



JOACHIM NICOLAS
EGGERT
1779-1813

Stråkkvartetter
String Quartets

Op. 3:1-3

Källkritisk utgåva av/Critical edition by Tomas Gunnarsson

Levande musikarv och Kungl. Musikaliska Akademien

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Huvudredaktör/Editor-in-chief: Anders Wiklund
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Levande musikarv/Swedish Musical Heritage
Kungl. Musikaliska Akademien/The Royal Swedish Academy of Music
Utgåva nr 2312-2314/Edition no 2312-2314
2020
Notbild/Score: Public domain. Texter/Texts: © Levande Musikkarv
979-0-66166-746-9

Levande musikarv finansieras med medel från/Published with financial support from Kungl. Musikaliska Akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Barbro Osher Pro Suecia Foundation, Riksantikvarieämbetet och Kulturdepartementet.
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1. Quartette

*Trois Quartettes pour deux Violons,
Alto & Violoncelle (op. 3)*

1

Joachim Nikolas Eggert
(1779–1813)

Allegro

Violino I

Violino II

Viola

Violoncello

7

15

22

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

29

ff *p*
p
ff *p*
ff *p*

35

cresc.
cresc.
cresc.
cresc.

43

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

50

decresc.

p *sf*

pp

mf

ff

decresc.

p *sf*

pp

mf

ff

decresc.

p

pp

mf

55

f

fz

fz

fz

f

ff

fz

ff

fz

f

ff

fz

fz

61

p

cresc.

p

p

p

f

f

f

f

65

f

f

f

f

f

ff

ff

ff

ff

ff

69

f

f

f

f

73

ff

ff

ff

fff

77

ff

decresc.

ff

decresc.

ff

decresc.

ff

decresc.

pp

pp

pp

pp

83

f

fz

f

fz

f

fz

89

96

110

115

pp

pp

f

pp

pp

f

pp

pp

120

f

p

pp

f

f

p

p

f

p

125

pp

f

pp

f

pp

f

131

p

f

f

p

f

f

p

f

f

138

145

152

159

164

p pp

b>v> pp

p *pp*

169

sf

174

sf *sf*

sf *sf*

179

sf

cresc.

cresc.

cresc.

cresc.

184

ff
ff
ff
ff fz fz

188

fz fz
fz fz
fz fz
fz fz

194

pp <>
pp <>
fz fz pp
pp <>

202

sf sf
sf sf
sf sf
sf sf
ff p
ff p
ff p
ff p

209

216

222

228

233

239

247

253

258

f *ff*
f *ff*
f *ff*
ff

263

fz *fz* *fp* — *p* *cresc.*
fz *fz* —
fz *fz* —
fz *fz* — *p* *cresc.*

269

3 *3* *3*
f
f
f

273

3 *3* *3*
f
f
f
2 *2*
f
ff

277

281

285

291

296

301

2

Adagio

6

11

15

19

23

27

28

29

30

31

32

33

36

37

38

39

40

41

42

43

45

mf *fz* *p* *fz* *p*

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

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

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

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

pp

p *f* *pp*

p *f* *pp*

f *fp* *f* *p*

53

f
ff
f
f

55

p
p
p
p

59

pp
f
pp
fp
p
pp
fp
p
pp
fp
p
pp

3

Menuetto. Allegro

Musical score for the Menuetto. Allegro section, starting at measure 3. The score consists of four staves (string quartet) in 3/4 time, B-flat major. The first two measures show eighth-note patterns with dynamic markings *f* and *fz*. The third measure begins with a forte dynamic *f*, followed by eighth-note pairs. The fourth measure shows eighth-note pairs with dynamic markings *fz* and *f*. The fifth measure features eighth-note pairs with dynamic markings *fz* and *f*. The sixth measure shows eighth-note pairs with dynamic markings *fz* and *f*. The seventh measure shows eighth-note pairs with dynamic markings *fz* and *f*. The eighth measure shows eighth-note pairs with dynamic markings *fz* and *f*.

Musical score for the Menuetto. Allegro section, starting at measure 9. The score consists of four staves (string quartet) in 3/4 time, B-flat major. The first measure shows eighth-note pairs with dynamic markings *decresc.* and *p*. The second measure shows eighth-note pairs with dynamic markings *pp* and *fz*. The third measure shows eighth-note pairs with dynamic markings *decresc.* and *p*. The fourth measure shows eighth-note pairs with dynamic markings *pp* and *fz*. The fifth measure shows eighth-note pairs with dynamic markings *decresc.* and *p*. The sixth measure shows eighth-note pairs with dynamic markings *pp* and *fz*. The seventh measure shows eighth-note pairs with dynamic markings *decresc.* and *p*. The eighth measure shows eighth-note pairs with dynamic markings *pp* and *fz*.

Musical score for the Menuetto. Allegro section, starting at measure 16. The score consists of four staves (string quartet) in 3/4 time, B-flat major. The first measure shows eighth-note pairs with dynamic markings *fz* and *fz*. The second measure shows eighth-note pairs with dynamic markings *fz* and *fz*. The third measure shows eighth-note pairs with dynamic markings *fz* and *fz*. The fourth measure shows eighth-note pairs with dynamic markings *fz* and *fz*. The fifth measure shows eighth-note pairs with dynamic markings *fz* and *fz*.

Musical score for orchestra and piano, page 21, measures 1-8. The score consists of five staves: Violin 1, Violin 2, Viola, Cello, and Double Bass. The key signature is one flat. Measure 1: Violin 1 and 2 play eighth-note patterns. Measure 2: Violin 1 and 2 play eighth-note patterns. Measure 3: Violin 1 and 2 play eighth-note patterns. Measure 4: Violin 1 and 2 play eighth-note patterns. Measure 5: Violin 1 and 2 play eighth-note patterns. Measure 6: Violin 1 and 2 play eighth-note patterns. Measure 7: Violin 1 and 2 play eighth-note patterns. Measure 8: Violin 1 and 2 play eighth-note patterns.

Musical score for orchestra, page 28, measures 1-6. The score consists of four staves: Violin 1 (top), Violin 2, Cello, and Double Bass (bottom). The key signature is one flat (B-flat). Measure 1: Violin 1 plays eighth-note pairs (fz). Measure 2: Violin 1 plays eighth-note pairs (fz). Measure 3: Violin 1 plays eighth-note pairs (fz). Measures 4-6: Violin 1 plays sixteenth-note patterns. Measures 4-6: Violin 2, Cello, and Double Bass play eighth-note patterns. Measures 4-6: Dynamics: ff, decrescendo. Measures 7-9: Violin 1 plays eighth-note pairs. Measures 7-9: Violin 2, Cello, and Double Bass play eighth-note patterns. Measures 7-9: Dynamics: ff, decrescendo.

Musical score for orchestra and piano, page 10, measures 35-36. The score consists of five staves. The top staff (treble clef) has eighth-note pairs followed by sixteenth-note patterns. The second staff (treble clef) has eighth-note pairs. The third staff (bass clef) has eighth-note pairs. The fourth staff (bass clef) has eighth-note pairs. The bottom staff (bass clef) has eighth-note pairs. Measure 35 ends with a dynamic *p*. Measure 36 begins with a dynamic *p* and ends with a dynamic *p*.

Musical score for orchestra, page 10, measures 43-48. The score consists of four staves: Violin 1 (top), Violin 2, Cello, and Double Bass (bottom). The key signature is one flat. Measure 43 starts with eighth-note pairs in the Violin 1 and Double Bass staves. Measure 44 begins with a dynamic *p*. Measures 45-48 feature sixteenth-note patterns in the Violin 2 and Double Bass staves, with dynamics *pp*, *f*, *fz*, and *f*.

52

62

Trio

72

79

85

94

101

108

115

f

p

f

p

f

p

p

Menuetto Da Capo al Fine

4

Allegro

pp

ff

p

pp

pp

ff

p

pp

ff

p

pp

ff

p

pp

10

mf cresc.

f

mf cresc.

f

mf cresc.

f

mf cresc.

f

18

24

30

36

46

55

62

72

84

93

101

109

119

132

141

150

This block contains four systems of musical notation for a string quartet. System 119 (measures 119-120) features eighth-note patterns with dynamics pp, p, pp, ff. System 132 (measures 132-133) shows sixteenth-note patterns with dynamics pp, pp, mf, pp, mf. System 141 (measures 141-142) includes eighth-note patterns with dynamics mf, f, p, mf, f, p. System 150 (measures 150-151) consists of sixteenth-note patterns with dynamics f, fz, f, fz, f, fz, f, fz, f, fz, f.

158 1.

169 2.

179

188

198

207

215

224

231

ff
fz
ff
ff fz
ff
ff fz
ff

237

fz
fz
fz
fz
fz

246

fz
p
p
fz
p
fz
p
pp

257

f
tr
mf> p
f
mf> p
f
mf> p
mf> p
mf> p

267

275

283

296

306

decresc.

ad libitum

316

cresc.

cresc.

cresc.

cresc.

325

333

Musical score for orchestra and piano, featuring four systems of music with dynamic markings ff, f, p, and mf.

System 1 (Measures 341-345): The score consists of five staves. The top three staves (Treble, Alto, Bass) play eighth-note patterns primarily. The Bassoon staff (Bass clef) has eighth-note pairs. The Piano staff (Clefless) has eighth-note pairs. Dynamics include **f** (fortissimo) and **ff** (fortississimo).

System 2 (Measures 346-350): The score consists of five staves. The top three staves (Treble, Alto, Bass) play eighth-note patterns. The Bassoon staff (Bass clef) has eighth-note pairs. The Piano staff (Clefless) has eighth-note pairs. Dynamics include **ff**, **f**, **p**, and **mf**.

System 3 (Measures 351-355): The score consists of five staves. The top three staves (Treble, Alto, Bass) play eighth-note patterns. The Bassoon staff (Bass clef) has eighth-note pairs. The Piano staff (Clefless) has eighth-note pairs. Dynamics include **p**, **mf**, and **p**.

System 4 (Measures 356-360): The score consists of five staves. The top three staves (Treble, Alto, Bass) play eighth-note patterns. The Bassoon staff (Bass clef) has eighth-note pairs. The Piano staff (Clefless) has eighth-note pairs. Dynamics include **mf**, **p**, and **mf**.

Musical score for piano, page 35, featuring four staves (treble, alto, bass, and right hand) in common time and a key signature of one flat. Measure 372 starts with a forte dynamic (f) in the treble staff, followed by piano dynamics (p) and forte dynamics (f) in the alto and bass staves. Measure 373 continues with piano dynamics (p) and forte dynamics (f). Measure 374 begins with a forte dynamic (f) in the bass staff, followed by piano dynamics (p) and forte dynamics (f). Measure 375 concludes with a forte dynamic (fz) in the right hand. Measure 376 starts with a forte dynamic (f) in the bass staff, followed by piano dynamics (p) and forte dynamics (f). Measure 377 begins with a forte dynamic (fz) in the right hand, followed by piano dynamics (p) and forte dynamics (f). Measure 378 concludes with a forte dynamic (ff) in the right hand. Measure 379 starts with a forte dynamic (ff) in the right hand, followed by piano dynamics (fz) and forte dynamics (ff) in the bass staff. The score ends with a final forte dynamic (ff) in the right hand.

2. Quartette

*Trois Quartettes pour deux Violons,
Alto & Violoncelle (op. 3)*

1

Joachim Nikolas Eggert
(1779–1813)

Allegro

Violino I

Violino II

Viola

Violoncello

8

17

26

Musical score page 26. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. The key signature is one sharp. Measure 26 starts with eighth-note patterns in the treble and bass staves. The dynamic is *f*. Measures 27-28 show more eighth-note patterns with dynamics *f* and *f*. Measures 29-30 continue with eighth-note patterns, with the bass staff ending on a forte dynamic *f*.

36

Musical score page 36. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. The key signature is one sharp. Measures 36-37 show eighth-note patterns with dynamics *cresc.*, *f*, *f*, and *p>*. Measures 38-39 continue with eighth-note patterns, with dynamics *cresc.*, *f*, *p>*, and *p>*. Measures 40-41 show eighth-note patterns with dynamics *cresc.*, *f*, *f*, *p>*, and *p>*.

46

Musical score page 46. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. The key signature is one sharp. Measures 46-47 show eighth-note patterns with dynamics *p* and *p*. Measures 48-49 continue with eighth-note patterns, with dynamics *p* and *p*.

54

Musical score page 54. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. The key signature is one sharp. Measures 54-55 show sixteenth-note patterns with dynamics *f* and *f*. Measures 56-57 continue with sixteenth-note patterns, with dynamics *f* and *f*.

59

63

f *decresc.*

f *decresc.*

f *decresc.*

f

68

p

pp

f

p

pp

f

mf decresc. p pp f

77

p pp f

mf

p pp f

p pp f

p

mf

p

mf

p

mf

f

83

Musical score page 83. The score consists of four staves (string quartet) in common time, key signature of one sharp. Measure 83 starts with dynamic *mf*. The first violin has a sixteenth-note pattern. The second violin has eighth-note pairs. The cello has eighth-note pairs. The bassoon has eighth-note pairs. Measures 84-85 show similar patterns with dynamics *p*, *fz*, and *fz*. Measures 86-87 show more complex patterns with dynamics *p*, *#p.*, *fz*, and *fz*. Measure 88 concludes with a dynamic *fz*.

91

Musical score page 91. The score consists of four staves (string quartet) in common time, key signature of one sharp. Measure 91 starts with eighth-note pairs. The second violin has eighth-note pairs. The cello has eighth-note pairs. The bassoon has eighth-note pairs. Measures 92-93 show eighth-note pairs with dynamics *p*, *p*, *mf*, and *mf*. Measures 94-95 show eighth-note pairs with dynamics *p*, *mf*, and *mf*. Measure 96 concludes with a dynamic *mf*.

99

Musical score page 99. The score consists of four staves (string quartet) in common time, key signature of one sharp. Measure 99 starts with sixteenth-note patterns. The second violin has eighth-note pairs. The cello has eighth-note pairs. The bassoon has eighth-note pairs. Measures 100-101 show eighth-note pairs with dynamics *f*, *f*, *f*, and *f*. Measures 102-103 show eighth-note pairs with dynamics *f*, *f*, and *f*. Measure 104 concludes with a dynamic *f*.

105

Musical score page 105. The score consists of four staves (string quartet) in common time, key signature of one sharp. Measure 105 starts with eighth-note pairs. The second violin has eighth-note pairs. The cello has eighth-note pairs. The bassoon has eighth-note pairs. Measures 106-107 show eighth-note pairs with dynamics *p*, *fz*, *fz*, *fz*, and *p*. Measures 108-109 show eighth-note pairs with dynamics *fz*, *fz*, *fz*, and *p*. Measures 110-111 show eighth-note pairs with dynamics *fz*, *fz*, *fz*, and *p*. Measure 112 concludes with a dynamic *p*.

115

Musical score page 115. The score consists of four staves, each representing a different string instrument. The top staff is in treble clef, the second in alto clef, the third in bass clef, and the bottom in bass clef. The key signature is one sharp. Measure 115 starts with eighth-note patterns in the upper two staves, followed by sixteenth-note patterns in the lower two staves. Dynamics include *f* (fortissimo) and *p* (pianissimo). Measures 116-117 show eighth-note patterns across all staves.

121

Musical score page 121. The four staves continue the rhythmic patterns established in the previous measures. Measures 121-122 feature eighth-note patterns with some sixteenth-note grace notes. Measures 123-124 show eighth-note patterns with occasional eighth-note grace notes.

125

Musical score page 125. The patterns become more complex, featuring eighth-note pairs and sixteenth-note grace notes. Measures 125-126 show eighth-note pairs with grace notes. Measures 127-128 show eighth-note pairs with grace notes.

129

Musical score page 129. The patterns continue with eighth-note pairs and grace notes. Measures 129-130 show eighth-note pairs with grace notes. Measures 131-132 show eighth-note pairs with grace notes.

The image shows four systems of a musical score, likely for orchestra and piano, arranged in two staves per system. The score consists of four systems of music, each with two staves (top and bottom). The key signature is mostly G major (one sharp) with some changes in the bass staff.

- System 1:** Measures 133-142. The top staff has three measures of eighth-note patterns with decrescendo markings. The bottom staff has three measures of eighth-note patterns with decrescendo markings. A vertical bar line separates the first section from the second section.
- System 2:** Measures 143-152. The top staff starts with a forte dynamic (fz) followed by decrescendo, then piano (p), then fz again. The bottom staff follows a similar pattern with fz, decrescendo, p, fz, decrescendo, p, fz, decrescendo, and p.
- System 3:** Measures 153-162. The top staff has measures with mf, pp, pp, pp, and pp dynamics. The bottom staff has measures with sf p, pp, pp, pp, and pp dynamics.
- System 4:** Measures 163-172. The top staff has measures with fz, fp, p, fz, pp, fz, pp, and fz dynamics. The bottom staff has measures with fp, pp, fz, pp, fz, pp, and fz dynamics.

168

mf *decresc.* *p* *f* *p*

176

pp *mf* *p* *f*

pp *mf* *p* *f*

pp *mf* *p* *f*

pp *mf* *p* *f*

182

pp *mf* *p* *f*

pp *mf* *p* *f*

pp *mf* *p* *f*

pp *mf* *p* *f*

188

pp *mf* *p* *f*

pp *mf* *p* *f*

pp *mf* *p* *f*

pp *mf* *p* *f*

194

200

206

213

219

mf decresc.

mf decresc.

mf decresc.

mf decresc.

ff

ff

ff

ff

227

$\frac{3}{8}$

$\frac{3}{8}$

$\frac{3}{8}$

$\frac{3}{8}$

p

mf

p

mf

p

mf

p

mf

p

mf

236

f

f

f

f

p *ff*

p *ff*

p *ff*

p *ff*

245

mf

p

mf

p

mf

p

mf

p

#

255

f

f

f

f

265

pp

pp

pp

p

275

cresc.

f

p

cresc.

f

p

cresc.

f

p

f

p

282

pp

mf

pp

mf

pp

cresc.

pp

mf

pp

cresc.

pp

mf

pp

cresc.

Musical score for orchestra and piano, featuring four staves. The score consists of four systems of music, each starting with a dynamic instruction below the staff.

System 1 (Measures 289-292):

- Measure 289: Treble clef, key signature of one sharp. Dynamics: $f \geq p$, f . Measures contain eighth-note pairs and sixteenth-note patterns.
- Measure 290: Dynamics: $f \geq p$, f . Measures contain eighth-note pairs and sixteenth-note patterns.
- Measure 291: Dynamics: $f \geq p$, f . Measures contain eighth-note pairs and sixteenth-note patterns.
- Measure 292: Dynamics: $f \geq p$, f . Measures contain eighth-note pairs and sixteenth-note patterns.

System 2 (Measures 296-300):

- Measure 296: Treble clef, key signature of one sharp. Dynamics: f . Measures contain eighth-note pairs and sixteenth-note patterns.
- Measure 297: Dynamics: f . Measures contain eighth-note pairs and sixteenth-note patterns.
- Measure 298: Dynamics: f . Measures contain eighth-note pairs and sixteenth-note patterns.
- Measure 299: Dynamics: f . Measures contain eighth-note pairs and sixteenth-note patterns.

System 3 (Measures 305-309):

- Measure 305: Treble clef, key signature of one sharp. Dynamics: fz , $\geq p$, f . Measures contain eighth-note pairs and sixteenth-note patterns.
- Measure 306: Dynamics: fz , $\geq p$, f . Measures contain eighth-note pairs and sixteenth-note patterns.
- Measure 307: Dynamics: fz , $\geq p$, f . Measures contain eighth-note pairs and sixteenth-note patterns.
- Measure 308: Dynamics: fz , $\geq p$, f . Measures contain eighth-note pairs and sixteenth-note patterns.

System 4 (Measures 312-316):

- Measure 312: Treble clef, key signature of one sharp. Measures contain eighth-note pairs and sixteenth-note patterns.
- Measure 313: Measures contain eighth-note pairs and sixteenth-note patterns.
- Measure 314: Measures contain eighth-note pairs and sixteenth-note patterns.
- Measure 315: Measures contain eighth-note pairs and sixteenth-note patterns.

A musical score for piano, featuring four staves of music. The score consists of four systems, each containing four measures. The key signature is one sharp throughout. Measure 316: The top staff has eighth-note pairs. The second staff has eighth-note chords. The third staff has eighth-note pairs. The bass staff has a single eighth note. Measure 317: The top staff has sixteenth-note pairs. The second staff has eighth-note chords. The third staff has eighth-note pairs. The bass staff has a single eighth note. Measure 318: The top staff has eighth-note pairs. The second staff has eighth-note chords. The third staff has eighth-note pairs. The bass staff has a single eighth note. Measure 319: The top staff has eighth-note pairs. The second staff has eighth-note chords. The third staff has eighth-note pairs. The bass staff has a single eighth note.

316

320

324

329

2

Adagio

4

8

12

15

19

24

29

8va

33

8va

p *pp* *cresc.*

p *pp* *cresc.*

p *pp* *cresc.*

f *p* *p*

cresc.

f *p* *p*

f *p* *p*

f *p* *p*

cresc.

f *p* *p*

f *p* *p*

f *p* *p*

tenuto

48

3

Menuetto. Allegro

16

24

31

Trio

Fine

40

50

decresc.

p

pp

pp

pp

decresc.

p

pp

pp

pp

decresc.

p

mf

pp

pp

pp

p

mf

pp

pp

pp

pp

f

p

f

p

f

p

f

f

66

p

mf

p

p

mf

p

p

p

73

f

mf

f

mf

f

mf

f

mf

81

p *mf*

91

ff *decresc.*
ff *decresc.*
ff *decresc.*
ff *decresc.*

p *ff*

101

p *pp*
p *pp*
p *pp*
p *pp*

111

ppp *ppp*
ppp *ppp*
ppp *ppp*
ppp *ppp*

Menuetto Da Capo al Fine

4

Allegro

pp

mf

pp

mf

pp

mf

pp

mf

11

f

pp

3

f

pp

3

f

pp

3

f

pp

3

21

3

f

3

f

3

f

3

f

3

f

3

f

3

p

30

cresc.

f

decresc.

cresc.

f

f

cresc.

f

39

pp

pp

pp

pp

49

mf

cresc.

f

cresc.

f

cresc.

f

cresc.

f

60

71

decresc.

decresc.

decresc.

decresc.

81

f

decresc.

f

decresc.

f

decresc.

f

decresc.

92

decresc.

decresc.

decresc.

decresc.

103

pp

pp

pp

pp

116

cresc.

cresc.

cresc.

cresc.

127

f

f

f

f

135

f

f

f

f

142

ff

ff

ff

ff

149

156

162

168

177

190

199

209

219

f

f

f

ff

229

decresc.

decresc.

decresc.

238

pp

pp

pp

247

pp

f

p

f

f

pp

256

pp f pp

pp f pp

f pp

pp

266

cresc.

cresc.

cresc.

276

f p

f p

f p

287

cresc. f f p

cresc. f f p

tenuto

tenuto

f f

298

f

decresc.

f

pizz.

pizz.

308

pp

f

p

pp

arco

f

p

pp

arco

f

p

f

p

323

pp

cresc.

f

decresc.

p

f

pp

cresc.

f

decresc.

p

f

pp

cresc.

f

decresc.

p

f

334

fz

decresc.

fz

decresc.

fz

decresc.

p

cresc.

p

cresc.

p

p

345

cresc.

f

353

361

369

ff

mf

ff

ff

mf

ff

ff

376

384

392

400

3. Quartette

*Trois Quartettes pour deux Violons,
Alto & Violoncelle (op. 3)*

1

Joachim Nikolas Eggert
(1779–1813)

Violino I

Violino II

Viola

Violoncello

Allegro

18

p pp cresc. f p
 p pp cresc. f p
 p pp cresc. f p
 p pp cresc. f p

24

p p <mf> <f> p <>
 p p f p
 p p mf p cresc. f p
 - - - - cresc. f p

31

pp <>
 pp pp pp pp
 pp pp pp pp
 pp pp

37

cresc. f
 cresc. f
 cresc. f
 cresc. f

42

fz *p* *f*

fz *p*

fz *p*

fz *p* *f*

47

p -

p -

p -

p -

51

p -

p -

p -

p -

54

f

cresc.

f

cresc.

f

cresc.

f

cresc.

57

ff
ff
ff
ff
p
p
p
p

63

ff decresc.
ff decresc.
ff decresc.
ff decresc.
p
pp
p
p
p
p
p

70

pp
pp
pp
f
f
f
f

75

p
mf
p
mf
ff
ff
ff
ff
p
p

81

p < *mf* > < *f* > *p* < > *pp* < *mf* > < > *p*
 p < *mf* > < *f* > *p* < > *pp* < *mf* > < > *p*
p < *f* > *p* < > *mf* > < > *p*
p < *mf* > < *f* > *p* < > *pp* < *mf* > < > *p*

88

< *p* >
cresc.
cresc.
cresc.
cresc.

92

f
f
f

96

1.

p *cresc.*
p *cresc.*
p *cresc.*
p *cresc.*

100

2.

f

p

f

p

f

p

f

p

105

f

ff

p

112

pp

mf

pp

pp

pp

mf

pp

pp

pp

mf

pp

118

f

f

f

f

123

128

133

141

147

f

decresc.

p

f

decresc.

p

f

decresc.

p

f

decresc.

p

154

pp

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

160

f

f

f

f

165

fz

fz

fz

fz

f

f

f

f

170

173

177

180

183

187

191

199

205

fz p
fz p
fz p
fz p

211

ff p mf p ff
ff p mf p ff
ff p mf p ff
ff p mf p ff

217

decresc. p pp mf cresc.
decresc. p pp mf cresc.
decresc. p pp mf cresc.
decresc. p pp mf cresc.

225

f pp <> <> cresc. f
f pp <> <> cresc. f
f pp <> > cresc. f
f pp <> > cresc. f

230

236

2

Adagio

6

12

18

21

24

27

31

37

42

49

55

59

3

Menuetto. Moderato

1.

2.

16

23

31

Trio

pp

pizz.

Fine

37

f

f

f

f

f

f

f

f

1.

p

p

p

arco

f

f

43

p

f

f

f

f

f

f

47

p

p

p

p

1.

2.

Menuetto Da Capo al Fine

4

Allegro

p

p

p

f

fp

f

fp

f

fp

7

1.

2.

p

p

p

p

mf

14

22

29

33

38

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

43

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

48

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

53

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

58

62

66

71

77

81

88

95

102

108

113

118

123

128

135

142

149

156

163

170

This block contains four staves of musical notation for orchestra and piano. Measure 149 starts with dynamic *f*, followed by *p* and *mf*. Measure 156 begins with *f*, followed by *fp* and *f*. Measure 163 shows a transition with dynamics *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*. Measure 170 concludes with *mf*, *mf decresc.*, *p*, *mf*, *mf decresc.*, *p*, *mf decresc.*, *p*, *mf decresc.*, *p*, *mf*, *mf decresc.*, *p*.

177

pp *f*

pp *f*

pp *f*

183

187

ff

ff

ff

ff

192

ff

ff

ff

ff

197

202

208

215

221

f

p

f

p

f

p

f

p

226

f

f

f

f

232

p

cresc.

p

cresc.

p

cresc.

p

mf

239

p

cresc.

f

cresc.

p

cresc.

f

cresc.

p

246

f

mf

f

mf

f

mf

f

mf

mf

mf

mf

f

f

f

f

p

cresc.

p

cresc.

p

cresc.

p

cresc.

263

268

274

282

Joachim Nicolas Eggert

Joachim Nicolas Eggert (1779–1813) tillhör inte de välkända tonsättarna, men borde göra det. Han kom som 24-åring till Stockholm och gjorde där hela sin korta karriär som violinist, tonsättare och dirigent.

Eggert var född i Gingst på ön Rügen som då var svenskt territorium. Han studerade först för organisten i Gingst, sökte sig sedan till närlägna Stralsund för fortsatta musikstudier, därefter söderut till Braunschweig, där han bland annat studerade för tonsättaren Friedrich Gottlob Fleischer.

Efter en kort tid som musikdirektör vid hertigen av Mecklenburg-Schwerins hovteater, i och för sig en inte särskilt bemärkt post, reste han till Stockholm 1803 och blev snart violinist vid Hovkapellet. Han började dirigera orkestern 1807. Efter Johann Christian Friedrich Haeffners avgång som hovkapellmästare 1808 utsågs Eggert till vice kapellmästare, en syssla som han hade till 1810. Parallelt med dessa arbeten skrev Eggert musik i en för tiden modern stil – redan 1804 fick han i uppdrag att skriva musiken till hertig Fredrik Adolfs begravning. Eggert komponerade symfonier, kantater och operor, men skrev också kammarmusik, bland annat tolv stråkkvartetter.

Av vänerna Erik Drake och Leonard Fredrik Rääf blev Eggert engagerad i den pågående insamlingen av folkvisor.

Joachim Nicolas Eggert var inställd på att återvända till de tyska områdena, när han avled på Rääfs gods Thomestorp i Kisa, bara 34 år gammal.

Joachim Nicolas Eggert invaldes den 12 juni 1807 som ledamot nr 212 i Kungl. Musikaliska Akademien.

© Gunnar Ternhag, Levande musikarv

Tre stråkkvartetter, opus 3

Detta var den tredje samlingen stråkkvartetter som Eggert sammanställde. Precis som de två tidigare består den av tre kvartetter; till skillnad från dessa saknar den dock någon namngiven mottagare. Kanske kan detta tyda på att de var relativt nykomponerade vid tiden för Eggerts avresa från Sverige.

Det finns även andra saker som pekar på ett sent tillkomstdatum. De tre kvartetterna är visserligen fortfarande klassicistiska till formen; alla tre består av fyra satser med tempobeteckningarna Allegro, Adagio, Menuetto Allegro och Allegro (med tredje kvartettens Menuetto Moderato som det enda undantaget). Men till skillnad från Eggerts tidigare kvartetter möter vi här en större variation vad gäller tonartsval mellan satserna. Den andra kvartetten utmärker sig dessutom genom att inte mindre än tre satser går i 3/4-delstakt, det vill säga inte bara menuetten som man skulle vänta sig. Fortfarande är dock Haydn förebilden.

Även tonspråket är bitvis mer utvecklat än tidigare, och där förekommer också flera inslag med folkmusikalisk klang. Exempelvis kan man i slutet av första kvartettens första sats finna klara folkvisevändningar i melodiken, och i samma kvartetts tredjesats så kontrasteras menuetten av en bondsk folkdans.

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Joachim Nicolas Eggert

Joachim Nicolas Eggert (1779–1813) is not among the more familiar composers having been active in Sweden, but he should be. At the age of 24, he arrived in Stockholm, where he made his whole short career as a violinist, composer and conductor.

Eggert was born in Gingst on the island of Rügen, then a Swedish dominion. He first studied for the organist in Gingst, then went to nearby Stralsund to continue his musical studies, and later south to Braunschweig where he studied for the composer Friedrich Gottlob Fleischer, among others.

After a short time as director of music at the court theatre of the Duke of Mecklenburg-Schwerin, in truth a posting of little distinction, he travelled to Stockholm in 1803 and soon became violinist at the Royal Court Orchestra. He began conducting the orchestra in 1807. After Johann Christian Friedrich Haeffner's departure as hovkapellmästare (chief conductor) in 1808, Eggert was appointed vice chief conductor, a position he occupied until 1810. In tandem with these posts, Eggert wrote music in a modern style for its time – as early as 1804, he was commissioned to write the music for Duke Fredrik Adolf's funeral. Eggert composed symphonies, cantatas and operas, but also wrote chamber music, including twelve string quartets.

Through his friends Erik Drake and Leonard Fredrik Rääf, Eggert became involved in the on-going collection of folk tunes.

Joachim Nicolas Eggert was aiming to return to the German territories when he died at Rääf's estate Thomestorp in Kisa, aged only 34.

On June 12 1807, Joachim Nicolas Eggert was elected to the Royal Academy of Music as member no. 212.

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Three String Quartets opus 3

This was the third collection of string quartets that Eggert put together. As with his two earlier collections, this one consists of three quartets, although now a named recipient is missing. Perhaps this is indicating to the quartets being relatively newly composed at the time Eggert was leaving Sweden.

Other elements imply a late origin date. The three quartets certainly remain classical in form; all three consist of four movements with the tempo markings Allegro, Adagio, Menuetto Allegro and Allegro (with the only exception being the third quartet's Menuetto Moderato). But in comparison with Eggert's earlier quartets, here we meet a greater variation of choice of key between movements. The second quartet also distinguishes itself in that no less than three movements are in 3/4 time, not just the minuet as one would expect. However, Haydn is still the role model.

The melodies are developed further at times, and several features of folk music appear. For example, one can clearly hear folk music influences at the end of the first movement in the first quartet, and in the same quartet's third movement the minuet is set in contrast with a country folk dance.

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Joachim Nikolas Eggert: Stråkkvartett, c-moll (op.3 nr.1)

c-moll. I. Allegro, 4/4, 305 t (102:| | 203) – II. Adagio, Ess-dur, 4/4, 62 t – III. Menuetto Allegro, 3/4, 121 t (14:| | 51 Fine| | Trio, C-dur, 22| |:34:| Menuetto Da Capo al Fine) – IV. Allegro, Ess-dur, 2/4, 385 t (157, 13¹:| | 1², 214)

Speltid: ca 35 min

A1: Autograf, Partitur, Musik- och Teaterbiblioteket, Stockholm, *Trois Quartettes pour deux Violons, Alto & Violoncelle composées par M^e J. G. Nicolo Eggert* [anteckning: *Författarens Ms*], (Erik Drakes namnstämpel på titelbladet och Op.3 tillskrivet med blyerts)

S1: Stämmor, Musik- och Teaterbiblioteket, Stockholm, N^o 3 *Trois Quartettes pour Deux Violons, Alto & Violoncelle par J: N: Eggert.* (stämböcker, enl anteckning skänkta till Erik Drake av fru Charlotte Stenberg, född Westman)

S2: Autograf (?), Stämmor, Lunds UB, Wenster Ab 11, *Quatre Quatuors pour 2 Violons, Alto et Violoncello par J. G. F. Eggert: Quartetto 7* [sats III (endast Trio) och IV]

S3: Stämmor, Musik- och Teaterbiblioteket, Stockholm, *Quartetter af J. Eggert: Quartetto 9* (sats I, III (endast Trio) och IV) och *Quartetto 3* (sats II)

Versioner: S1 följer A1.

S2 och S3 avviker på många ställen från A1 (tidigare version): I. 2 takter längre; II. 16 takter längre; III. Menuetten saknas; Trion 44 takter längre; IV. 57 takter längre

Reflektioner

Ingen av Eggerts stråkkvartetter är daterad och de skrevs troligen till tidens populära musikaliska salonger. Vid konserten den 14 maj 1807 framfördes en stråkkvartett, men vilken är inte angiven. De tre partiturer* med samlade stråkkvartetter som finns bevarade är troligtvis sammanställda och renskrivna av Eggert inför sin tänkta tyskladsresa. Flera av kvartetterna har reviderats och lånar satser från olika kvartetter**, andra har fått nya eller helt omskrivna satser.

Den föreliggande samlingen stråkkvartetter (op.3) saknar dedikation. Kvartetterna är sammanställda och reviderade på samma sätt som samlingarna op.1 och op.2 och troligtvis resultatet av Eggerts arbete somrarna 1811 och 1812 i Föllingsö och Thomestorp***.

* Tre samlningar med tre kvartetter vardera med biblioteksanteckningen Op. 1, 2 och 3 (A1). Opusnumren har av allt att döma tillskrivits långt senare och inte av Eggert. Den enda av kvartetterna som tryckts är den i g-moll (op.2 nr.2) som gavs ut postumt i Tyskland på initiativ av hans äldre bror Johann Friedrich Eggert och Erik Drake.

** S2 och S3 verkar vara tidigare versioner av kvartetterna.

*** Irmgard Leux-Henschen: Joachim (Georg) Nikolas Eggert. Bidrag till hans biografi och förhållandena inom Stockholms musikvärld 1803-1813 (STM).

Utgåvan utgår från partituret A1.

Bågar, artikulation och nyanser har lagts till där de saknats och kompletterats från de olika stämmaterialen.

Sats 1, Allegro

Takt	Instrument	Anmärkning
103	Tutti	Lagt till nyansen pp
254-260	Vla, Vcl	Lagt till både de tre sista 8-delarna, som Vcl T254

Sats 3, Menuetto

Takt	Instrument	Anmärkning
66	Tutti	Lagt till Trio, som S2/S3
121	Tutti	Lagt till Menuetto Da Capo al Fine, som S2/S3

Sats 4, Allegro

Takt	Instrument	Anmärkning
1	Tutti	Lagt till repristecken efter upptakten

Joachim Nikolas Eggert: Stråkkvartett, G-dur (op.3 nr.2)

G-dur. I. Allegro, 3/4, 334 t (132, 8¹:| | 1², 193) – II. Adagio, D-dur, 3/4, 55 t – III. Menuetto Allegro, B-dur, 3/4, 120 t (8:| |:28:| Fine| |Trio| :22:| |:62:| Menuetto Da Capo al Fine) – IV. Allegro, 2/4, 408 t

Speltid: ca 30 min

A1: Autograf, Partitur, Musik- och Teaterbiblioteket, Stockholm, *Trois Quartettes pour deux Violons, Alto & Violoncelle composées par M^r J. G. Nicolo Eggert* [anteckning: *Författarens Ms*], (Erik Drakes namnstämpel på titelbladet och Op.3 tillskrivet med blyerts)

S1: Stämmor, Musik- och Teaterbiblioteket, Stockholm, N^o 3 *Trois Quartettes pour Deux Violons, Alto & Violoncelle par J: N: Eggert.* (stämböcker, enl anteckning skänkta till Erik Drake av fru Charlotte Stenberg, född Westman)

S2: Autograf (?), Stämmor, Lunds UB, Wenster Ab 11, *Quatre Quatuors pour 2 Violons, Alto et Violoncello par J. G. F. Eggert: Quartetto 6* [endast sats II, alternativ version]

S3: Stämmor, Musik- och Teaterbiblioteket, Stockholm, *Quartetter af J. Eggert: Quartetto 8* [sats I och IV], *Quartetto 2* (sats II, alternativ version, som S2) och *Quartetto 3* (sats III)

Versioner: S1 följer A1.
 S2 och S3 avviker på många ställen från A1 (tidigare version): I. 17 takter längre;
 II. 34 takter längre; III. Menuetten som A1, Trion 48 takter kortare; IV. 102 takter längre

Reflektioner

Ingen av Eggerts stråkkvartetter är daterad och de skrevs troligen till tidens populära musikaliska salonger. Vid konserten den 14 maj 1807 framfördes en stråkkvartett, men vilken är inte angiven. De tre partiturer* med samlade stråkkvartetter som finns bevarade är troligtvis sammanställda och renskrivna av Eggert inför sin tänkta tyskladsresa. Flera av kvartetterna har reviderats och lånar satser från olika kvartetter**, andra har fått nya eller helt omskrivna satser.

Den föreliggande samlingen stråkkvartetter (op.3) saknar dedikation. Kvartetterna är sammanställda och reviderade på samma sätt som samlingarna op.1 och op.2 och troligtvis resultatet av Eggerts arbete somrarna 1811 och 1812 i Föllingsö och Thomestorp***.

* Tre samlningar med tre kvartetter vardera med biblioteksanteckningen Op. 1, 2 och 3 (A1). Opusnumren har av allt att döma tillskrivits långt senare och inte av Eggert. Den enda av kvartetterna som tryckts är den i g-moll (op.2 nr.2) som gavs ut postumt i Tyskland på initiativ av hans äldre bror Johann Friedrich Eggert och Erik Drake.

** S2 och S3 verkar vara tidigare versioner av kvartetterna.

*** Irmgard Leux-Henschen: Joachim (Georg) Nikolas Eggert. Bidrag till hans biografi och förhållanden inom Stockholms musikvärld 1803-1813 (STM).

Utgåvan utgår från partituret A1.

Bågar, artikulation och nyanser har lagts till där de saknats och kompletterats från de olika stämmaterialen.

Sats 2, Allegro

Takt	Instrument	Anmärkning
16	Vlc	Lagt till ”krok”

Sats 3, Menuetto. Allegro

Takt	Instrument	Anmärkning
37	Tutti	Lagt till Trio, som S2/S3
120	Tutti	Lagt till Menuetto Da Capo al Fine, som S2/S3

Joachim Nikolas Eggert: Stråkkvartett, A-dur (op.3 nr.3)

A-dur. I. Allegro, 4/4, 240 t (96, 4¹:| | 2², 12 Ass-dur 30 A-dur 96) – II. Adagio, E-dur, 2/4, 63 t – III. Menuetto Moderato, d-moll, 52 t (8:| 1 |:24:| 1 Fine | | Trio, A-dur |: 8:| 1 |:8:| 1 Menuetto Da Capo al Fine) – IV. Allegro, 6/8, 290 t (8:| | 282)

Speltid: ca 28 min

A1: Autograf, Partitur, Musik- och Teaterbiblioteket, Stockholm, *Trois Quartettes pour deux Violons, Alto & Violoncelle composées par M^r J. G. Nicolo Eggert* [anteckning: *Författarens Ms*], (Erik Drakes namnstämpel på titelbladet och Op.3 tillskrivet med blyerts)

S1: Stämmor, Musik- och Teaterbiblioteket, Stockholm, N^o 3 *Trois Quartettes pour Deux Violons, Alto & Violoncelle par J. N: Eggert.* (stämböcker, enl anteckning skänkta till Erik Drake av fru Charlotte Stenberg, född Westman)

S2: Autograf (?), Stämmor, Lunds UB, Wenster Ab 11, *Quatre Quatuors pour 2 Violons, Alto et Violoncello par J. G. F. Eggert:* [saknas]

S3: Stämmor, Musik- och Teaterbiblioteket, Stockholm, *Quartetter af J. Eggert: Quartetto 6*

Versioner: S1 följer A1.

S3 avviker på många ställen från A1 (tidigare version): I. 21 takter längre; II. 23 takter längre; III. som A1; IV. 41 takter längre

Reflektioner

Ingen av Eggerts stråkkvartetter är daterad och de skrevs troligen till tidens populära musikaliska salonger. Vid konserten den 14 maj 1807 framfördes en stråkkvartett, men vilken är inte angiven. De tre partitur* med samlade stråkkvartetter som finns bevarade är troligtvis sammanställda och renskrivna av Eggert inför sin tänkta tyskladsresa. Flera av kvartetterna har reviderats och lånar satser från olika kvartetter**, andra har fått nya eller helt omskrivna satser.

Den föreliggande samlingen stråkkvartetter (op.3) saknar dedikation. Kvartetterna är sammanställda och reviderade på samma sätt som samlingarna op.1 och op.2 och troligtvis resultatet av Eggerts arbete somrarna 1811 och 1812 i Föllingsö och Thomestorp***.

* Tre samlingar med tre kvartetter vardera med biblioteksanteckningen Op. 1, 2 och 3 (A1). Opusnumren har av allt att döma tillskrivits långt senare och inte av Eggert. Den enda av kvartetterna som tryckts är den i g-moll (op.2 nr.2) som gavs ut postumt i Tyskland på initiativ av hans äldre bror Johann Friedrich Eggert och Erik Drake.

** S2 och S3 verkar vara tidigare versioner av kvartetterna.

*** Irmgard Leux-Henschen: Joachim (Georg) Nikolas Eggert. Bidrag till hans biografi och förhållandena inom Stockholms musikvärld 1803-1813 (STM).

Utgåvan utgår från partituret A1.

Bågar, artikulation och nyanser har lagts till där de saknats och kompletterats från de olika stämmaterialen.

Sats 1, Allegro

Takt	Instrument	Anmärkning
115	Tutti	Flyttat tonartsbytet hit för alla, som Vln I
239	Vln I	Lagt till diminuendo, som övriga

Sats 3, Menuetto. Moderato

Takt	Instrument	Anmärkning
35	Tutti	Lagt till Trio, som S2/S3
52	Tutti	Lagt till Menuetto Da Capo al Fine, som S2/S3

Sats 4, Allegro

Takt	Instrument	Anmärkning
8	Vln I	Lagt till upptakt före reprisen, som T1
72	Vla	Lagt till ”krok” som S3