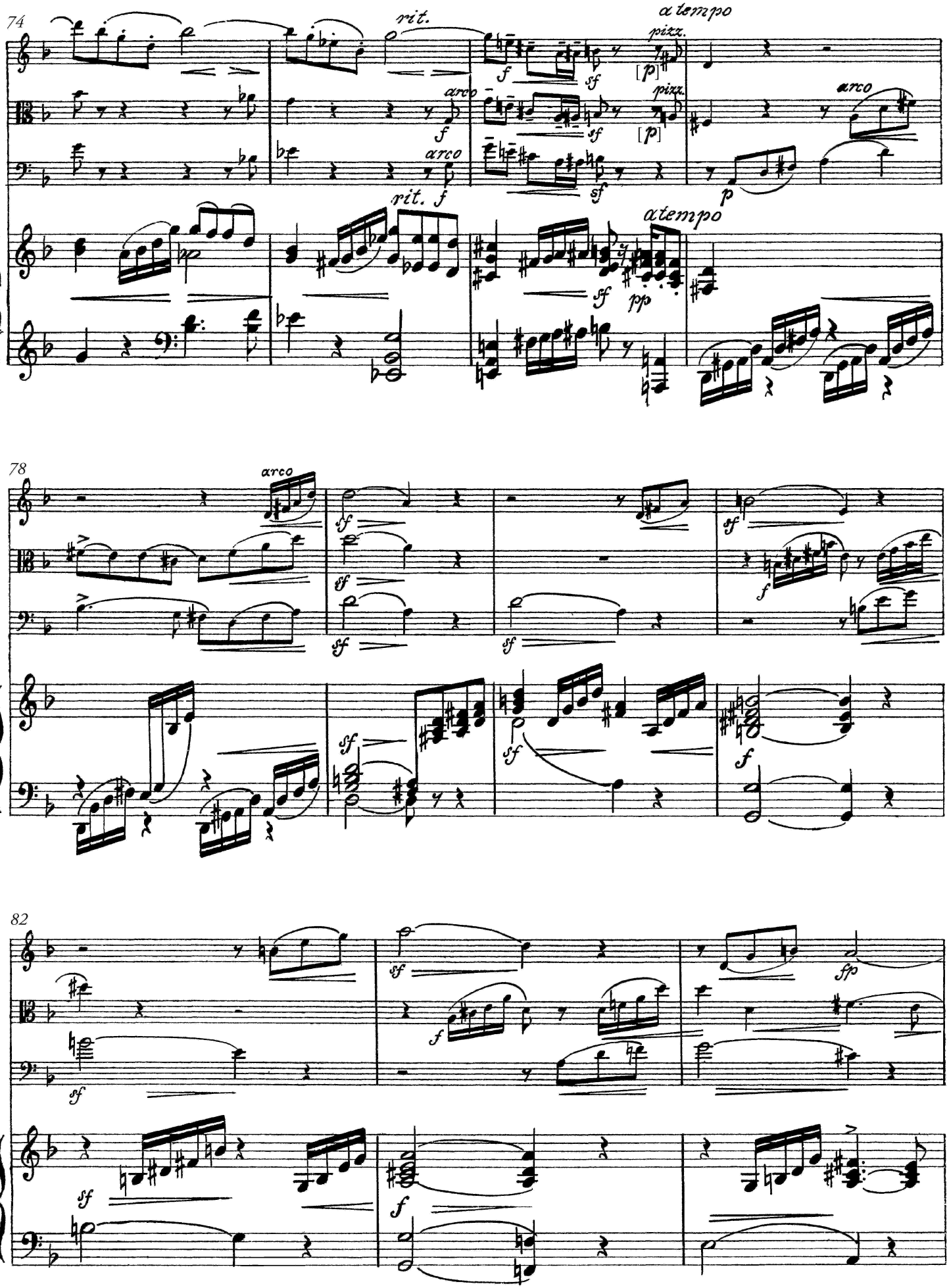


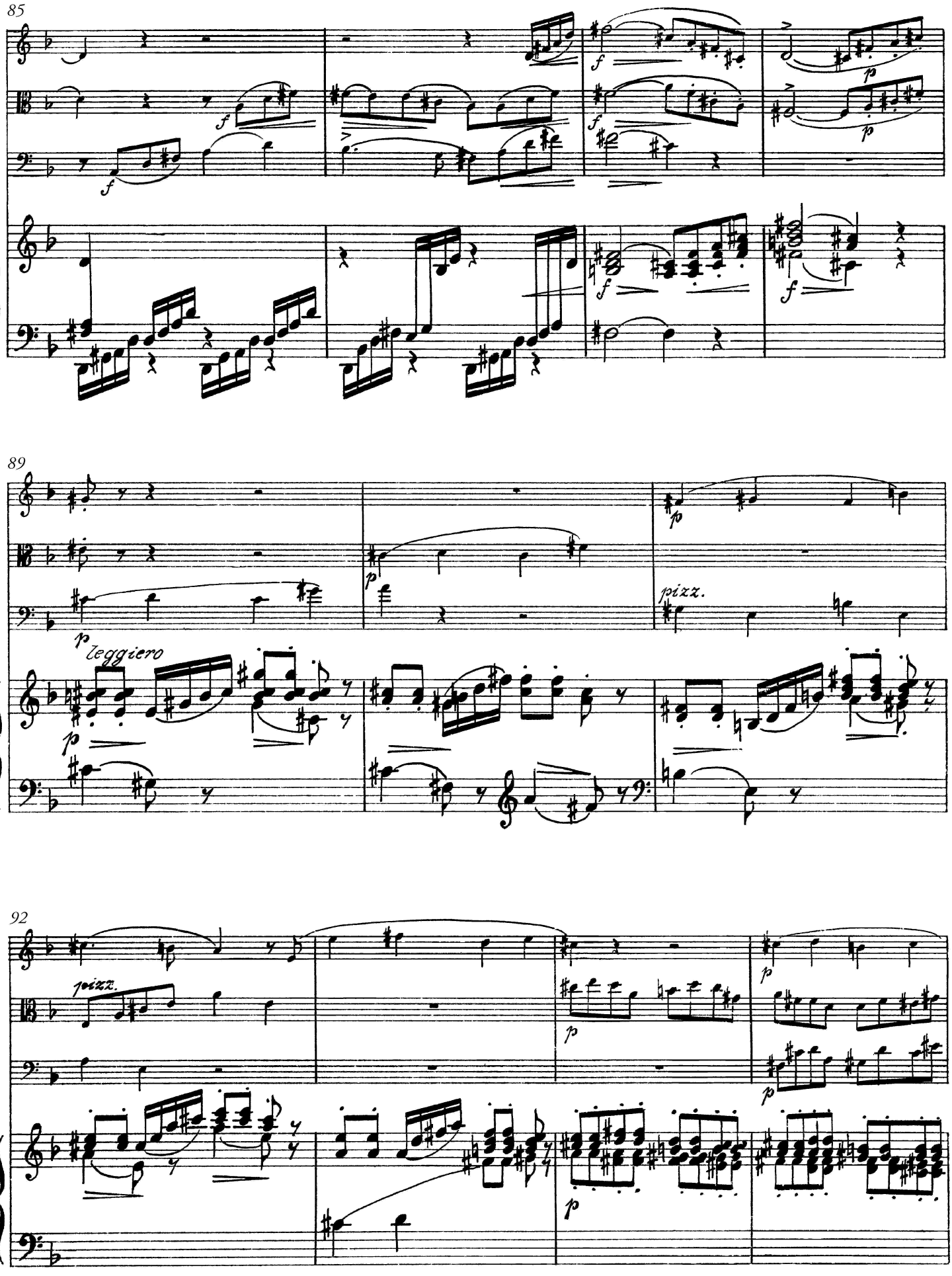
* D ändrad från d.

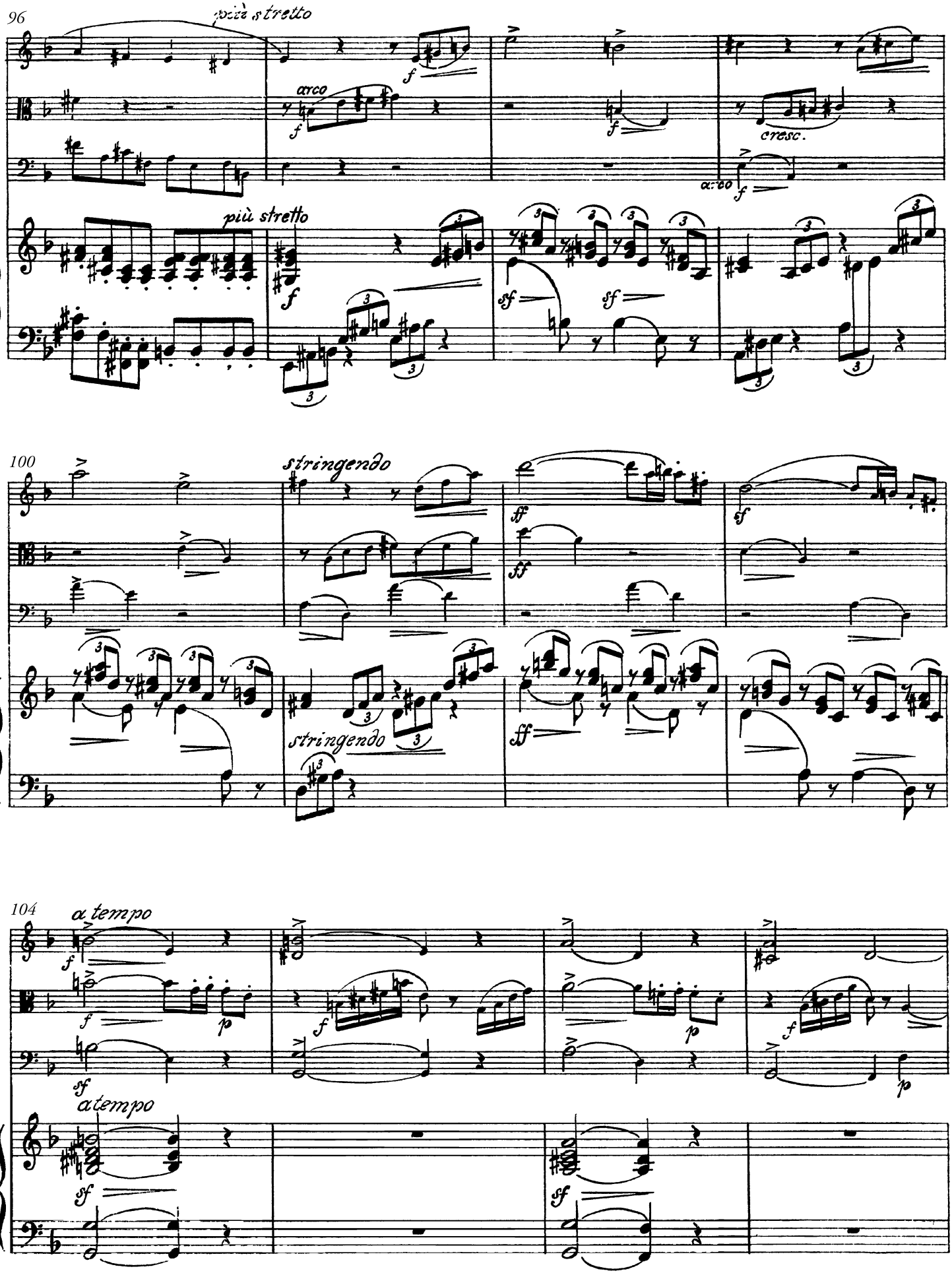

33
pizz.
p
pizz.
p
p
38
mf
arco
arco
p
42
cresc.
cresc.
cresc.
f
f
f
cresc.
f

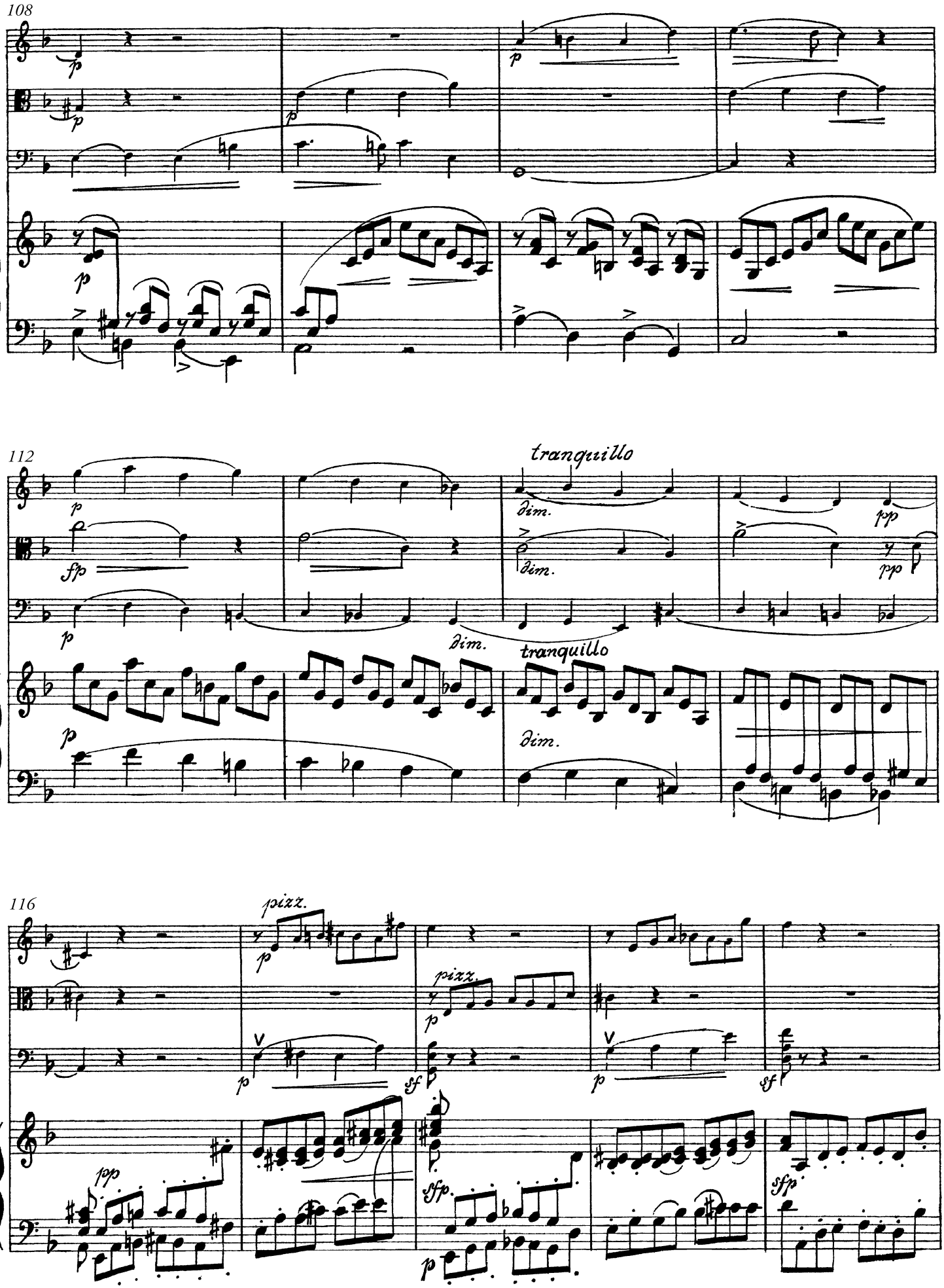

46
dim.
dim.
dim.
p
p
p
pp
rit.
50
un poco lento
p
un poco lento
sempre p
Ped.
Ped.
55
mf
cresc.
f
p
p
mf
Ped.

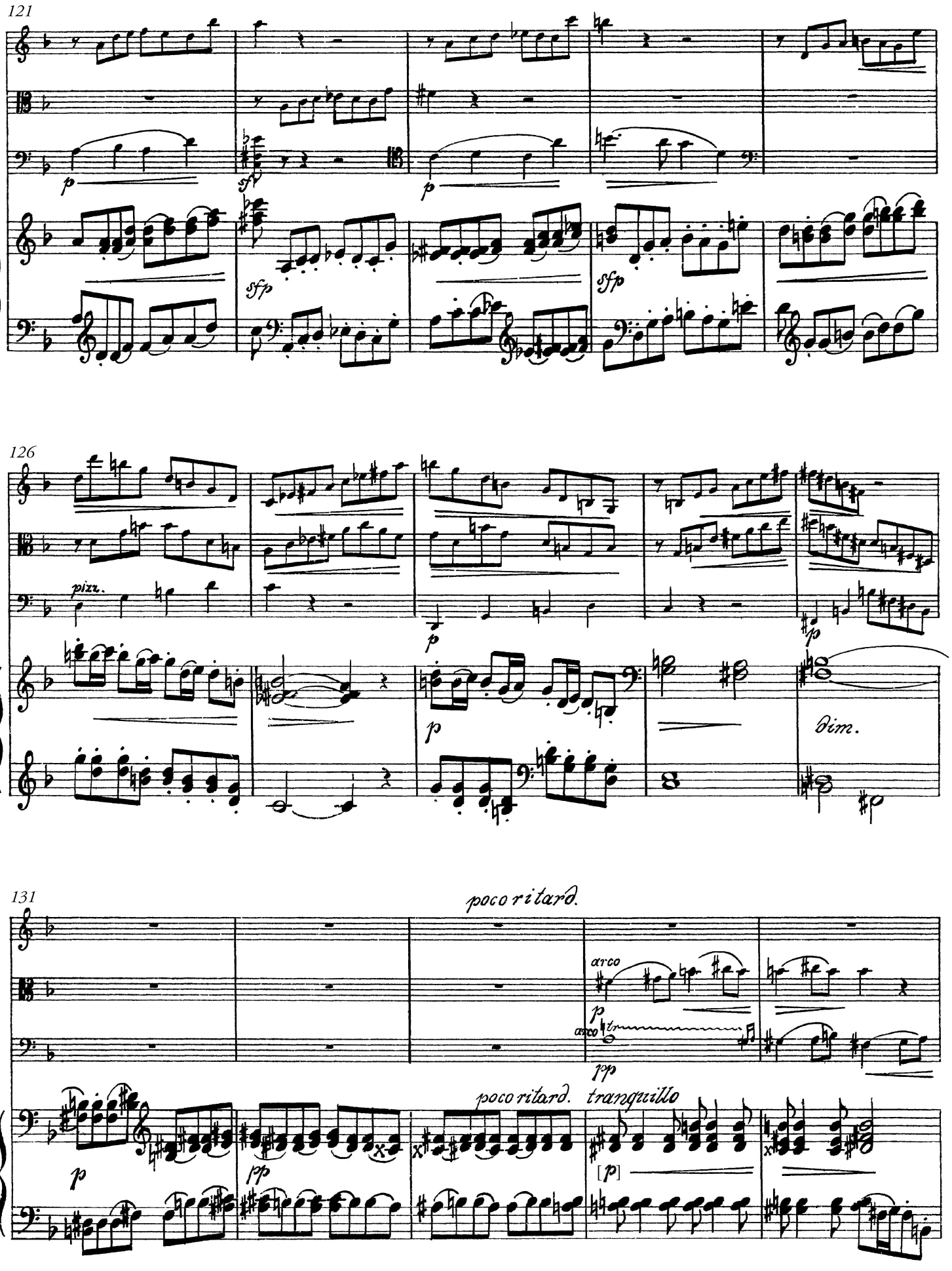

60
cresc.
65
cresc.
Ped.
dim.
70
a tempo
pizz.
a tempo
cresc.

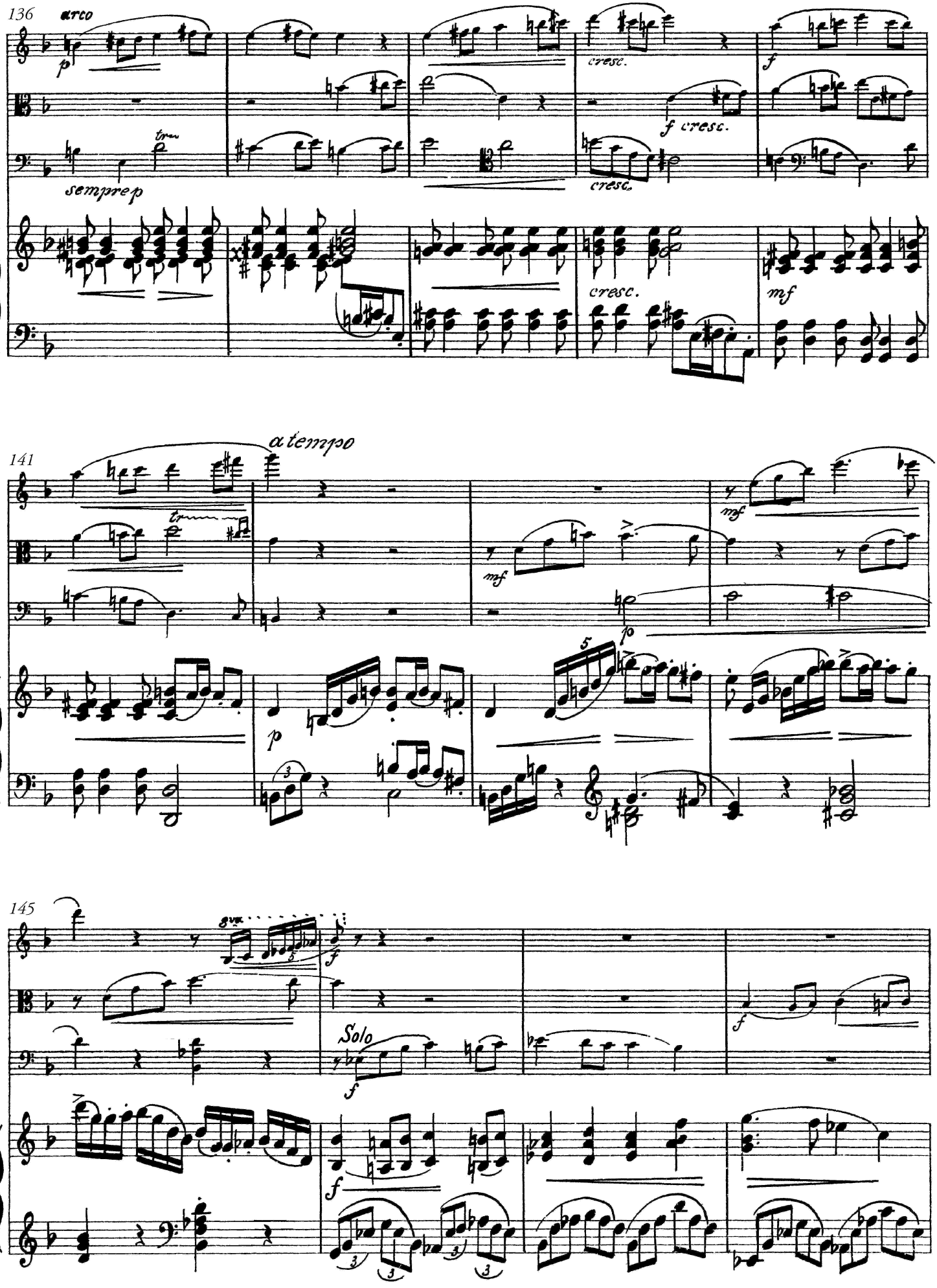

74
rit.
a tempo
pizz.
arco
rit.
atempo
78
arco
82

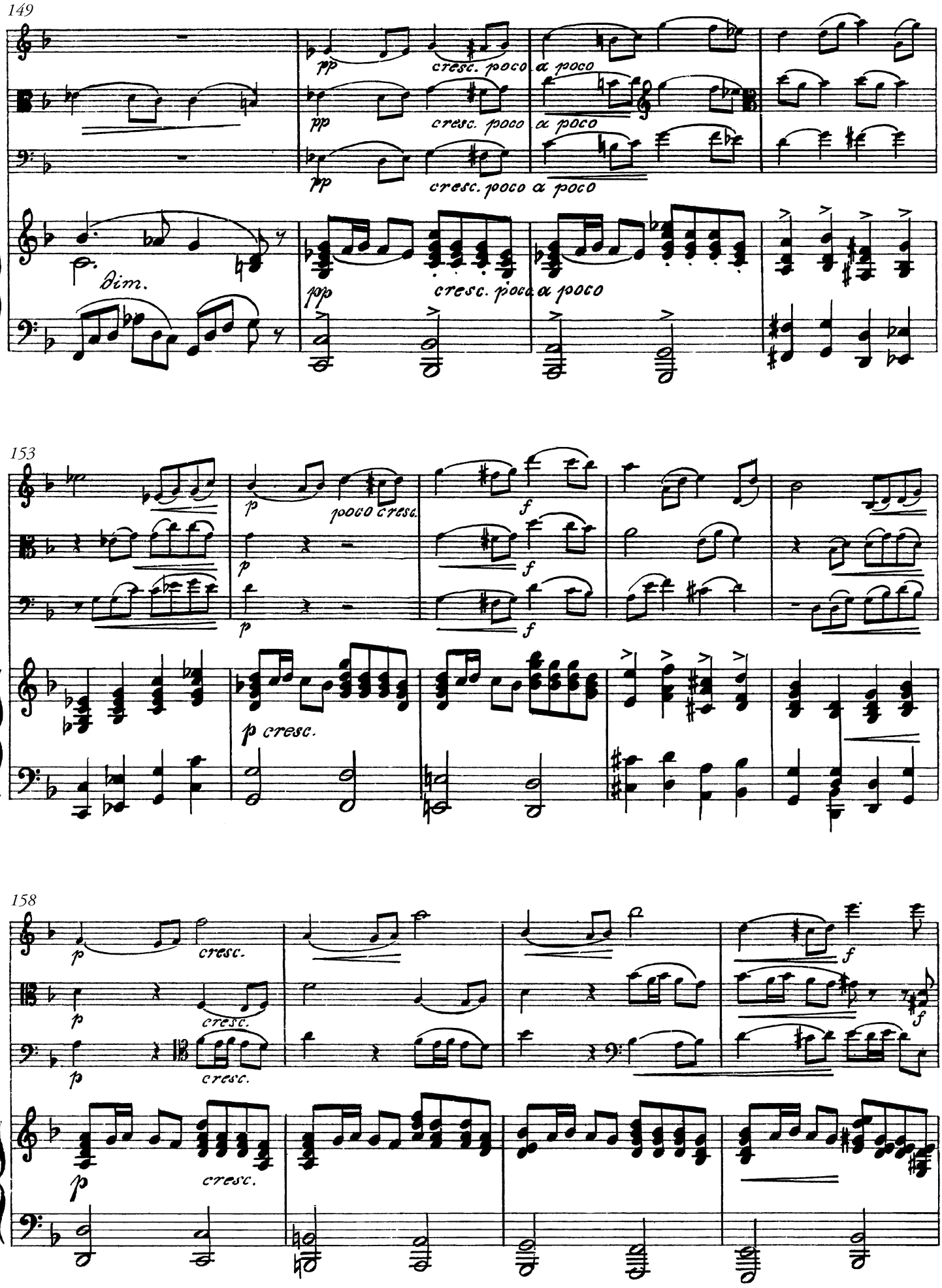

85
89
leggiero
pizz.
92
pizz.

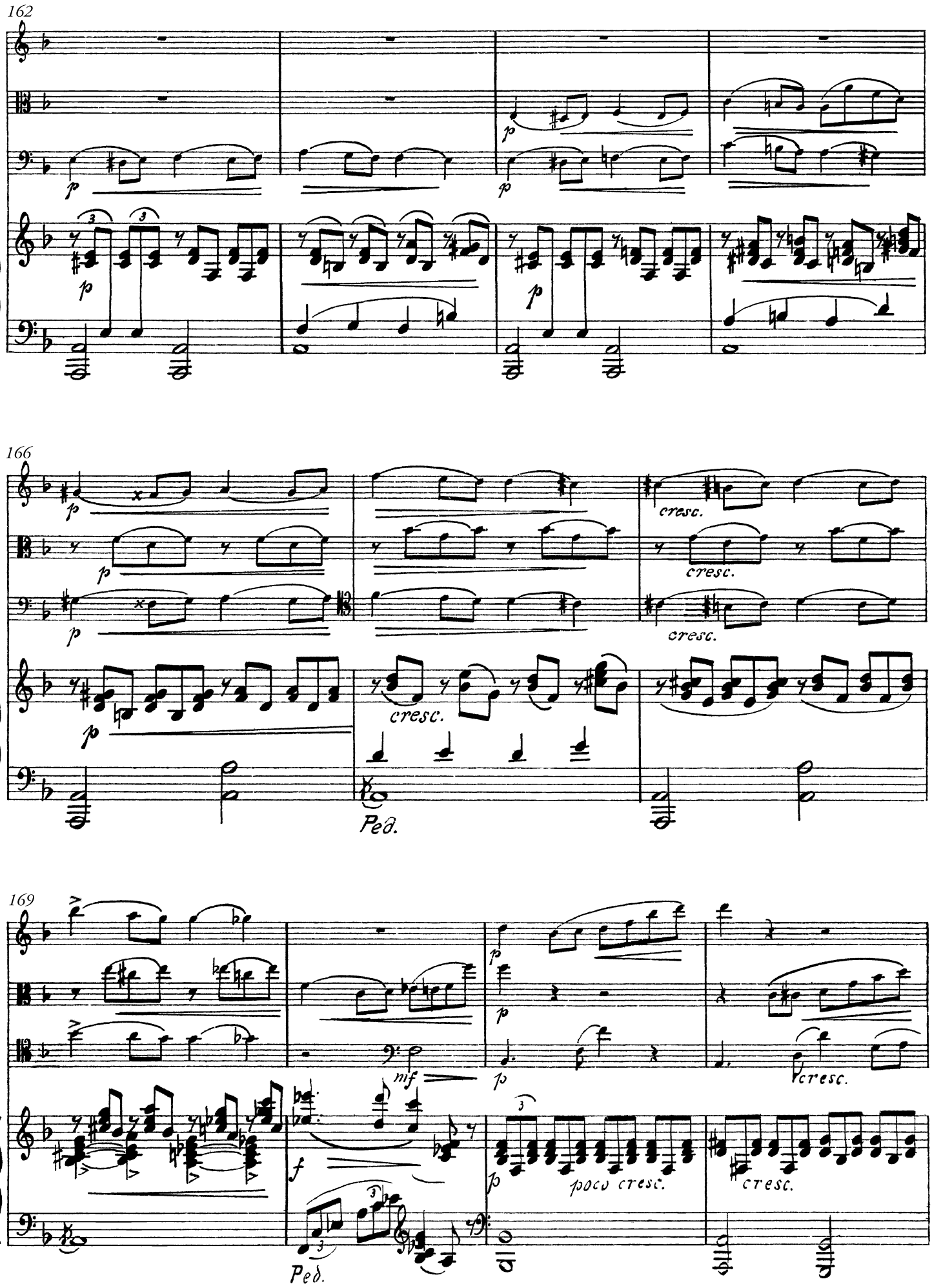

96
più stretto
arco
cresc.
più stretto
100
stringendo
stringendo
104
a tempo
a tempo

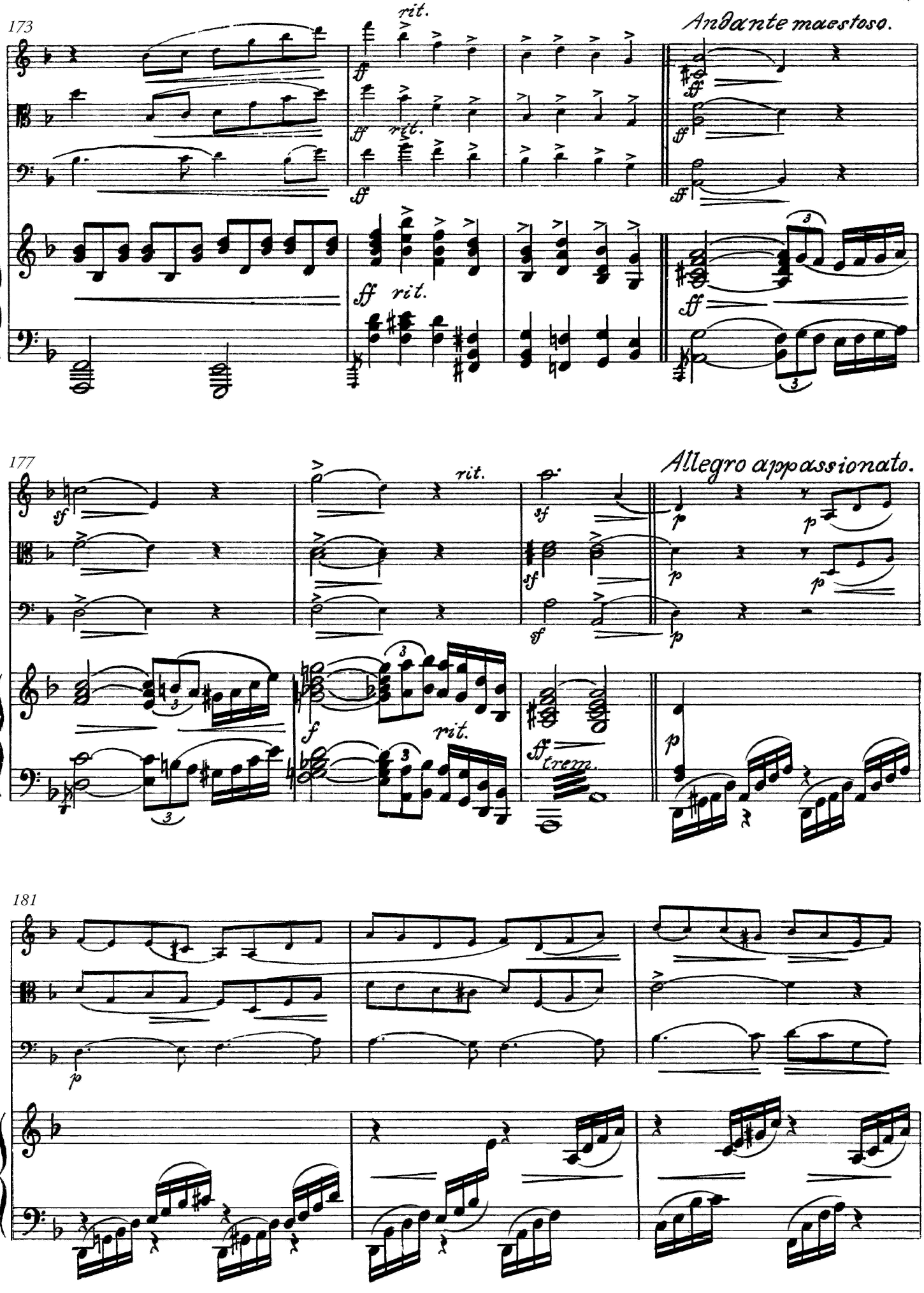

108
p
112
tranquillo
dim.
pp
sfp
tranquillo
116
pizz.
sf
sfp

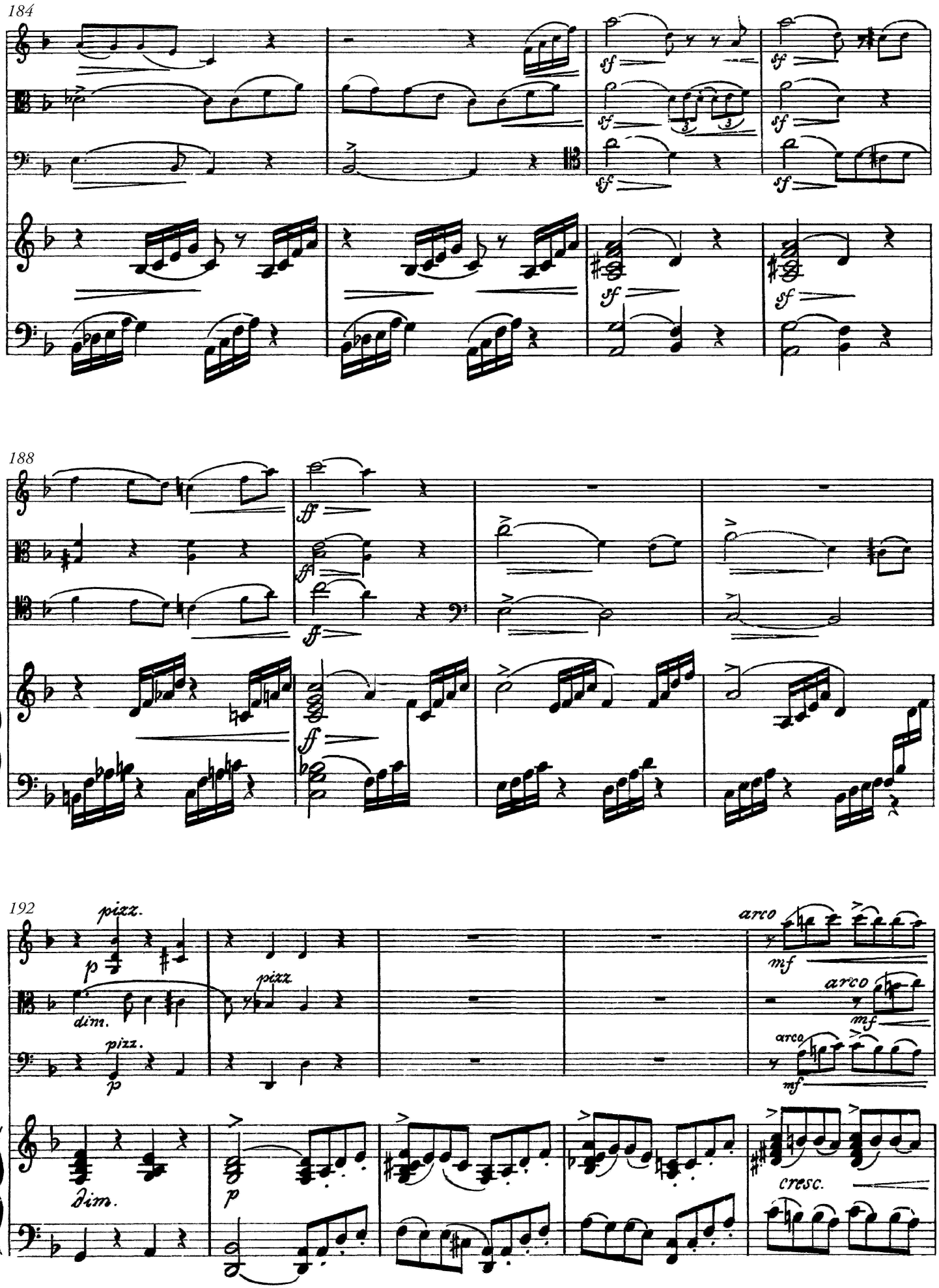

121
p
sfp
sfp
sfp
126
pizz.
p
p
p
dim.
131
poco ritard.
arco
p
arco
pp
poco ritard.
tranquillo
p
pp
[p]

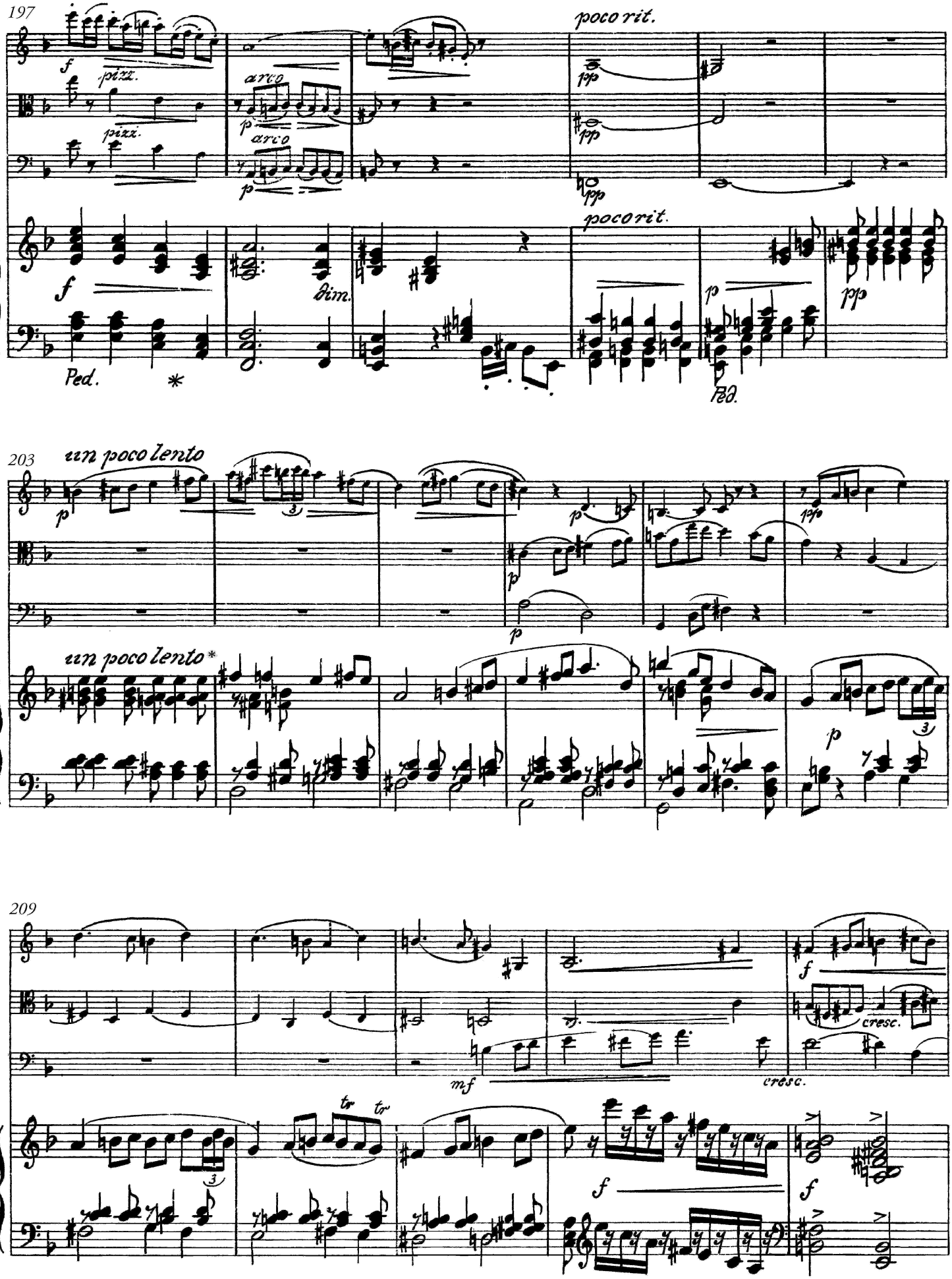

136
arco
p
tr
sempre p
cresc.
f cresc.
cresc.
f
cresc.
mf
141
a tempo
tr
mf
mf
p
5
p
145
8va
f
Solo
f
f
f


149
pp
cresc. poco
a poco
dim.
153
p
poco cresc.
f
p cresc.
158
p
cresc.
f

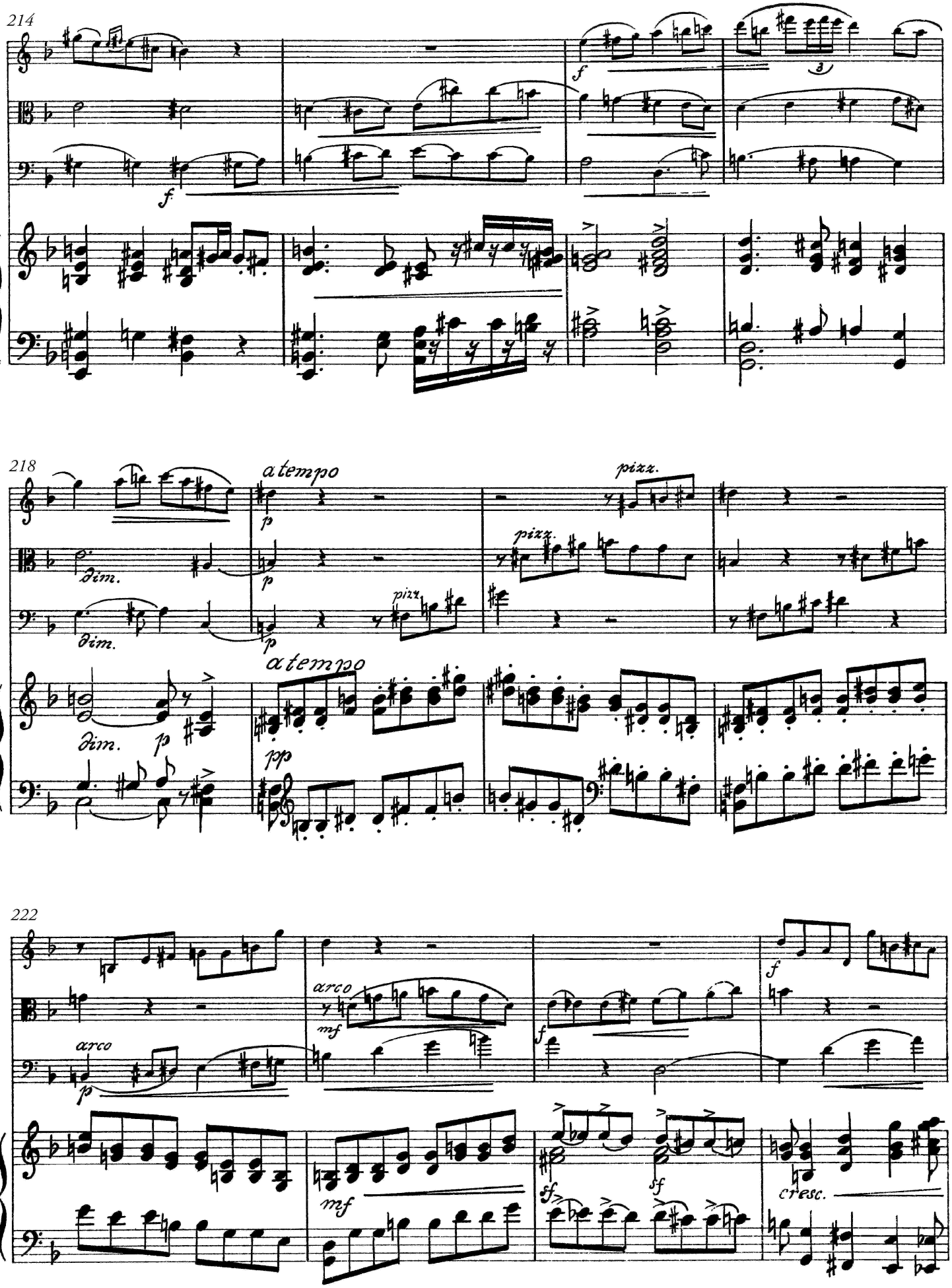

162
166
169
cresc.
Ped.
mf
poco cresc.

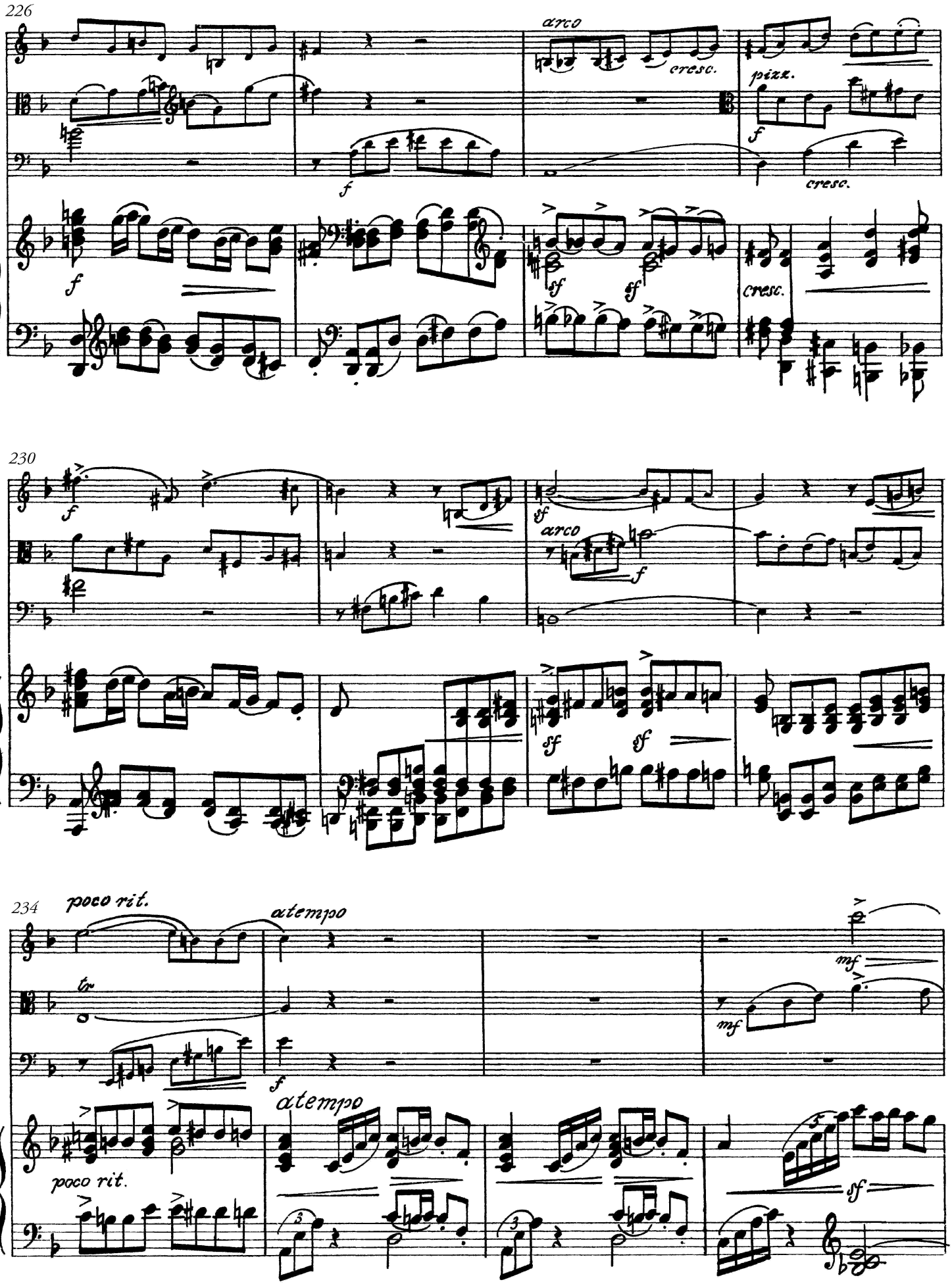

173
rit.
Andante maestoso.
177
Allegro appassionato.
181

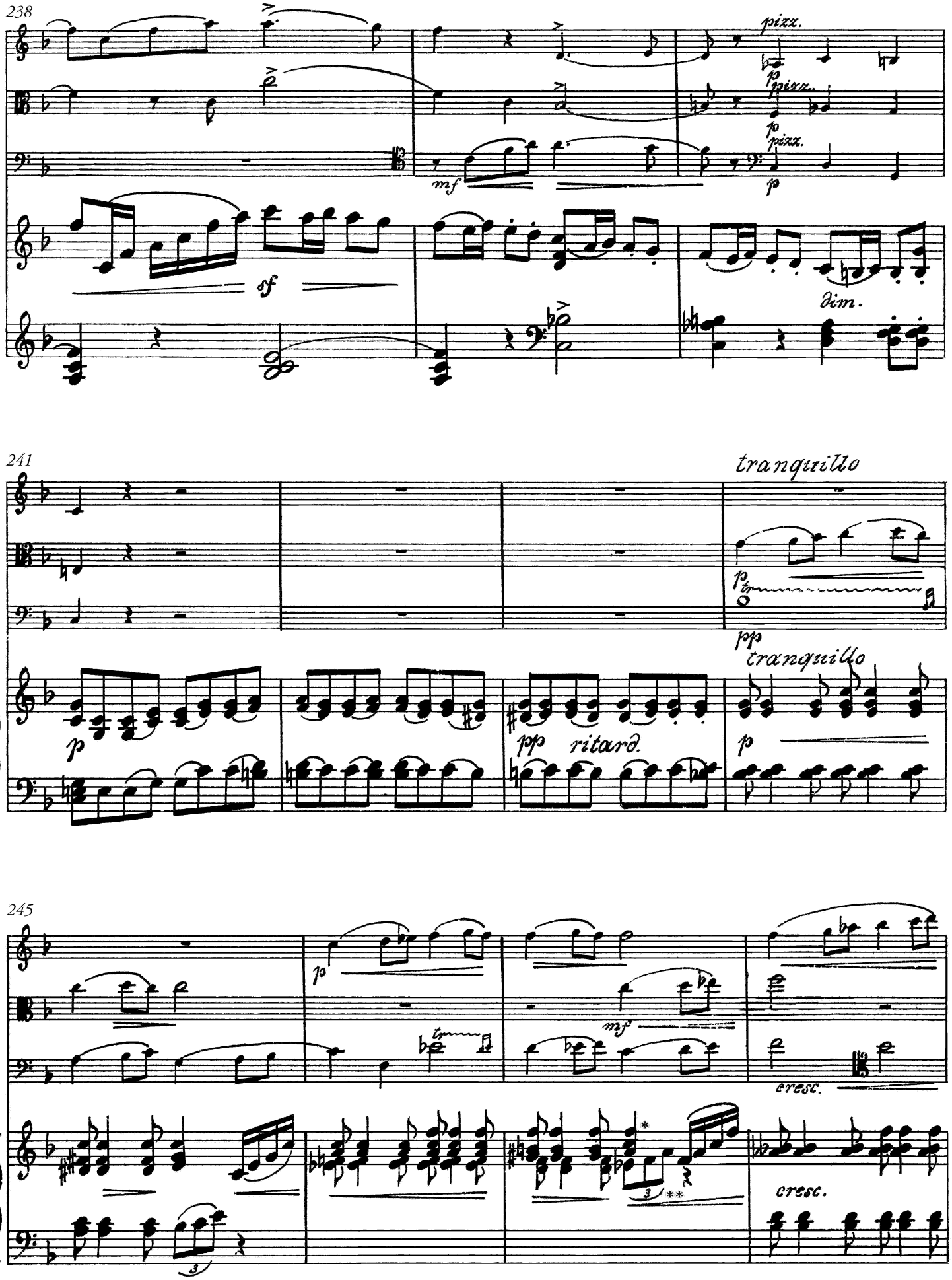

184
sf
188
ff
192
pizz.
p
dim.
arco
mf
cresc.



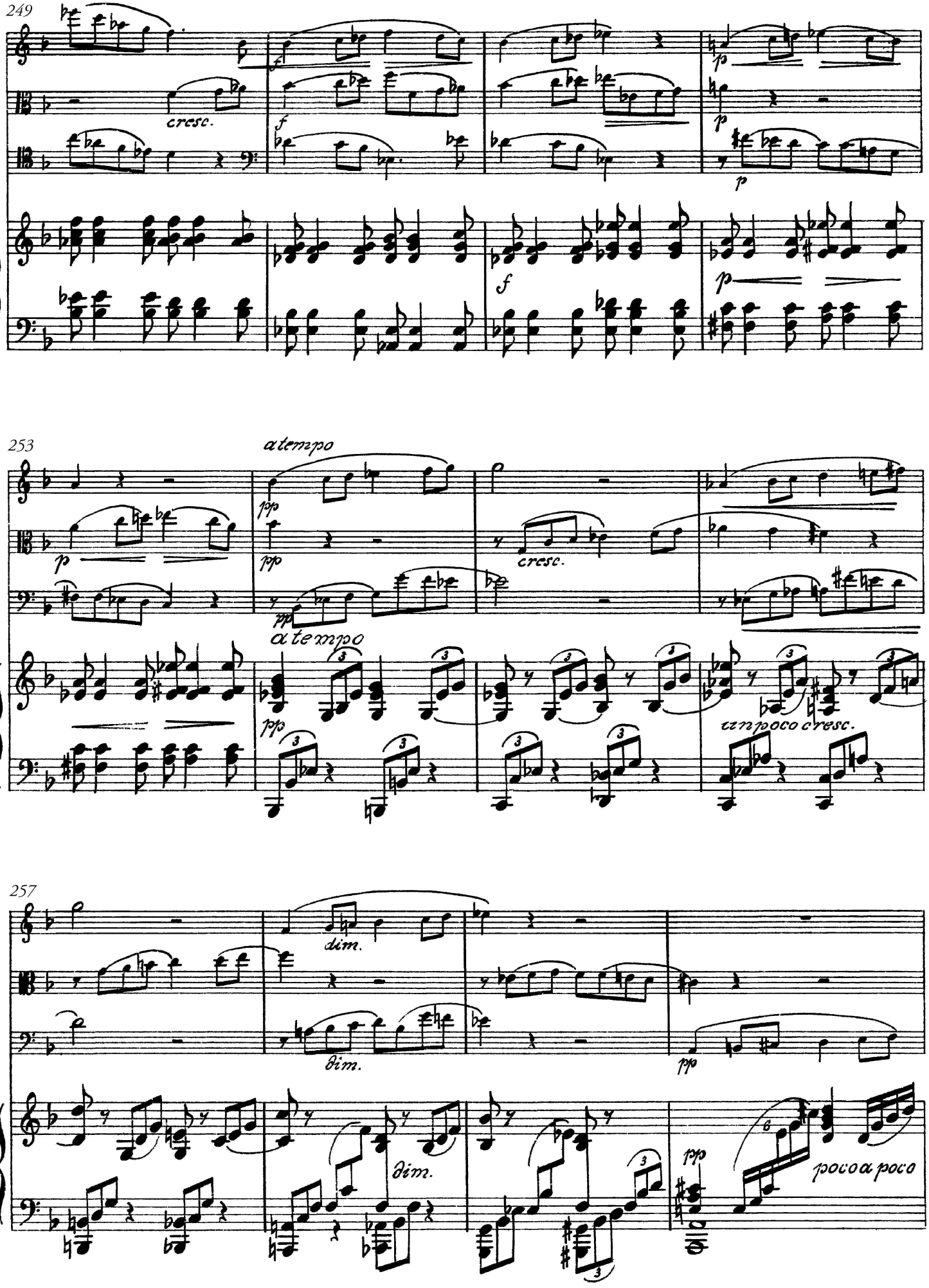
* *Un poco lento* har ersatt *poco rit.*

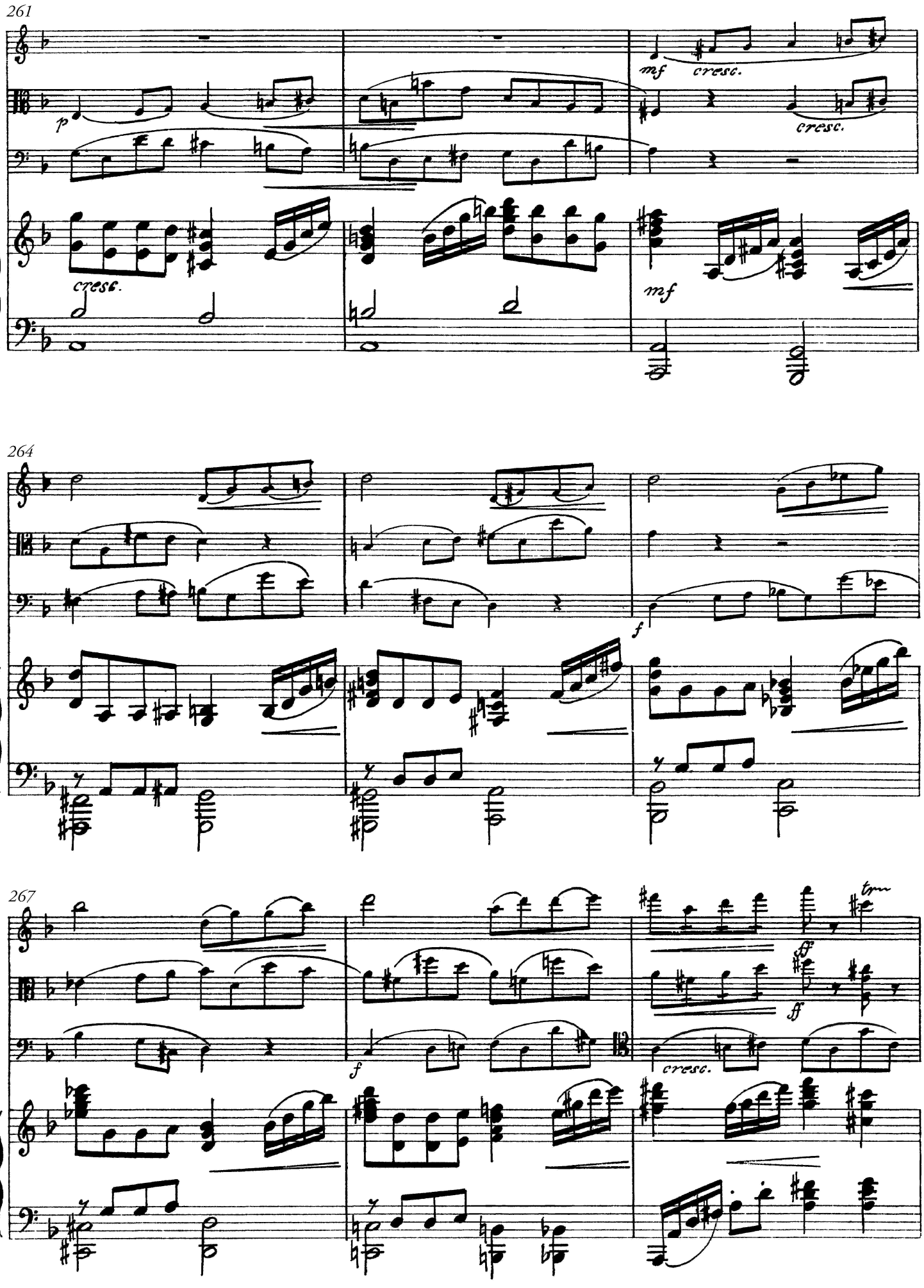

214
f
f
218
a tempo
p
dim.
dim.
p
pizz.
pizz.
pizz.
a tempo
dim.
p
pp
222
arco
p
arco
mf
f
f
mf
sf
sf
cresc.

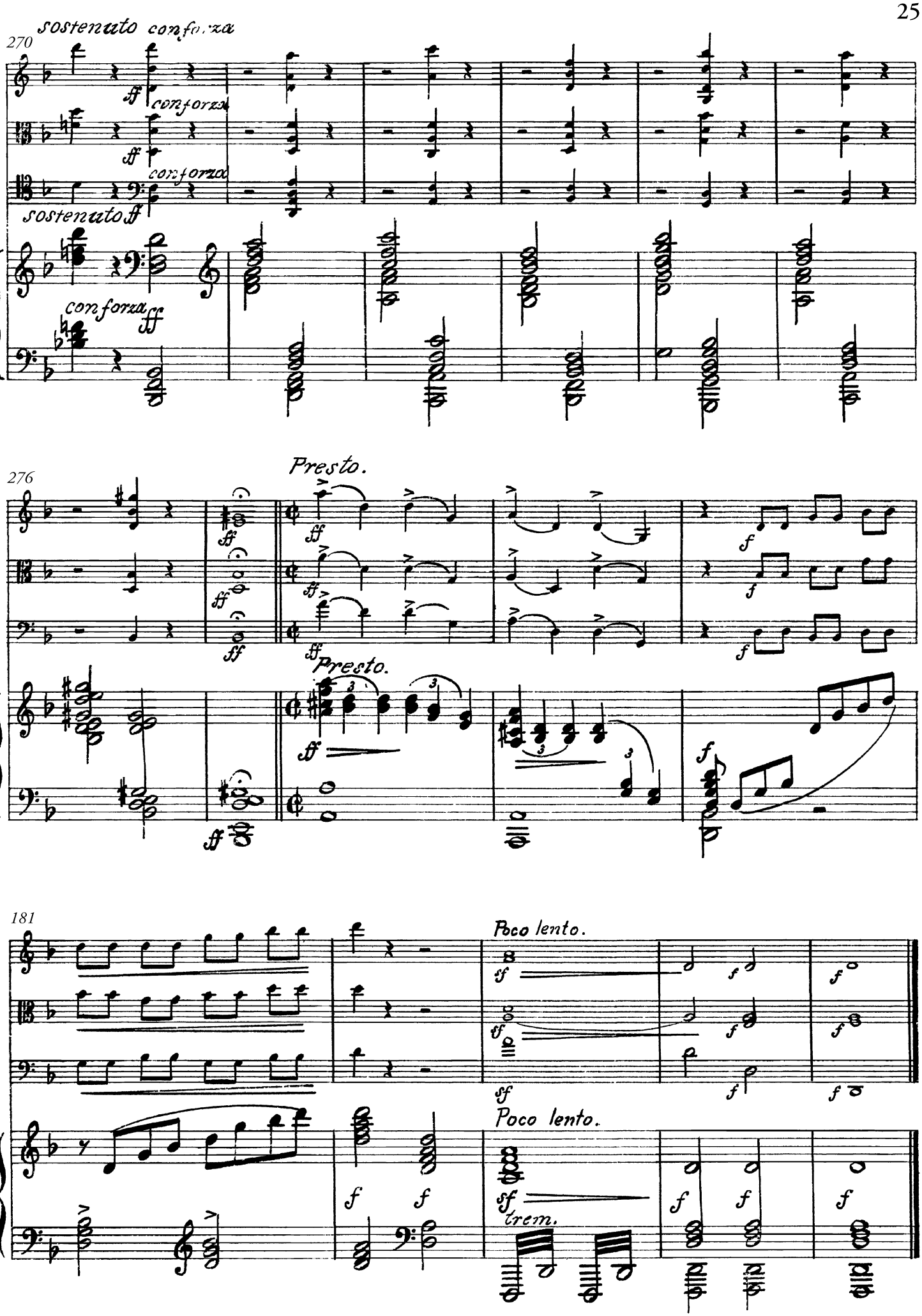

226
arco
cresc.
pizz.
f
cresc.
sf
230
arco
234
poco rit.
atempo
tr
mf
poco rit.
atempo
sf

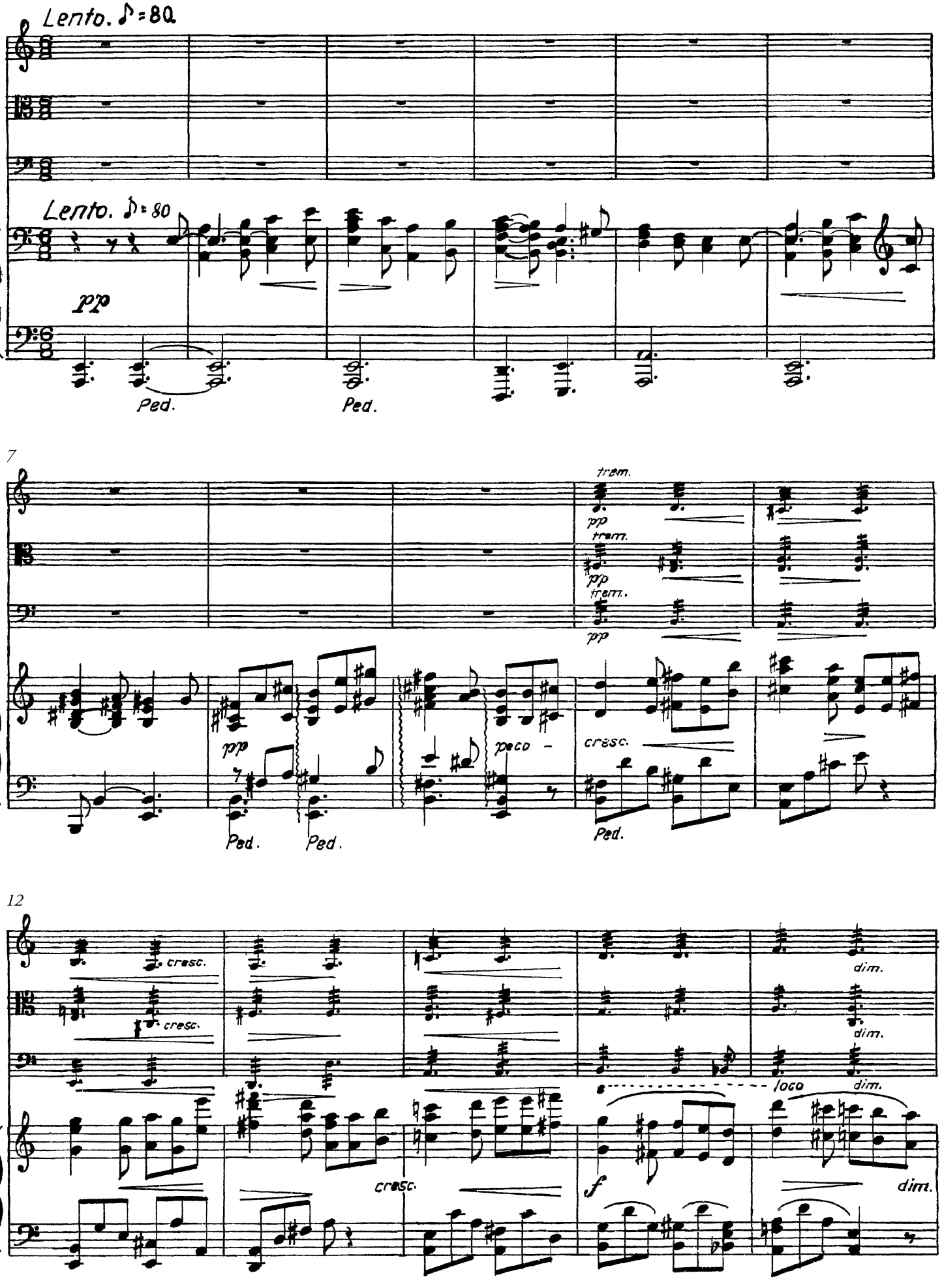


* f2 ändrad från e2.
** a1 ändrad från g1.


249
cresc.
f
p
253
a tempo
pp
cresc.
un poco cresc.
257
dim.
poco a poco


261
p
cresc.
mf
cresc.
cresc.
mf
264
f
267
f
cresc.
ff
ff
tr


270
sostenuto conforza
conforza
conforza
sostenuto
conforza
276
Presto.
Presto.
181
Poco lento.
Poco lento.
trem.



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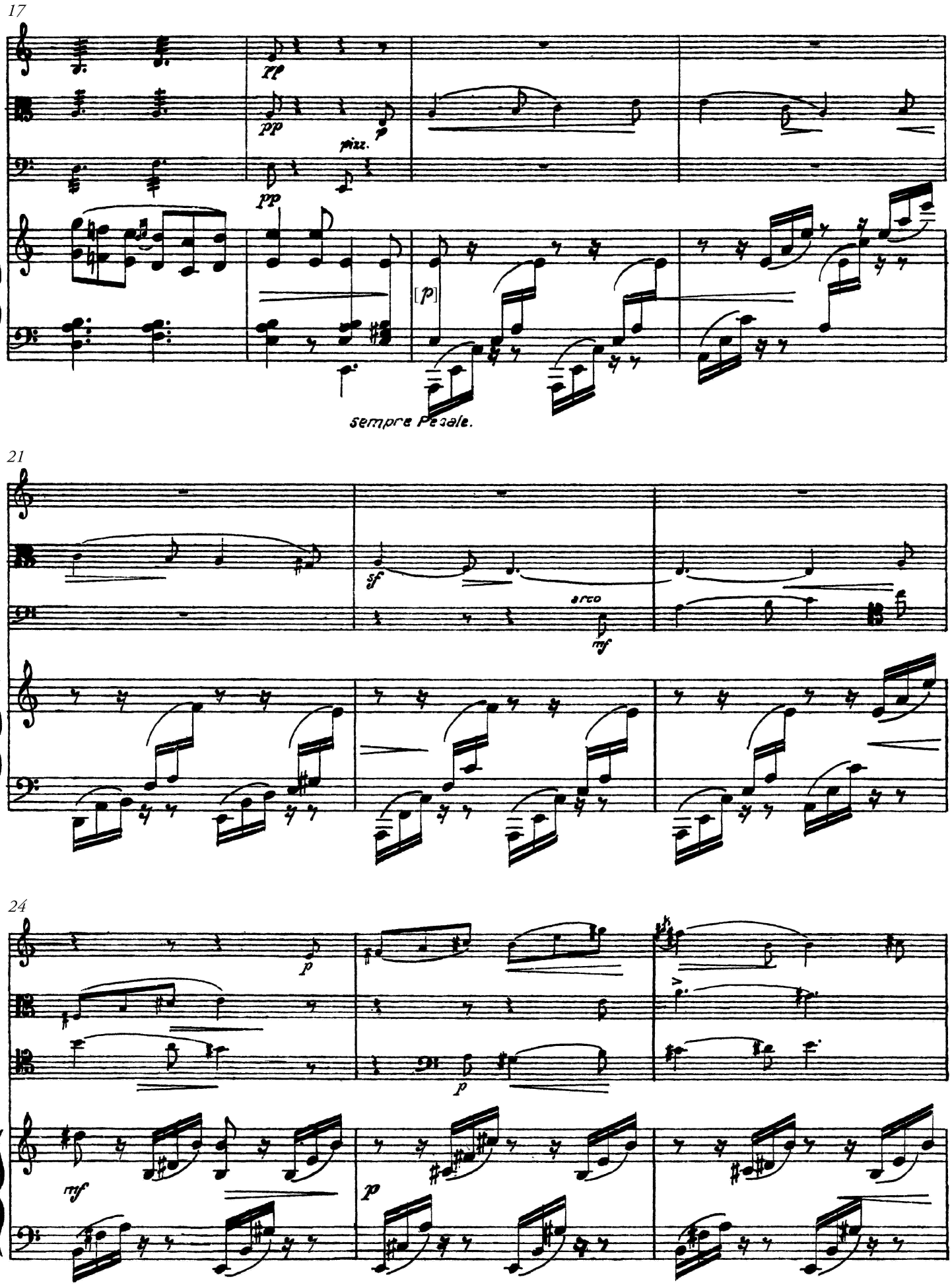
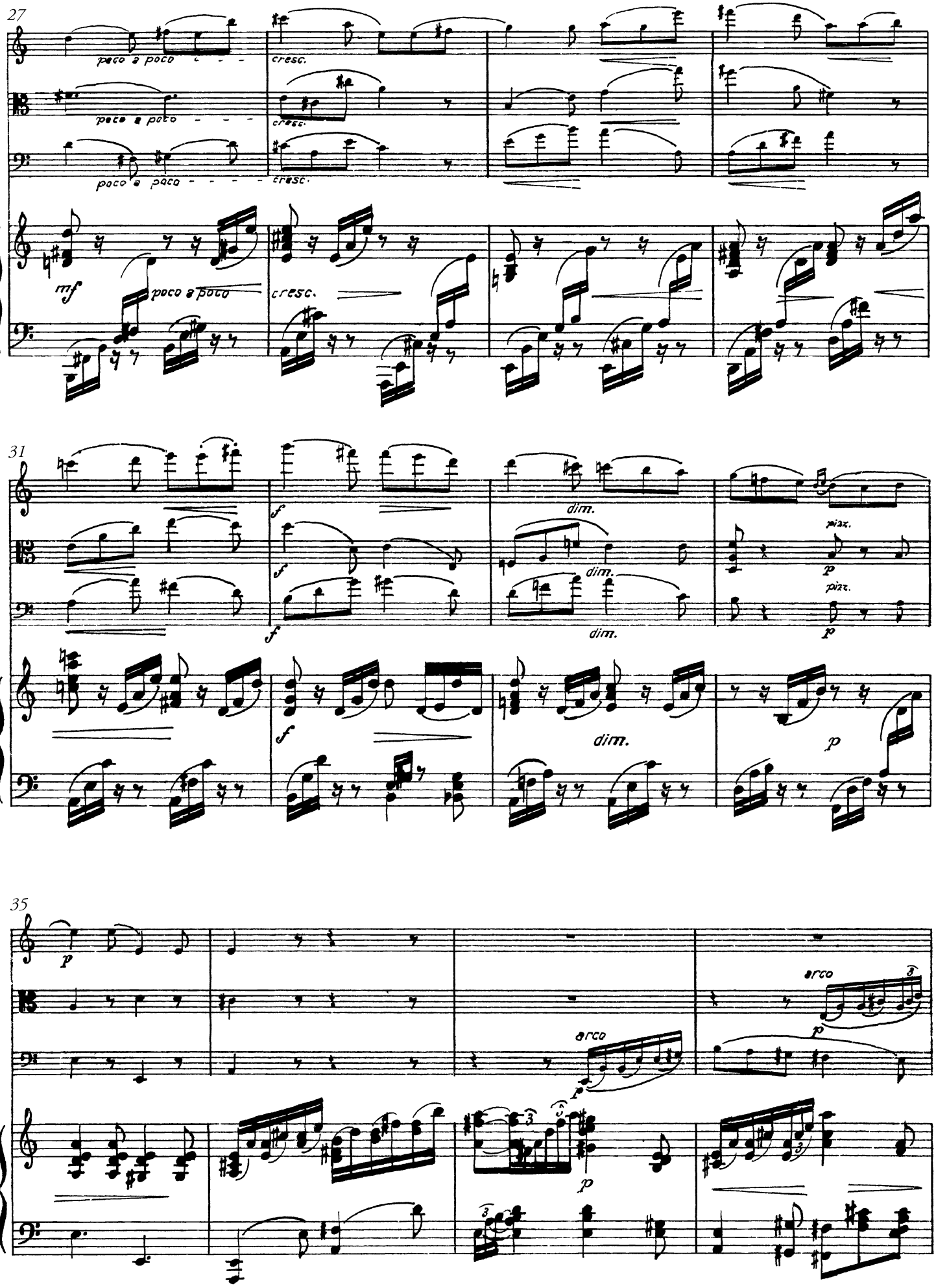
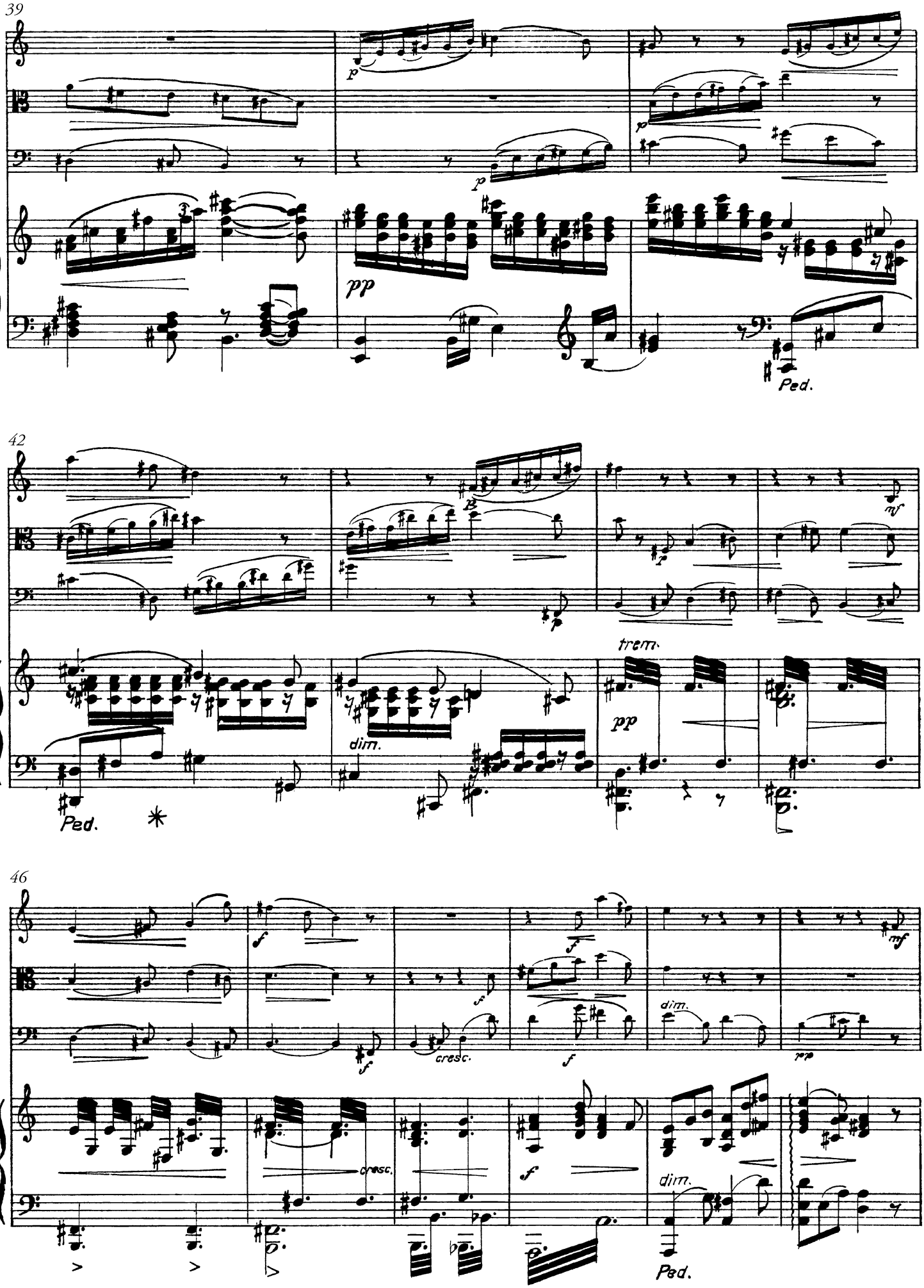
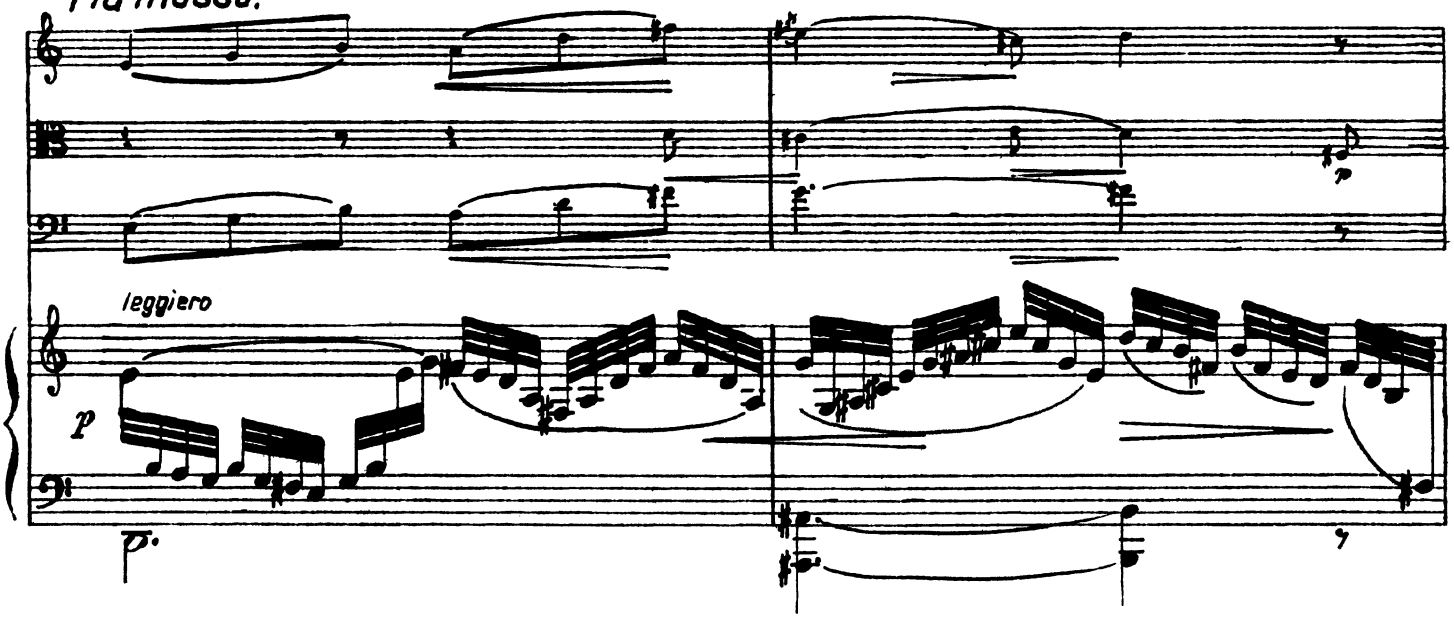

17
ff
pp
pizz.
p
pp
[p]
sempre Pedale.
21
sf
arco
mf
24
p
p
mf
p


27
poco a poco
cresc.
mf
31
f
dim.
pizz.
p
35
arco


39
p
p
p
pp
Ped.
42
mf
p
trem.
pp
dim.
Ped.
46
f
f
mf
f
cresc.
f
dim.
pp
cresc.
f
dim.
Ped.

52 Più mosso.



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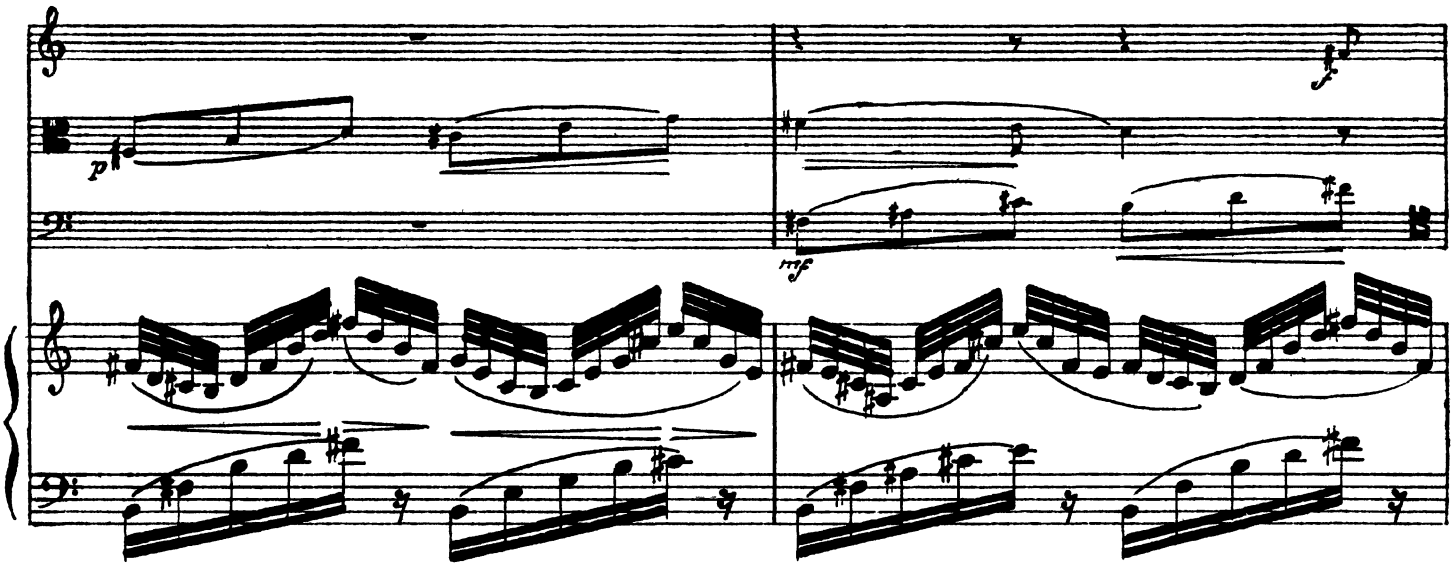
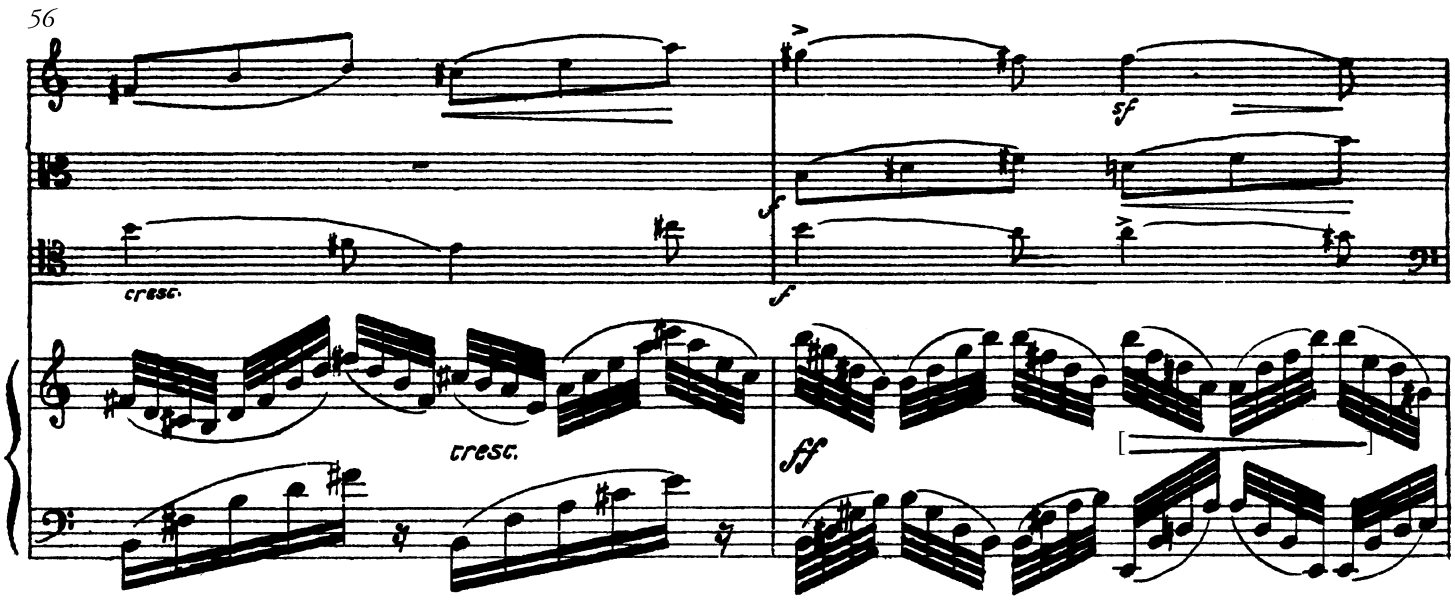
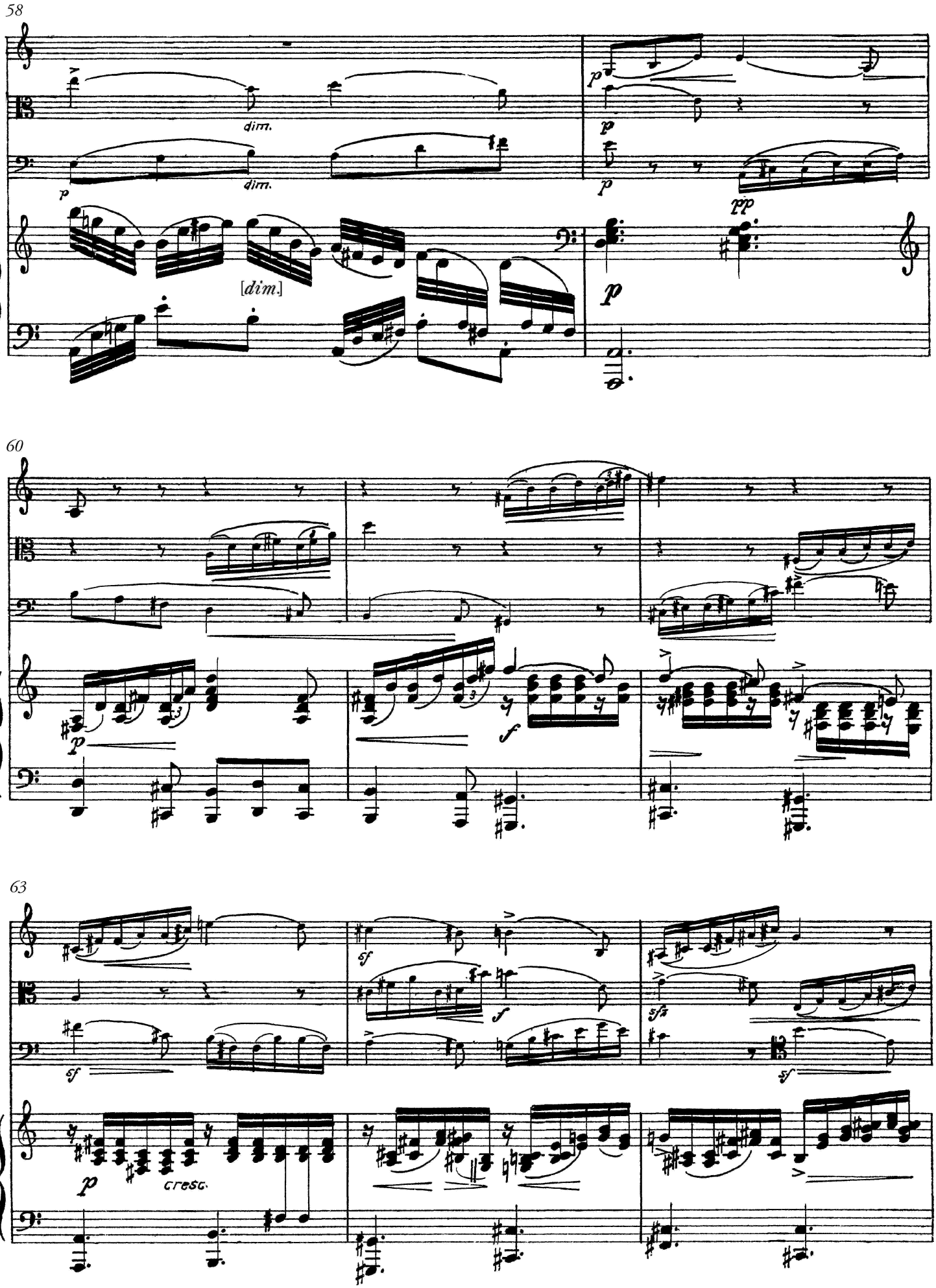
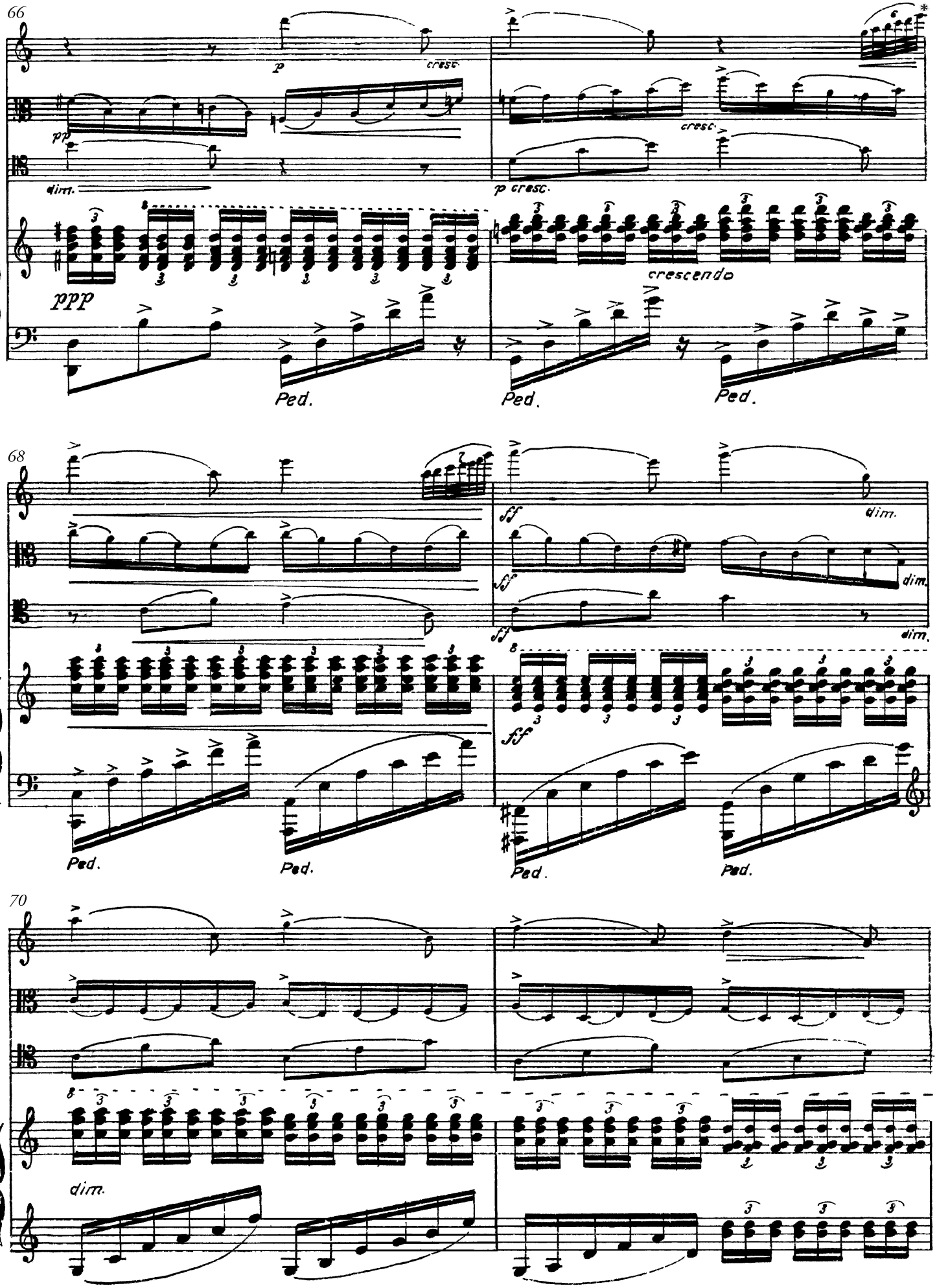


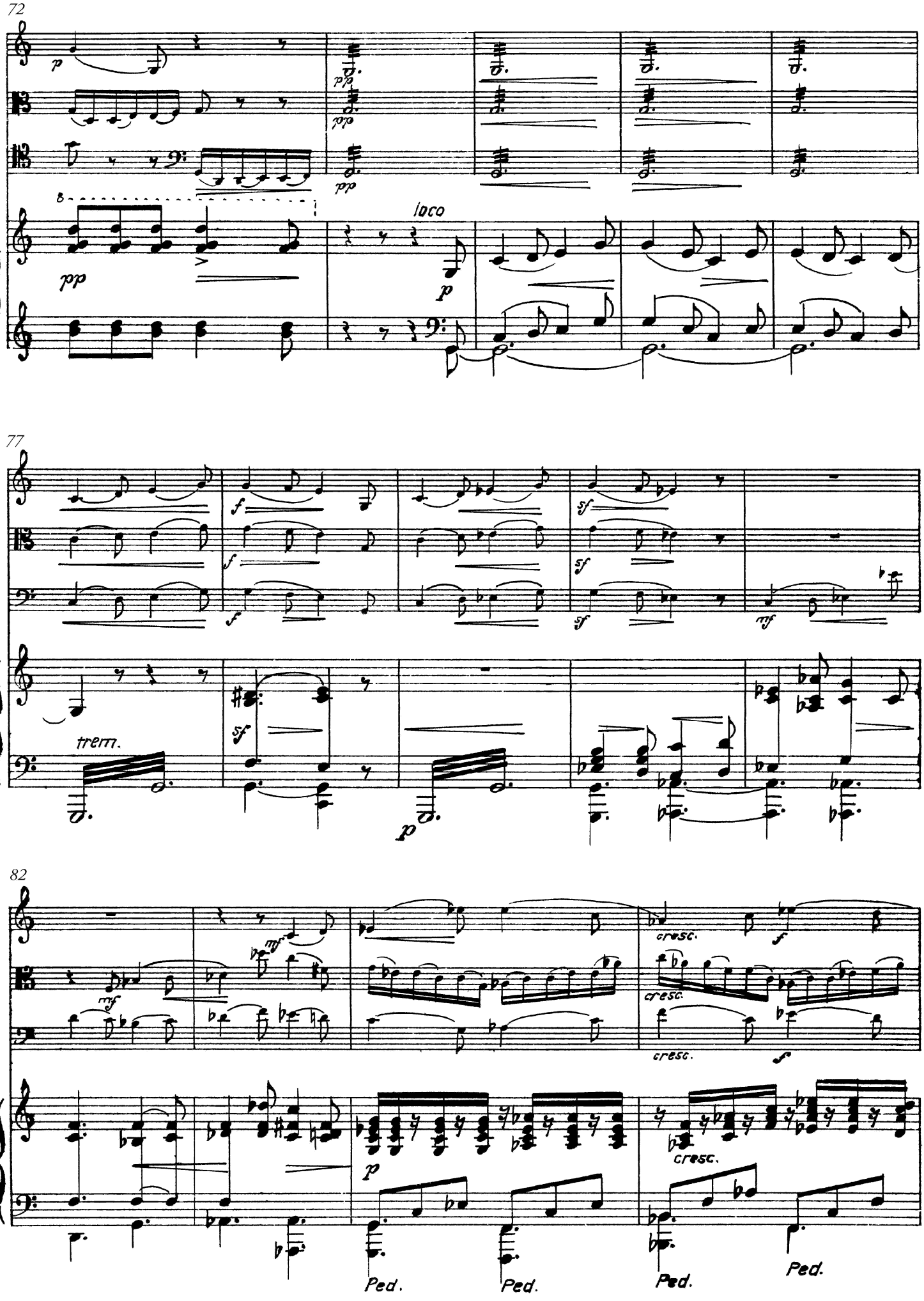
56

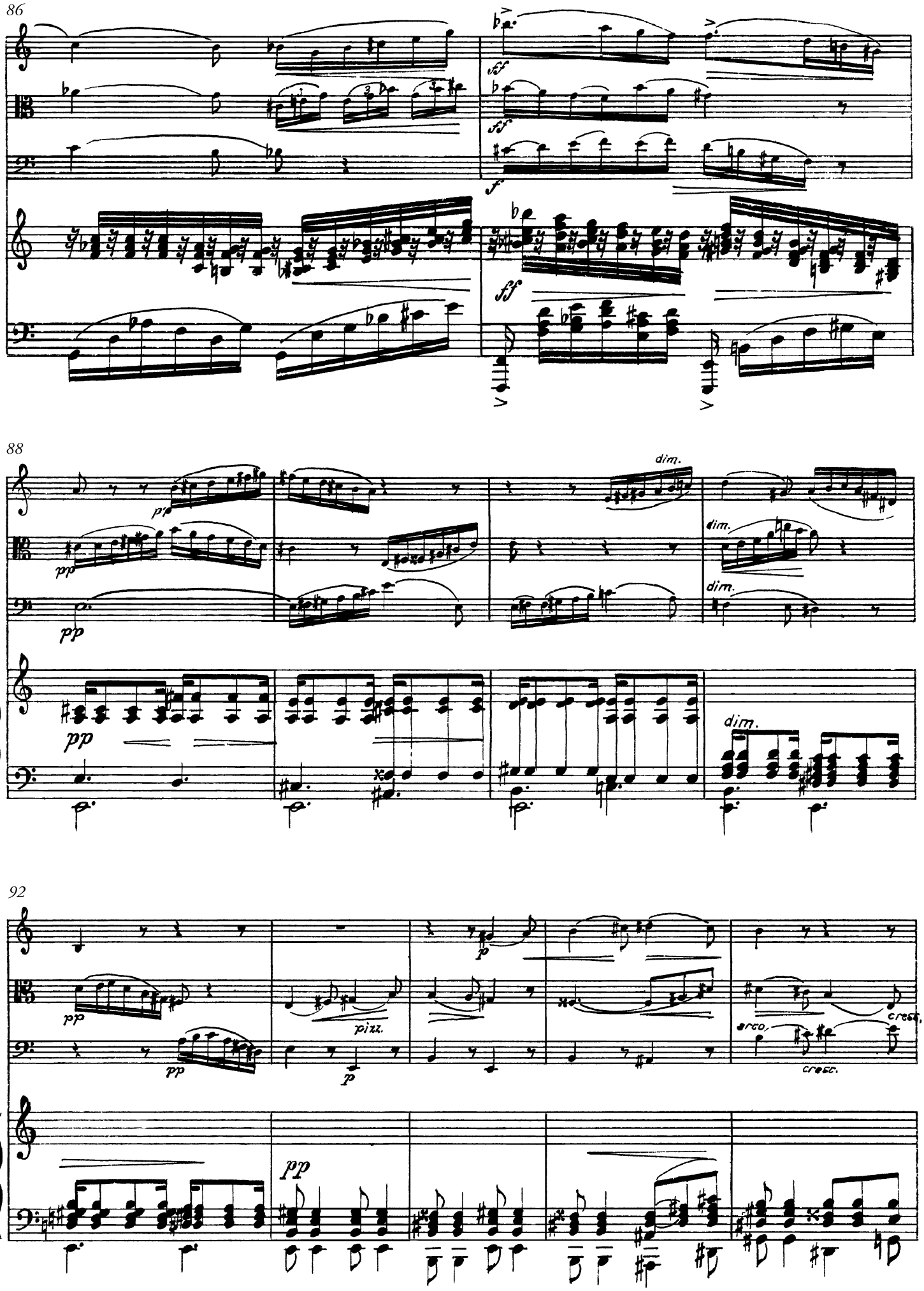


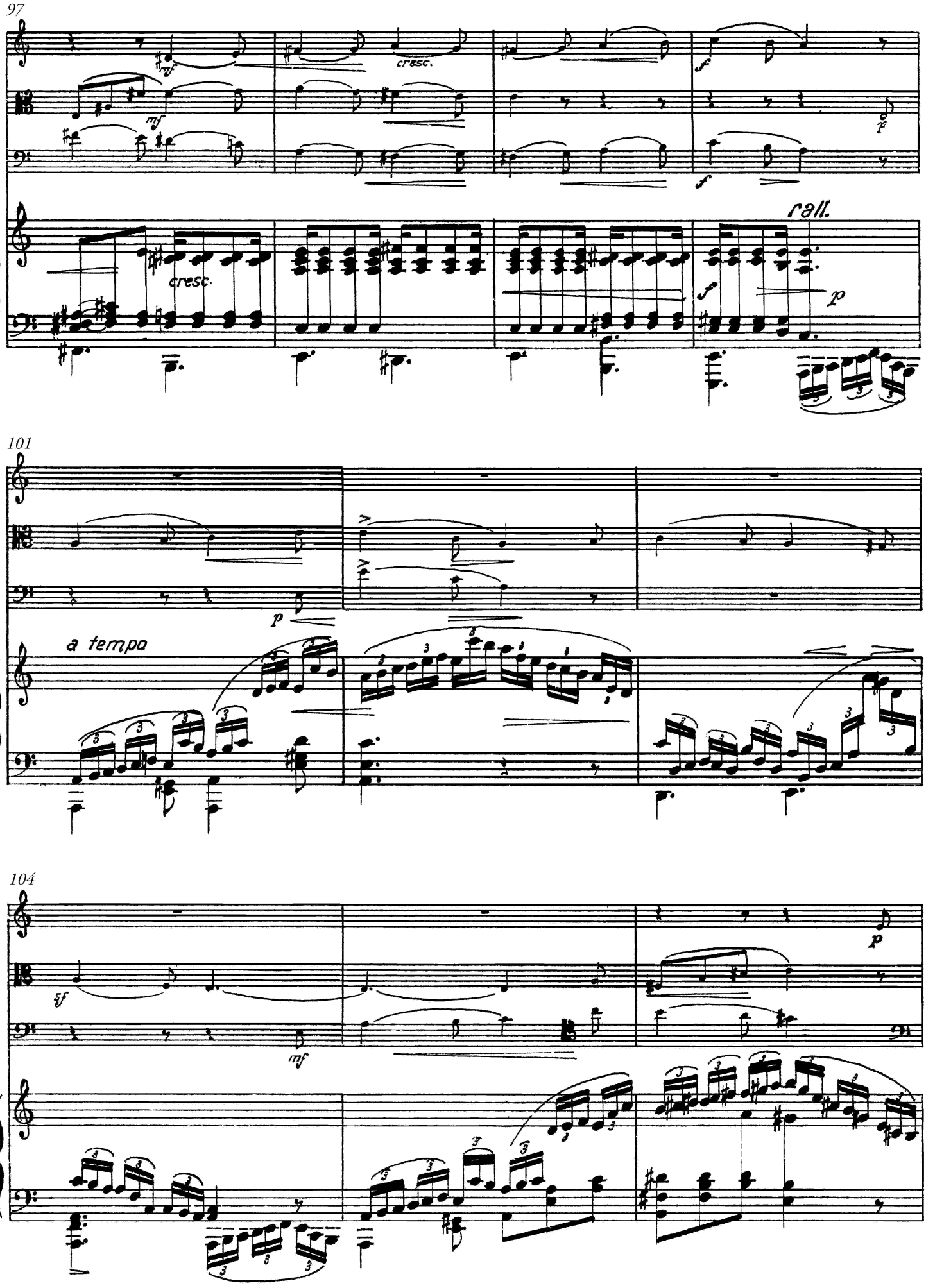

58
dim.
dim.
[dim.]
60
cresc.
63

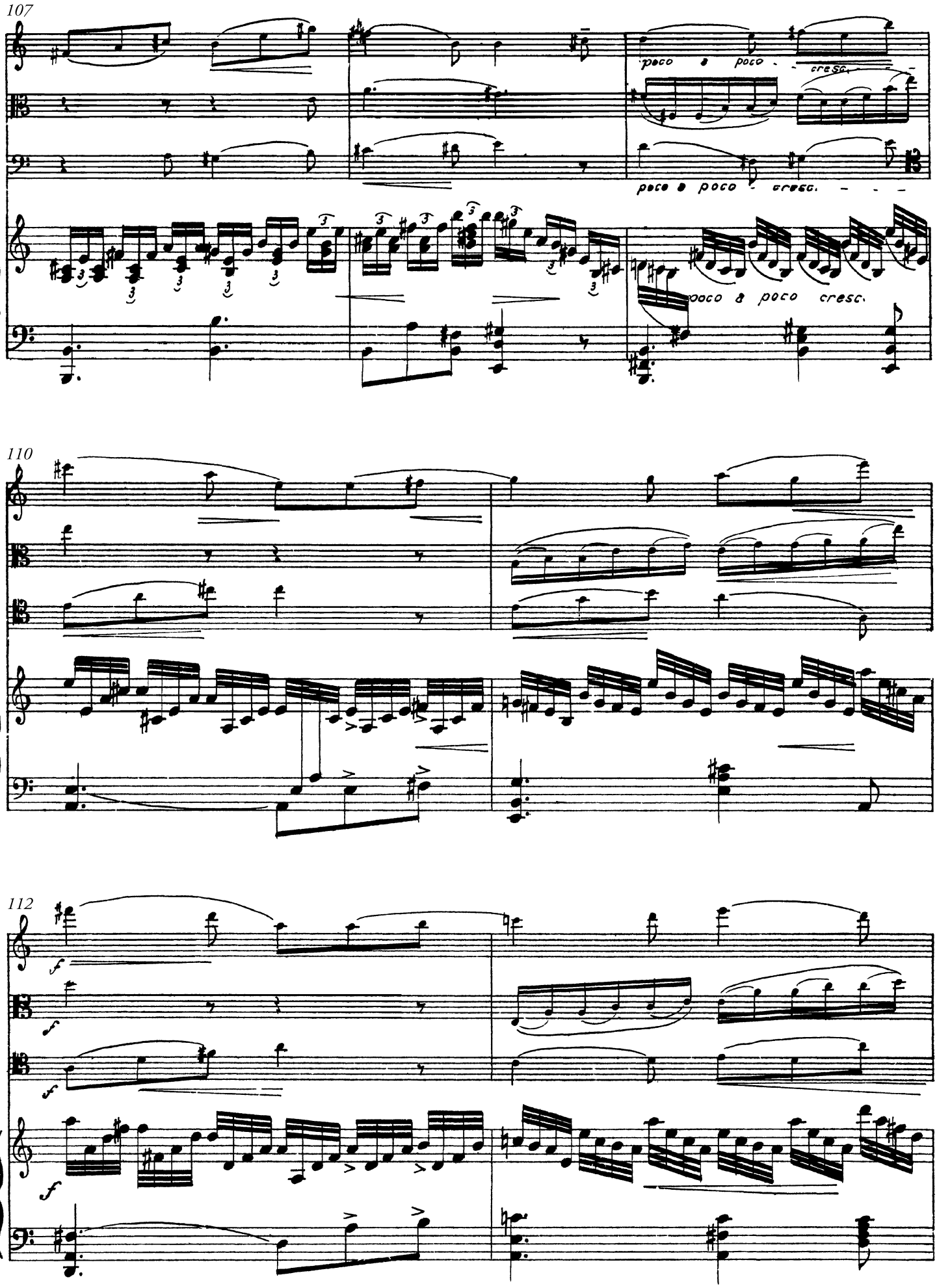


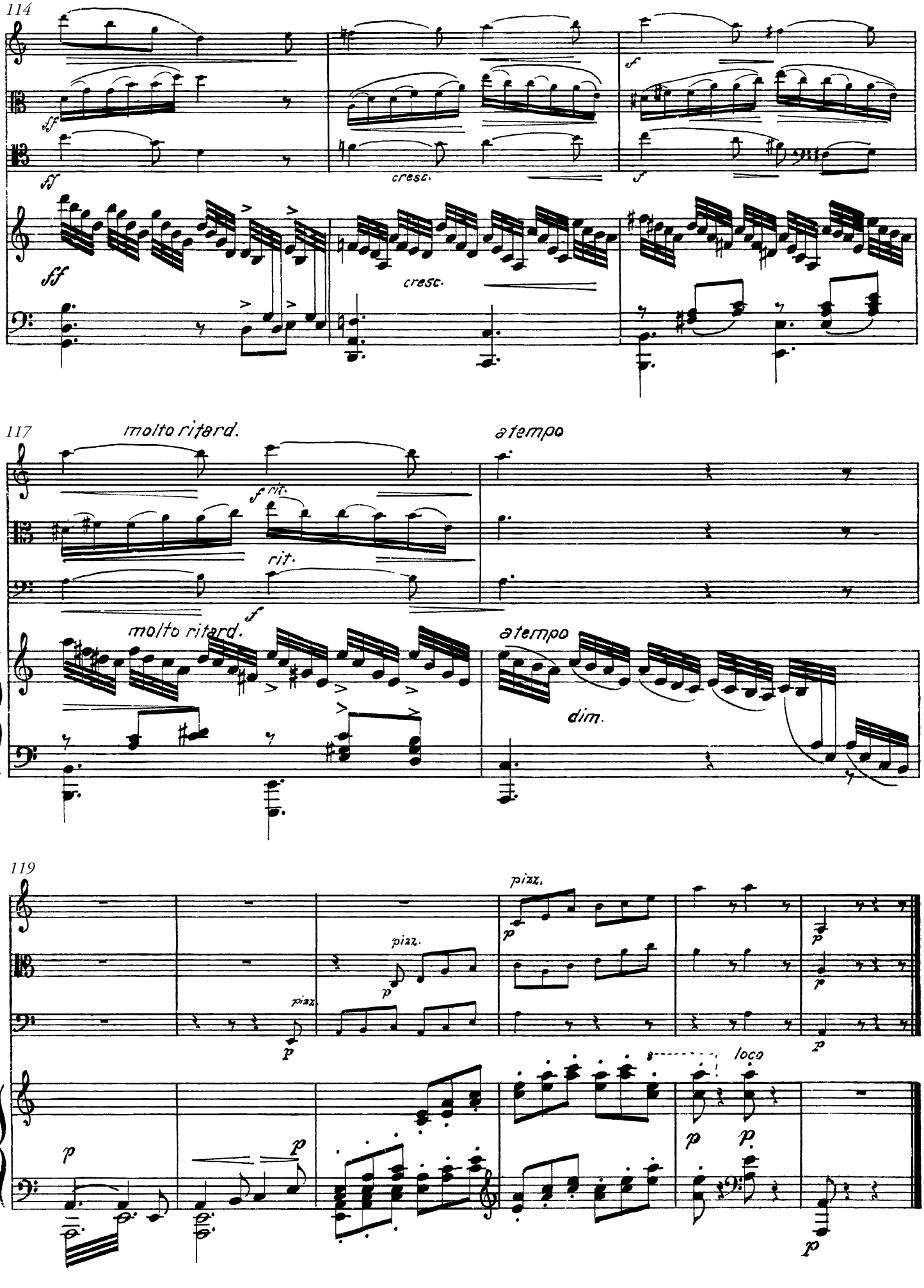
* e3 ändrad från g3.

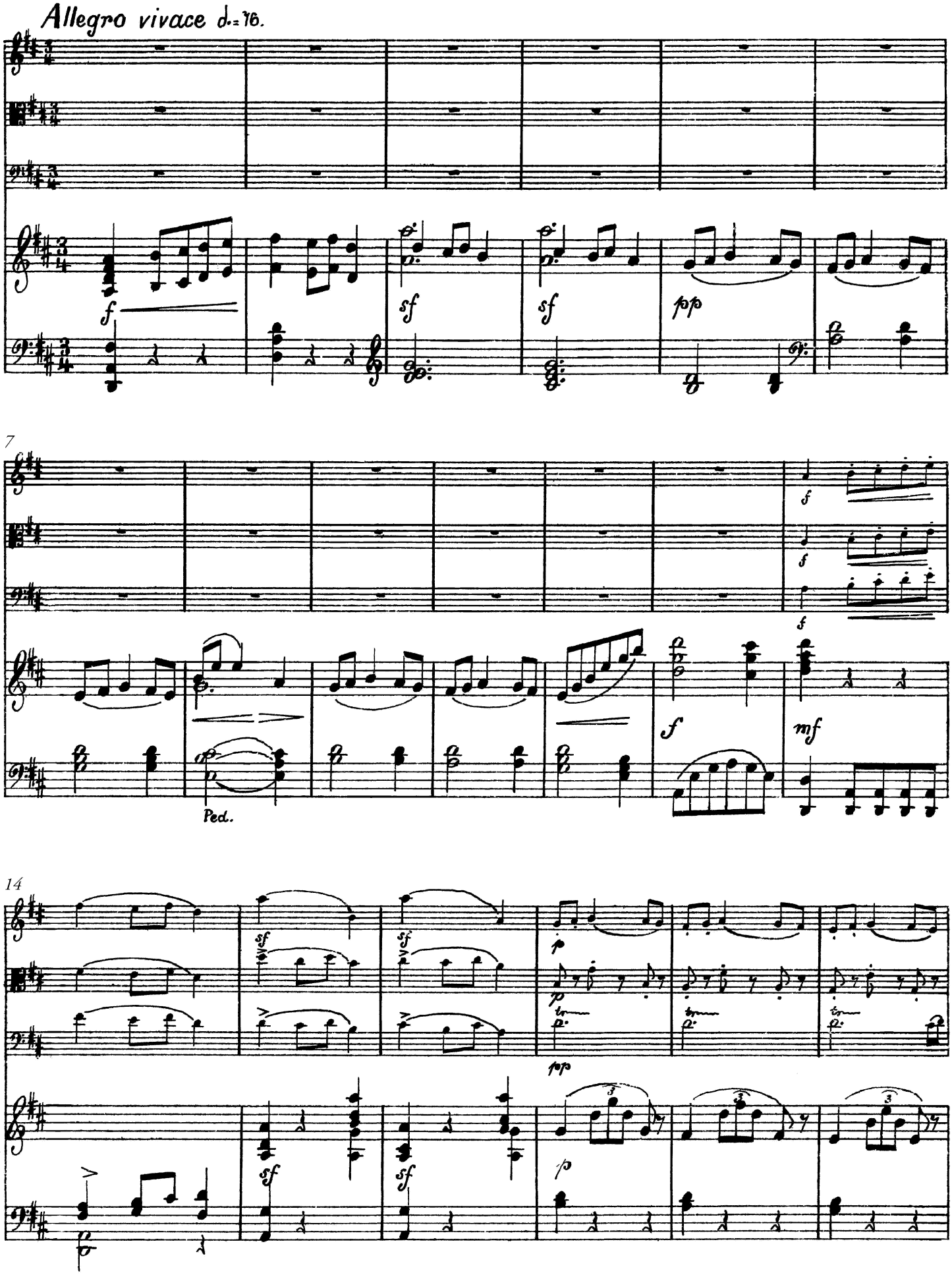

72
p
pp
pp
pp
8
pp
loco
p
77
f
f
sf
sf
sf
mf
trem.
sf
p
82
mf
mf
cresc.
f
cresc.
cresc.
f
p
cresc.
Ped.
Ped.
Ped.
Ped.


86
88
92
dim.
pizz.
arco
cresc.


97
mf
cresc.
f
rall.
p
101
a tempo
104
sf
mf


107
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
110
112
f
f
f
f


114
ff
cresc.
f
117
molto ritard.
a tempo
f rit.
rit.
molto ritard.
a tempo
dim.
119
pizz.
p
loco



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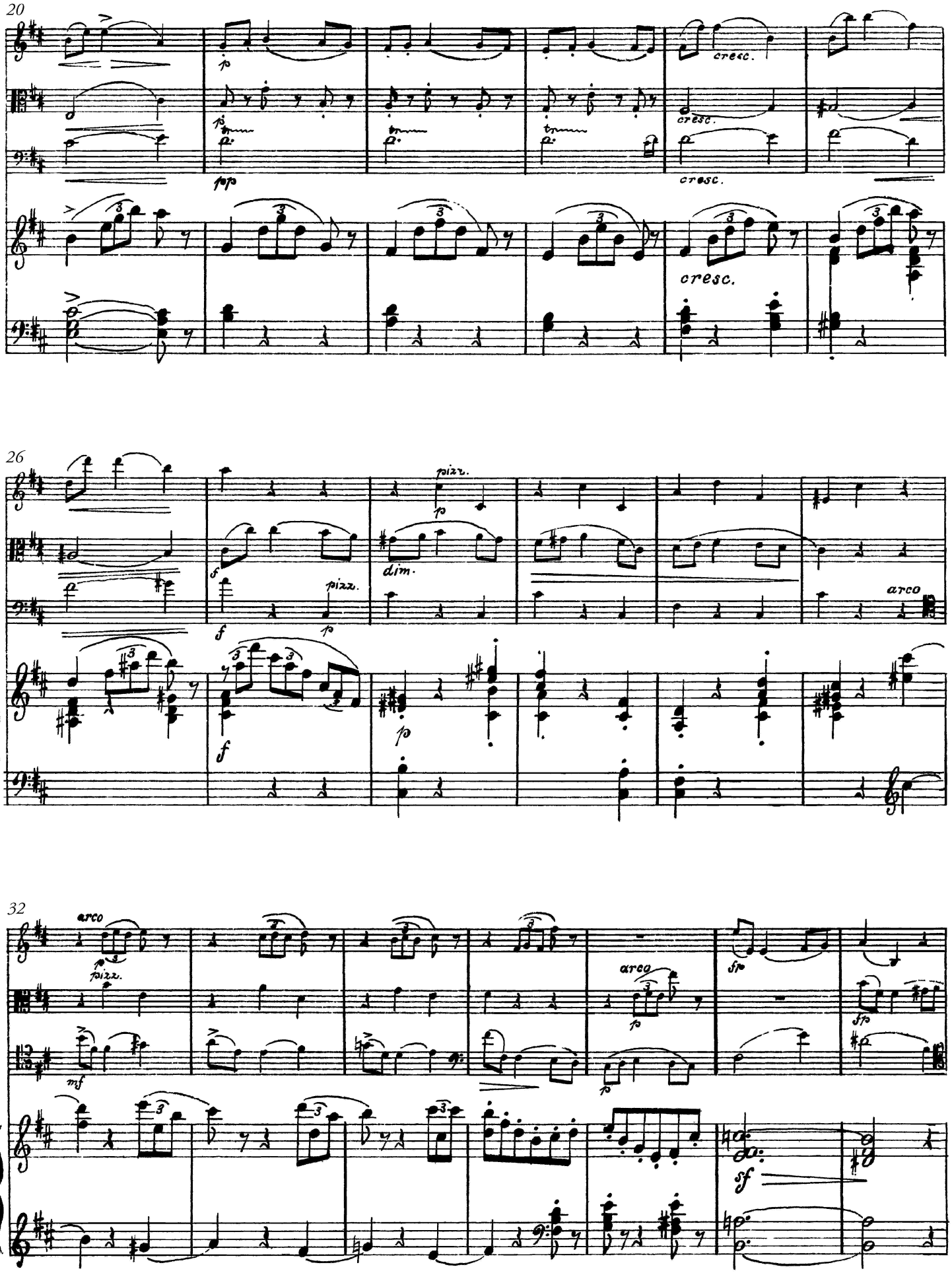
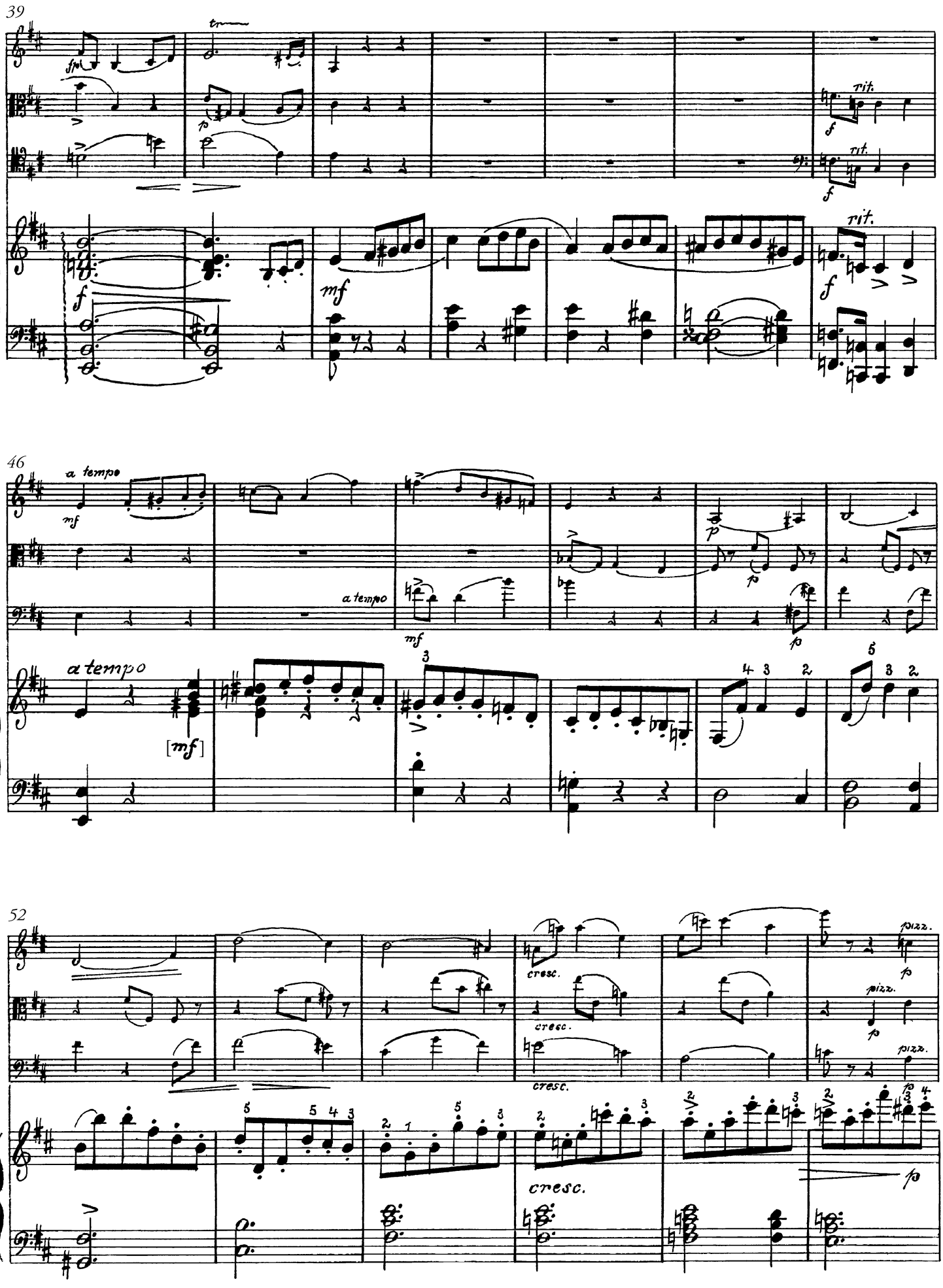
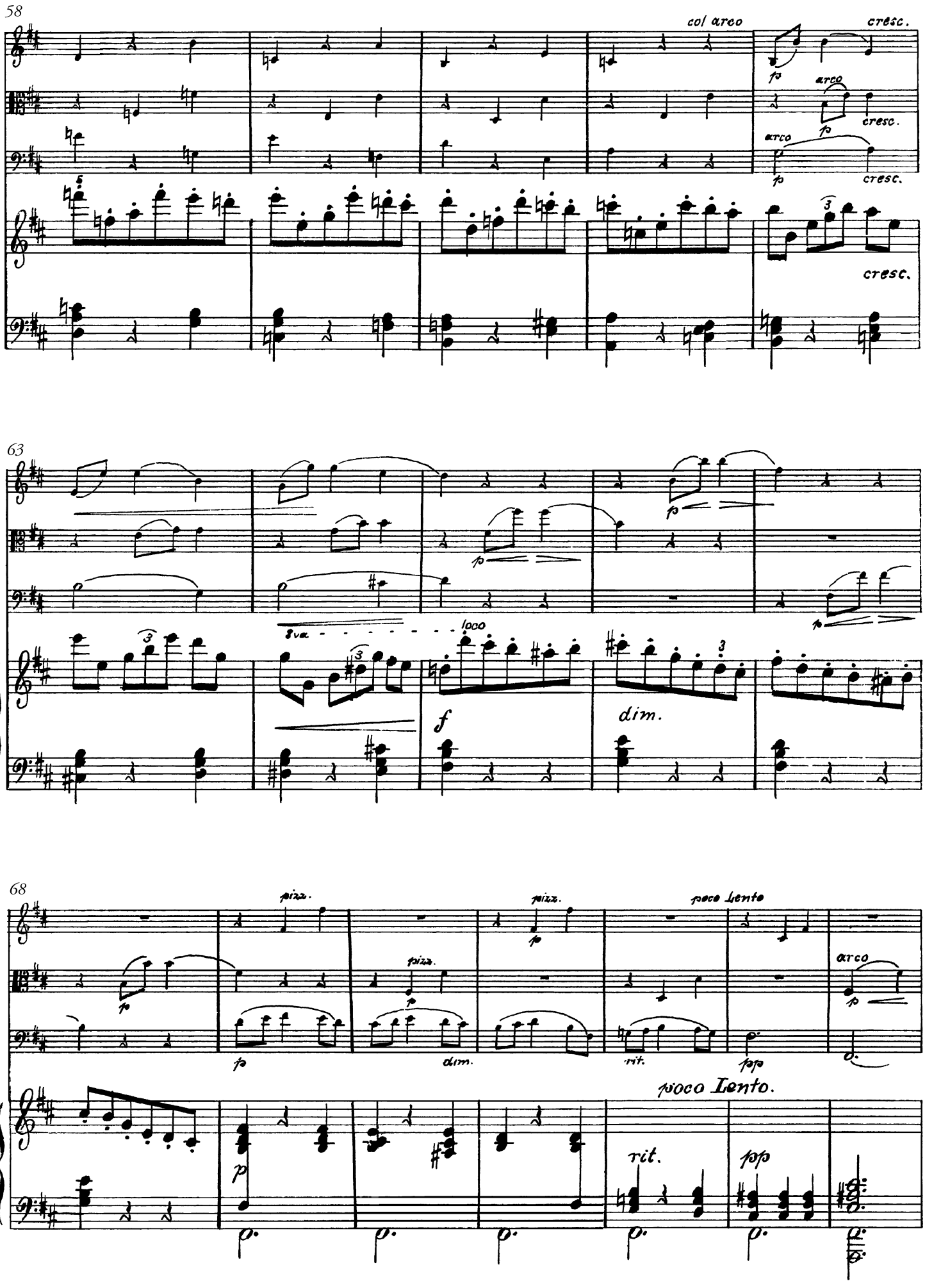
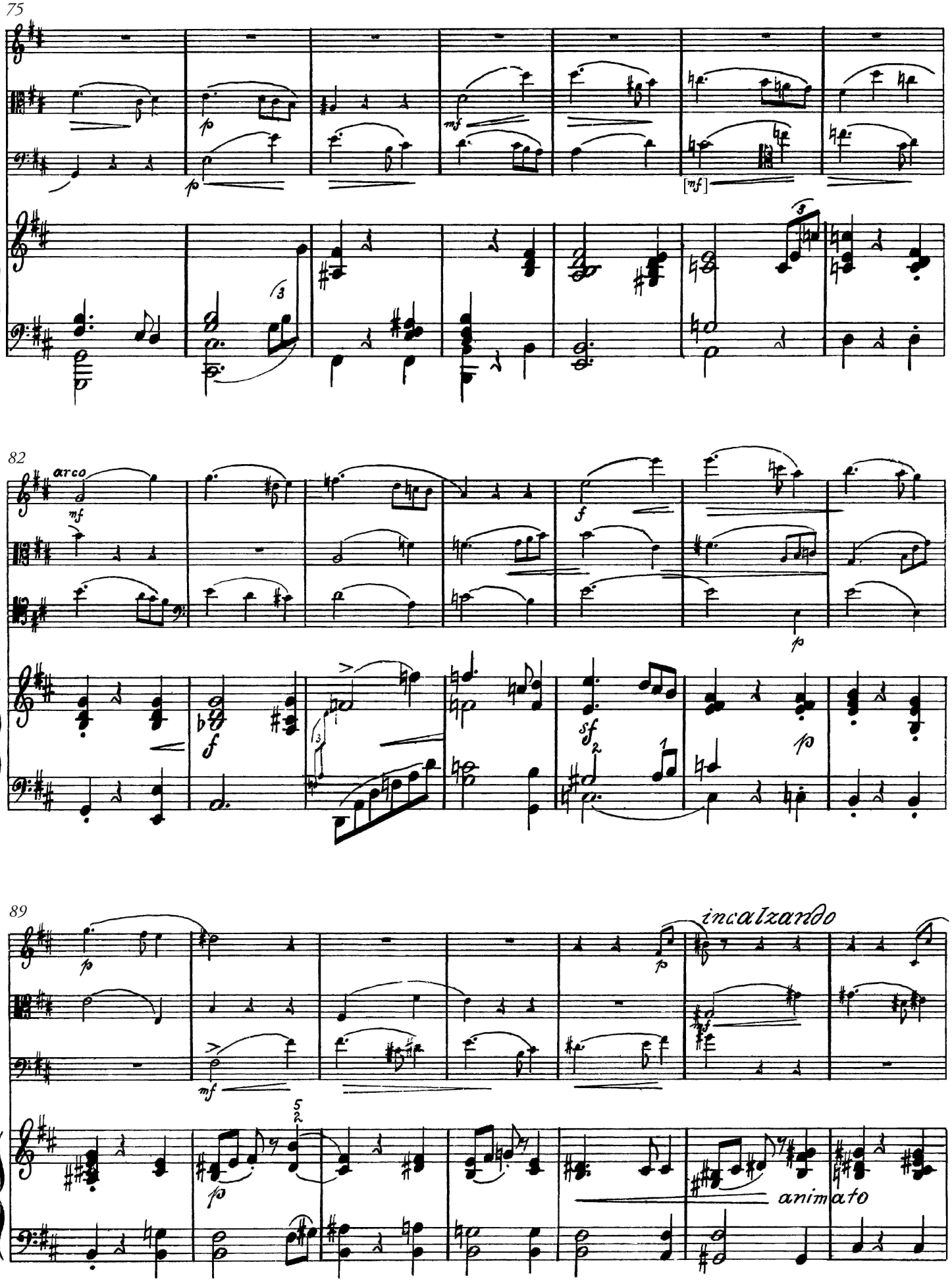
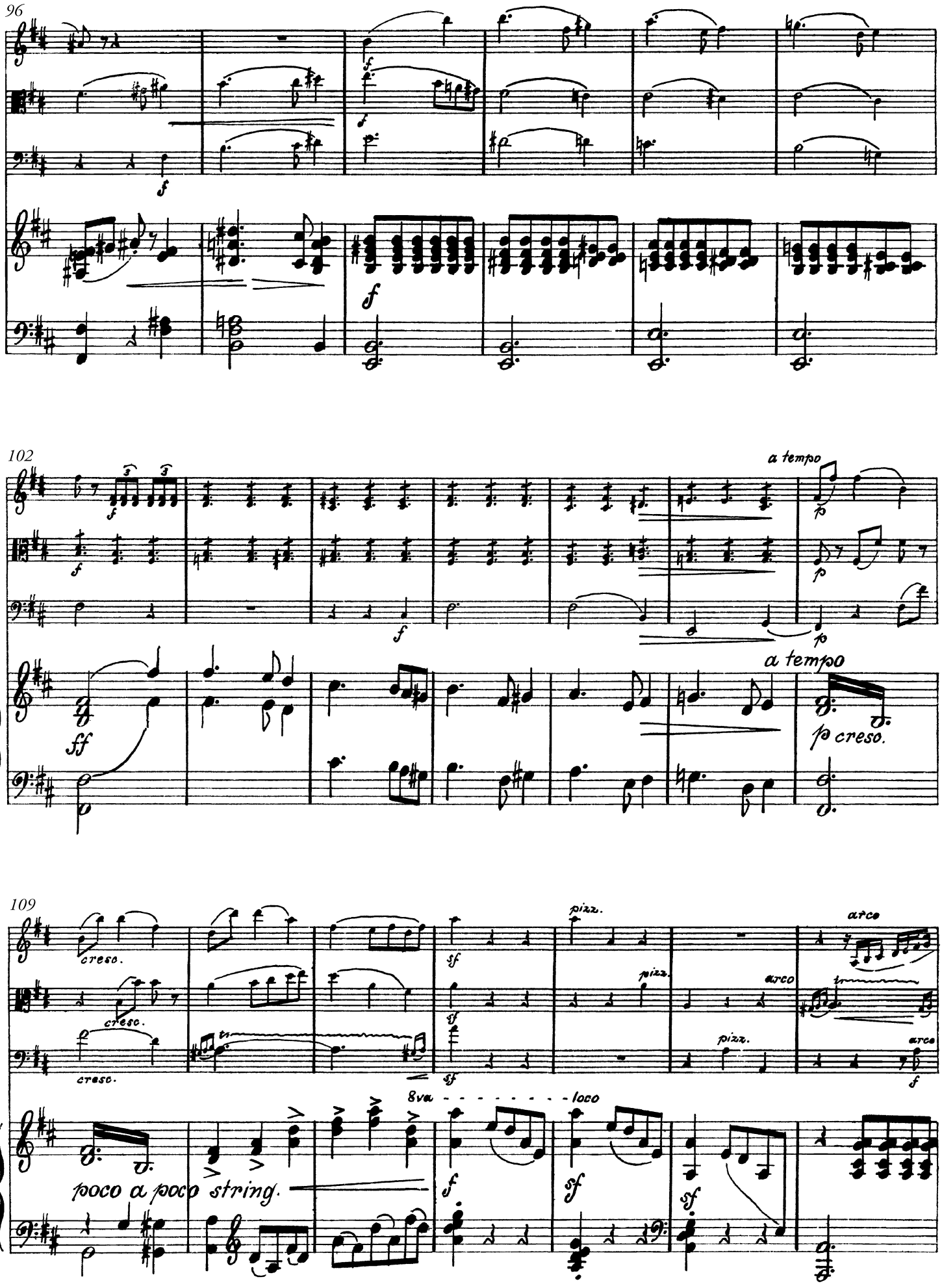
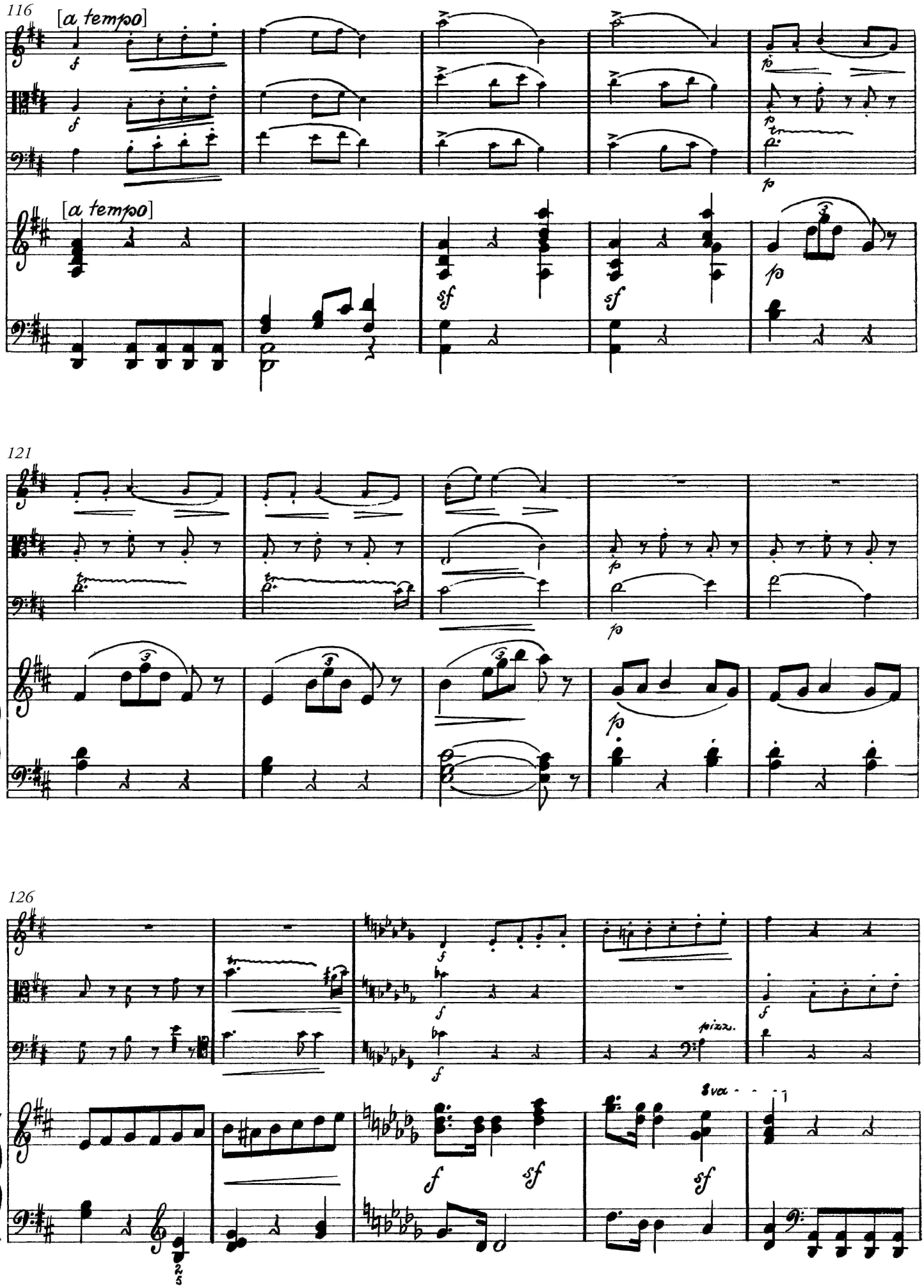

20
cresc.
cresc.
cresc.
cresc.
26
pizz.
dim.
pizz.
arco
32
arco
pizz.
arco
sf
sf
sf

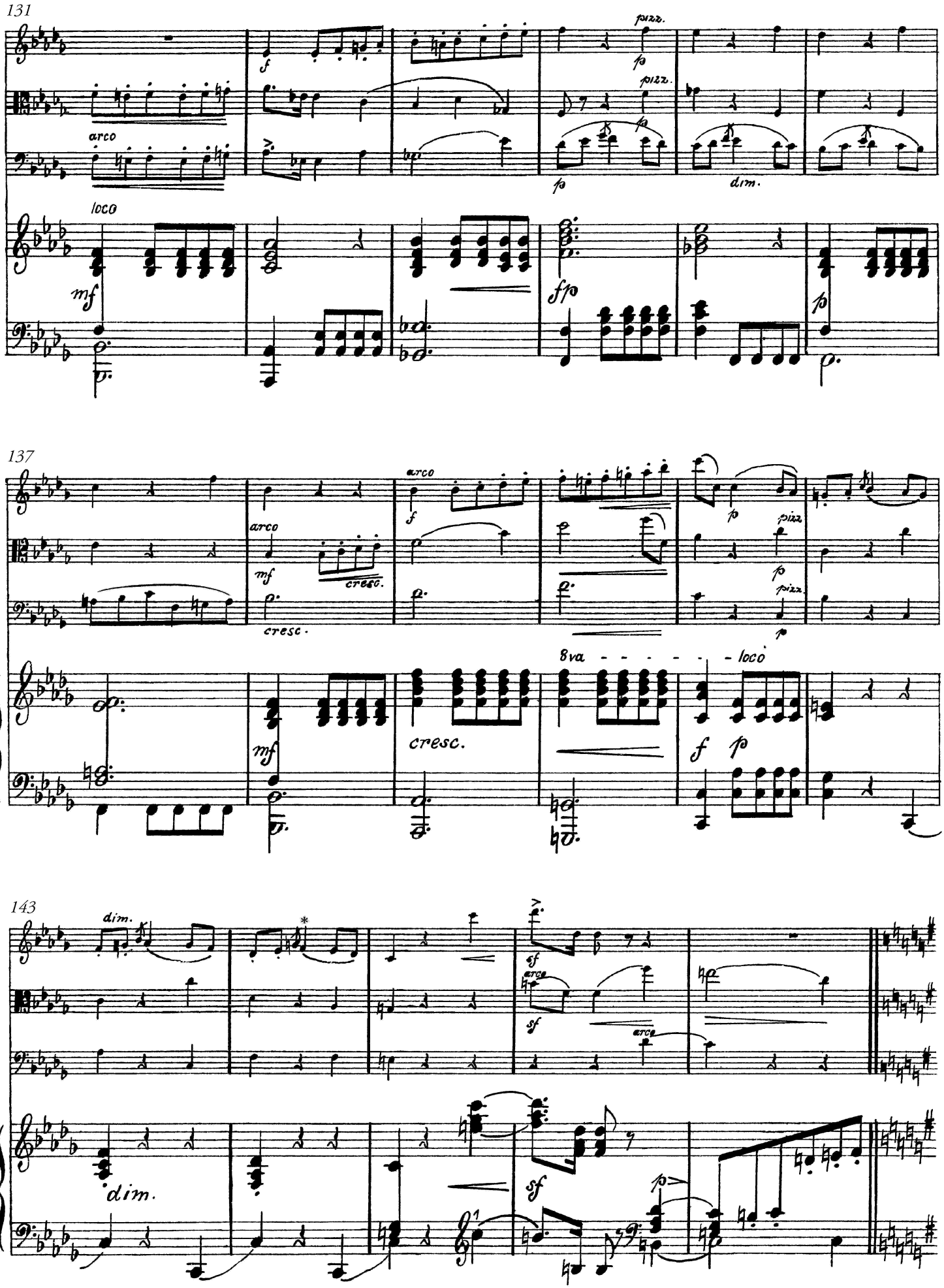

39
rit.
rit.
rit.
46
a tempo
a tempo
a tempo
52
cresc.
cresc.
cresc.
cresc.
pizz.
pizz.
pizz.


58
col arco
cresc.
fp
arco
cresc.
arco
fp
cresc.
cresc.
63
8va
loco
f
dim.
68
pizz.
pizz.
poco Lento
arco
fp
dim.
rit.
pp
poco Lento.
p
rit.
pp

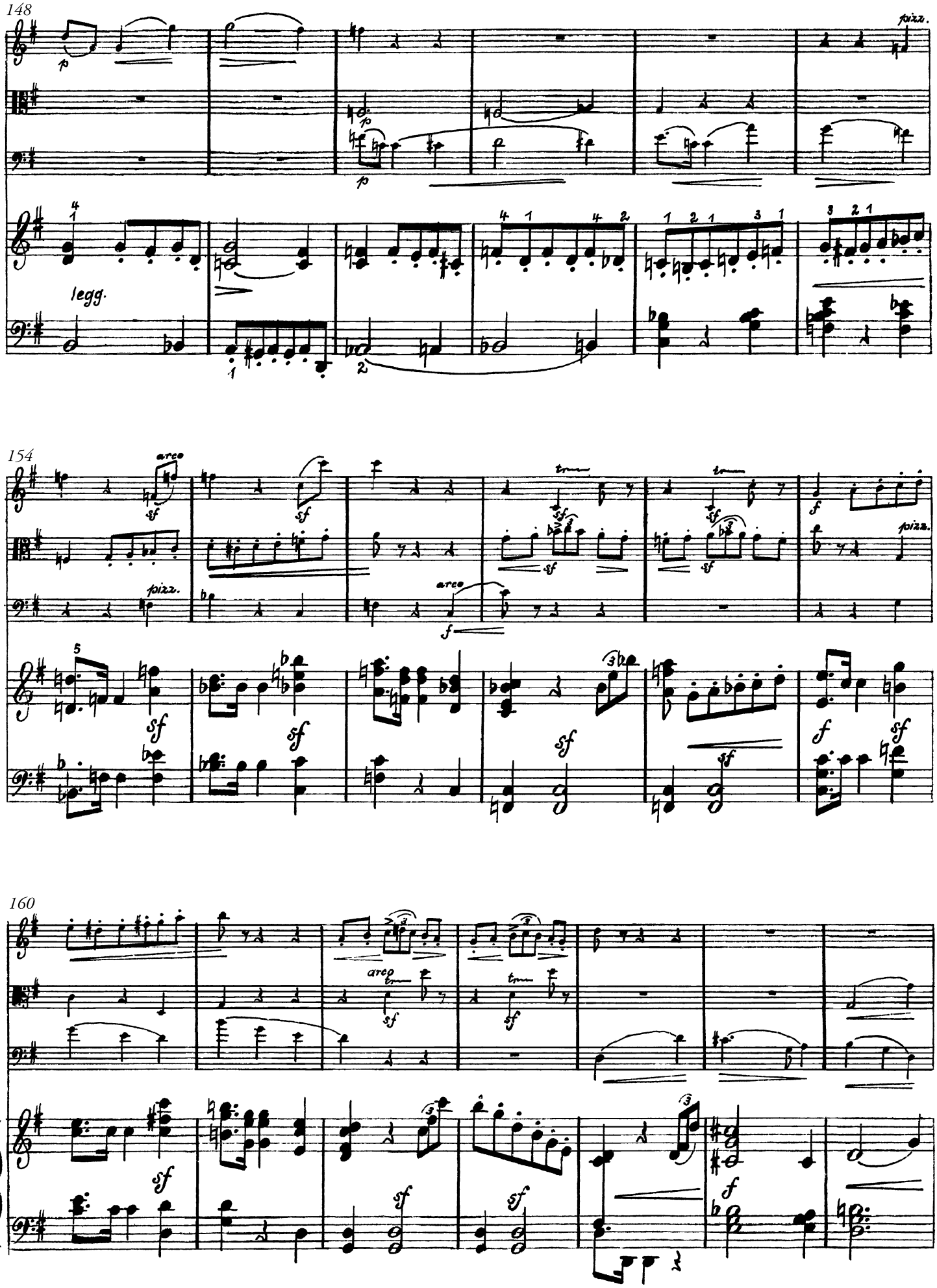

75
82
arco
89
incalzando
animato

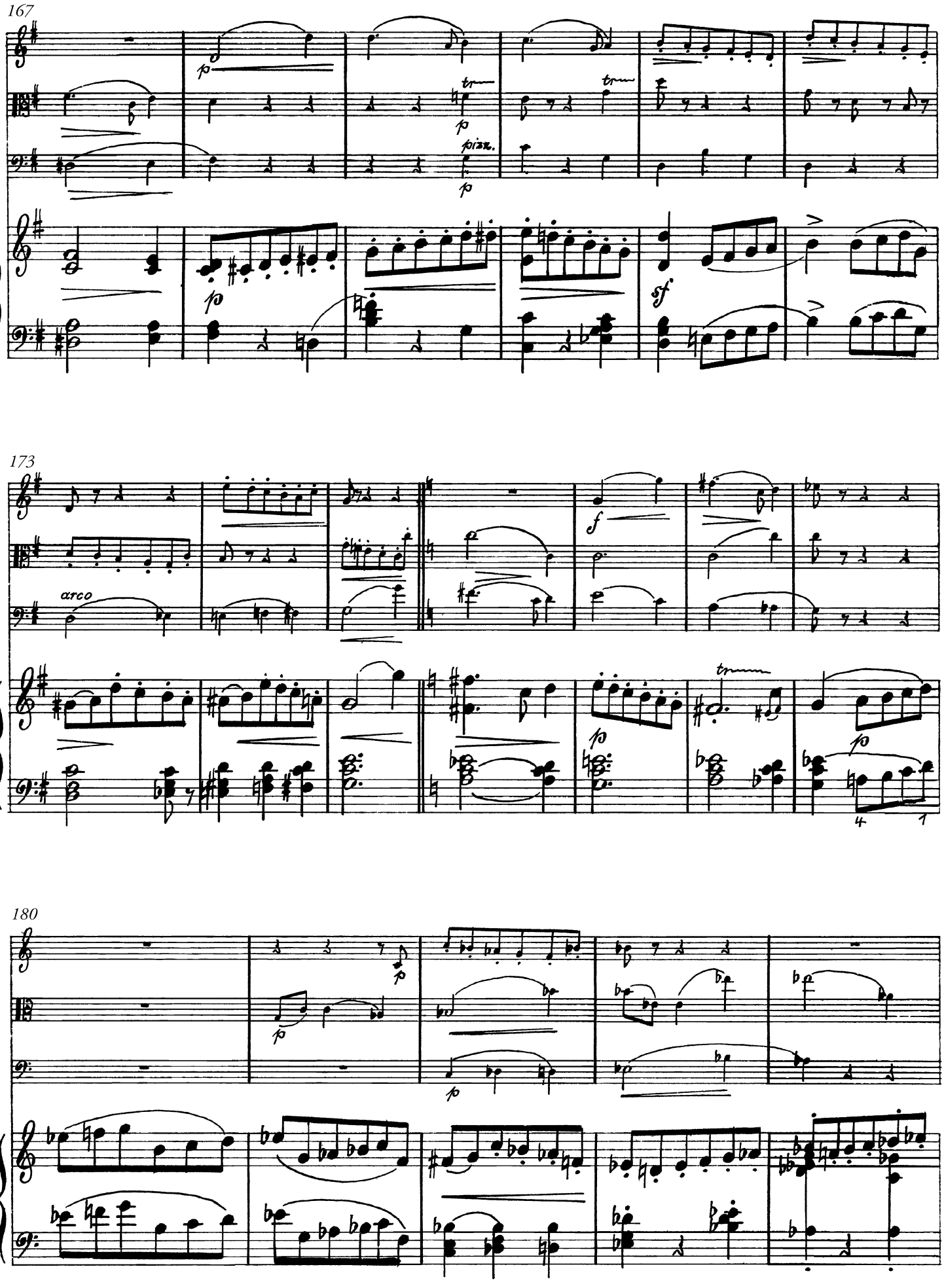

96
102
a tempo
a tempo
p creso.
109
cresc.
cresc.
cresc.
pizz.
pizz.
pizz.
arco
arco
arco
8va - - - - - - - - - loco
poco a poco string.

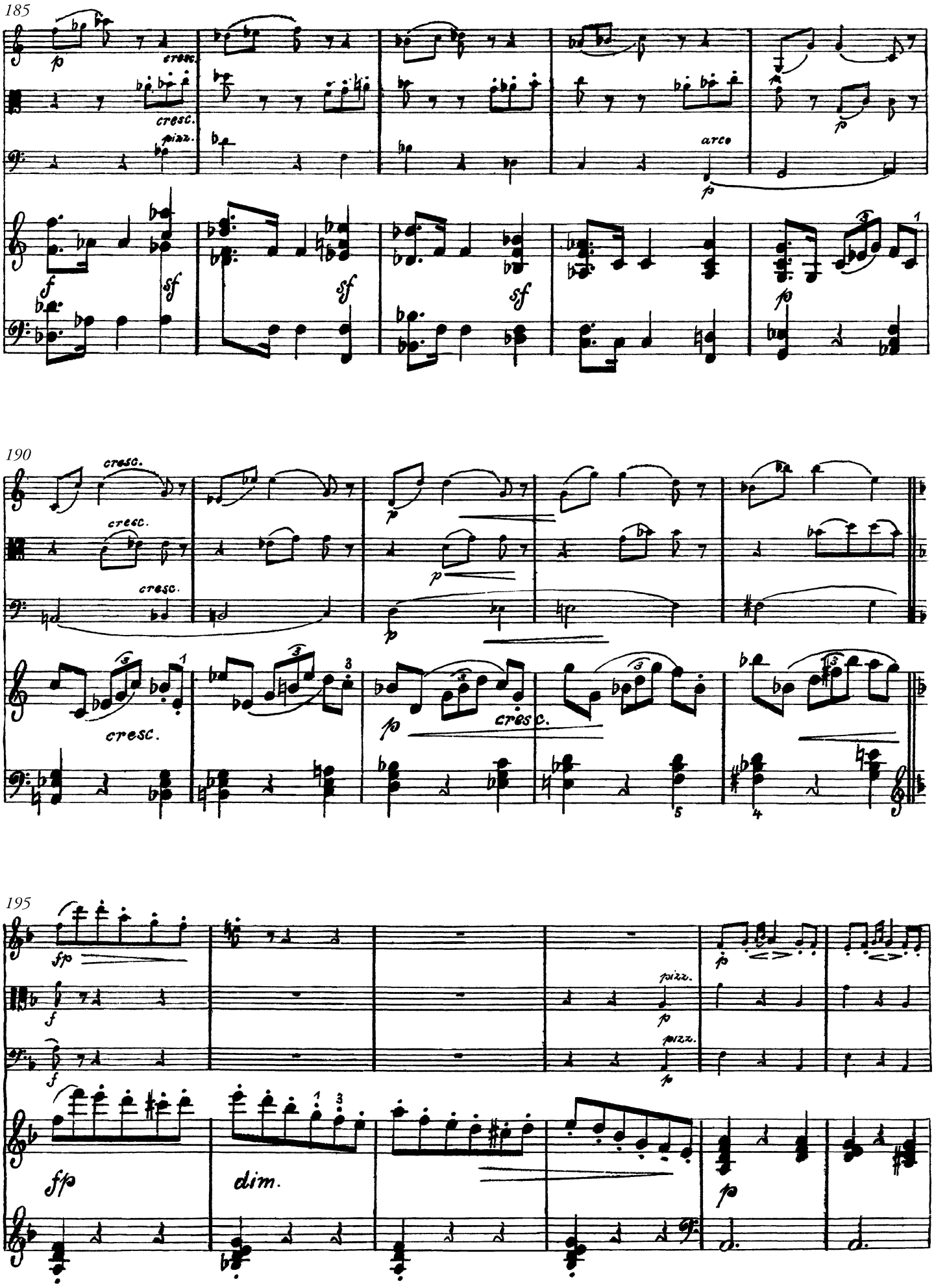

116
[a tempo]
[a tempo]
121
126
pizz.
8va

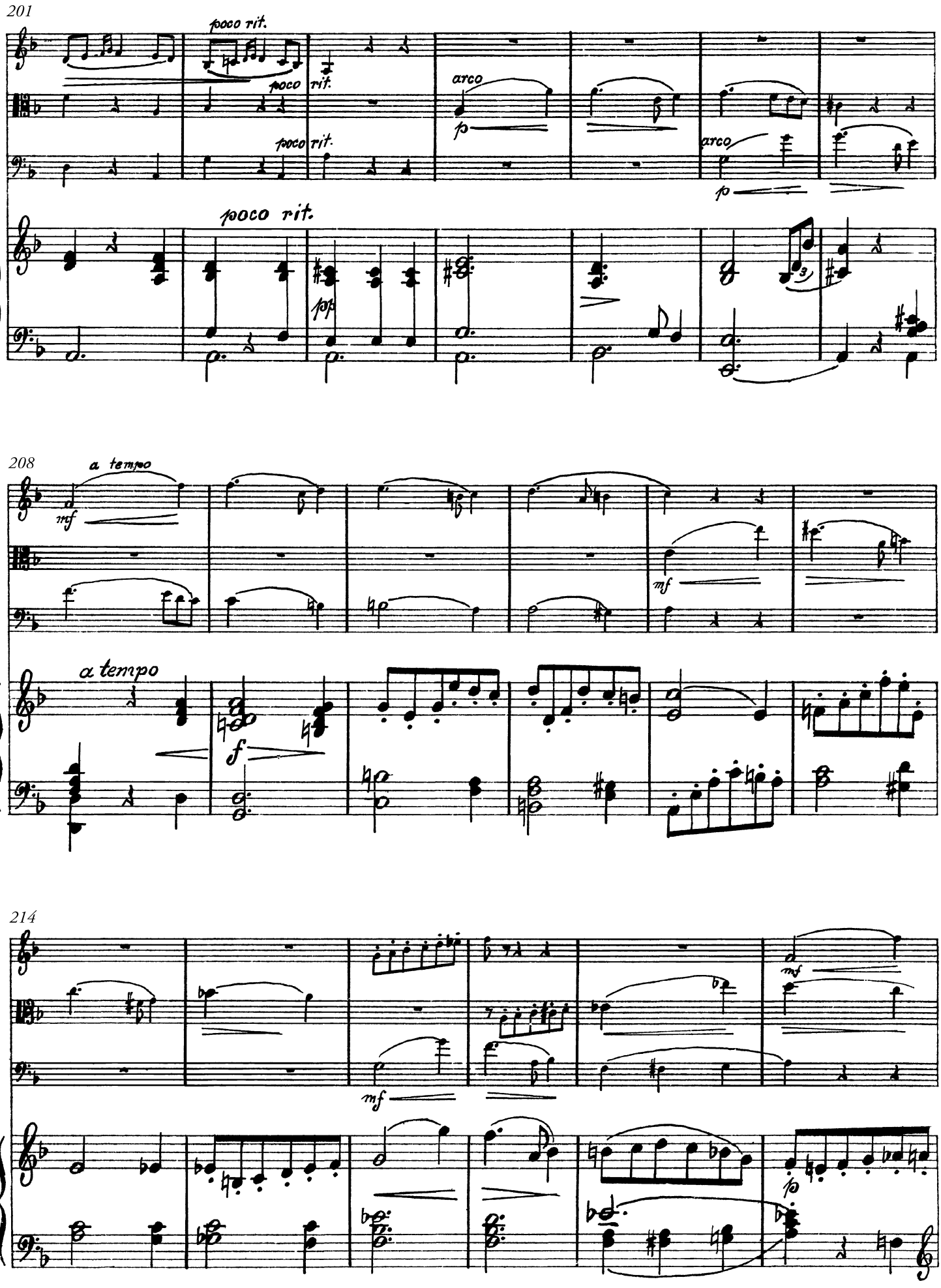


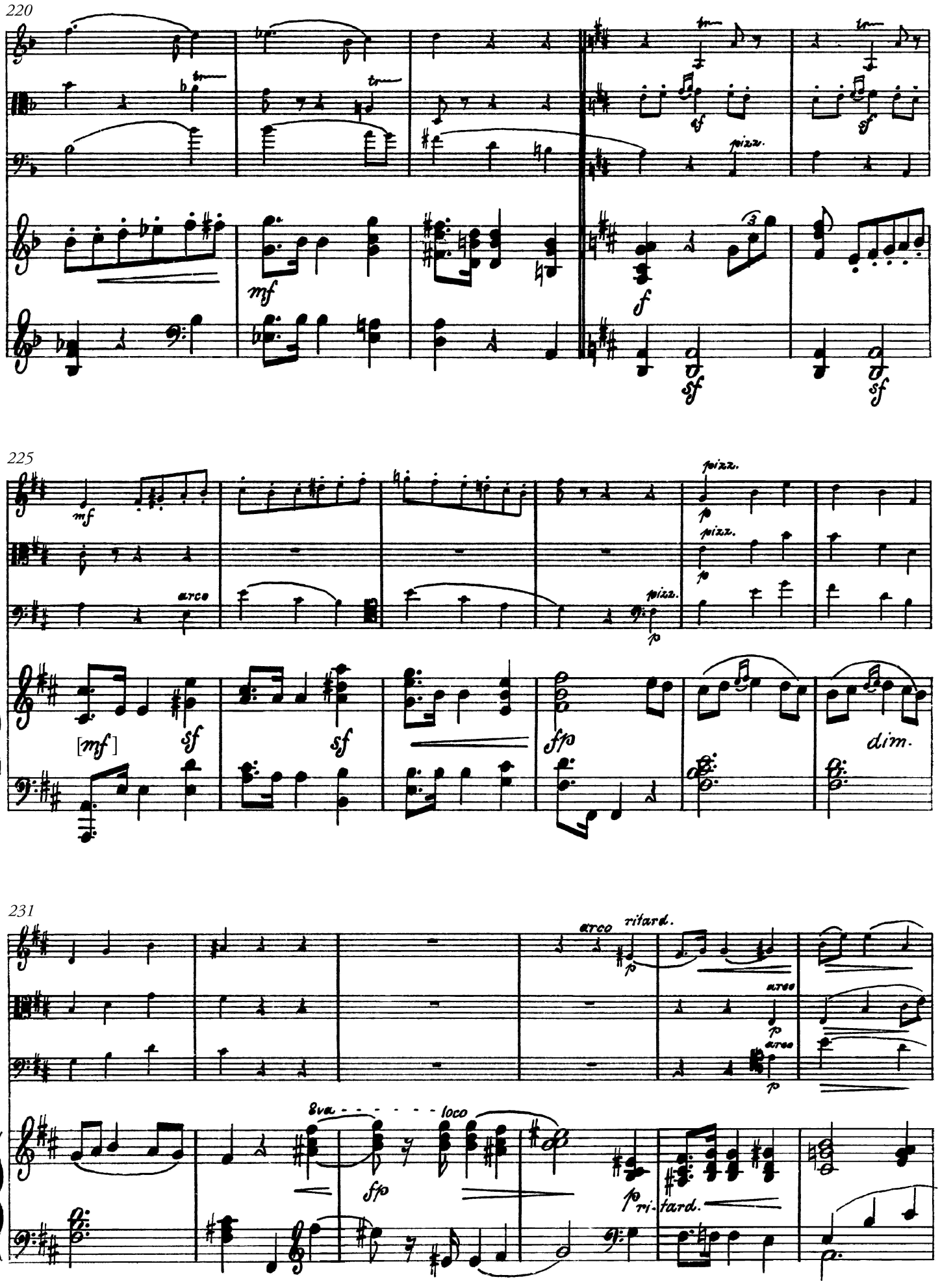
*Förslagets g1 har ändrats från gess1.

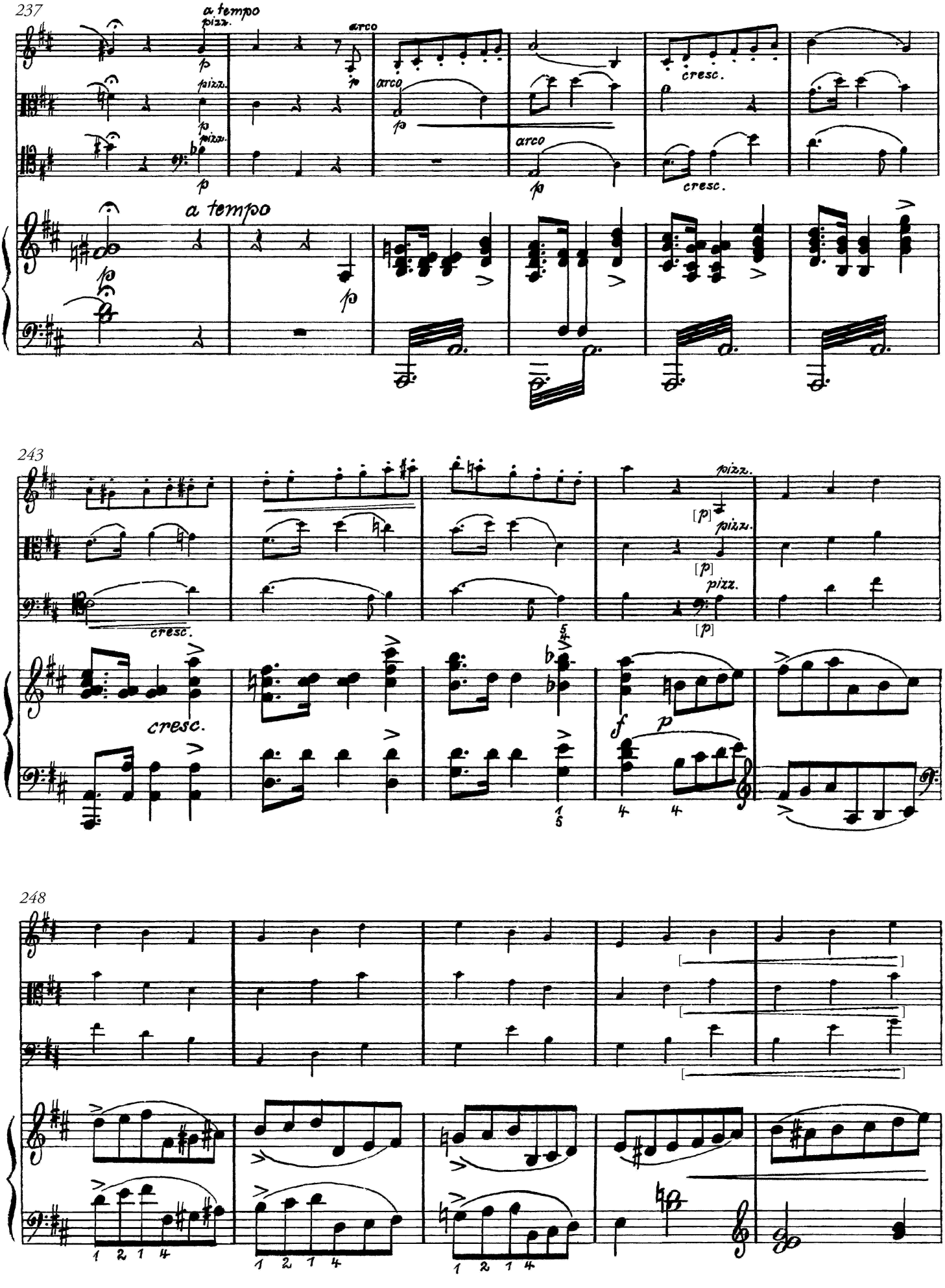

148
pizz.
legg.
154
arco
pizz.
arco
pizz.
160
arco

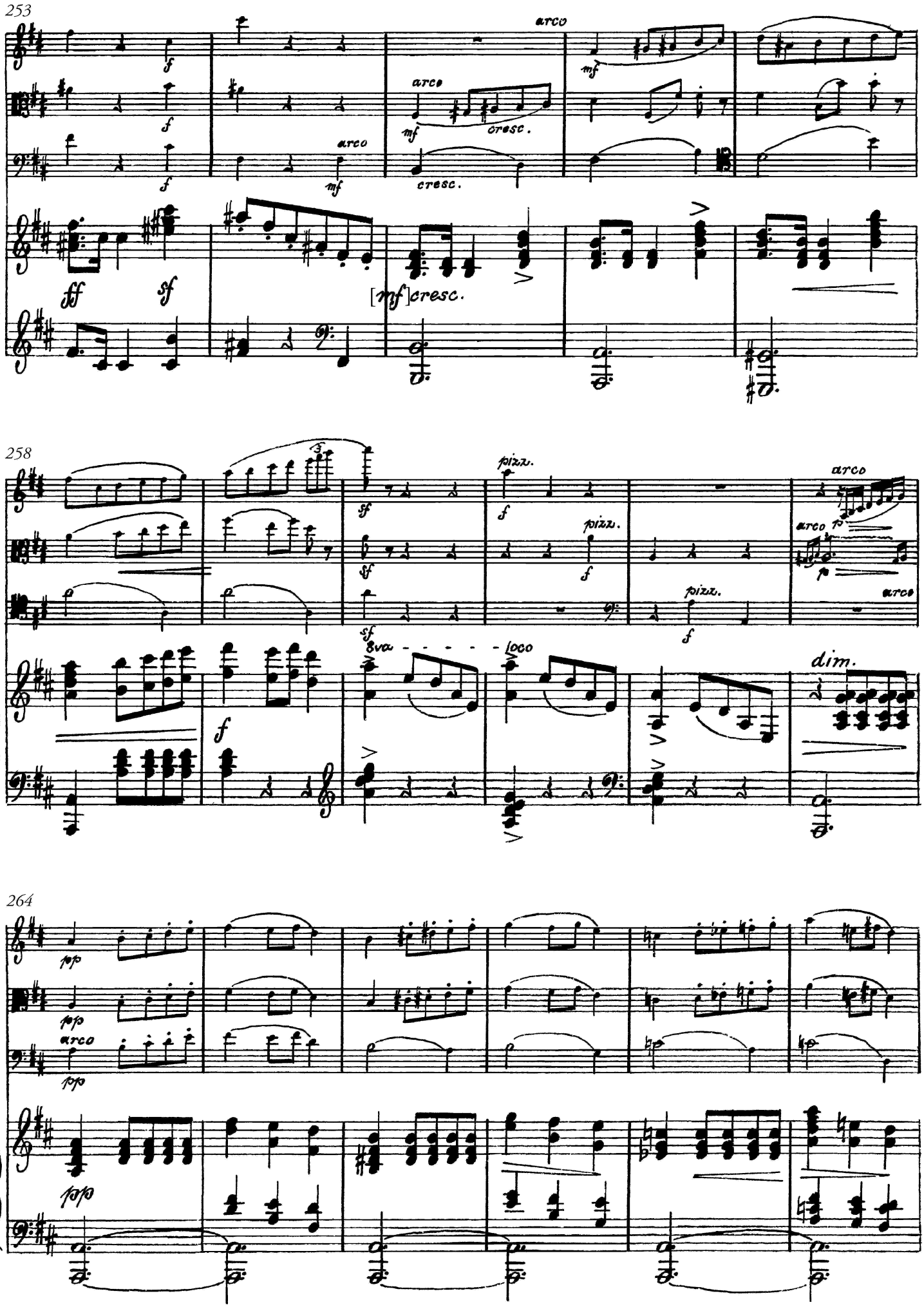

167
p
pizz.
sf
173
arco
f
p
180
p

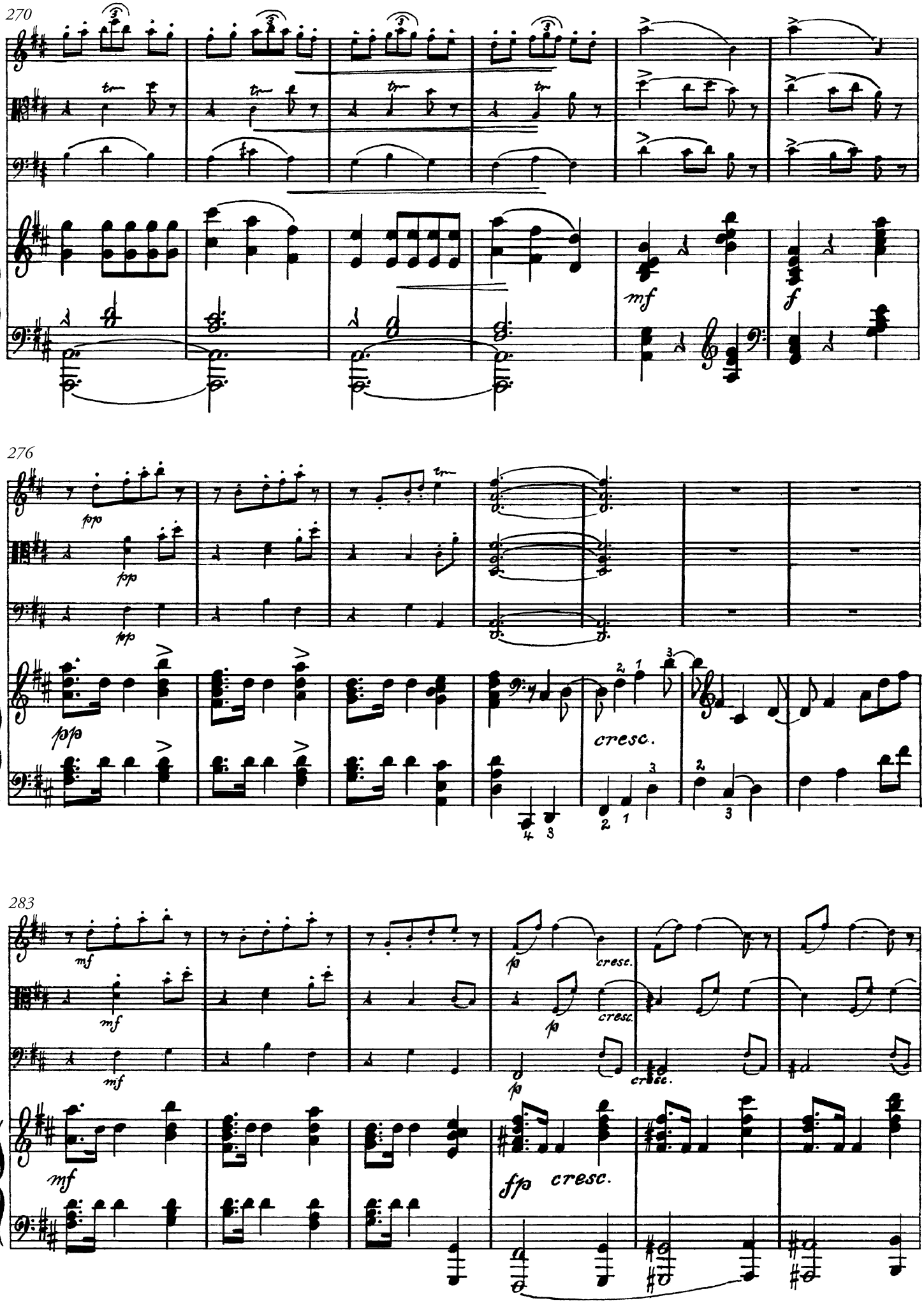

185
cresc.
pizz.
arco
190
cresc.
195
fp
ffp
dim.

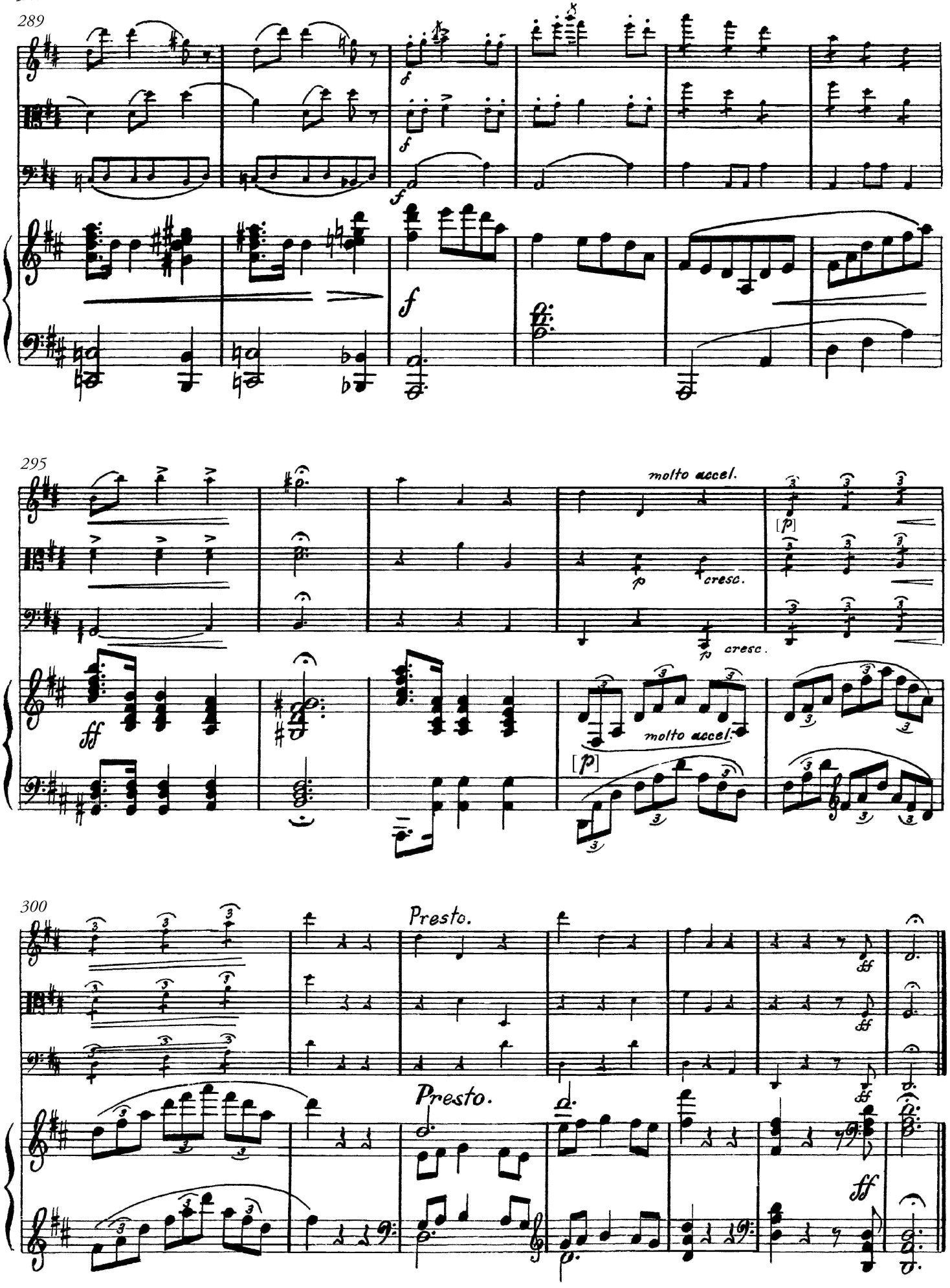

201
poco rit.
poco
rit.
arco
p
poco rit.
208
a tempo
mf
a tempo
f
214
mf
fp


220
tr
mf
pizz.
f
sf
225
arco
[mf]
fp
dim.
231
ritard.
8va
loco
ri-tard.


237
a tempo
pizz.
arco
cresc.
a tempo
243
cresc.
pizz.
[p]
pizz.
[p]
pizz.
[p]
cresc.
f
p
248


253
arco
arco
cresc.
arco
cresc.
[mf]cresc.
258
pizz.
pizz.
pizz.
arco
arco
arco
8va - - - - - loco
dim.
264
arco


270
mf
f
276
pp
pp
pp
pp
cresc.
283
mf
mf
mf
p
cresc.
p
cresc.
p
cresc.
mf
fp
cresc.


289
f
f
f
f
295
molto accel.
[p]
p
cresc.
p
cresc.
ff
molto accel.
[p]
300
Presto.
ff
ff
Presto.
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

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 utförts utan kommentar.

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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

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