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(Prices current 2004)

String Quintet - Stråkkvintett

Violin I

Gustaf Bengtsson
(1886-1965)

I. Allegro moderato con spirito

7

12

17

22

28

34

41

49

53

f *p* *p* *f* *ffz* *f* *cresc.* *p* *cresc.* *f* *pizz.* *arco* *f* *p* *A* *a tempo* *poco rit.* *p dolce* *p* *mf* *cresc. molto* *(string.)* *a tempo* *cresc.* *mf* *cresc e poco string.* *f* *3* *3* *3* *3* *ff* *3* *3* *3* *3* *1. poco larg. a tempo* *2.* *fz* *fz* *fz* *fz*

Violin I

57 *a tempo*
f *p* *f*

63 *pizz.* *p*

69 **B** *poco meno mosso*
 4 *arco* *f marcato*

77 *f*

82 *mf*

87 *p*

92 *f*

97 **C** *p* *cresc. molto* *fz* *poco rit.*

101 *a tempo* *G.P.* *mf* *f* *viola 2 & 'cello*

107 *ff* *fz* *f* *p* *Tempo I.*

111 *p* *f*

Violin I

304 **R** *p*

310 *pizz.* *fz*

315 *pizz.* 4 *fz*

324 *f*

328 *ff* *ffz* *ffz*

Violin I

247 *cresc. poco a poco* *f*

253 *f* *f*

259 *ff* *fff* G.P. 2

265 *f* *cresc.* *molto cresc.* *ff* *a tempo* **Q**

270 *p* *f*

276 *legato* *mf*

281 *mf* *cresc.*

287 *f* *f* *f*

292 *p* *p* *f* *mf*

299 *mf*

Violin I

116 *ffz*

121 *p*

126 *pochissimo rit.* **D** *a tempo* *p*

132 *p* *mf*

137 *cresc. poco a poco* *f* 2

143 *string.* *a tempo* *string.* *p* *cresc.* *f* 3 3

148 *a tempo* *ff* 3 3

151 *ff* *mf* *cresc.* *f* *f*

156 *fz* *fz*

II. Andante sostenuto

8 *mf*

12 2

Violin I

19 *mf* *dim.* *p* *p*

25 *molto dim.* *mf*

33 *fz* *ff* *molto dim.* *p* **E**

44 *molto cresc.* *p*

51 *f* (*p*)

58 *p* *pp* 3

63 *f* *ritenuto* **F** *a tempo* *fz* *fz* *fz* *p* *tranquillo*

69 *poco rit.* *a tempo* *tenuto* *ff*

86 *fz* *f* *f*

95 *cresc.* *p* *f* *p*

101 *mf* 3

111 *poco rit.* *a tempo* *poco rit.* *pp* *pp* *ppp*

Violin I

165

170 *mf* 6

181 *mf* **O**

189 *f* *ff* *f* *p*

195 *mf* *f*

201 *f* *f*

209 *mf* *p*

216 *f*

223 *ff*

230 *ff* *ff*

238 *cresc.* *ff* **P** *Tempo I.* 2

Violin I

80 *mf* *f* *ff* *mf* *cresc.*

86 *mf*

96 *f* *pp* *f* *p*

102 *p* *molto cresc.*

107 **M** *ff* *p* 3 3

113 *cresc.* *f*

120 *f* *mf* *mf* *poco rit.* **N** *a tempo*

127 *p*

135 *cresc.* *f* 3

140

146 **Nn** *a tempo meno mosso* 13 *dim.* *p* *mf*

Violin I

III. Allegro energico

4 *f* 3 3 3 *fz*

10 *mf* *mf*

19 *f* *cresc. molto* *ff* *p*

25 *ff* *p* *f* *ff*

38 **H** *mf* *mf* *cresc.* *ff* *f* *ff* *fz*

47 *marcato* *f* *cresc.* *ffz* *ff* (*cresc.*)

53 *fz* *ff* *cresc.* *p* 3

61 *p* *fz* *p* *f*

67 *p* *molto cresc.* 7 *ffz* 3 **I**

Violin I

74 *f* *fz*

79 *p* *poco cresc.* *fz*

85 *p* *molto dim.* *pp* **Attacca** *Fine*

Trio: Canon. Tranquillo et con espressione

p *legato* *poco a poco* *cresc.*

7 *p*

13

18

23

29 *poco rit.* *a tempo* (*p*)

35 *dim.* *D.C. al Fine*

Violin I

IV. Rondo: Allegro moderato

risoluto *f* *p* *cresc. poco a poco*

7

14 *f* *p*

21

28 *poco rit. a tempo* *f* *mf espressivo*

35 *p* **K**

42 *cresc.* *f* *mf*

49 *Tranquillo* *2* *3 ff* *3 fp* *a tempo* *p*

57 *f* *dim.*

64 *Tranquillo* *p* *cresc.*

71 *L* *poco rit. a tempo* *4*

Violin II

263 *p* *cresc.*

267 **Q** *a tempo* *ff* *pizz.* *arco* *p*

274 *molto cresc.* *mf* *p* *p* *p*

283 *cresc.* *f*

289 *f* *p* *f* *mf* *cresc.*

295 *mf* *mf*

301 **R** *mf*

307

313

319 *pizz.* *fz* *mf* *f*

327 *ff* *ffz* *ffz*

MERTON MUSIC

BENGTSSON

STRING QUINTET

in A minor

for

2 Violins, 2 Violas and Violoncello

VIOLIN II

Merton Music
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 London SW19 3QX England
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 e-mail: mertonmusic@argonet.co.uk

String Quintet - Stråkkvintett

Violin II

Gustaf Bengtsson
(1886-1965)

I. Allegro moderato con spirito

6 *f* *p* *p* *ppp* *f*
solo
12 *cresc.* *p* *cresc.*
17 *f* *pizz.* *arco* *f*
22 *p* *solo*
28 *poco rit.* **A** *a tempo* *p*
34 *p* *p*
39 *mf* *cresc. molto*
43 *pp* *cresc.* *p* *a tempo* *cresc e poco string.*
49 *f* *ff* *3* *3* *3*

Violin II

208 *pizz.* *arco*
213 *mf* *6*
224
229
235 *fz* *ff*
241 *cresc.* *ff* *p* **P** *Tempo I.*
247 *f*
253 *f*
258 *ff* *fff* *G.P.*

Violin II

157 arco mf

163 mf

169 mf

174 mf

178 p

182 p

187 O mf f f

193 p mf

197 p

201 2 f

Violin II

53 1. poco larg. a tempo fz fz fz

2. a tempo fz f pp

61 f p

66 B pizz. p 2 arco f marcato

73 mf

77 f

82 mf

88 p p

93 C p

98 poco rit. a tempo fz pp

102 G.P. cresc. molto mf f

Violin II

107 *Tempo I.*
ff fz f p p

112 *pp f*

119 *ffz p p*

125 *solo pochissimo rit. 3 3 D a tempo p*

131 *p mf*

136 *cresc. poco a poco*

140 *pp string. cresc.*

145 *a tempo string. p cresc. f 3 3 3 3*

149 *a tempo 3 ff ff*

152 *mf cresc. f f*

156 *fz fz*

Violin II

79 *mf f ff mf cresc.*

85 *f mf*

93 *f ff mf f mf*

99 *f mf p molto cresc.*

104 *f ff p pizz. M*

111 *arco p cresc.*

117 *f*

123 *mf dim. poco rit. N a tempo p*

128 *mf p*

136 *cresc. f*

144 *pizz. Nn a tempo 6 p dim. p meno mosso*

Violin II

IV. Rondo: Allegro moderato

risoluto *f* pizz. *p* arco *p* cresc. poco a poco

8

18 *p* *p* *f* *mf* espressivo

25 poco rit. a tempo *f* *mf* espressivo

34 **K** *p*

41 cresc. *ff* *mf*

49 *f* *ff* *pizz.*

55 Tranquillo arco *p* sul G *f* dim.

63 Tranquillo *p* cresc.

71 **L** a tempo *f* poco rit.

Violin II

II. Andante sostenuto

9 *p*

14 *mf*

19 *mf* dim. *p* *p*

26 *dim.* molto dim. *mf* solo *mf*

34 **E** *fz* *fz* *ff* molto dim. *p*

42 *molto cresc.*

47 *p* *f*

53 *p* *p*

60 *pp* *f*

66 *ritenuto* **F** a tempo solo *p*

Violin II

74 *a tempo*

82 *p*

87 *fz* *f* **G**

95 *cresc.* *p* *f*

100 *fz* *f*

108 *poco rit. a tempo* *pp* *ppp*

III. Allegro energico

11 *f* *cresc.* *fz* *f* *pizz.* *2* *arco* *mf*

23 *ff* *p* *ff* *p* *f* *ff*

38 *ffz* *p* *fz* *p*

45 **H** *marcato* *fz* *ff* *cresc.* *ffz*

6

Violin II

50 *ff* *cresc.* *fz* *ff* *cresc.*

56 *p* *p*

64 *fz* *p* *f* *p* *molto cresc.* *ffz* *2*

73 *f* *f* *pizz.* *2* *arco* *poco cresc.*

82 *fz* *f* *p*

Attacca *Fine* *p molto dim.* *pp*

Trio: Canon. Tranquillo et con espressione

7 *legato* *poco a poco cresc.*

14 *1.* *2.*

19

25 *f*

31 *poco rit.* *a tempo*

36 *p* *III D.C. al Fine*

7

Viola I

264 *p* *cresc.* *molto cresc.* **Q**

268 *a tempo* *ff* *p* *pizz.* *arco* *p*

275 *spiccato* *fz* *p* *p* *p*

282

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

290 *mf* *f* *mf* *cresc.*

295 *f* *mf* *p*

303 **R** *p*

314 *pizz.* *arco* *f* *pizz.*

323 *arco* *mf* *f*

328 *ff* *mf* *ffz* *ffz*

MERTON MUSIC

BENGTSSON

STRING QUINTET

in A minor

for

2 Violins, 2 Violas and Violoncello

VIOLA I

Merton Music
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String Quintet - Stråkkvintett

Gustaf Bengtsson
(1886-1965)

Viola I

I. Allegro moderato e con spirito

6 *f* *p* *p* *ppp* *f* *solo* *ffz*

12 *cresc.* *p* *cresc.* *f*

18 *pizz.* *arco* *f*

24 *p*

29 *poco rit.* **A** *a tempo* *p* *legato dolce*

34 *p* *p*

39 *mf* *cresc. molto*

43 *a tempo* *pp* *cresc.* *(string.)*

47 *a tempo* *cresc e poco string.* *p* *f*

51 *ff* *3* *3* *3*

Viola I

204 2

211 *pizz.* *arco*

217

222

227 *ff*

232

238 *f* *ff*

244 **P** *Tempo I.* *p* *cresc. poco a poco*

251 *f*

255 *f*

259 *ff* *fff* *G.P.*

Viola I

150 **Nn** *a tempo*
mf *meno mosso*

155 *p*

159

163 *mf*

173

178 *p*

182

188 **O**
mf *f* *ff*

194 *mf*

200 *p*

Viola I

55 1. *poco larg.* *a tempo* 2. *a tempo*
fz fz fz *p* *fz* *f*

58 *p* *f*

64 *pizz.* **B** *poco meno mosso*
p *mf marcato*

70 *mf*

74

78 *f*

83 *f*

89

94 **C** *spiccato*
f *p*

98 *poco rit.*
cresc. *molto*

101 *a tempo* *G.P.* *viola 2 & cello*
pp *mf* *f*

Viola I

Tempo I.

107 *ff* *fz* *f* *p* *p*

112 *pp* *f*

117 *ffz*

122 *p* *espressivo*

128 *pochissimo rit.* **D** *a tempo* *pp*

132 *mf*

138 *cresc. poco a poco* *pp*

142 *string.* *a tempo* *string.* *cresc.* *p* *cresc.*

147 *a tempo* *f* *ff*

151 *ff* *mf* *cresc.*

155 *f* *f* *fz* *fz*

Viola I

73 **L** *poco rit.* *a tempo* *mf*

80 *dim.* *f* *ff* *mf* *cresc.*

86 *solo* *f* *p* *p*

93 *f* *cresc.* *f* *pp* *f*

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

105 **M** *f* *ff* *pizz.* *p* *arco* *p*

112 *cresc.*

119 **N** *a tempo* *f* *f* *mf* *dim.* *poco rit.* *p*

128 *pizz.* *arco* *mf* *p*

137 *cresc.* *f*

143 *2*

Viola I

IV. Rondo: Allegro moderato

8 *risoluto* *f* *pizz.* *p* *arco* *cresc. poco a poco*

14 *f* *p*

22

28 *poco rit.* *a tempo* *f* *mf con agilita*

32

36 **K** *p*

43 *cresc.* *f* *mf* *pizz.* *3* *3* *3* *3*

51 *f* *3* *3* *3* *3* *Tranquillo* *p* *arco*

59 *a tempo* *f* *dim.*

66 *Tranquillo* *pp* *cresc.*

Viola I

II. Andante sostenuto

9 *solo* *mf cantabile*

23 *mf* *mf* *dim.*

30 *p* *dim.* *molto dim.* *mf*

39 **E** *molto dim.* *p* *fz* *ff*

45 *p* *3*

51 *molto cresc.* *f* *(p)*

58 *p* *pp* *3*

63 *f* *3* *3* *3* *3*

67 *ritenuto* **F** *a tempo* *fz* *fz* *fz* *p*

72 *poco rit.* *a tempo* *mf solo*

79 *ten.* *ff* *2* *5*

Viola I

88 **G**
 94
 99
 110 *poco rit. a tempo poco rit.*
p cresc. p f cresc. p mf ppp

III. Allegro energico

2 *f cresc. fz fz pizz.*
 9 *arco f p f*
 16 *p fz f cresc. molto*
 23 *ff p ff p f*
 2 *ffz p fz H p marcato*
 38 *mf p mf cresc. fz ff*
 47 *cresc. ffz ff cresc.*

Viola I

52 *fz ff cresc. p*
 59 *p fz p f*
 67 **I**
 75 *pizz. arco f p poco cresc. fz*
 82 *mf p molto dim. pp Fine*

Trio: Canon. Tranquillo et con espressione

p legato poco a poco cresc.
 7 *(p)*
 13 *1. 2.*
 19
 24 *fz*
 30 *poco rit. a tempo f p*
 35 *III D.C. al Fine*

Viola II

76 *arco*
f marcato

81 *mf* *f*

86

91 *p* *f*

96 **C** *spiccato* *p* *cresc.*

99 *molto* *poco rit.* *a tempo* *pp*

103 *G.P.* *mf* *f* *ff* *fz*

109 *Tempo I.* *f* *f* *p* *mp* *f*

115 *ffz*

122 *pochissimo rit.* *p*

Viola II

241 **P** *Tempo I.* *cresc.* *ff* *p*

248 *f* *3* *3*

258 *ff* *fff* *G.P.* *4*

267 **Q** *a tempo* *molto cresc.* *ff* *p* *p*

276 *spiccato* *fz* *p*

281 *p* *p*

286 *cresc.* *f* *f* *p* *f* *p*

294 *mf* *p*

305 **R** *mf* *p* *pizz.* *arco* *p*

316 *f* *fz* *pizz.* *arco* *p* *f*

325 *ff* *mf* *ffz* *ffz*

Viola II

164 arco *f*

172 *mf*

177 *p*

183 *p* *mf*

190 *f* *ff* *mp* *mf*

196 *f*

204 *pizz.*

212 arco legato 1 2 3 4 5 6 7

221 *f*

228

235 *fz* *ff*

Viola II

129 **D** a tempo *p* *mf*

136 *string.* *cresc. poco a poco* *pp* *cresc.*

143 a tempo *string.* *p* *cresc.* *f*

148 a tempo *ff*

151 *ff* *mf* *cresc.*

155 *f* *f* *fz* *fz*

II. Andante sostenuto

p

8 *mf*

13

18 *mf* *dim.* *p*

Viola II.

25 *p* *molto dim.* *mf*

30 *p*

36 **E** *fz fz ff molto dim. p*

46 *molto cresc.* *p* 3

51 *f mf (p)*

56 *p pp* 3 3 3 3

62 *f* 3 3 3 3

67 *ritenuto* **F** *a tempo* *poco rit. a tempo* *fz fz fz p p ppp sost.*

75

81 *f*

86 *fz*

Viola II

71 **L** *poco rit. a tempo* *f mf*

77 *marcato* *f ff*

83 *mf cresc. f pp* *spiccato*

89 *f*

96 *f p f p p*

103 *molto cresc.* *f f* **M**

109 *p cresc.*

119 *f mf*

124 *poco rit.* **N** *a tempo pizz.* *dim. p*

132 *arco* *mf p cresc. f*

141 *pizz.* **Nn** *a tempo* *p p* 13 *meno mosso*

IV. Rondo: Allegro moderato
Viola II

Viola II

III. Allegro energico

Viola II

32 *p* *fz* *p*

38 *mf* *p* *mf* *cresc.* *ff* *ff*

45 **H** *marcato* *ff* *cresc.*

49 *ff* *cresc.*

53 *ff* *cresc.*

57 *p* *pp* *p* *pp* *fz*

65 *f* *p* *molto cresc.* *ffz* **I**

71 *f* *f*

76 *pizz.* *arco* *p* *poco cresc.*

82 *fz* *p* *molto dim.* *pp* *ppp* *pizz.* *attacca* *Fine*

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Trio: Canon. Tranquillo et con espressione

16 19 Viola I

6 III D.C. al Fine

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(Prices current 2004)

MERTON MUSIC

BENGTSSON

STRING QUINTET

in A minor

for

2 Violins, 2 Violas and Violoncello

VIOLONCELLO

Merton Music
8 Wilton Grove
London SW19 3QX England
Phone/Fax: 020 8540 2708 (+44 20 8540 2708)
e-mail: mertonmusic@argonet.co.uk

5045

String Quintet - Stråkkvintett

Cello

Gustaf Bengtsson
(1886-1965)

I. Allegro moderato con spirito

7 *f* *mf* *p* *pp* *f*

13 *espressivo* *p* *mf* *cresc.* *f* *pizz.*

20 *arco* *ff*

26 *p* *poco rit.* **A** *a tempo* *dolce* *p*

35 *p* *p* *mf* *cresc molto*

41 *pp* *cresc.* (string.)

46 *a tempo* *p cresc e poco string.* *f* *ff*

53 *ff*

56 1. *poco larg.* *a tempo* 2. *a tempo* *p* *fz* *f*

Cello

227 *f*

234 *fz ff*

240 *Tempo I.* *pizz.* *ff* *p*

247 *cresc.* *arco* *f*

255 *cresc. poco a poco* *f* *G.P.*

263-266 *f* *Q* *a tempo* *ff* *fff* *p* *p*

275 *fz* *p* *p*

282 *cresc.* *f*

289 *f* *p* *f* *pizz.* *p* *arco* *10*

305 *R* *7* *p*

318-320 *arco* *p* *f*

327 *ff* *mf* *ffz* *ffz*

Cello

58 *p* *molto cresc.* *f*

64 *pizz.* *p*

69 *B* *poco meno mosso* *arco* *f marcato* *f*

81 *mf* *f*

85 *f*

92 *C* *p* *cresc molto*

100 *poco rit.* *a tempo* *G.P.* *pp* *mf* *f*

106 *Tempo I.* *ff* *fz* *f* *f*

111 *p* *pp* *f*

117 *ffz*

122 *p* *pochissimo rit.*

Cello

128 **D** a tempo *p*

135 *cresc. poco a poco* *mf*

141 *string.* a tempo *p cresc.*

146 *pp string.* *cresc.* a tempo *f ff*

151 *ff* *mf cresc.*

156 *fz fz*

II. Andante sostenuto

9 *p*

17 *mf dim. p*

25 *pizz.* *molto dim. mf*

34 *arco* **E** *p espressivo*

Cello

124 *poco rit.* **N** a tempo *pizz.* *p*

134 *arco* *p* *cresc.* *f*

144 *pizz.* **Nn** a tempo *p* *dim.* *p* *meno mosso* 6

157 *vln 2* 5 164 *vla 2* 6

174 *p* *p*

180 *p*

185 **O** *p* *f* *ff*

192 *f*

201 4 209

212-213 *f*

219 2

Cello

39 **K**
p *cresc.* *f*

47 *pizz.* *arco*
mf *f*

53 *pizz.* *Tranquillo*
mf *arco*

61 *a tempo* *Tranquillo*
f *dim.* *pp*

69 *poco rit.* **L**
cresc.

76 *a tempo*
mf *f* *ff*

83 *spiccato*
mf

91 *pizz.* *arco*
f *f*

97 *f* *p* *f* *p* 4

106 **M** 2
f *p* *cresc.*

116 *f* *mf*

Cello

42 *pizz.*
p *molto cresc.*

50 *arco* 3 *pizz.* *arco* 3
f *mf* *p*

58 3 3 3 3
p *pp*

63 *f*

67 *ritenuto* **F** *a tempo* *poco rit. a tempo*
fz *fz* *fz* *p* *p* *p legato*

76

82 *f*

90 3 3 **G** *cresc.*

96 *pp* *f*

105 *mf* *(p)*

111 *poco rit. a tempo* *pizz.*
(pp) *pp* *poco rit.*

Cello

III. Allegro energico

Musical score for Cello, III. Allegro energico, measures 4-68. The score is written in bass clef with a key signature of one flat and a 3/4 time signature. It features various dynamics including *f*, *cresc.*, *p*, *ff*, *mf*, and *pp*. There are first and second endings at measures 28-31 and 32-35. A rehearsal mark 'H' is placed above measure 39. The piece concludes with a *molto cresc.* leading to a final *ff* chord.

Cello

Musical score for Cello, measures 75-82. The score is written in bass clef with a key signature of one flat and a 3/4 time signature. It features dynamics such as *f*, *p*, *poco cresc.*, *fz*, *mf*, *molto dim.*, *pp*, and *ppp*. The piece ends with a *Fine* marking.

Trio: Tranquillo et con espressione

Musical score for Cello, Trio: Tranquillo et con espressione, measures 8-32. The score is written in bass clef with a key signature of two sharps and a 3/4 time signature. It features dynamics including *p legato*, *poco a poco cresc.*, *(p)*, *fz*, and *poco rit.*. There are first and second endings at measures 16-19. The section concludes with the instruction *a tempo* and *No 3 D.C. al Fine*.

IV. Rondo: Allegro moderato

Musical score for Cello, IV. Rondo: Allegro moderato, measures 10-29. The score is written in bass clef with a key signature of two sharps and a 2/4 time signature. It features dynamics such as *risoluto*, *f*, *p*, *cresc. poco a poco*, *fz*, *poco rit.*, *mf*, and *f > mf*. There are first and second endings at measures 18-22. The section concludes with the instruction *a tempo*.

Gustaf Adolf Tiburtius Bengtsson (1886-1965)

Gustaf Bengtsson was born in Vadstena, where his father and grandfather played the organ in the Monastery Church. In the family chamber music was important and the members were even able to form a string quartet among themselves. Tradition tells that all the Haydn quartets were highly appreciated and some were learned by heart.

Studies in Stockholm and abroad

In 1904 Bengtsson moved to the capital of Sweden and began studies at the Royal Academy of Music. He graduated with degrees in organ playing 1906, church singer 1909 and music teaching 1916. Parallel to these studies at the academy, he also started private studies with Johan Lindegren, and it is probably from his teaching Bengtsson found inspiration to write the string quintet. The years 1910-12 were spent abroad. Bengtsson went to Berlin (studies with Paul Juon), Paris and Leipzig (studies with Hugo Riemann).

The friends in the royal opera orchestra

After doing his military service in the years 1906-07, Bengtsson entered a temporary position as violinist in the Royal Opera Orchestra. Together with friends in this orchestra the quintet was tried out for the first time. On the first page of the score there is written:

Quintetto
for
2 violins, 2 violas and cello
by
Gustaf Bengtsson, 1907
played for the first time 1907 by an ensemble from The Royal Opera Orchestra.
(Carlborg, Enstedt, Larsén, the Composer and Lindgren).

At least the slow movement has been performed in recent times, but there are no notes of any modern performance of the whole work.

In a comment the composer's daughter says: My father revised the score in his last years. The fact that the work never was published indicates that he didn't find the music good enough for publishing. However, he decided to give the work a thorough revision, and that must have meant that he found certain qualities in this quintet. (The third symphony was also revised at the same time.)

Three young composers

After the studies abroad Bengtsson was allowed with his fellow composers to conduct his own music in an extra concert with the Opera Orchestra. The two young colleagues were Kurt Atterberg and Oskar Lindberg. At this occasion the second symphony was performed.

Teaching

In 1910 Bengtsson took the post of organist in Motala church. These were good times and the Motala Quartet Singers under Bengtsson's baton became famous. After that he turned his attention to music teaching, first in Linköping, later in Karlstad and finally back in Linköping again where he 1949 became the first head of the new municipal school of music.

(Continued inside back cover)

Composing

All his life Bengtsson kept contact with his native Vadstena and he bought a "composers lodge" across the bay of Vadstena. He stated: "I have always been interested in nature itself, and here around Nässja ... I have composed most of my music. To compose at the piano is nothing for me. The music must be ready inside your head; the theme, the exposition, development etc. and should only be written down. Here at the wonderful lake Vättern I have got all my inspiration and I have even tried to describe the lake and its atmosphere in my tone poem "[Lake] Vättern".

General comments to this edition

This is the first publication of Bengtsson's string quintet. It is a work of a talented young student composer in his early twenties.

Source

The score and parts have been made available by kind permission of the composer's family, namely his daughter Gunhild and his grandson Fredrik. The text of this commentary is based on a printout of an interview given shortly before the composer's 75th birthday and on the recollections of Magnus Tiburtius Bengtsson, the composer's son, who recalled some conversations with his father regarding composition in general and the quintet in particular.

The composer's revisions

The score was revised by the composer as late as 1964-65. This revised score was taken to represent the composer's considered intentions and was used as the basis of this edition. The parts are of an earlier date and are copies, presumably of the original parts. They are richer in comments and may include extra articulations added by the musicians while studying the piece. So far as the actual notes are concerned there are few differences between the sources

Articulations

The articulation differs extensively between score and parts, and between parts. There is even inconsistency between the exposition and the recapitulation in the first movement, which is written in sonata form. The same problem occurs in the ternary second movement, as well as the scherzo. In the last movement, a rondo, there are many places where semiquavers are sometimes slurred, sometimes dotted or sometimes both. Staccato and marcato markings may occur at the same time in different parts.

Dynamics

The composer appears often to have put dynamic markings in only one part when he intended them to apply to all parts.

Editing practice

A rather thorough editing has been done in order to make the material playable. That is, when playing homophonic passages, the same articulation has been adopted in all parts involved. A first play-through of this edition was undertaken at Sunds Folkhögskole, Inderøy, Norway, on July 2, 2003. The participants were Mats Bengtsson, Ulrika Lundgren, Göran Swedin, Sara Åsbrink and Krister Persson. A second play-through was undertaken in Vancouver, Canada by Peter Lang and his friends, later the same year.

Krister Persson, Saltsjöbaden
November 28 2004

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in A minor

for

2 Violins, 2 Violas and Violoncello

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