



JOHAN WIKMANSON  
1753–1800

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Stråkkvartett i d-moll  
*String Quartet in D minor*

Opus 1:1

Källkritisk utgåva av/Critical edition by Bonnie Hammar  
& Erling Lomnäs

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# EINLEITUNG

Unter den schwedischen Komponisten, Musiktheoretikern und Orgelspielern des ausgehenden 18. Jahrhunderts ist *Johan Wikmansson* (1753–1800) einer der bedeutendsten<sup>1</sup>. Er war der Sohn eines armen Stockholmer Handwerkers und verbrachte selbst den grössten Teil seines Lebens in seiner Vaterstadt. Schon frühzeitig erhielt er Musikunterricht, u. a. bei H. Ph. Johnsen. Von 1771 an war er als Organist tätig, seit 1781 an St. Nicolai (Storkyrkan) in Stockholm; seinen hauptsächlichen Unterhalt verdiente er jedoch als Angestellter bei der sog. Zahlenlotterie. In den Achtzigerjahren trieb er gründliche Musikstudien und wurde von J. M. Kraus in Komposition, von G. J. Vogler in Theorie und Orgelspiel unterrichtet. Er interessierte sich u. a. auch für Tartini und übersetzte die französische Fassung von dessen „*Traité des agréments de la musique*“ ins Schwedische. 1788 wurde Wikmansson Mitglied der K. Musikalischen Akademie in Stockholm; in den Neunzigerjahren wurde er zum Direktor von deren Konservatorium und zum Lehrer in Musiktheorie ernannt. Seine musikalische Produktion ist wenig umfassend. Ausser fünf Streichquartetten, von denen zwei verschollen sind, komponierte er einige Klaviersonaten, kleinere Klavierstücke, eine Anzahl Lieder, szenische Musik usw. Die meisten seiner erhaltenen Werke befinden sich autograph in der Bibliothek der Musikalischen Akademie in Stockholm.

Wikmanssons Musik weist u. a. Stileinflüsse von Haydn und Kraus auf, doch ist eine persönliche Eigenart deutlich erkennbar. Technisch und formal sind seine Kompositionen meistens gut durchgearbeitet; sie kennzeichnen

<sup>1</sup> Die hier folgenden Ausführungen gründen sich in ihrem allgemeinen Teil — doch abgesehen von Werturteilen und anderen, besonders gekennzeichneten Bemerkungen — auf C.-G. Stellan Mörners Abhandlung *Johan Wikmansson und die Brüder Silverstolpe*, Stockholm 1952, die die einzige ausführlichere Biographie Wikmanssons, ein vollständiges Werkverzeichnis etc. enthält. Von Mörner oft zitiert und als biographische Quelle unentbehrlich ist der Artikel Svensk nekrolog in *Journal för svensk litteratur* 4 (Stockholm 1800), S. 372–384, neu herausgegeben von E. Sundström in *STM* 17 (1935), S. 176–181, und hier G. A. Silverstolpe

\*\* Wikmansson

sich durch Einschläge von Polyphonie und — besonders hinsichtlich der Harmonik — originelle Einzelzüge.

Unter Wikmanssons Werken nehmen die drei erhaltenen Streichquartette den ersten Platz ein. Über ihre Entstehungsgeschichte ist leider nur wenig bekannt. In seinem Nekrolog erwähnt Gustaf Abraham Silverstolpe lediglich, dass Wikmansson Mitte der Achtzigerjahre begonnen habe, Streichquartette zu schreiben. Eine nähere Bestimmung der Kompositionszeit ist vorderhand unmöglich; Mörner nimmt dafür den Zeitraum 1785–1796 an<sup>2</sup>. Von Wikmanssons insgesamt fünf abgeschlossenen Quartetten (er hinterliess außerdem ein unvollendetes) wurden drei — die drei erhaltenen und im vorliegenden Band wiedergegebenen — von Olof Åhlström gedruckt und erschienen posthum 1801 in Silverstolpes Verlag in Stockholm; sie sind dort als „op. 1“ bezeichnet (vgl. weiter unten). Aus dem erhaltenen Quellenmaterial ergeben sich jedoch keine Schlüsse, inwieweit diese drei Quartette die zuerst komponierten sind und ob ihre Reihenfolge im Druck der ihrer Entstehung entspricht. Diese Reihenfolge mit Hilfe stilistischer Kriterien zu bestimmen, ist im Augenblick noch kaum möglich, weshalb es den Herausgebern am richtigsten erschien, die Reihenfolge des Originaldruckes beizubehalten.

Dieser Druck hat eine interessante Geschichte, und da er die Primärquelle für den hier vorgelegten Notentext bildet, sei sie in Kürze mitgeteilt. Im Jahre 1800, einige Monate nach Wikmanssons Tod, kündigt Silverstolpe in seinem *Journal för svensk litteratur* die Herausgabe von Wikmanssons gesammelten Werken an — er war im Be-

zugeschrieben. Mörner hat den vorliegenden Text im Manuskript bereitwillig durchgesehen und seine Darstellung hierbei durch neue Gesichtspunkte ergänzt. Die Herausgeber möchten betonen, wie bedeutsam Mörners Arbeit für sie gewesen ist und ihm ihren warmen Dank für seine Hilfsbereitschaft bezeugen.

<sup>2</sup> Vgl. C.-G. S. Mörner: Litet Mozart-, Haydn- och Wikmansoniana, in *STM* 37 (1955), S. 161–164. — In einem Aufsatz für *STM* 53 (1971) versucht H. Eppstein nachzuweisen, dass Wikmansson bis in seine letzten Lebensjahre an den Quartetten gearbeitet hat.

so 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 entsprechen<sup>1</sup>. 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* ausgeführt. 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 sind<sup>2</sup>.

Bei Verzierungen ist oberhalb der betreffenden Stimme (normalerweise jedoch nur einmal für die jeweilige Verzierung per Satz und Stimme) eine denkbare Ausführung angegeben; es sei jedoch betont, dass andere Ausführungen ebenso berechtigt sein können, u. a. bei

<sup>1</sup> 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.

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 erste Spielart (also mit Verkürzung der Hauptnote) ist historisch möglicherweise stärker begründet, doch wirkt in den Quartetten an zahlreichen Stellen die letztere überzeugender.

Wie weit Wikmansson für Triller konsequent mit Beginn auf Obersekunde bzw. Hauptnote rechnet oder die Ausführung je nach der speziellen Situation wechseln 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.

Unter anderem zur Vorbereitung eines Neudrucks von Wikmansons „op. 1“ stellte der Komponist Kurt Atterberg im Jahre 1965 aus dem Stimmenmaterial, das der vorliegenden Ausgabe zugrundeliegt, eine handschriftliche Partitur zusammen. Freundlicherweise stellte er sowohl eine Lichtkopie dieser Partitur wie auch ein Verzeichnis der Korrekturen, die er bei seiner Arbeit vorgenommen hatte, zur freien Verfügung der Herausgeber. Für diese Hilfe sind sie ihm wärmstens dankbar, zumal ihnen Atterbergs umfassende musikalische Erfahrung viele wertvolle Gesichtspunkte vermittelt hat. Bei der Bearbeitung des d moll-Quartetts konnten sie sich auch die Arbeit Sven Kjellströms zunutzen machen, dessen Revision dieses Werkes (Stockholm 1932) die bisher einzige Neuausgabe eines Quartetts von Wikmansson darstellt.

<sup>2</sup> 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.

# KRITISCHER BERICHT

## Quellen

### 1. VOLLSTÄNDIGE QUELLEN

A 1. Stimmensatz, vier Hefte (Violine I, Violine II, Viola, Violoncello) umfassend; gedruckt bei der Kongl. Privilegierade Not-Tryckeriet in Stockholm, die Olof Åhlström gehörte. Druckjahr 1801 (laut Anzeige von G. A. Silverstolpe in *Dagligt Allehanda*, Stockholm, 5. Sept. 1801). Die Titelseite ist auf S. xxiii dieser Ausgabe im Faksimile wiedergegeben. Auf der Versoseite des Titelblatts findet sich in Violine I folgende Widmung von Wikmansons Tochter: „JOSEPH HAYDN! / Tilegnas detta verk. Dess författare gömde det af / blygsamhet undan Allmänheten, men hade länge / föresatt sig, at deraf göra et offer åt Dig, hvars bi = / fall hade varit hans käraste belöning. Ömheden för / min Faders minne, ålägger mig at upfylla hans ön = / skan, och jag njuter glad det hoppet, at derigenom / äfven förlänga hans hågkomst. / Christina Maria Wikmanson.“ („Joseph Haydn sei dieses Werk gewidmet. Aus Bescheidenheit verbarg es sein Urheber der Öffentlichkeit, hatte aber lange beabsichtigt, dir, dessen Beifall seine teuerste Belohnung gewesen wäre, damit ein Opfer darzubringen. Zartes Gedenken an meinen Vater verpflichtet mich, seinen Wunsch zu erfüllen, und ich erfreue mich der Hoffnung, dadurch zugleich die Erinnerung an ihn zu verlängern. Christina Maria Wikmanson.“)<sup>1</sup>.

Der Stich ist nicht sehr sorgfältig ausgeführt: die Rastrierung ist ungleichmäßig, dynamische Zeichen und Worte im Notentext sind ungenau placierte, Notenstile und Pausen schief. Die Ausdehnung von Bögen sowie cresc.- und dim.-Zeichen ist oft unklar. Bei den Noten selbst scheinen jedoch (ausser bei Akzidentien) keine Fehler vorzukommen. Vgl. die Faksimiles auf S. xxiv.

A 2. Stimmensatz, entsprechend A 1, herausgegeben bei Breitkopf & Härtel in Leipzig. Das einzige bekannte Exemplar befindet sich in der Deutschen Staatsbibliothek, Berlin (sign. 39 445). Die Ausgabe erschien 1803 (Anzeige in der *Allgemeinen musikalischen Zeitung*, Juli 1803, Intelligenz-Blatt Nr. 21). Der Druck zeigt, dass die Platten die gleichen wie bei Åhlström waren; ob es sich dabei um einen Neudruck oder um mit neuem Titel-

blatt verschene Exemplare der Åhlströmschen Ausgabe handelt, liess sich nicht entscheiden, da das Material den Herausgebern nur als Mikrofilm zugänglich war und sie darum das Papier beider Auflagen nicht miteinander vergleichen konnten. Der Titel lautet: „Trois / Quatuors / pour / deux Violons, Alto et Violoncelle / composés et dédiés / à / Joseph Haydn / par / J. Wikmanson. / A Leipsic, / chez Breitkopf & Härtel.“ Der weiter oben zitierte Widmungstext fehlt in dieser Ausgabe.

### 2. QUARTETT D MOLL

B. Kungl. Musikaliska Akademiens bibliotek, Stockholm (sign. W4/Sv.-R); Abschrift mit Tinte, von unbekannter Hand, in drei Stimmheften (Violine I, Violine II, Violoncello). Auf dem Umschlag steht: „Quartette [sic] / pour / Deux Violons, Alte [sic] & Basse. / par / J. Wikmanson.“ Das Format ist etwa 29,4 × 24,0 cm. Wasserzeichen „D & C Blauw“. Papier und Schrift lassen darauf schliessen, dass die Abschrift wahrscheinlich im Zeitraum 1800–1810 entstanden ist. Sie weist verschiedene Eigentümlichkeiten auf, so etwa Auslassungen von wechselnder Ausdehnung und an verschiedenen Stellen in den einzelnen Stimmen, Platztausch zwischen Adagio und Menuett sowie in den fünf Schlusstakten des letzten Satzes die Anweisung *col legno d'arco*.

Wie in „Zur Editionstechnik“ angedeutet, finden sich in A (1 und 2) Beispiele der gleichen Notierungweise, wie sie für Wikmansons Autographen charakteristisch ist. Zahlreiche Einzelheiten lassen den Schluss zu, dass Åhlström sich bemüht hat, die Vorlage — wie weiter oben dargestellt, wahrscheinlich ein Autograph — genauestens wiederzugeben. G. A. Silverstolpe war mit dem Druck zufrieden und hielt es nicht für notwendig, für die Herausgabe bei Breitkopf & Härtel etwas zu korrigieren. A dürfte also in allem Wesentlichen (zur Spezialfrage der Wiedergabe von Punkt und Strich vgl. den genannten Abschnitt) das Original wiederspiegeln. B weist in Dynamik und Artikulation eine Reihe von Zusätzen gegenüber A auf. Unabhängig davon, ob B auf ein Autograph oder auf A zurückgeht, erscheint diese Quelle als sekundär gegenüber A. Da A vollständig ist,

<sup>1</sup> Mörner (Johan Wikmanson ..., S. 188 f.) nimmt an, dass diese Widmung von Silverstolpe formuliert ist und dass Christina Wikmanson sie lediglich unterzeichnet hat.

war es nirgendwo notwendig, sich auf B zu beziehen. Die hier vorgelegte Ausgabe gründet sich also für sämtliche drei Quartette ausschliesslich auf A, und zwar auf die vier Exemplare dieser Quelle im Besitz der Bibliothek der Musikalischen Akademie in Stockholm.

### Bemerkungen zu den Quellen

In der folgenden Tabelle ist verzeichnet, an welchen Stellen der Ausgabe Artikulationspunkte und -striche gegenüber dem Original getilgt sind oder das eine Zeichen anstelle des anderen gesetzt worden ist:

Quartett	Satz	Punkt	Tilgung von		Punkt	Strich	Bemerkung
			Strich		durch Strich	durch Punkt	
d moll	I	T. 234, Va. (schwach erkennbare Punkte)			T. 182, V. I	T. 184, Va.	
	II				T. 3, Vc.	T. 4, Va.	
	IV				T. 33, Va.	T. 74, V. I; 109, 111, 112, Va.	
e moll	I	T. 71, 79, Va. (erstes 4tel); 83, V. II (erstes 4tel)			T. 34, 40, 41 (zwei letzten 16 tel); 42 (16 tel), 49, sämtl. in V. II	Va.	4telnoten auf d' nur mit einfacherem Stiel. Bogen umfasst nur 32telnoten.
	II				20	V. II	< über ganzem T. 6 bzw. 7; > unter 1. Note in T. 8.
	III		T. 78, V. I (letzte Note)		26	Vc.	Bogen 3.-4. Note.
	IV		T. 57, 74, Vc.		37	Va., Vc.	p bei 1. Note.
					45	V. I	2. Bogen a-g.
					61	Va.	> T. 26, letzte Note, bis T. 27, 1. Note; p unmittelbar danach.
					65	Vc.	p p bei 4. Note.
					70	Vc.	Doppelschlagzeichen steht über 4. Note.
					77	Va.	2. Bogen es'' - d''.
					77	Vc.	< beginnt bei 2. Note.
					80	Va.	2. und 3. Note mit einfacherem Stiel.
					83	Va.	f bei letzter Note.
					97	Vc.	p erst bei A in T. 78.
					99	Va., Vc.	f statt ff.
B dur	I	T. 28, Vc. (erste Note); 45, V. II und Va. (zweite Note); 85, Vc. (letzte Note)	T. 64, V. II	T. 128, 151, 153, V. II	T. 128, 151, 153, V. II	V. II	4telnote d' nur einfach gestielt.
	II				T. 25, V. II	V. II	4telnote d nur einfach gestielt.
	III	T. 19, Va. (im ganzen Takt)		T. 26-28, V. II	V. II	V. II	Bogen umfasst nur 32telnoten.
	IV	T. 78, V. I (letzte Note)	T. 168, V. I	T. 122, V. I; T. 23-24, 65, 67-69, V. II; 77, V. I; 131, V. II	T. 122, V. I; T. 23-24, 65, 67-69, V. II; 77, V. I; 131, V. II	V. II	SATZ III (MENUETTO)
					34	V. I	rf anstatt sf.
					38	Vc.	Bogen nur über G-F.
					57a, b	Va.	Bogen über dem ganzen Takt.
					77	Va.	f zwischen 2. und 3. Note.
					93	V. I	2. Bogen reicht bis e''.
							SATZ IV (FINALE ALLEGRO)
					9	Vc.	< T. 9, letzte, bis T. 10, 1. Note.
					13	Va., Vc.	p bei erster Note T. 14.
					14	V. II	Bogen 1.-2. Note.
					21	Vc.	5. Note nicht punktiert; von 8telpause gefolgt.
					55	Vc.	p bei e.
					90	V. I	1. Bogen beginnt schon bei 1. Note.
					108	V. I, II	Trillerlinie bis zum d''.

Die folgenden Einzelbemerkungen beziehen sich überall auf die Gestalt des Originals.

### Quartett d moll

Hinsichtlich Artikulationszeichen siehe die Tabelle oben.

Takt	Stimme	Bemerkung
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### SATZ I (ALLEGRO)

30	Va.	<i>Solo</i>
40	V. I	Bogen b' - a'.

## Quartett e moll

Hinsichtlich Artikulationszeichen siehe die Tabelle S. XII.

Takt	Stimme	Bemerkung
<b>SATZ I (ALLEGRO DI MOLTO)</b>		
45	V. I	<i>mf</i> anstatt <i>rf</i> .
45	Vc.	<i>sf</i> anstatt <i>rf</i> .
59	V. I	<i>p</i> bei 1. Note.
61	V. I	Bogen nur bis zum 3. 8tel.
71	Va.	Bogen beginnt schon bei 1. Note.
83	V. II	Bogen beginnt schon bei 1. Note.
86	V. II	<i>mf</i> erst bei der Halben in T. 87.
99, 103	Va.	Vorschlag jeweils als 16tel geschrieben.
107	Va.	Vorschlag als 8tel geschrieben.
130, 134	V. II	Bogen über der ganzen 8telgruppe.
135	Va.	<i>mf</i> steht schon nach der Halben in T. 134.
184	V. II	Bogen umfasst sämtliche 8telnoten.
196, 204	Va.	Bogen über dem ganzen Takt.
201	Va.	<i>poco f</i> beginnt vor dem Taktstrich 200/201.
209–210	V. II	Bogen a' – g'.
210	Va.	<i>mf</i> steht unter fis' in T. 209.
215	Va.	Bogen e' – dis'.
226	Vc.	Bogen nur bis cis.
229	Vc.	Bogen über sämtlichen 8teilen.
230	Va.	Bogen von 2. bis etwas vor letzter Note.
254	Vc.	Bogen von der letzten Note in T. 253 zur 1. in 254.
259	V. II	Bögen g' – fis' und g' – ais'.
259	Vc.	<i>sf</i> anstatt <i>rf</i> .
259–264	Va.	dynamische Angaben: /[unbezeichnet]/
		<i>rf</i> / <i>p</i> / <i>sf</i> / <i>p</i> / <i>sotto voce</i> /.
269	V. I	<i>sf</i> anstatt <i>rf</i> .
278, 280	V. II	<i>poco f</i> und <i>p</i> stehen in T. 277 bzw. 279.
278–279	V. II	Bogen von letzter Note in T. 278 bis T. 279.
302	Vc.	<i>p</i> anstatt <i>pp</i> .
<b>SATZ II (UN POCO ADAGIO)</b>		
3	V. I	Bogen nur bis c''.
3	Va.	Bogen beginnt bei 2. Note.
12	Va.	Bogen 4.–5. Note.
13	Va.	Bogen beginnt bei 2. Note.
18	Va.	Bogen 3.–4. Note.
23	V. I, Va.	Bogen im letzten Taktteil über der ganzen 8telgruppe.
24	V. I	Bögen g'' – fis'', a'' – c''', c''' – erstes h'.
24	Va.	Die beiden ersten Bögen über je 3 Noten.
		Letztes Vorzeichen # anstatt ♯.
29	V. I	Letzter Bogen über der ganzen 8telgruppe.
32	V. II	Bogen beginnt beim 2. 16tel.
35	Va.	Bögen f – b und c' – es'.
46	V. I	Bogen 4.–5. Note.
53	Va.	Bogen über den 8teilen.
62	Va.	4. und 5. Note 16tel.
64	V. II	2. <i>rf</i> bei 6. Note.
64	Va.	1. und 3. <i>rf</i> bei 1. bzw. 7. Note.
74	Vc.	<i>pp</i> anstatt <i>ppp</i> .
<b>SATZ III (MENUETTO)</b>		
9	V. I	<i>p</i> steht unter 1. Note.
17	V. I	Bögen c'' – a', c'' – g', c'' – 1. Note in T. 18.

Takt	Stimme	Bemerkung
23	V. I	<i>p</i> steht bei 1. Note.
25	Va.	<i>p</i> anstatt <i>pp</i> .
31	Va.	<i>f</i> anstatt <i>poco f</i> .
45	Vc.	<i>poco f</i> steht schon in T. 44.
53	V. II	<i>p</i> bei e'.
54–55	sämtliche	<i>D. C. il Men.</i> etc. steht (etwas verschieden ausgeführt) in V. I, V. II und Va. auf der Stelle des Notensystems (in Va. ohne Beiseitung der Rastierung), in Vc. teilweise darüber bzw. darunter; <i>Finale</i> beginnt unmittelbar danach, jedoch auf neuem System. Die Verwendung des Ausdrucks <i>Finale</i> in der Bedeutung <i>Coda</i> ist ungewöhnlich (vgl. doch Mozarts Klavierkonzert G dur K. V. 453, letzter Satz).
66–68	V. I	Bogenlänge und Balkenform in allen 8telgruppen:  .
78	Vc.	<i>pp</i> bei as.
<b>SATZ IV (PRESTISSIMO)</b>		
21, 22	Vc.	<i>rf</i> anstatt <i>sf</i> .
27	Va.	Bögen 1.–2. und 3.–4. Note.
29–30	V. II	> endet vor der zweitletzten Note in T. 29.
29	Va.	> von 2. Note in T. 29 bis 3. in T. 30.
29–30	Vc.	> von 1. Note in T. 29 bis vor letzter in T. 30.
31	Vc.	> unter ganzem Takt.
38	V. II	4 letzte Noten unter gemeinsamem Bogen.
53	V. I	<i>f</i> anstatt <i>ff</i> .
62	Va.	<i>ff</i> anstatt <i>f</i> .
69	V. II	<i>ff</i> anstatt <i>f</i> .
84–85	Vc.	<i>rf</i> anstatt <i>sf</i> .
91	Vc.	<i>f</i> anstatt <i>mf</i> .
92	Va.	Bogen 3.–4. Note.
93	Va.	Bogen unter den Punkten.
93–95	Va.	> steht unter 4 letzten Noten in T. 94.
97	Va.	<i>f</i> anstatt <i>ff</i> .
106	Vc.	<i>rf</i> steht bei 1. Note.
107	Vc.	<i>p</i> anstatt <i>f</i> .
108	Va.	<i>ff</i> anstatt <i>rf</i> .

## Quartett B dur

Hinsichtlich Artikulationszeichen siehe die Tabelle S. XII.

Takt	Stimme	Bemerkung
<b>SATZ I (ALLEGRETTO)</b>		
1	V. II	Bogen über der ganzen 8telgruppe.
8, 55	V. I	Bogen reicht nicht über 4. Note.
9	V. I	Bogen 2.–3. Note.
25	V. II	Bogen beginnt bei 1. Note.
25	Va.	1. Bogen a' – g'.
31	V. I	Bogen über 1. 32telgruppe nicht bis zur nächsten Note.
52	V. I	Bogen 4.–5. Note.
52	Va.	Bogen über der ganzen 8telgruppe.
53	Va.	Bogen g' – c'.
65	Vc.	<i>sf</i> anstatt <i>rf</i> .
70	Va.	Bogen von 2. Note in T. 70 zu T. 71.

Takt	Stimme	Bemerkung	Takt	Stimme	Bemerkung
76	Vc.	1. Bogen beginnt beim 4tel.	51	V. II	1. Bogen reicht bis e'.
77	V. I	Vorschlag als 16tel.	54	Va.	Bögen 1–2., 2.–4. und 5.–6. Note.
77	Vc.	Bogen bis zur letzten Note.	70	Va.	Bogen über dem ganzen Takt.
86	V. II	Bogen über den 3 letzten 8teln.	74	V. II	Bogen reicht bis es'' in T. 75.
92	Vc.	Nur 1 Bogen; über 1.–5. Note.			SATZ III (MENUETTO)
108	V. II	Bogen 2.–3. Note.	25	V. I	Artikulationszeichen über letzter Note wegen Plattenfehler unlesbar.
126	Vc.	2. Bogen reicht bis in T. 127.	38a, b	sämtliche	Das Original hat keine Aufteilung in <i>prima</i> und <i>seconda volta</i> ; eine dahingehende Anweisung findet sich nur in der V. II-Stimme, wo in T. 38(a) über der 3. Note eine Fermate steht.
129	V. I	Bogen von letzter Note in T. 129 zu 1. Note in T. 130.			SATZ IV (SCHERZANDO POCO PRESTO)
130	V. I	1. Bogen reicht zur 8telnote.	28	V. I	Wellenlinie nach tr bis über f''.
142	Va.	1. Bogen 3.–4. Note.	34	V. II	1. Bogen umfasst 1.–4. Note.
			43	Vc.	16tel-, nicht 32telnoten.
			60	V. I	Bogen nur über 64telnoten.
			64	V. I	Bogen vom 2. b'' bis f''.
			133	V. II	Bogen beginnt auf 2. Note.
			162–163	V. I	Bogen von letzter Note T. 162 zu 1. Note T. 163.

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*Bonnie Hammar & Erling Lomnäs*Deutsche Übersetzung: *Hans Eppstein*

## INTRODUCTION

One of the foremost Swedish composers, musical theoreticians and organists during the final decades of the 18th century was *Johan Wikmanson* (1753–1800).<sup>1</sup> The son of a poor Stockholm craftsman, he came to spend the greater part of his life in the town of his birth. He began to have music lessons while he was still quite young, under H. Ph. Johnsen amongst others. From 1771 onwards he worked as a professional organist, from 1781 at Storkyrkan Cathedral in Stockholm. His chief income he derived however from clerical work in the so-called Number Lottery. During the 1780's he devoted himself to musical study and was taught composition by J. M. Kraus, and musical theory and organ by G. J. Vogler. He was furthermore interested in G. Tartini, whose "Traité des agréments de la musique" (the French version) he translated into Swedish. In 1788 Wikmanson became a Member of the Royal Swedish Academy of Music and was appointed the director of its conservatory and teacher of musical theory in the 1790's. His musical production is not particularly extensive. Apart from five string quartets, two of which are missing, he wrote some piano sonatas and smaller piano pieces, a number of songs, some music for the stage, etc. Almost all his surviving manuscripts are preserved in the library of the Royal Swedish Academy of Music, Stockholm.

Stylistic influences from Haydn and Kraus, amongst others, can be detected in Wikmanson's music, but at the same time a personal style makes its presence felt. From a technical and formal point of view his compositions are well constructed; there is a characteristic usage

of polyphony and an originality which manifests itself particularly in the harmony.

Amongst Wikmanson's works, the three surviving string quartets take first place. Very little is known, unfortunately, about their origin. Gustaf Abraham Silverstolpe merely states that Wikmanson began to write string quartets in the middle 1780's. A closer estimation of the date of composition is at present impossible; Mörner presumes that the quartets were composed during the period 1785–96.<sup>2</sup> Of Wikmanson's total of five completed string quartets (there is also a posthumous unfinished one) three were printed—the three surviving ones which are reproduced in this volume—by Olof Åhlström, and were published posthumously by Silverstolpe's publishing company in Stockholm in 1801; they were then labelled "op. 1" (see below). The available sources give no idea as to whether these three quartets were the first three composed or as to whether they have been printed in the order in which they were composed. It is at present hardly possible to determine the order of composition according to stylistic criteria, which is why the editors have deemed it most suitable to keep the order of the original edition.

There is good reason to relate the interesting story behind this publication, since it constitutes the primary source of the score in question. A few months after Wikmanson's death in 1800, Silverstolpe announced in his *Journal för svensk litteratur* that the complete works of Wikmanson were to be published in print. Silverstolpe was taking charge of Wikmanson's surviving scores,

<sup>1</sup> The general part of the following exposition, except evaluations and other, particularly designated comments, is based on C.-G. Stellan Mörner's dissertation: *Johan Wikmanson und die Brüder Silverstolpe*, Stockholm 1952. This contains the only larger biography of Wikmanson, a complete list of works etc. An important biographical source often cited by Mörner is the article *Svensk nekrolog* in *Journal för svensk litteratur* 4 (Stockholm 1800), pp. 372–384, republished by E. Sundström in *STM* 17 (1935), pp. 176–181, and attributed by him to G. A. Silverstolpe. Mörner

has kindly examined the present text in manuscript and has made supplementary comments and expressed his views. The editors wish to stress the importance of Mörner's work in connection with this publication and to express their warm thanks for his benevolent help.

<sup>2</sup> See C.-G. S. Mörner: *Litet Mozart-, Haydn- och Wikmansoniana*, in *STM* 37 (1955), pp. 161–164.—In an article for *STM* 53 (1971), H. Eppstein tries to show that Wikmanson worked on the quartets still during the last years of his life.

among them probably the manuscripts of all five string quartets. In October the same year he wrote to his brother Fredrik Samuel, a diplomat in Vienna: "His quartets ought to be printed, but I have found that they will not attain a very large market if they are published in Sweden. On the other hand, I have been thinking ... that they would sell well if they were engraved in Germany and were dedicated to Haydn. I would therefore wish you to obtain the right to make this dedication from Haydn himself, and herewith send you the enclosed score as proof of the worthiness of the work which is to be dedicated to him". Two months later Fredrik Samuel replied that Haydn had been flattered and had praised the piece sent to him, which was presumably the Adagio movement of the quartet in D minor. Gustaf Abraham, however, decided to let the quartets be published in Sweden by Olof Åhlström. He mentioned in a letter to Fredrik Samuel in May 1801 that the first three quartets were already in galley proofs and were to be published separately (a subsequent volume was to contain the two now missing quartets) and stated further that the printing had been very well done. He himself took over the publishing rights, and announced in September that Wikmanson's three quartets "op. 1" were on sale. Later the same year the Silverstolpe brothers tried to find a market for the quartets abroad, but this venture did not succeed very well. Haydn too, who had been pleased by the dedication, and who gave the quartets his full support, tried to help to sell the publication in Vienna, but without success. Fredrik Samuel then arranged for a title page in French to be made, and in 1803 Gustaf Abraham managed to get Breitkopf & Härtel in Leipzig to publish the quartets. This occurred at the expense of the publishers and not on a sale or return basis as one might have expected, but, as it will be seen from the following, Åhlström's printing plates were also used here.

The original manuscript used in the engraving of the printing plates, probably Wikmanson's autograph score, has not come to light despite intensive searching. The most credible explanation seems to be that the original disappeared or was destroyed in connection with Åhlström's engraving and printing. This is born out by the fact that, as far as the editors have been able to verify, all the original manuscripts of works printed by Åhlström seem to have been lost.<sup>1</sup>

<sup>1</sup> Åhlström was presumably not bound to return manuscripts which he had engraved and printed. A printed music text was moreover regarded

The three string quartets reveal a manifold and surprisingly deep-going influence from Haydn's quartets. The style is similar: a mixture of homophony and polyphony frequently interspersed with thematic work spread out over all the instruments; the first violin occasionally breaks away and adopts an almost concertante character. As in the case of Haydn, movements sometimes end surprisingly, due to general thinning out of the texture, simultaneous rests in all parts, etc. Wikmanson's individuality seems chiefly to lie elsewhere than on a purely technical plane: his quartet style is more toned-down than that of Haydn, not so bold and vigorous—and the first movement of the D minor quartet is the only one in which tendencies towards some kind of "music drama" can be traced. The D minor and E minor quartets stand out as mature and inspired works, while the B♭ major quartet appears to be less rich in good ideas, and the thematic work awakens less interest on the whole.

Insofar as the themes of the quartets are concerned, it can be noted that there are great similarities between the first phrase of the trio in the third movement of the D minor quartet and the melody of C. M. Bellman's "Fredmans epistel nr 82". Moreover in the final movement of the B♭ major quartet a second theme appears which reminds very strongly of the melody used by Bellman in "Fredmans epistel nr 78" and "Fredmans sång nr 17". The minuet in the same quartet can also be found in Wikmanson's piano pieces "Fragmenter för min lilla flicka".

### *Editing Notes*

This new edition is based on Åhlström's above mentioned publication (see under Sources; cf. facsimiles on pp. xxiii f., too). This consists of instrumental parts, and these show the same kind of inexactitude and incompleteness in the notation as is normal in music manuscripts from the same period, and of which Wikmanson's own autographs constitute typical examples.

Where placing and length of the signs for dynamics and bowing is inexact or directly incorrect (which fact can be ascertained in homophonic or imitative sections by comparing the various parts), the editors have made the parts agree with each other so that a clearer and musically better motivated score has been obtained. This

as being worth much more at that time than a handwritten one, which is why the supposed procedure cannot in any way be considered remarkable.

is only accounted for in the Critical Notes if the agreement is in some way considered to be debatable.

The articulation signs point (.) and dash (') are clearly distinguishable typographically, but in Wikmansson manuscripts which have been studied by the editors there are various examples of intermediate forms (which are caused chiefly by hasty writing, one may presume). It seems feasible that such intermediate forms also occurred in the manuscript which Åhlström used as his original copy, and that the engraver occasionally interpreted these signs incorrectly. Thus the editors have had reason to devote special attention to these signs, and have tried, by means of carefully executed alterations, accounted for in the Critical Notes, to achieve consistency and meaningfulness in the use of them. (With regard to the meaning of the signs, please see Notes on Performance.)

It often occurs in the source that the signs for dynamics and articulation in homophonic and imitative passages are only reproduced in one or two of the parts in question. Where a certain type of articulation applies to a longer series of notes, the articulation is most often indicated only in the beginning of this. The editors have completed the score insofar as they considered it musically and practically justifiable.

The quartets in D minor and E minor would seem to show clearly that Wikmansson strived towards dynamic and articulatory variation in parallel sections (the recapitulation of the themes, for example). The editors have thus found it motivated to make the texts in such sections agree with each other only where there has appeared to be a special reason for doing so.

The following can be noted with regard to details of the edition in hand:

*Ornaments* are noted according to the source; exceptions are accounted for in the Critical Notes.  $\text{m}$  is exchanged for the more commonly used  $\text{m}$  which is synonymous in the source. With regard to appoggiaturas and closing grace notes (Nachschläge), slurs not to be found in the source have been added without this being accounted for.

*Unnecessary accidentals* (according to modern usage) in the source are left out without commentary.

*Notation details* such as the direction of note stems, the use of beams, the notation of compound note and rest values, the usage of figures in triplets etc. are in this edition according to modern usage irrespective of the method of notation used in the source.

In the original violoncello part there are places where *8va* and *8va bassa* occur, in the bass clef, and tenor clef is used almost throughout in passages which would require more than two leger lines with a bass clef. In this edition the *8va (bassa)* notation has been replaced by tenor or (normal) bass clefs, and the bass clef has, in accordance with modern usage, been used in passages up to  $a'$ ; as a result of this the clef changes are fewer, and the part is easier to read.

In some places in the source there is *cres* immediately followed by  $=$ ; the editors have reproduced this as *cresc.* or simply as  $=$  without further commentary.

*Words and figures* in the music text are reproduced in an up-to-date manner. In the source there are spellings and abbreviations like *col'arco.*, *Con Sordini.*, *cres*, *retardando*, *Sciolte* and *Sieque vibrato.*; the superfluous full stops after words and dynamic signs are omitted.

*Additions* to the original are shown as follows:

Slurs and ties are reproduced with broken lines; *cresc.* and *dim.* signs, other dynamic signs, words and figures in the music text, accidentals, notes and rests, the articulation signs point and dash, *tr*, appoggiaturas and closing grace notes are put within brackets.

Pure *printing errors* in the original (for example forgotten dots of extension, note stems, note tails, repeat signs, incorrect rest values) have been corrected without comment.

*Alterations* of the original and *eliminations* are indicated in the Critical Notes.

## Notes on Performance

In this critical edition certain additions have been made to the original music text, which are identifiable through the special typography. The majority of the additions have been made from the point of view of critical treatment of the source (see above), 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 de-

cisions 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. Wikmanson's use of them would seem to resemble both Haydn's and Mozart's.<sup>1</sup> 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*. 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.<sup>2</sup>

In the case of ornaments, the editors have inserted suggestions for performance above each respective part (and normally only once for each movement and part); 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.

Partly in order to make possible a reprint of Wikmanson's "op. 1" the composer Kurt Atterberg put together a score in 1965 based on the material which is the source of the present edition. A copy of this score as well as a list of the corrections Atterberg made when writing out the score have been kindly placed at the free disposal of the editors. They wish to express their sincere gratitude for this help, especially as Atterberg's experienced work on the score has given them many valuable points of view. Similarly, the editors have made use of the ideas of Sven Kjellström in his revision of the quartet in D minor, published in Stockholm in 1932, up to now the only new edition of any Wikmanson quartet.

<sup>1</sup> 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.

<sup>2</sup> 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.

## CRITICAL NOTES

### Sources

#### 1. COMPLETE SOURCES

A 1. Parts, of which there are four (violin I, violin II, viola, violoncello), printed in Stockholm at Kongl. Privilegierade Not-Tryckeriet which belonged to Olof Åhlström. The edition came out in 1801 (according to G. A. Silverstolpe's announcement in *Dagligt Allehanda*, Stockholm, 5th September 1801). The title page is reproduced in facsimile on page xxiii in this volume. The reverse side of the title page shows in the 1st violin part the following dedication by Wikmanson's daughter: "JOSEPH HAYDN! / Tilegnas detta verk. Dess författare gönde det af / blygsamhet undan Allmänheten, men hade länge / föresatt sig, at deraf göra et offer åt Dig, hvars bi = / fall hade varit hans käraste belöning. Ömheten för / min Faders minne, ålägger mig at upfylla hans ön = / skan, och jag njuter glad det hoppet, at derigenom / äfven förlänga hans hågkomst. / Christina Maria Wikmanson." ("Joseph Haydn, to whom this work is dedicated. Its author shyly hid it away from the public eye, but had for a long time resolved to make a present of it to you, whose approbation would have been his dearest reward. Tenderness towards the memory of my Father enjoins me to fulfil his wish, and I take delight in the hope that this may even prolong his remembrance. Christina Maria Wikmanson.")<sup>1</sup>

The engraving has not been done very carefully: the staves are uneven, dynamic signs and words in the music text are placed inexactly, and note stems and rests are askew. The lengths of slurs/ties and cresc. and dim. signs are often unclear; apart from accidentals however, there does not appear to be any actual incorrect note. See facsimiles on page xxiv.

A 2. Parts, as in A 1, published by Breitkopf & Härtel, Leipzig. The only known copy is to be found in the Deutsche Staatsbibliothek, Berlin (sign. 39 445). The edition was published in 1803 according to an announcement in the *Allgemeine musikalische Zeitung* of July 1803, Intelligenz-Blatt No. 21. It is evident from the edition that the plates are identical with Åhlström's, but since the editors of this volume have not had access to the

material in any form apart from microfilm, they have not been able to decide whether it has been printed on the same sort of paper as Åhlström used, that is to say whether it is a reprint or a copy of Åhlström's edition, provided with a new title page. The title page reads: "Trois / Quatuors / pour / deux Violons, Alto et Violoncelle / composés et dédiés / à / Joseph Haydn / par / J. Wikmanson. / A Leipsic, / chez Breitkopf & Härtel." The dedication text cited above is not reproduced in this edition.

#### 2. QUARTET IN D MINOR

B. The library of the Royal Academy of Music, Stockholm (sign. W4/Sv.-R); manuscript written in ink by an unknown hand, consisting of three parts (violin I, violin II and violoncello). The cover reads: "Quartette [sic] / pour / Deux Violons, Alte [sic] & Basse. / par / J. Wikmanson." The size is approximately 29.4 by 24.0 cm. The watermark is "D & C Blauw". The paper and style suggest that the manuscript probably came into existence sometime between 1800–1810. It exhibits a number of peculiarities such as omissions of varying lengths and in different places in the various parts, the switching around of the adagio and minuet movements, and the direction *col legno d'arco* in the five final bars of the last movement.

As was hinted at in the Editing Notes, A (1 and 2) are examples of the same kind of notation as is typical of Wikmanson's own manuscripts. A number of details indicate that Åhlström took great pains to reproduce the original faithfully, which as previously mentioned was probably in Wikmanson's own handwriting. G. A. Silverstolpe acknowledged Åhlström's edition and did not consider it necessary to make any alterations to it when Breitkopf & Härtel published it. Thus there is reason to suppose that A is faithful to the original in all essential aspects (on the special question of point and dash signs, see the Editing Notes). B contains a number of additions to dynamics and articulation which are not mentioned in A. Whether B is a copy of an original manuscript or of A, it must be classified as secondary in relation to A.

<sup>1</sup> Mörner presumes (see Johan Wikmanson ..., pp. 188 f.) that Silverstolpe formulated the dedication, and that Christina Wikmanson merely signed it.

Since A is complete it has not been necessary to make use of B. The present edition is therefore based for all three quartets entirely upon source A, which is to say the four copies of that edition which are to be found in the library of the Royal Academy of Music in Stockholm.

### Notes on the Sources

Of the points and dashes of articulation in the source, the following have been eliminated entirely or exchanged, point for dash or dash for point, in the present score:

Quartet	Movement	Elimination of point	Point exchanged for dash	Dash exchanged for point
D minor	I	Bar 234, Vla. (scarcely discernable)	Bar 182, Vln. I	Bar 184, Vla.
	II		Bar 3, Vcl.	Bar 4, Vla.
	IV		Bar 33, Vla.	Bars 74, Vln. I; 109, 111, 112, Vla.
E minor	I	Bars 71, 79, Vla. (1st crotchet); 83, Vln. II (1st crotchet)		
	II			Bars 34, 40, 41 (2 last semi- quavers); 42 (semiquaver), 49, all in Vln. II
	III	Bar 78, Vln. I (last note)		Bars 3, 23, Vln. II; 97, Vla.
	IV		Bars 57, 74, Vcl.	Bars 5, Vln. I (2 last notes); 104, Vln. II
B $\flat$ major	I	Bars 28, Vcl. (1st note); 45, Vln. II and Vla. (2nd note); 85, Vcl. (last note)	Bar 64, Vln. II	Bars 128, 151, 153, Vln. II
	II			Bar 25, Vln. II
	III	Bar 19, Vla. (whole bar)		Bars 26–28, Vln. II
	IV	Bar 78, Vln. I (last note)	Bar 168, Vln. I (last note)	Bars 122, Vln. I; 184, Vla.
				Bars 23–24, 65, 67–69, Vln. II; 77, Vln. I; 131, Vln. II

The following remarks apply throughout to the source.

### Quartet in D minor

For signs of articulation, see the table above.

Bar	Part	Remark
<b>1ST MOVEMENT (ALLEGRO)</b>		
30	Vla.	<i>Solo</i>
40	Vln. I	Slur between b $\flat$ ' and a'.
57, 58	Vln. I	The slur from b' only reaches to c".
67–68	Vln. I	The slur is only valid for bar 67.

Bar	Part	Remark
173	Vla.	Slur between e' and d'.
182	Vcl.	< also in this bar.
184	Vcl.	> also in this bar.
198	Vln. I	The appoggiatura is a semiquaver.
200	Vcl.	> from the 3rd note in bar 199 to the 1st note in 200.
202	Vcl.	> begins beneath the 2nd note.
203–204	Vln. I	Slur only e"–g" in bar 203.
205	Vln. II	The 1st slur covers the whole bar.
206	Vln. I	1st slur between c''' and b".
216–217	Vln. I	Slurs g'–d', d"–c", b $\flat$ '–a' (bar 217).
218–219	Vln. I	Slurs b $\flat$ "–g" and e"–c $\sharp$ ".
237	Vcl.	p beneath the 1st note.
237–238	Vla.	> is valid for the 1st and 2nd notes in bars 238 and 239 resp.
238–239	Vln. II	p and pp in bars 253 and 254 resp.
254–255	Vcl.	pp beneath the quaver group (apart from in bar 255).
254	Vcl.	

### 2ND MOVEMENT (ADAGIO)

1	Vla.	The d' crotchets have only one stem.
3	Vcl.	Slur only beneath the demisemiquavers.
6–8	Vln. II	<, valid for the whole bar, in both bar 6 and bar 7; > beneath the 1st note in bar 8.
11	Vln. II	Slur between the 3rd and 4th notes.
12	Vln. II	p beneath the 1st note.
20	Vcl.	2nd slur a–g.
26	Vln. II	> beneath the last note in bar 26 and the 1st note in bar 27; p just after this note.
37	Vla., Vcl.	pp beneath the 4th note.
45	Vln. I	The sign for the turn is above the 4th note.
61	Vla.	2nd slur eb"–d".
65	Vcl.	< begins beneath the 2nd note.
70	Vcl.	The 2nd and 3rd notes have single stems.
77	Vla.	f beneath the last note.
77	Vcl.	p beneath A in bar 78.
80	Vla.	f, not ff.
83	Vla.	The d' crotchet has only one stem.
97	Vcl.	The d crotchet has only one stem.
99	Vla., Vcl.	Slur only beneath the demisemiquavers.

### 3RD MOVEMENT (MENUETTO)

34	Vln. I	rf, not sf.
38	Vcl.	Slur only G–F.
57 a, b	Vla.	Slur covering the whole bar.
77	Vla.	f between the 2nd and 3rd notes.
93	Vln. I	The 2nd slur reaches to e".

### 4TH MOVEMENT (FINALE ALLEGRO)

9	Vcl.	< from the last note in bar 9 to the 1st note in 10.
13	Vla., Vcl.	p beneath the 1st note in bar 14.
14	Vln. II	Slur between the 1st and 2nd notes.
21	Vcl.	The 5th note is not dotted; it is followed by a quaver rest.
55	Vcl.	p on e.
90	Vln. I	The 1st slur begins as early as the 1st note.
108	Vln. I, II	The trill line reaches as far as d".

## Quartet in E minor

For signs of articulation, see the table on page xx.

Bar	Part	Remark
<b>1ST MOVEMENT (ALLEGRO DI MOLTO)</b>		
45	Vln. I	<i>mf</i> , not <i>rf</i> .
45	Vcl.	<i>sf</i> , not <i>rf</i> .
59	Vln. I	<i>p</i> beneath the 1st note.
61	Vln. I	The slur ends on the 3rd quaver.
71	Vla.	The slur begins on the 1st note.
83	Vln. II	The slur begins on the 1st note.
86	Vln. II	<i>mf</i> beneath the minim in bar 87.
99, 103	Vla.	The appoggiaturas are semiquavers.
107	Vla.	The appoggiatura is a quaver.
130, 134	Vln. II	One slur covering the whole quaver group.
135	Vla.	<i>mf</i> after the minim in bar 134.
184	Vln. II	The slur includes all the quavers.
196, 204	Vla.	Slur over the whole bar.
201	Vla.	<i>poco f</i> begins before the bar line 200/201.
209–210	Vln. II	Slur between a' and g'.
210	Vla.	<i>mf</i> under <i>f♯</i> in bar 209.
215	Vla.	Slur e' – d♯.
226	Vcl.	The slur only stretches to c♯.
229	Vcl.	The slur includes all the quavers.
230	Vla.	The slur begins on the 2nd and finishes somewhat before the last note.
254	Vcl.	Slur between the last note in bar 253 and the 1st note in 254.
259	Vln. II	Slurs g' – f♯ and g' – a♯.
259	Vcl.	<i>sf</i> , not <i>rf</i> .
259–264	Vla.	Dynamic indications: / [indication missing] / <i>rf</i> / <i>p</i> / <i>sf</i> / <i>p</i> / <i>sotto voce</i> /.
269	Vln. I	<i>sf</i> , not <i>rf</i> .
278, 280	Vln. II	<i>poco f</i> and <i>p</i> in bars 277 and 279 resp.
278–279	Vln. II	Slur from the last note in bar 278 to bar 279.
302	Vcl.	<i>p</i> , not <i>pp</i> .
<b>2ND MOVEMENT (UN POCO ADAGIO)</b>		
3	Vln. I	The slur ends at the 4th note.
3	Vla.	The slur begins on the 2nd note.
12	Vla.	Slur between the 4th and 5th notes.
13	Vla.	The slur begins on the 2nd note.
18	Vla.	Slur between the 3rd and 4th notes.
23	Vln. I, Vla.	The slur covers the whole quaver group at the end of the bar.
24	Vln. I	Slurs g" – f♯", a" – c", c''' – 1st b'.
24	Vla.	The two 1st slurs each cover three notes. The last accidental is ♯, not ♯.
29	Vln. I	The last slur covers the whole quaver group.
32	Vln. II	The slur begins on the 2nd semiquaver.
35	Vla.	Slurs f – b and c' – e♭'.
46	Vln. I	Slur between the 4th and 5th notes.
53	Vla.	Slur over the quavers.
62	Vla.	The 4th and 5th notes are semiquavers.
64	Vln. II	The 2nd <i>rf</i> is under the 6th note.
64	Vla.	The 1st and 3rd <i>rf</i> are under the 1st and 7th notes resp.
74	Vcl.	<i>pp</i> , not <i>ppp</i> .
<b>3RD MOVEMENT (MENUETTO)</b>		
9	Vln. I	<i>p</i> beneath the 1st note.
17	Vln. I	Slurs c" – a', c" – g', c" – 1st note in bar 18.

Bar	Part	Remark
23	Vln. I	<i>p</i> beneath the 1st note.
25	Vla.	<i>p</i> , not <i>pp</i> .
31	Vla.	<i>f</i> , not <i>poco f</i> .
45	Vcl.	<i>poco f</i> in bar 44.
53	Vln. II	<i>p</i> beneath the minim.
54–55	all parts	<i>D. C. il Men.</i> etc. (somewhat variably executed) is to be found in Vln. I, Vln. II and Vla. on the score (in Vla. without the stave having been removed), in Vcl. partly above and partly beneath the stave. <i>Finale</i> begins immediately afterwards, though on the following stave; the use of the term <i>Finale</i> in the significance of <i>Coda</i> is unusual (cf. however Mozart's Piano Concerto No. 17, K. 453, last movement).
66–68	Vln. I	The length of slurs and the shape of beams as follows in all the quaver groups:  .
78	Vcl.	<i>pp</i> beneath <i>ab</i> .
<b>4TH MOVEMENT (PRESTISSIMO)</b>		
21, 22	Vcl.	<i>rf</i> , not <i>sf</i> .
27	Vla.	Slurs between the 1st and 2nd, and between the 3rd and 4th notes.
29–30	Vln. II	> ends before the last note but one in bar 29.
29–30	Vla.	> from the 2nd note in bar 29 to the 3rd note in 30.
29–30	Vcl.	> from the 1st note in bar 29; it ends before the last note in 30.
31	Vcl.	> covering the whole bar.
38	Vln. II	Only one slur beneath the last four notes.
53	Vln. I	<i>f</i> , not <i>ff</i> .
62	Vla.	<i>ff</i> , not <i>f</i> .
69	Vln. II	<i>ff</i> , not <i>f</i> .
84–85	Vcl.	<i>rf</i> , not <i>sf</i> .
91	Vcl.	<i>f</i> , not <i>mf</i> .
92	Vla.	Slur between the 3rd and 4th notes.
93	Vla.	Slur beneath the dots.
93–95	Vla.	> is beneath the last four notes in bar 94.
97	Vla.	<i>f</i> , not <i>ff</i> .
106	Vcl.	<i>rf</i> beneath the 1st note.
107	Vcl.	<i>p</i> , not <i>f</i> .
108	Vla.	<i>ff</i> , not <i>rf</i> .

## Quartet in B♭ major

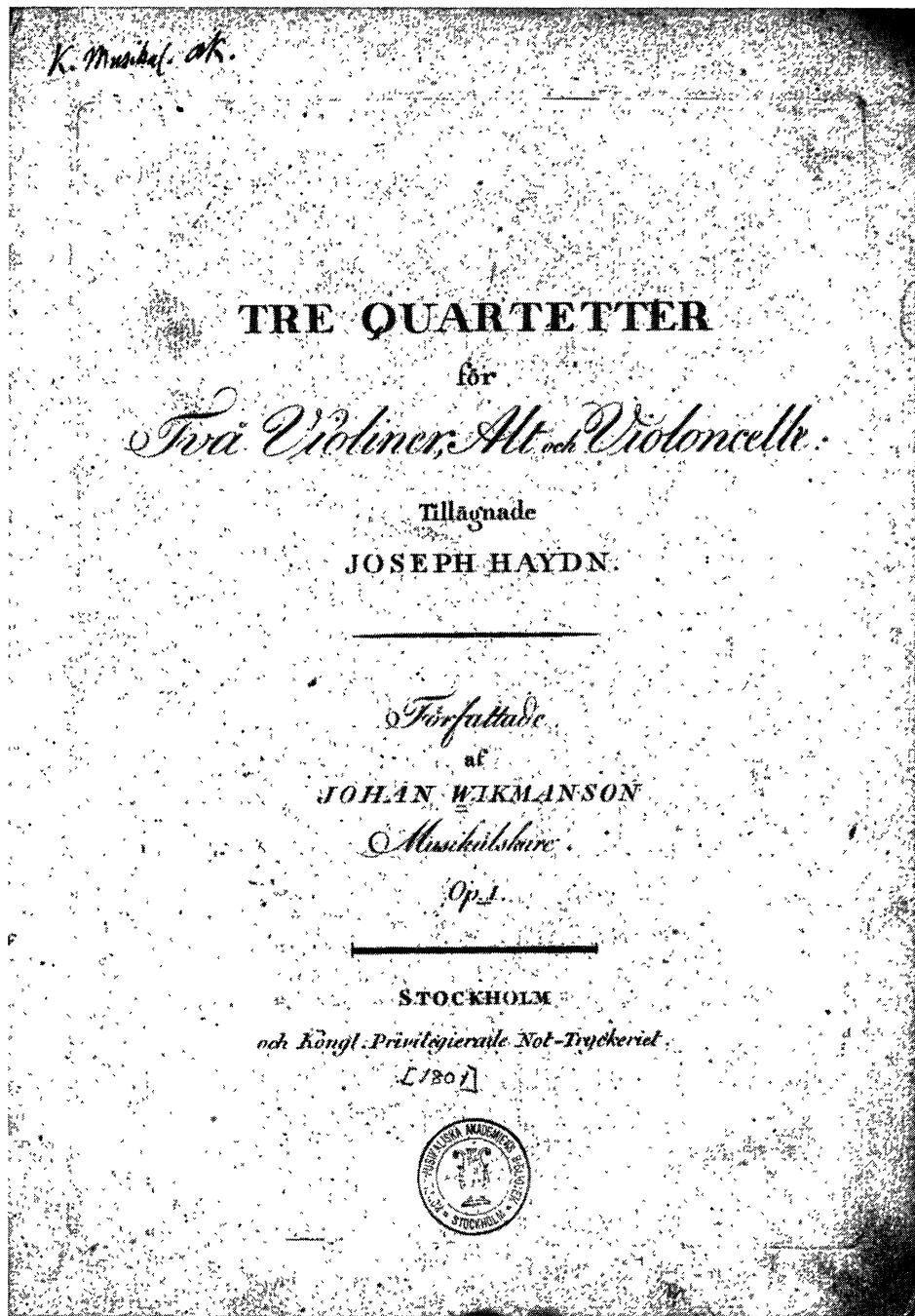
For signs of articulation, see the table on page xx.

Bar	Part	Remark
<b>1ST MOVEMENT (ALLEGRETTO)</b>		
1	Vln. II	The slur covers the whole quaver group.
8, 55	Vln. I	The slur does not include the 4th note.
9	Vln. I	Slur between the 2nd and 3rd notes.
25	Vln. II	The slur begins on the 1st note.
25	Vla.	The 1st slur goes between a' and g'.
31	Vln. I	The slur above the 1st group of demisemiquavers is not continued to the following note.
52	Vln. I	Slur between the 4th and 5th notes.
52	Vla.	The slur covers the whole quaver group.

Bar	Part	Remark	Bar	Part	Remark
53	Vla.	Slur g' – c'.	46	Vln. II	The 2nd slur goes g – a.
65	Vcl.	sf, not <i>tf</i> .	51	Vln. II	The 1st slur reaches to e'.
70	Vla.	Slur from the 2nd note in bar 70 to bar 71.	54	Vla.	Slurs between the 1st and 2nd, 2nd and 4th, and 5th and 6th notes.
76	Vcl.	The 1st slur begins on the crotchet.	70	Vla.	The slur covers the whole bar.
77	Vln. I	The appoggiatura is a semiquaver.	74	Vln. II	The slur goes to e <sub>b</sub> " in bar 75.
77	Vcl.	The slur is carried on to the last note.	3RD MOVEMENT (MENUETTO)		
86	Vln. II	The slur covers the three last quavers.	25	Vln. I	Articulation sign above last note illegible (printing plate defective).
92	Vcl.	Only one slur from the 1st to the 5th note.	38a, b	all parts	The original is not split up into <i>prima</i> and <i>seconda volta</i> ; advice on performance is only given insofar as the Vln. II part has a pause above the 3rd note in bar 38(a).
108	Vln. II	Slur between the 2nd and 3rd notes.	4TH MOVEMENT (SCHERZANDO POCO PRESTO)		
126	Vcl.	The 2nd slur is carried on to bar 127.	28	Vln. I	Wavering line after <i>tr</i> reaches to f" and above.
129	Vln. I	Slur from the last note in bar 129 to the 1st note in bar 130.	34	Vln. II	The 1st slur goes from the 1st to the 4th note.
130	Vln. I	The 1st slur goes to the quaver.	43	Vcl.	Semiquavers, not demisemiquavers.
142	Vla.	1st slur between the 3rd and 4th notes.	60	Vln. I	The slur covers only the hemidemisemiquavers.
2ND MOVEMENT (ROMANCE)			64	Vln. I	Slur from the 2nd bb" to f".
1–2	Vln. I	The slur in each bar reaches almost to the 3rd note.	133	Vln. II	The slur begins on the 2nd note.
3	Vln. II	The slur begins on the dotted quaver.	162–163	Vln. I	Slur from the last note in bar 162 to the 1st note in 163.
5–6, 9	Vln. I	The slur covers the whole bar.			
12	Vla.	The slur only goes to g <sub>b</sub> .			
27	Vcl.	The semiquaver d may be a printing error for e or e <sub>b</sub> .			
28	Vcl.	The slur reaches almost to the 4th note.			
29	Vcl.	The slur begins beneath the 2nd note.			
36	Vln. I	Only one slur; f♯" – d".			
42	Vln. II	The slur goes to g'.			
45	Vcl.	The slur does not begin until a.			

Stockholm, 1969/70

*Bonnie Hammar & Erling Lomnäs*Translated into English by *Christopher Gibbs*



Johan Wikmanson: Drei Streichquartette op. 1./Three String Quartets op. 1.

a) Titelblatt des Erstdrucks, Stockholm 1801./Title page of the first print, Stockholm 1801.

M. 26. *Allegro* VIOLINO PRIMO

QUARTETTO I.  $\frac{2}{4}$  dolce.

The musical score consists of two systems of four staves each, representing the Violin Primo part. The first system starts at measure 26 and ends at measure 30. The second system starts at measure 31 and ends at measure 35. Measure 26 begins with a dynamic of  $p$ . Measures 27 and 28 show continuous eighth-note patterns. Measure 29 starts with a dynamic of  $f$ , followed by a section labeled "dolce." Measure 30 ends with a dynamic of  $mf$ . Measure 31 begins with a dynamic of  $p$ , followed by a section labeled "soltate." Measure 32 ends with a dynamic of  $mf$ . Measure 33 begins with a dynamic of  $p$ , followed by a section labeled "sciolte." Measure 34 ends with a dynamic of  $f$ . Measure 35 begins with a dynamic of  $p$ , followed by a section labeled "dimin." Measure 36 ends with a dynamic of  $f$ . Measure 37 begins with a dynamic of  $p$ , followed by a section labeled "riten." Measure 38 ends with a dynamic of  $f$ . Measure 39 begins with a dynamic of  $p$ , followed by a section labeled "riten." Measure 40 ends with a dynamic of  $f$ .

# Quartett d moll\* Quartet in D Minor\*

(Op. 1:1)

## Allegro

The musical score consists of four staves representing the parts for Violino I, Violino II, Viola, and Violoncello. The key signature is one sharp (D major), and the time signature is common time (indicated by '3'). The score is divided into five systems of music.

- System 1:** Starts with Violino I playing a melodic line with grace notes, marked *dolce*. Violino II, Viola, and Violoncello provide harmonic support with sustained notes and rhythmic patterns. Measure 5 is indicated.
- System 2:** Continues with dynamic changes between *p*, *sf*, and *f*. Measure 10 is indicated.
- System 3:** Returns to the *dolce* dynamic from System 1. Measures 15 and 16 show a return to the earlier melodic line.
- System 4:** Features sustained notes and rhythmic patterns, with dynamics alternating between *p*, *sf*, *mf*, and *f*.
- System 5:** Concludes with a final dynamic of *f*.

\*Vgl. Einleitung, Aufführungspraktische Bemerkungen. — Cf. Introduction, Notes on Performance.

30

Musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature of one flat. Measure 30: Soprano rests, Alto eighth-note pairs, Tenor eighth-note pairs, Bass eighth-note pairs. Measure 31: Soprano eighth-note pairs, Alto rests, Tenor eighth-note pairs, Bass eighth-note pairs. Measure 32: Soprano eighth-note pairs, Alto eighth-note pairs, Tenor eighth-note pairs, Bass eighth-note pairs. Measure 33: Soprano eighth-note pairs, Alto eighth-note pairs, Tenor eighth-note pairs, Bass eighth-note pairs. Measure 34: Soprano eighth-note pairs, Alto eighth-note pairs, Tenor eighth-note pairs, Bass eighth-note pairs. Dynamics: dynamic markings in parentheses: (f) in the upper system, (ff) in the lower system.

40

Musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature of one flat. Measure 35: Soprano eighth-note pairs, Alto eighth-note pairs, Tenor eighth-note pairs, Bass eighth-note pairs. Measure 36: Soprano eighth-note pairs, Alto eighth-note pairs, Tenor eighth-note pairs, Bass eighth-note pairs. Measure 37: Soprano eighth-note pairs, Alto eighth-note pairs, Tenor eighth-note pairs, Bass eighth-note pairs. Measure 38: Soprano eighth-note pairs, Alto eighth-note pairs, Tenor eighth-note pairs, Bass eighth-note pairs. Measure 39: Soprano eighth-note pairs, Alto eighth-note pairs, Tenor eighth-note pairs, Bass eighth-note pairs. Dynamics: dynamic markings in parentheses: (f) in the upper system.

45

Musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature of one flat. Measure 45: Soprano eighth-note pairs, Alto eighth-note pairs, Tenor eighth-note pairs, Bass eighth-note pairs. Measure 46: Soprano eighth-note pairs, Alto eighth-note pairs, Tenor eighth-note pairs, Bass eighth-note pairs. Measure 47: Soprano eighth-note pairs, Alto eighth-note pairs, Tenor eighth-note pairs, Bass eighth-note pairs. Measure 48: Soprano eighth-note pairs, Alto eighth-note pairs, Tenor eighth-note pairs, Bass eighth-note pairs. Measure 49: Soprano eighth-note pairs, Alto eighth-note pairs, Tenor eighth-note pairs, Bass eighth-note pairs. Measure 50: Soprano eighth-note pairs, Alto eighth-note pairs, Tenor eighth-note pairs, Bass eighth-note pairs. Dynamics: dynamic markings in parentheses: sf in the upper system, sf in the lower system.

55

Musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature of one flat. Measure 50: Soprano eighth-note pairs, Alto eighth-note pairs, Tenor eighth-note pairs, Bass eighth-note pairs. Measure 51: Soprano eighth-note pairs, Alto eighth-note pairs, Tenor eighth-note pairs, Bass eighth-note pairs. Measure 52: Soprano eighth-note pairs, Alto eighth-note pairs, Tenor eighth-note pairs, Bass eighth-note pairs. Measure 53: Soprano eighth-note pairs, Alto eighth-note pairs, Tenor eighth-note pairs, Bass eighth-note pairs. Measure 54: Soprano eighth-note pairs, Alto eighth-note pairs, Tenor eighth-note pairs, Bass eighth-note pairs. Measure 55: Soprano eighth-note pairs, Alto eighth-note pairs, Tenor eighth-note pairs, Bass eighth-note pairs. Dynamics: dynamic markings in parentheses: sf in the upper system, f in the lower system. Dynamic: dolce in the upper system.

60

*p*

*(b)*

*p*

*p*

65

*sf*

*(b)*

*sf*

*sf*

*sf*

70

*p*

*f*

*(f)*

*f*

*dolce*

*dolce*

80

*(p)*

*pizz.*

*coll' arco*

*(p)*

4

85 *sciolto*

*p*

90

95

*p*

*pp*

*pp*

*pp*

*pp*

100

*sotto voce*

*sotto voce*

*sotto voce*

(G.P.) 105

*un poco f*

*un poco f*

*un poco f*

*un poco f*

110

*f*

*f*

*dolce*

*f*

*f*

115

120

A musical score page featuring four staves. Measures 115 and 120 are shown. Measure 115 starts with a dynamic *p*. Measure 120 begins with *sf*, followed by *b>* and *fz*.

125

(*p*)

Measures 125 through 130. Measure 125 starts with *p*. Measures 126-129 show eighth-note patterns. Measure 130 begins with *fz*.

130

(*f*)

*f*

*f*

Measures 130-140. Measures 130-139 show eighth-note patterns. Measure 140 begins with *fz*.

135

140

Measures 135-140. Measures 135-139 show eighth-note patterns. Measure 140 ends with *b>*.

145

150

155

*tr.*

*f*

*f*

*f*

*f*

160

*dolce*

170

*f*

*mf*

*p*

*mf*

*p*

*sf*

*mf*

*p*

*mf*

175

*tr*

*tr*

*p*

*p*

*p*

*p*

*p*

*p*

180

185

*p*

*p*

*p*

*p*

190

195

*f*

*f*

*f*

*f*

200

205

210

215

220

225

sciolto

(p)

*coll'arco*

*p*

230

235

(b)

*tr*

(—)

*p*

*p*

*p*

240

(p)

245

*pp*

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*pp*

*f*

250

*dim.*

*dim.*

*dim.*

*dim.*

255

(G.P.)

*p*

*pp*

*f*

*pp*

*f*

*p*

*pp*

*f*

## Adagio

ff      *tr*      5      *p*  
 ff      *tr*      *p*  
 ff      *tr*      *p*  
 ff      *tr*      *p*

*segue vibrato*      10      *pp*  
*p*      (3)      *p*      *pp*  
*p*      *pp*  
*p*      (3)

*p*      *segue vibrato*      *tenuto*  
*p*      (tenuto)  
*p*      (segue) vibrato      (tenuto)  
*p*      *tr*      *mezza voce*  
*mezza voce*

15      *tenuto*  
*(tenuto)*  
*tr*      *tr*      *pp*

Musical score page 11, featuring four systems of music for three staves (Violin, Viola, Cello/Bass). The score includes dynamic markings, articulations, and performance instructions.

**System 1 (Measures 20-23):**

- Violin:  $\text{pp}$ ,  $p$ , (p), (2)
- Viola:  $p$
- Cello/Bass:  $p$ , (3)

**System 2 (Measures 25-28):**

- Violin: *mezza voce*
- Violin: *tenuto*
- Violin: *dolce*
- Violin: *f*,  $p$
- Violin: *segue vibrato*
- Violin: *dolce*
- Violin: (p)

**System 3 (Measures 30-33):**

- Violin: *sf*,  $p$ , *cresc.*
- Violin: *sf*,  $p$ , *cresc.*
- Violin: *sf*,  $p$ , *cresc.*
- Violin: *sf*, (p), *cresc.*

**System 4 (Measures 35-38):**

- Violin:  $f$
- Violin:  $f$
- Violin:  $pp$
- Violin:  $f$
- Violin: *dolce*
- Violin:  $f$
- Violin: *dolce*

35

*dolce*

*dolce*

*pp*

*pp*

40

*dim.*

*pizz.*

*mezza voce*

*poco f*

*p*

*coll' arco*

*dolce*

*dim.*

*pizz.*

45

*coll' arco*

*poco f*

*f*

*f*

50

*ff*

*p*

*p*

Musical score for orchestra and piano, page 10, measures 11-15. The score consists of five staves. The top staff is soprano, the second is alto, the third is tenor, the fourth is bass, and the bottom is piano. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Measure 13 features a trill over a sustained note. Measure 14 is marked *dolce*. Measure 15 concludes with a piano dynamic.

A musical score page showing four staves of music for orchestra and piano. The top staff is for the piano, featuring sixteenth-note patterns with dynamic markings like pp, f, and tr. The subsequent staves are for various instruments, including woodwind and brass sections, with dynamic markings such as ff, p, and f. Measure 55 concludes with a forte dynamic (ff) and measure 56 begins with a piano dynamic (p). Measure 57 features a dynamic ff. Measures 58 and 59 show sustained notes and eighth-note patterns. Measure 60 ends with a piano dynamic (p).

Musical score for orchestra and piano, page 10, measures 60-67. The score consists of five staves. The top two staves are for the orchestra, featuring woodwind instruments like oboes and bassoons. The bottom three staves are for the piano. Measure 60 starts with a dynamic of *ff*. Measure 61 begins with a dynamic of *f*. Measure 62 starts with a dynamic of *b*. Measure 63 starts with a dynamic of *f*. Measure 64 starts with a dynamic of *mf*. Measure 65 starts with a dynamic of *rif*. Measure 66 starts with a dynamic of *rf*.

Musical score for orchestra, page 10, measures 65-68. The score consists of four staves: Violin 1 (top), Violin 2, Cello, and Double Bass (bottom). Measure 65: Violin 1 has a sustained note. Violin 2 plays eighth-note pairs. Cello and Double Bass play eighth-note pairs. Measure 66: Violin 1 has a sustained note. Violin 2 plays eighth-note pairs. Cello and Double Bass play eighth-note pairs. Measure 67: Violin 1 has a sustained note. Violin 2 plays eighth-note pairs. Cello and Double Bass play eighth-note pairs. Measure 68: Violin 1 has a sustained note. Violin 2 plays eighth-note pairs. Cello and Double Bass play eighth-note pairs. Measure 69: Violin 1 has a sustained note. Violin 2 plays eighth-note pairs. Cello and Double Bass play eighth-note pairs.

Musical score page 14. The score consists of four staves. The top staff has a treble clef, the second and third staves have a bass clef, and the bottom staff has an alto clef. Measure 14 starts with dynamic *p*. The first three measures feature eighth-note patterns. Measure 14 ends with a fermata over the bass staff, followed by measure 15 which begins with dynamic *f*.

Musical score page 15. The score continues with four staves. Measure 15 concludes with a dynamic *dolce*. Measure 16 begins with dynamic *tr*, followed by *f*, *p*, and *p*. Measures 17 and 18 show eighth-note patterns.

Musical score page 16. Measures 75 through 79 feature eighth-note patterns. Measures 80 and 81 show eighth-note patterns. Measures 82 and 83 begin with dynamic *f*, followed by *p* and *p*. Measures 84 and 85 show eighth-note patterns.

Musical score page 17. Measures 80 and 81 start with dynamic *ff*, followed by *p* and *mf*. Measures 82 and 83 begin with dynamic *ff*. Measures 84 and 85 show eighth-note patterns. Measures 86 and 87 conclude with dynamic *ff*.

*dolce*

*mf*

*mf*

*mf*

90

*rf#*

(*rf*)

*rf*

*rf*

*p*

*tr*

*tr*

*ff*

*ff*

*f*

*ff*

*ff*

100

(*tr*)

*p*

*tr*

*tr*

*pp*

*morendo*

*pp*

*morendo*

*pp*

*morendo*

*pp*

*morendo*

## Menuetto

Musical score for Menuetto, page 16, measures 1-5. The score consists of four staves (string quartet) in 3/4 time. Measure 1: Violin 1 (treble clef) starts with a dynamic *p*. Measure 2: Violin 2 (treble clef) starts with a dynamic *p* and a bowing instruction *(coll'arco)*. Measure 3: Cello (bass clef) starts with a dynamic *p*. Measure 4: Bassoon (bass clef) starts with a dynamic *p*. Measure 5: Violin 1 starts with a dynamic *mf*. Violin 2 starts with a dynamic *mf* and a bowing instruction *(coll'arco)*. Cello starts with a dynamic *mf*. Bassoon starts with a dynamic *mf*.

Musical score for Menuetto, page 16, measures 10-14. The score consists of four staves (string quartet) in 3/4 time. Measure 10: Violin 1 starts with a sixteenth-note figure. Measure 11: Violin 2 starts with a sixteenth-note figure. Measure 12: Cello starts with a sixteenth-note figure. Measure 13: Bassoon starts with a sixteenth-note figure. Measure 14: Violin 1 starts with a sixteenth-note figure. Violin 2 starts with a sixteenth-note figure. Cello starts with a sixteenth-note figure. Bassoon starts with a sixteenth-note figure.

Musical score for Menuetto, page 16, measures 15-20. The score consists of four staves (string quartet) in 3/4 time. Measure 15: Violin 1 starts with a dynamic *dolce*. Measure 16: Violin 2 starts with a dynamic *dolce*. Measure 17: Cello starts with a dynamic *dolce*. Measure 18: Bassoon starts with a dynamic *dolce*. Measure 19: Violin 1 starts with a sixteenth-note figure. Violin 2 starts with a sixteenth-note figure. Cello starts with a sixteenth-note figure. Bassoon starts with a sixteenth-note figure. Measure 20: Violin 1 starts with a sixteenth-note figure. Violin 2 starts with a sixteenth-note figure. Cello starts with a sixteenth-note figure. Bassoon starts with a sixteenth-note figure.

Musical score for Menuetto, page 16, measures 25-30. The score consists of four staves (string quartet) in 3/4 time. Measure 25: Violin 1 starts with a sixteenth-note figure. Violin 2 starts with a sixteenth-note figure. Cello starts with a sixteenth-note figure. Bassoon starts with a sixteenth-note figure. Measure 26: Violin 1 starts with a sixteenth-note figure. Violin 2 starts with a sixteenth-note figure. Cello starts with a sixteenth-note figure. Bassoon starts with a sixteenth-note figure. Measure 27: Violin 1 starts with a sixteenth-note figure. Violin 2 starts with a sixteenth-note figure. Cello starts with a sixteenth-note figure. Bassoon starts with a sixteenth-note figure. Measure 28: Violin 1 starts with a sixteenth-note figure. Violin 2 starts with a sixteenth-note figure. Cello starts with a sixteenth-note figure. Bassoon starts with a sixteenth-note figure. Measure 29: Violin 1 starts with a sixteenth-note figure. Violin 2 starts with a sixteenth-note figure. Cello starts with a sixteenth-note figure. Bassoon starts with a sixteenth-note figure. Measure 30: Violin 1 starts with a sixteenth-note figure. Violin 2 starts with a sixteenth-note figure. Cello starts with a sixteenth-note figure. Bassoon starts with a sixteenth-note figure.

Musical score page 17, measures 35-39. The score consists of four staves. Measure 35 starts with a forte dynamic (sf) in the top staff. Measures 36-37 show eighth-note patterns with dynamics (sf) and sf. Measure 38 begins with a dynamic sf. Measure 39 concludes with a forte dynamic (sf).

Musical score page 17, measures 40-48. The score shows a variety of dynamics including f, sf, p, and mf. Measure 40 has a dynamic f. Measures 41-42 show dynamics f(>) and p. Measures 43-44 show dynamics f>p. Measures 45-46 show dynamics f>mf and sf. Measures 47-48 show dynamics sf and sf.

Musical score page 17, measures 50-58. The score features dynamics sf, (sf), and p. Measure 50 has a dynamic sf. Measures 51-52 show dynamics (sf) and (sf). Measures 53-54 show dynamics p. Measures 55-56 show dynamics p and sf.

Musical score page 17, measures 59-68. The score consists of two systems. System 1 (measures 59-64) starts with a dynamic p. System 2 (measures 65-68) starts with a dynamic p. The score concludes with a (Fine) dynamic p.

## TRIO

Musical score for strings. The key signature is three sharps. Measure 60: Violin 1 plays eighth-note pairs, Violin 2 and Cello play eighth-note chords. Measure 61: Violin 1 and Violin 2 play eighth-note chords, Cello plays eighth notes. Measure 62: Violin 1 and Violin 2 play eighth-note chords, Cello plays eighth notes. Measure 63: Violin 1 and Violin 2 play eighth-note chords, Cello plays eighth notes. Measure 64: Violin 1 and Violin 2 play eighth-note chords, Cello plays eighth notes.

Musical score for strings. The key signature is three sharps. Measure 65: Violin 1 and Violin 2 play eighth-note chords, Cello plays eighth notes. Measure 66: Violin 1 and Violin 2 play eighth-note chords, Cello plays eighth notes. Measure 67: Violin 1 and Violin 2 play eighth-note chords, Cello plays eighth notes. Measure 68: Violin 1 and Violin 2 play eighth-note chords, Cello plays eighth notes. Measure 69: Violin 1 and Violin 2 play eighth-note chords, Cello plays eighth notes. Measure 70: Violin 1 and Violin 2 play eighth-note chords, Cello plays eighth notes.

Musical score for strings. The key signature is three sharps. Measure 70: Violin 1 and Violin 2 play eighth-note chords, Cello plays eighth notes. Measure 71: Violin 1 and Violin 2 play eighth-note chords, Cello plays eighth notes. Measure 72: Violin 1 and Violin 2 play eighth-note chords, Cello plays eighth notes. Measure 73: Violin 1 and Violin 2 play eighth-note chords, Cello plays eighth notes. Measure 74: Violin 1 and Violin 2 play eighth-note chords, Cello plays eighth notes. Measure 75: Violin 1 and Violin 2 play eighth-note chords, Cello plays eighth notes.

Musical score for strings. The key signature is three sharps. Measure 75: Violin 1 and Violin 2 play eighth-note chords, Cello plays eighth notes. Measure 76: Violin 1 and Violin 2 play eighth-note chords, Cello plays eighth notes. Measure 77: Violin 1 and Violin 2 play eighth-note chords, Cello plays eighth notes. Measure 78: Violin 1 and Violin 2 play eighth-note chords, Cello plays eighth notes. Measure 79: Violin 1 and Violin 2 play eighth-note chords, Cello plays eighth notes. Measure 80: Violin 1 and Violin 2 play eighth-note chords, Cello plays eighth notes.

80 *tr*  
*cresc.*  
*tr*  
*cresc.*  
*coll' arco* (*p*) *cresc.*

85  
*f* *ff* *pp*  
*f* *ff* *pp*  
*f* *ff* *pp*

90  
*p*  
(*p*)  
(*p*)

95  
1.  
2.

*Menuetto da capo*

**Finale**  
**Allegro**

(coll' arco)

(mezza voce)  
(coll' arco)

mezza voce  
(coll' arco)

(coll' arco) mezza voce

mezza voce

5

10

*p*

*p*

*p*

*p*

Musical score page 21, measures 15-19. The score consists of four staves. Measures 15-16 show eighth-note patterns with grace notes and dynamic markings *tr*, *mf*, and *tr*. Measure 17 begins with a bass note followed by eighth-note patterns with grace notes and dynamic markings *mf*, *tr*, and *tr*. Measure 18 continues with eighth-note patterns and grace notes, ending with a dynamic marking *mf*. Measure 19 concludes with eighth-note patterns and grace notes.

Musical score page 21, measures 20-24. The score consists of four staves. Measures 20-21 show eighth-note patterns with grace notes and dynamic markings *tenuto*. Measure 22 begins with a bass note followed by eighth-note patterns with grace notes and dynamic markings *(b)*. Measure 23 continues with eighth-note patterns and grace notes. Measure 24 concludes with eighth-note patterns and grace notes.

Musical score page 21, measures 25-29. The score consists of four staves. Measures 25-26 show eighth-note patterns with grace notes and dynamic markings *sf*. Measure 27 begins with a bass note followed by eighth-note patterns with grace notes and dynamic markings *(sf)*. Measure 28 continues with eighth-note patterns and grace notes. Measure 29 concludes with eighth-note patterns and grace notes.

Musical score page 21, measures 30-34. The score consists of four staves. Measures 30-31 show eighth-note patterns with grace notes and dynamic markings *sf*. Measure 32 begins with a bass note followed by eighth-note patterns with grace notes and dynamic markings *(p)*, *sf*, *(p)*, and *sf*. Measure 33 continues with eighth-note patterns and grace notes. Measure 34 concludes with eighth-note patterns and grace notes.

22

Musical score page 22, measures 29-30. The score consists of four staves. Measures 29 (measures 29-30) begin with eighth-note patterns in the first two staves, followed by eighth-note patterns in the third and fourth staves. Measure 30 begins with eighth-note patterns in the first two staves, followed by eighth-note patterns in the third and fourth staves.

Musical score page 22, measures 31-32. The score consists of four staves. Measures 31 (measures 31-32) begin with eighth-note patterns in the first two staves, followed by eighth-note patterns in the third and fourth staves. Measure 32 begins with eighth-note patterns in the first two staves, followed by eighth-note patterns in the third and fourth staves.

Musical score page 22, measures 33-34. The score consists of four staves. Measures 33 (measures 33-34) begin with eighth-note patterns in the first two staves, followed by eighth-note patterns in the third and fourth staves. Measure 34 begins with eighth-note patterns in the first two staves, followed by eighth-note patterns in the third and fourth staves.

Musical score page 22, measures 35-36. The score consists of four staves. Measures 35 (measures 35-36) begin with eighth-note patterns in the first two staves, followed by eighth-note patterns in the third and fourth staves. Measure 36 begins with eighth-note patterns in the first two staves, followed by eighth-note patterns in the third and fourth staves.

coll' arco      45      *tr.*

coll' arco      *dolce*      *tr.*

coll' arco      *dolce*      *p*      *mf*

coll' arco      *ff*      *mf*      *p*

*ff*

*f*      *mf*

*(mf)*

*mf*

*f*

*f*

*f*

*mf*

*(mf)*

*mf*

60

65

Musical score page 25, measures 70-74. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. Measure 70 starts with eighth-note pairs in the bass staff. Measures 71-72 show various rhythmic patterns including sixteenth-note figures and eighth-note pairs. Measure 73 begins with a dynamic *mf*. Measure 74 concludes the section.

Musical score page 25, measures 75-79. The score continues with four staves. Measures 75-76 feature eighth-note pairs and sixteenth-note figures. Measure 77 is mostly rests. Measure 78 begins with eighth-note pairs. Measure 79 concludes the section.

Musical score page 25, measures 80-84. The score consists of four staves. Measures 80-81 begin with eighth-note pairs. Measures 82-83 feature sixteenth-note figures. Measure 84 concludes the section with a dynamic *p*.

Musical score page 25, measures 85-89. The score consists of four staves. Measures 85-86 begin with eighth-note pairs. Measures 87-88 feature sixteenth-note figures. Measure 89 concludes the section with a dynamic *mf*.

80

85

90

95

100.

105

110

115

120