

VIOLIN 2



JOHAN WIKMANSON
1753–1800

Stråkkvartett i B-dur

String Quartet in B-flat major

Opus 1:3

Källkritisk utgåva av/Critical edition by Bonnie Hammar
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Violino II

Quartett B dur Quartet in B^b Major

(Op. 1 : 3)

Allegretto

Musical score for piano, page 1, measures 5-6. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. Measure 5 starts with a quarter note followed by a eighth-note pair. Measure 6 begins with a sixteenth-note group of four notes. The dynamic *rf* is indicated at the start of measure 6. Measure 7 starts with a eighth-note pair, followed by a sixteenth-note group of three notes, and ends with a eighth-note pair. The dynamic *p* is indicated at the end of measure 7. Measure 8 begins with a eighth-note pair.

Musical score for string quartet, page 10, measures 10-11. The score consists of four staves: Violin 1 (top), Violin 2, Cello, and Double Bass (bottom). The key signature is one flat. Measure 10 starts with a eighth-note rest followed by eighth-note pairs in the Violin 1 and Double Bass parts. Measure 11 begins with a sixteenth-note rest followed by eighth-note pairs. Measure 11 ends with a dynamic marking of *pp* (pianissimo) under a bracket. Measure 12 starts with a sixteenth-note rest followed by eighth-note pairs.

A musical score fragment in G minor (indicated by a treble clef and a single flat in the key signature). The melody consists of eighth and sixteenth notes. Measure 15 begins with a dotted half note followed by an eighth note. The dynamic marking *f* is placed at the end of the measure.

20

p

pp

A musical score for piano, showing a single staff of music. The key signature is one flat, and the time signature is common time. The measure begins with a half note followed by a dotted quarter note. A fermata is placed over the next note, which is a dotted quarter note. This is followed by a whole note, a half note, another half note, and a dotted quarter note. The measure concludes with a half note, a dotted quarter note, and a half note.

35

()

poco rf

Violino II

21

40

45

dolce

50

55

60

65

70

75

80

85

mf

p

pp

r.f.

(p)

tr

smorzando

dolce

pp

sf

un poco ritardando

a tempo

Violino II

(dolce)

< < **p**

90

p

95

f

dolce

100 **tr**

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

105

cresc.

p

115

f

120

(p) **pp**

125

130

p **pp**

2

135

Musical score for string quartet, page 10, measures 140-155. The score consists of four staves (Violin 1, Violin 2, Cello, Bass) in common time, key signature of one flat. Measure 140: Violin 1 plays eighth-note pairs, Violin 2 eighth-note pairs, Cello eighth-note pairs, Bass eighth-note pairs. Dynamic: *dolce*. Measure 141: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Cello eighth-note pairs, Bass eighth-note pairs. Measure 142: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Cello eighth-note pairs, Bass eighth-note pairs. Measure 143: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Cello eighth-note pairs, Bass eighth-note pairs. Measure 144: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Cello eighth-note pairs, Bass eighth-note pairs. Measure 145: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Cello eighth-note pairs, Bass eighth-note pairs. Dynamic: *p*. Measure 146: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Cello eighth-note pairs, Bass eighth-note pairs. Measure 147: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Cello eighth-note pairs, Bass eighth-note pairs. Measure 148: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Cello eighth-note pairs, Bass eighth-note pairs. Measure 149: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Cello eighth-note pairs, Bass eighth-note pairs. Measure 150: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Cello eighth-note pairs, Bass eighth-note pairs. Dynamic: *f*. Measure 151: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Cello eighth-note pairs, Bass eighth-note pairs. Dynamic: *f*. Measure 152: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Cello eighth-note pairs, Bass eighth-note pairs. Measure 153: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Cello eighth-note pairs, Bass eighth-note pairs. Measure 154: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Cello eighth-note pairs, Bass eighth-note pairs. Measure 155: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Cello eighth-note pairs, Bass eighth-note pairs. Dynamic: *ppp*.

Romance

Romance

5

(*sotto voce*)

10

15 pizz.

20 coll' arco

25 tr

(\natural) tr

30 cresc.

p

1

Violino II

35

mf

tenuto (1) 40

45

pp

pp *mf*

tenuto

sf *pp*

60

(sotto voce)

65

70

Menuetto

5

dolce

10

15

TRIO

p

20

Violino II

25



Menuetto da capo

Scherzando poco presto



Violino II

Musical score for Violin II, 10 staves of musical notation.

Staff 1 (measures 1-29): Treble clef, key signature of one flat. Measure 1 starts with a dynamic *p*. Measures 1-29 consist of eighth-note patterns.

Staff 2 (measures 30-34): Treble clef, key signature of one flat. Measure 30 starts with a dynamic *p*. Measures 30-34 show eighth-note patterns with some sixteenth-note grace notes.

Staff 3 (measures 35-44): Treble clef, key signature of one flat. Measures 35-44 show eighth-note patterns with some sixteenth-note grace notes.

Staff 4 (measures 45-54): Treble clef, key signature of one flat. Measures 45-54 show eighth-note patterns with some sixteenth-note grace notes.

Staff 5 (measures 55-64): Treble clef, key signature of one flat. Measures 55-64 show eighth-note patterns with some sixteenth-note grace notes.

Staff 6 (measures 65-74): Treble clef, key signature of one flat. Measures 65-74 show eighth-note patterns with some sixteenth-note grace notes.

Staff 7 (measures 75-84): Treble clef, key signature of one flat. Measures 75-84 show eighth-note patterns with some sixteenth-note grace notes.

Staff 8 (measures 85-94): Treble clef, key signature of one flat. Measures 85-94 show eighth-note patterns with some sixteenth-note grace notes.

Staff 9 (measures 95-104): Treble clef, key signature of one flat. Measures 95-104 show eighth-note patterns with some sixteenth-note grace notes.

Staff 10 (measures 105-114): Treble clef, key signature of one flat. Measures 105-114 show eighth-note patterns with some sixteenth-note grace notes.

Violino II

27

Musical score for Violino II, page 27, featuring ten staves of music. The score is in common time and includes the following measures:

- Measure 65: Measures 65-70. Measure 65 starts with eighth-note pairs followed by sixteenth-note pairs. Measure 66 begins with a dynamic *p*. Measure 67 features grace notes above the main notes.
- Measure 75: Measures 75-80. Measure 75 starts with eighth-note pairs followed by sixteenth-note pairs. Measure 76 begins with a dynamic *f*.
- Measure 85: Measures 85-90. Measure 85 starts with eighth-note pairs followed by sixteenth-note pairs. Measure 86 begins with a dynamic *p*.
- Measure 95: Measures 95-100. Measure 95 starts with eighth-note pairs followed by sixteenth-note pairs. Measure 96 begins with a dynamic *p*.
- Measure 110: Measures 110-115. Measure 110 starts with eighth-note pairs followed by sixteenth-note pairs. Measure 111 begins with a dynamic *p*.
- Measure 120: Measures 120-125. Measure 120 starts with eighth-note pairs followed by sixteenth-note pairs. Measure 121 begins with a dynamic *pp*.

Violino II

125

(mf)

130

135

140

145

150

(p)

155

160

165

170

175

3

f

180

1(G.P.)

f

185

Adagio

pp

INHALT/CONTENTS

	Seite/Page
Quartett B dur/Quartet in B \flat Major	20

AUFGÜHRUNGSPRÄKTISCHE BEMERKUNGEN

In der vorliegenden kritischen Ausgabe sind zu dem originalen Notentext gewisse, durch typographische Her- vorhebung (Strichelung oder Einklammerung) kenntlich gemachte Ergänzungen hinzugefügt, die sich zum grösseren Teil quellenkritisch, im übrigen praktisch- musikalisch begründen lassen. Die ersten sind in der Einleitung zur Partitur weiter behandelt. Hinsichtlich der letzteren sind die Herausgeber äusserst vorsichtig vorgegangen, da sie vermeiden wollten, eventuelle Intentionen des Komponisten zu verudeutlichen und den originalen Notentext mehr als unumgänglich zu interpretieren. Wer diese Quartette spielt, braucht natürlich nicht ebenso vorsichtig zu verfahren, sondern kann, ja muss unter Rücksichtnahme auf sein spieltechnisches Können und mit Hilfe seines künstlerischen Geschmacks samt der Fingerzeige, die die hier folgenden Bemerkungen für gewisse Einzelprobleme geben wollen, zu einer Reihe von Punkten Stellung nehmen, über die der Notentext nichts oder nur Ungenügendes aussagt. Dies gilt für alle Arten von Wiedergabeproblemen: solche des Tempos (einschliesslich von Tempoveränderungen innerhalb von Einzelsätzen), der Dynamik, der Artikulation, des allgemeinen Vortragscharakters usw.

Die Bedeutung der Artikulationszeichen Punkt (.) und Strich (!) ist nicht völlig klar. Ihre Anwendung bei Wikmansson dürfte der bei Haydn und Mozart entsprechen¹. Punkte fordern wahrscheinlich eine leichtere Spielweise als unbezeichnete Noten: kurze, leicht betonte, mit geringer Bogenbreite und ohne Verlassen der Saite ausgeführte Striche (bei rascherem Tempo doch möglicherweise einem *spiccato* angenähert; vgl. die Anweisung *sciolto* im d moll-Quartett, Satz I, T. 85 und 229). Weist der Notentext ausserdem Bögen über oder unter den Punkten auf (vgl. Satz II, T. 8 ff. im gleichen Werk), so werden die Töne ohne Bogenwechsel und besonders bei Tonrepetitionen beinahe wie ein weiches *portato* ausge-

NOTES ON PERFORMANCE

In this critical edition certain additions have been made to the original music text, which are identifiable through the special typography (broken lines or use of brackets). The majority of the additions have been made from the point of view of critical treatment of the source (see the introduction to the score), others have had a practical-musical motivation. In the latter case the editors have been very careful not to obscure any possible intentions from the part of the composer, nor to interpret the original unnecessarily. Of course, whoever play these quartets need not observe the same restraint in their interpretation of the manuscript. They should instead, with their own technical capabilities and their artistic judgement as a starting point, and with the help that the following limited comments can give with regard to certain problems of interpretation, make their own decisions on a number of points where the music text gives incomplete information, or none at all. This applies to all sorts of problems in connection with performance: tempi (including alterations of tempo within movements), the dynamics, the articulation, the character of the interpretation etc.

The meaning of the articulation signs point (.) and dash (!) is not quite clear. Wikmansson's use of them would seem to resemble both Haydn's and Mozart's.¹ Probably the points indicate notes to be played more lightly than those without: short, lightly accented bowing, executed with a small width of the bowhair, and without the bow actually leaving the string (though possibly approaching *spiccato* at a faster tempo; compare the term *sciolto* in the D minor quartet, 1st movement, bars 85 and 229). If the score indicates moreover legato phrasing above or below the points, as in the D minor quartet, 2nd movement, bars 8 ff., the notes are to be executed at the same stroke of the bow, and particularly in the case of repeated notes more or less like a soft *portato*.

¹ Vgl. Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart. Fünf Lösungen einer Preisfrage. ... Herausgegeben von H. Albrecht, Kassel ... 1957, sowie Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben. Herausgegeben von G. v. Dadelsen, Kassel ... 1967, S. 91 und 122 f. In der erstgenannten Schrift finden sich ausführliche Literaturhinweise.

¹ See Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart. Fünf Lösungen einer Preisfrage. ... Published by H. Albrecht, Kassel ... 1957, and Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben. Published by G. v. Dadelsen, Kassel ... 1967, pp. 91 and 122 f. Comprehensive literary references are given in the former of the two.

führt. Striche — besonders bei Einzeltönen und längeren Notenwerten — bedeuten wahrscheinlich eine gewisse Akzentuierung, im allgemeinen zusammen mit einer deutlichen Verkürzung des Tones unter Verlassen der Saite (*staccato* nach damaliger Terminologie; vgl. Quartett e moll, Satz IV, T. 74 f.); bei schnelleren Passagen wird der Strich einem kurzen *détaché* ähnlich. Eine ins Einzelne gehende Deutung dieser Zeichen wie auch die Strichwahl an unbezeichneten Stellen muss dem Ausführenden überlassen bleiben. Das Problem erfährt eine besondere Komplizierung dadurch, dass sich die Zeichen auf ein Instrument, einen Bogen und eine Spielweise beziehen, die mit ihren heutigen Entsprechungen nicht identisch sind¹.

Bei Verzierungen ist oberhalb des betreffenden Systems (normalerweise jedoch nur einmal für die jeweilige Verzierung per Satz) eine denkbare Ausführung angegeben; es sei jedoch betont, dass andere Ausführungen ebenso berechtigt sein können, u. a. bei der Wahl zwischen langem und kurzem Vorschlag. Die Frage, ob kurze Vorschläge auf oder vor dem Taktschlag auszuführen sind, lässt sich nicht eindeutig beantworten; die erstere Spielart (also mit Verkürzung der Hauptnote) ist historisch möglicherweise stärker begründet, doch wirkt in den Quartetten an zahlreichen Stellen die letztere überzeugender.

Wie weit Wikmanson für Triller konsequent mit Beginn auf Obersekunde bzw. Hauptnote rechnet oder die Ausführung je nach der speziellen Situation wechselt lässt, ist unklar, und ebenso, ob Triller auch dann, wenn kein Nachschlag angegeben ist, mit einem solchen abgeschlossen werden sollen.

In den langsamen Sätzen der Quartette in d moll und e moll tritt die Figur  zusammen mit Achteltriolen auf, was an gewissen Stellen eine vereinfachte Schreibung anstelle von  darstellen kann. Wo dies im einzelnen der Fall ist und in welchem Schärfegrad (zwischen  und ) die Punktierungen überhaupt auszuführen sind, ist eine Frage der jeweiligen musikalischen Deutung.

Im Quartett B dur, Satz I, T. 42 ff. und 140 f. bedeutet das Zeichen  voraussichtlich kein eigentliches diminuendo, sondern eher eine „Seufzer“-artige Artikulation, die an der zweitgenannten Stelle möglicherweise in allen Stimmen bis einschließlich T. 144 gelten soll.

¹ Vgl. hierzu u. a. D. D. Boyden: The history of violin playing from its origins to 1761 ... London 1965, wo Gesichtspunkte angeführt werden, die auch für das späte 18. Jahrhundert Gültigkeit besitzen.

Übersetzung: *Hans Eppstein*

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Bonnie Hammar & Erling Lomnäs

tato. Dashes presumably indicate a certain accentuation, especially of isolated and longer notes, most often combined with a distinct shortening of the length of the note by the bow leaving the string (*staccato* in the terminology of the period; see the quartet in E minor, 4th movement, bars 74 f.). In faster passages the type of bowing is more like a short *détaché*. The more exact interpretation of these signs and the choice of bowing style for notes lacking signs has to be left to the discretion of the performer. The problem is not simplified by the fact that the significance of the signs here applies to another type of instrument, technique and bow than our present-day ones.¹

In the case of ornaments, the editors have inserted suggestions for performance above the respective stave (and normally only once for each movement); it should however be pointed out that other solutions can be just as acceptable, for example in the choice between long and short appoggiaturas. The question as to whether short appoggiaturas should be executed on or before the beat cannot be answered unequivocally; there may possibly be a certain historical precedence for the former method of playing (i.e. with a shortening of the time value of the main note) but in a majority of places in these quartets the latter way of playing appears to be the more acceptable.

Whether Wikmanson intended that trills should consistently begin on the second above or on the main note itself, or whether he thought that the execution could alter according to the situation is an open question. The same applies to whether trills ought to be completed with closing grace notes, even where such have not been indicated in the score.

In the slow movements of the quartets in D minor and E minor, the figure  appears parallel with quaver triplets and can thus in certain cases be a simplified way of writing  but the problem as to where and to what degree the dotted note should apply (from  to ) is chiefly a question of musical interpretation.

In the 1st movement of the B \flat major quartet, bars 42 ff. and 140 f., the sign  occurs, probably not intended to mean an actual diminuendo, but rather a “sighing” way of articulation, which in the latter case might be intended to continue until bar 144 in all parts.

¹ See for example D. D. Boyden: The history of violin playing from its origins to 1761 ... London 1965, which contains certain viewpoints which are also applicable to the later 18th century.

Translated by *Christopher Gibbs*