



JACOB BERNHARD STRUVE

1767–1826

Stråkkvartett i d-moll

String Quartet in D minor

Källkritisk utgåva av/Critical edition by Andreas Edlund

Levande Musikarv och Kungl. Musikaliska akademien

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Quatour

pour deux Violons, Alto et Violoncelle

1

Jacob Bernhard Struve
(1767-1826)

Allegro con spirto

Violino I

Violino II

Viola

Violoncello

f

p

6

sf

p

sf

p

sf

p

sf

sf

11

p

p

p

16

21

26

31

35

Musical score page 35. The score consists of four staves, each representing a different string instrument. The top staff uses a treble clef, the second staff a treble clef, the third staff a bass clef, and the bottom staff a bass clef. The key signature is one flat. The music features various note heads, stems, and rests, indicating a complex rhythmic pattern. Measure numbers 35 through 38 are present above the staves.

40

Musical score page 40. The score consists of four staves, each representing a different string instrument. The top staff uses a treble clef, the second staff a treble clef, the third staff a bass clef, and the bottom staff a bass clef. The key signature changes to one sharp. The music includes dynamic markings "sf" (fortissimo) and "mf" (mezzo-forte). Measure numbers 40 through 43 are present above the staves.

46

Musical score page 46. The score consists of four staves, each representing a different string instrument. The top staff uses a treble clef, the second staff a treble clef, the third staff a bass clef, and the bottom staff a bass clef. The key signature changes to one sharp. The music includes dynamic markings "sf" (fortissimo) and "mf" (mezzo-forte). Measure numbers 46 through 49 are present above the staves.

52

Musical score page 52. The score consists of four staves, each representing a different string instrument. The top staff uses a treble clef, the second staff a treble clef, the third staff a bass clef, and the bottom staff a bass clef. The key signature changes to one sharp. The music includes dynamic markings "sf" (fortissimo) and "mf" (mezzo-forte). Measure numbers 52 through 55 are present above the staves.

58

62

66

71

77

Musical score page 77. The score consists of four staves for a string quartet. The top staff uses a treble clef, the second staff an alto clef, the third a bass clef, and the bottom staff a bass clef. The music begins with eighth-note patterns, followed by sixteenth-note patterns. Dynamic markings include p (pianissimo), f (fortissimo), and $\#$ (sharp).

82

Musical score page 82. The score continues from page 77, maintaining the same four-staff layout and key signature. The music features eighth and sixteenth note patterns with dynamic markings such as p , f , and $\#$.

87

Musical score page 87. The score continues from page 82, maintaining the same four-staff layout and key signature. The music features eighth and sixteenth note patterns with dynamic markings such as p , f , and $\#$.

92

Musical score page 92. The score continues from page 87, maintaining the same four-staff layout and key signature. The music features eighth and sixteenth note patterns with dynamic markings such as p , f , and $\#$.

97

Musical score page 97. The score consists of four staves. The top two staves feature sixteenth-note patterns, primarily on the treble clef staff. The bottom two staves show sustained notes and eighth-note patterns, primarily on the bass clef staff.

102

Musical score page 102. The score consists of four staves. The top two staves feature eighth-note patterns with grace notes, primarily on the treble clef staff. The bottom two staves show sustained notes and eighth-note patterns, primarily on the bass clef staff.

107

Musical score page 107. The score consists of four staves. The top two staves feature eighth-note patterns with grace notes, primarily on the treble clef staff. The bottom two staves show sustained notes and eighth-note patterns, primarily on the bass clef staff. Dynamics include *sf* (sforzando) markings.

112

Musical score page 112. The score consists of four staves. The top two staves feature eighth-note patterns with grace notes, primarily on the treble clef staff. The bottom two staves show sustained notes and eighth-note patterns, primarily on the bass clef staff. Dynamics include *sf* (sforzando) markings.

117

sf

sf

sf

122

127

133

139

p crescendo

p crescendo

crescendo

cresc. *f*

144

ff

ff

ff

ff

149

153

157

Musical score page 157. The score consists of four staves: Violin I (top), Violin II, Cello, and Double Bass (bottom). The key signature is one sharp (F# major). The music features sixteenth-note patterns and eighth-note chords.

161

Musical score page 161. The score consists of four staves: Violin I (top), Violin II, Cello, and Double Bass (bottom). The key signature changes to no sharps or flats. The music includes eighth-note patterns and sixteenth-note figures.

166

Musical score page 166. The score consists of four staves: Violin I (top), Violin II, Cello, and Double Bass (bottom). The key signature is one sharp (F# major). The music features eighth-note patterns and sixteenth-note figures.

171

Musical score page 171. The score consists of four staves: Violin I (top), Violin II, Cello, and Double Bass (bottom). The key signature is one sharp (F# major). The music includes eighth-note patterns and sixteenth-note figures.

176

Musical score page 176. The score consists of four staves, each with a different clef (Treble, Bass, Alto, and Tenor). The key signature changes from one staff to another. Measure 176 starts with a treble clef staff, followed by a bass clef staff, then an alto clef staff, and finally a tenor clef staff. The music includes various note heads, stems, and rests, with some notes connected by horizontal lines.

181

Musical score page 181. The score consists of four staves, each with a different clef (Treble, Bass, Alto, and Tenor). The key signature changes from one staff to another. Measure 181 starts with a treble clef staff, followed by a bass clef staff, then an alto clef staff, and finally a tenor clef staff. The music includes various note heads, stems, and rests, with some notes connected by horizontal lines.

185

Musical score page 185. The score consists of four staves, each with a different clef (Treble, Bass, Alto, and Tenor). The key signature changes from one staff to another. Measure 185 starts with a treble clef staff, followed by a bass clef staff, then an alto clef staff, and finally a tenor clef staff. The music includes various note heads, stems, and rests, with some notes connected by horizontal lines.

189

Musical score page 189. The score consists of four staves, each with a different clef (Treble, Bass, Alto, and Tenor). The key signature changes from one staff to another. Measure 189 starts with a treble clef staff, followed by a bass clef staff, then an alto clef staff, and finally a tenor clef staff. The music includes various note heads, stems, and rests, with some notes connected by horizontal lines.

193

Musical score page 193. The score consists of four staves. The top two staves feature eighth-note patterns with dynamics such as forte and piano. The bottom two staves show sustained notes with sharp symbols.

198

Musical score page 198. The score consists of four staves. The dynamics transition from soft (sf) to forte (f) across the measures. Measures 1 and 2 start with sf, followed by a measure with a fermata and a dotted half note. Measures 3 and 4 start with f.

203

Musical score page 203. The score consists of four staves. It features dynamic changes between piano (p), forte (f), and sforzando (sf). Measures 1 and 2 start with p, followed by a measure with a fermata and a dotted half note. Measures 3 and 4 start with f.

208

Musical score page 208. The score consists of four staves. It includes various rhythmic patterns and dynamic markings like forte and piano. Measures 1 and 2 start with a forte dynamic. Measures 3 and 4 start with a piano dynamic.

2

Minuetto Allegro

Violino I

Violino II

Viola

Violoncello

9

20

32

Trio

43

56

67

79

Minuetto Da Capo

3

Adagio

Violino I

Violino II

Viola

Violoncello

9

sf

18

sf

sf

28

Minore

35

41

Maggiore

47

55

A musical score page featuring four staves. The top staff is for the strings, starting with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music, ending with a fermata over the last note. The second staff is for the woodwinds, starting with a treble clef, a key signature of one flat, and common time. The third staff is for the brass, starting with a bass clef, a key signature of one flat, and common time. The bottom staff is for the piano, starting with a bass clef, a key signature of one flat, and common time. The music consists of various note heads and stems, with some notes having vertical dashes through them.

A musical score for piano, showing four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes from B-flat major to A major at the beginning of the system. The music consists of various note patterns, including eighth and sixteenth notes, with some grace notes and slurs. Measure numbers 67 through 72 are visible on the left side of the page.

Musical score for orchestra, page 12, system 2. The score consists of four staves: Violin 1 (top), Violin 2, Cello, and Double Bass (bottom). The key signature is one flat, and the time signature is common time. Measure 78 begins with eighth-note patterns in the violins and cellos, followed by sixteenth-note patterns in the double bass. The violins play eighth-note pairs, and the cellos play eighth-note pairs. The double bass provides harmonic support with sustained notes and sixteenth-note patterns.

A musical score page showing four staves of music for orchestra. The top staff is soprano clef, the second is alto clef, the third is bass clef, and the bottom is bass clef. Measure 85 starts with a forte dynamic. Measures 86-87 show eighth-note patterns. Measure 88 begins with a sustained note. Measures 89-90 conclude with sustained notes.

90

4

Finale Allegretto

Violino I

Violino II

Viola

Violoncello

12

24

Musical score for orchestra and piano, featuring four systems of music. The score includes parts for strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Bassoon), brass (Trombone, Horn), and piano.

System 1 (Measures 37-40): The strings play eighth-note patterns. The woodwinds enter with eighth-note chords. The brass provide harmonic support. The piano part consists of eighth-note chords. Dynamics include *sf* (fortissimo) and *sff* (sforzando).

System 2 (Measures 50-53): The strings play eighth-note patterns. The woodwinds enter with eighth-note chords. The brass provide harmonic support. The piano part consists of eighth-note chords.

System 3 (Measures 62-65): The strings play eighth-note patterns. The woodwinds enter with eighth-note chords. The brass provide harmonic support. The piano part consists of eighth-note chords.

System 4 (Measures 74-77): The strings play eighth-note patterns. The woodwinds enter with eighth-note chords. The brass provide harmonic support. The piano part consists of eighth-note chords.

87

Musical score page 87. The score consists of four staves, each representing a different string instrument. The music is in common time and includes various note values such as eighth and sixteenth notes, along with rests. The instrumentation includes violins, violas, cellos, and double bass.

99

Musical score page 99. The score continues with four staves of music. Dynamic markings include *sf* (sforzando), *p* (piano), and *f* (fortissimo). The music features eighth and sixteenth-note patterns with occasional rests.

113 2.

Musical score page 113, section 2. The score shows four staves of music. The dynamic *f* (fortissimo) is indicated in the first staff. The music consists of eighth and sixteenth-note patterns with rests.

126

Musical score page 126. The score consists of four staves of music. The dynamic *f* (fortissimo) is indicated in the third staff. The music features eighth and sixteenth-note patterns with rests.

138

150

162

174

187

199

211

223

235

Musical score page 235. The score consists of four staves, each representing a different string instrument. The top staff uses a treble clef, the second staff a treble clef, the third staff a bass clef, and the bottom staff a bass clef. The key signature is one sharp (F# major). The time signature is common time (indicated by 'C'). The music features various note heads, stems, and rests. Measure 235 concludes with a measure ending in common time.

247

Musical score page 247. The score consists of four staves, each representing a different string instrument. The top staff uses a treble clef, the second staff a treble clef, the third staff a bass clef, and the bottom staff a bass clef. The key signature is one sharp (F# major). The time signature is common time (indicated by 'C'). The music includes dynamic markings 'sf' (sforzando) appearing twice. Measure 247 concludes with a measure ending in common time.

259

Musical score page 259. The score consists of four staves, each representing a different string instrument. The top staff uses a treble clef, the second staff a treble clef, the third staff a bass clef, and the bottom staff a bass clef. The key signature is one sharp (F# major). The time signature is common time (indicated by 'C'). The music features eighth-note patterns and measure endings in common time.

271

Musical score page 271. The score consists of four staves, each representing a different string instrument. The top staff uses a treble clef, the second staff a treble clef, the third staff a bass clef, and the bottom staff a bass clef. The key signature is one sharp (F# major). The time signature is common time (indicated by 'C'). The music includes measure endings in common time.

283

Musical score page 283. The score consists of four staves, each representing a different string instrument. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, and the bottom staff a bass clef. The key signature is one sharp (F# major). The music features various note heads, stems, and rests. Measure 283 concludes with a measure ending in a dotted half note.

296

Musical score page 296. The score continues with four staves of music. The key signature changes to one flat (B-flat major). Measure 296 ends with a measure ending in a dotted half note. The dynamic marking *sf* (sforzando) appears in measures 297 and 298.

308

Musical score page 308. The score continues with four staves. The key signature changes to one sharp (G major). Measures 308 and 309 end with measure endings in a dotted half note. The dynamics *sf*, *p*, and *f* are used throughout the section.

320

Musical score page 320. The score continues with four staves. The key signature changes to one sharp (F# major). Measures 320 and 321 end with measure endings in a dotted half note. The dynamics *sf* and *p* are used throughout the section.

Jacob Bernhard Struve

Jacob Bernhard Struve (1767–1826) tillhör inte musikhistoriskravningens centrala namn, men hade under sin livstid en betydelsefull ställning i svenska musikliv. Hans bevarade kompositioner vittnar om hantverksmässig skicklighet och om god kännedom om förromantikens stilmedel. Struve hade en för sin tid mycket god utbildning som dock inte inleddes med musikstudier.

Jacob Struve föddes i Stockholm. Han studerade i Uppsala och fortsatte därefter sina studier vid universitetet i Kiel, där han disputerade i naturalhistoria 1791. I Wien tog han lektioner för den böhmiske tonsättaren Adalbert Gyrowetz. Tillbaka i Sverige blev Struve direktör och inspektör för Musikaliska akademien sångskola från 1805 till 1811. Nästa flytt gick till Norrköping, där Struve var organist i Tyska kyrkan (Hedvigs kyrka) 1811–18, för att därefter återvända till Stockholm. Under sina år i huvudstaden var han aktiv i Harmoniska sällskapet som då var relativt nystartat. Struve omtalas som en uppskattad lärare i musikämnen och man kan förutsätta att sådan undervisning bidrog till hans försörjning under en följd av år.

Jacob Struves produktion som tonsättare är både varierad och omfattande. Han fick vissa verk publicerade, också i den viktiga förlagsstaden Leipzig. Precis som sin lärare Gyrowetz ägnade Struve sig särskilt åt stråkkvartetter (fem stycken) och verk för scenen. Han skrev musik till fyra komiska sångspel som enligt Lennart Hedwall präglas av ”ett slags känslösam tyskpåverkad stil”: *Torparen* (1803), *Den engelska advokaten* (1805), *Den ondsinta hustrun* (1808) och *En fjärdedels timma tystnad* (1810). De båda sistnämnda blev betydande framgångar. Av Struves övriga verk kan nämnas en symfoni (E-solförstäende), en fristående uvertyrlåt, en kantat över nr 43 i 1819 års psalmbok för soli, kör och orkester, en pianokvintett och pianostycken.

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Stråkkvartetter

Av Jacob Bernhard Struves sex stråkkvartetter har fem bevarats i stämmor i Harmoniska Sällskapets samling (nu i Musik- och teaterbiblioteket, Stockholm), och det är fyra av dessa som här föreligger i partitur. Sällskapet stiftades 1820, och det är troligt att åtminstone några av verken är av äldre datum, då d-mollkvartetten är försedd med en dedikation till ”Amateurs de Norrköping”, där Struve var organist 1811–16. Någon kvartett kan rentav härröra från Struves studietid hos Adalbert Gyrowetz i Wien runt sekelskiftet 1800, så mycket mer som den närmast oförklarligt produktive läraren vid den tiden ägnade sina krafter åt just kammarmusiken och bland annat skrev omkring 60 (!) stråkkvartetter; senare skulle han som hovkapellmästare från 1804 i huvudsak ägna sig åt scenisk musik, operor, sångspel och baletter. I varje fall synes Struve ha anammat den klassicistiska stil som utmärker Gyrowetz skickligt skrivna

kvartetter, och liksom denne tagit intryck av Haydn, Mozart och den tidige Beethoven och givetvis också från samtidiga populära tonsättare som Dittersdorf, Wanhal och Pleyel.

Struves kvartettsats är påfallande driven och har i sin samtida svenska omvärld endast sin like hos Eggert. Liksom denne offrar Struve inte åt den omtyckta primariekvartetten, där förstafiolens helt dominerade, utan skriver en händelserik och varierad sats där alla fyra instrumenten osökt får komplettera varandra. Även om han också i sin tematik följer internationella mallar och knappast förråder någon påtaglig personlig ton, är hans idéer både pregnanta och tacksamma, förankrade som de är i det gängse fyrtaktsschemat och därmed ofta äger en visartad prägel.

Det verk som ger det mest konventionella intrycket är G-durkvartertten, där första satsen trots sin lättamma spiritualitet smakar åtskilligt av Mozart och finalen med sina mollinslag ganska påtagligt erinrar om Haydn. Men också detta verk lever som de övriga på sin avsevärda energi och snabba kast mellan nyanserna, och det är inte heller utan oväntade inslag. Sålunda har violan viktiga moment, till exempel i den snabba menuettens molltrio, där första fiolen pauserar så när som på en originellt insatt längre drill, och långsamma satsen är ett uttrycksmättat och fritt utvecklat Adagio i g-moll.

Som enda verk av de fem har c-moll-kvartetten en långsam inledning som följs av en brett utvecklad sonatsats, där Struve låter huvudtemat, inlett av en kraftfull nedåtgående bruten treklang, följd av ett mjukare melodiskt svar, ograverat återkomma först i codan. I sidotemagruppen har både violan och cellon solistiska roller och i genomföringen tar Struves ofta fantasirika modulerande ovanligt stor plats. Det följande Andante, i C-dur, är en stort anlagd variationssats med bland annat oktavkopplingar mellan förstafiol och viola respektive viola och cello och med ett uttrycksfullt Adagio för cellosolo. Menuetten har trion i dur, och i den snabbt drivande 6/8-finalen, som inleds med ett långsamt parti, får ett längre mildare duravsnitt tjäna som kontrast.

Också d-mollkvartetten avslöjar ett avsevärt allvar i första satsens intensiva bearbetande av de två motsatta grundmotiven, även om sidotematen som introduceras i F-dur när det dyker upp är smärt elegant i sin tunna faktur. Menuetten är som i G-durkvartertten föreskriven *Allegro* och har liksom sin trio en distinkt uttänjd andrarepris. Den tredelade långsamma satsen står i F-dur, men mellandelen är ett Minore och slutpartiet en känslig variation av inledningen. Finalen är ett tämligen lätsamt Allegretto i sonatform, där genomföringen leker med oreguljära fugatoidéer.

Grundmotivet i Ess-dur-kvartettens brett upplagda första sats är endast två takter långt och modularar redan i andra takten till c-moll, en vändning som understryks i sekvensupprepningen i de två följande takterna. Detta kärnmotiv visar sig vara ovanligt användbart och kan dessutom tjäna som ackompanjerande stomme för nya motividéer. Andratematen som följer efter ett något schablonartat men händelserikt "tutti" är elegant och spirituellt och visar sig vara lika tacksamt att bearbeta som huvudtemats fortsättning. I menuetten har Struve, kanske efter Haydn-förebild (bl.a. i symfoni nr 47), bara skrivit ut förstare-priserna av huvuddelen och första triodelen och föreskrivit *all Rovescio*. Han

har således överlätit andrarepriserna (som leder tillbaka till respektive tonika i Ess-dur och c-moll) åt de spelande, något som är överraskande optimistiskt, då det inte är helt lätt att spela baklänges och samtidigt iaktta den rätta artikulationen. Att han varit på uppfinnarhumör vittnar också andra trioden om, då den utvecklar en kanon mellan förstaviolin och violoncell. Den varmt sångbara långsamma satsen är femdelad och varierar huvuddelen vackert då den spelas andra gången. I finalen är huvudtemat uppdelat på en uppåtgående treklang i basen och en mötande, lätt cirkulerande legatobåge i överstämmorna, en idé som blir föremål för en utförlig genomföring. Ett lugnare parti tjänar här som ett slags sidotema som kommer tillbaka i återtagningen medan det redan omsorgsfullt bearbetade huvudtemat återkommer först i satsens slut.

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Jacob Bernhard Struve

Jacob Bernhard Struve (1767–1826) is not a central figure in music history, but he nevertheless played an important role in Swedish musical life during his lifetime. His preserved compositions bear witness to artistic competence and a good knowledge of pre-romantic style. Struve had a very good education for his time although music was not originally the focus of his formal education.

Jacob Struve was born in Stockholm. He studied in Uppsala and then continued on at the university in Kiel, where he defended his doctoral thesis in Natural History in 1791. In Vienna he studied composition under the Bohemian composer Adalbert Gyrowetz. On his return to Sweden Struve became director and superintendent for the Royal Swedish Academy of Music's singing school from 1805 to 1811. His next move was to Norrköping, where Struve was the organist in the German Church (Hedvigs kyrka) from 1811–18, after which he returned to Stockholm. During his years in the Swedish capital he was active in the Harmonic Society, which was relatively newly formed. Struve is described as a well-liked teacher of musical subjects and it is likely that such teaching contributed to his income over a number of years.

Jacob Struve's production as a composer is both varied and comprehensive. He had some of his works published, even in Leipzig – a city of importance in music publishing. Just as his teacher Gyrowetz did, Struve focused particularly on string quartets (five pieces) and works for the stage. He wrote music for four comic operas, which according to music historian Lennart Hedwall are characterised by 'a kind of emotional German-influenced style': *Torparen* (1803), *Den engelska advokaten* (1805), *Den ondsinta hustrun* (1808) and *En fjärdedels timma tystnad* (1810). The latter two enjoyed significant success. Of Struve's other works, those worthy of mention are a symphony (in E-flat major), a free-standing overture, a cantata over hymn no. 43 in the 1819 hymn book for soli, choir and orchestra, a piano quintet and other pieces for piano.

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String quartets

Of Jacob Bernhard Struve's six string quartets, five have been preserved in parts in the Harmonic Society collection (now housed in the Music and Theatre Library of Sweden in Stockholm), and scores now exist for these. The Society was founded in 1820, and it is likely that at least some of the works pre-date this, including the quartet in D minor with a dedicatory inscription to the 'Amateurs de Norrköping', where Struve worked as organist from 1811–1816. Some of the quartets may in fact date from Struve's time as a student of Adalbert Gyrowetz in Vienna around the turn of the nineteenth century, at which time this unaccountably productive teacher was entirely devoted to chamber music and wrote, among other things, around 60 (!) string quartets; later, when Gyrowetz became Second Kapellmeister for the Vienna Court Theatre in 1804, he would principally concern himself with writing stage music, operas, musicals, and ballets. In any case, it seems that Struve adopted the classical style which marks Gyrowetz's expertly written quartets, and like him was influenced by Haydn, Mozart, and early Beethoven, and naturally also by other composers who were popular at that time, such as Dittersdorf, Wanhal, and Pleyel.

Struve's quartets display a striking degree of expertise to which, in their contemporary Swedish context, only the works of Joachim Nicholas Eggert come close. Like Eggert, Struve does not give in to the popular string quartet of the time, the *quatuor brillant*, in which the first violin is wholly dominant; rather, he writes interesting and varied parts in which all four instruments complement one another. Even if in his thematic material he follows international structures and scarcely displays any kind of personal tone, his ideas are both meaningful and rewarding, although anchored in the prevalent quadruple time, and often reveal a clear songlike streak.

The work which gives the most conventional impression is the G major quartet, where the first movement, despite its easy spirituality, is unmistakably redolent of Mozart, and the finale with its minor overtones is palpably reminiscent of Haydn. But even this work, like the others, comes alive through its considerable energy and rapid changes between nuances, and not without unexpected features. Thus the viola is sometimes to the fore, for example in the minor trio of the fast minuet, where the first violin pauses except for one unexpectedly long-held trill, and the slow movement is an expressive and freely developed Adagio in G minor.

The C minor quartet is the only one of the five works that has a slow introduction. It precedes a broadly worked sonata movement, in which the main melodic theme, introduced by a powerful downward broken triad and followed by a softer melodious answer, does not return unchanged until the coda. The second theme group features solos for both the viola and cello, and in the development Struve, as usual, gives imaginative modulations an unusually prominent role. The Andante which follows, in C major, is a large-scale variation movement with, among other things, octave couplings between the first violin and viola, as well as the viola and cello, together with an expressive Adagio for

solo cello. The minuet has a major trio, and in the fast and driving 6/8 finale, which begins with a slow section, a longer and gentler major section serves as a contrast.

The D minor quartet also displays considerable gravity in the first movement's intensive workings of the two opposing principal motifs, even if the countermotif which enters in F major emerges as rather graceful in its light structure. Like in the G major quartet, the minuet is entitled *Allegro* and has, as its trio, a distinctly extended second reprise. The tripartite slow movement is in F major, but the middle section is in the minor and the final section is a delicate variation on the opening. The finale is a fairly light Allegretto in sonata form, in which the development section plays with irregular fugal ideas.

The principal motif in the E-flat major quartet's broadly structured first movement is only two bars long, and as early as in the second bar it modulates to C minor, a change which is underlined by its reiteration in sequence in the next two bars. This seed of a motif shows itself to be extremely useful, and can moreover serve as an accompanying framework for new motivic material. The second theme which follows an intricately worked but eventful 'tutti' is elegant and spiritual, and offers just as many possibilities for development as the main theme's continuation. Perhaps following Haydn's model (e.g. in Symphony no. 47), in the minuet Struve only writes out the first repeats of the minuet section and first trio section, with the direction *all Rovescio*. He thus delegates the second repeat (which leads back to the respective tonics in E-flat major and C minor) to the players, something which is surprisingly optimistic, since it is not particularly easy to play backwards and observe the correct articulation at the same time. The same kind of inventive humour can also be seen in the second trio, where a canon unfolds between the first violin and cello. The warm and melodious slow movement is in five sections, and the principal section displays lovely variations when played for the second time. The main theme of the finale is divided into an upward triad in the bass which meets a lightly circulating legato arch in the upper parts, a motif which turns into the subject of an expanded development. A calmer section serves almost as a countermotif which returns in the recapitulation, whereas the already thoroughly reworked main theme does not return until the end of the movement.

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Källmaterial

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Kritiska kommentarer

Struve använder både staccaton och kilar. Ibland är det helt tydligt vad som avses, men väldigt ofta är det svårt att avgöra om vilket det skall vara. Tecknen är ofta sammanblandade, och samma gest i två olika stämmor kan ha ett till synes godtyckligt urval av tecken. I utgåvan finns en del av dessa motsägelser kvar, andra har jämnats ut så att alla har samma tecken. Mycket artikulation och dynamik har i utgåvan överförts till andra stämmor samt parallelställen utan ytterligare kommentar. De kommentarer som ändå finns med skall förstås som att de belyser ställen som lämnar utrymme för tolkning. Unisonerna har i MS ibland skrivits med två separata nothuvuden, ibland med ett gemensamt. I föreliggande utgåva har de genomgående skrivits med separata nothuvuden.

Sats I

Takt	Stämma	Anmärkning
1	Alla	Lagt till <i>f</i> i alla stämmor.
12	Va	Sista två 8-delarna a-f i MS, här korrigerat till b-g.
30	Vl. II, Va	MS har halvnot, ändras till helnot i utgåvan i överensstämmelse med t32.
34	Vl. I	Fingersättningar inskrivna med annan penna, näst sista 16-delen ändrad från giss2 till g2.
62	Vl. I	Fingersättning inskriven med annan penna.
108	Vl. II	Förtecken tillagt på 3:an.
121	Vc.	Bindebåge tillagd.
130	Vl. I	Näst sista 8-delen försedd med återställningstecken.
143	Vc.	<i>crescendo</i> tillagt.
148	Vl. I	Första tonen ändrad till 4-del från halvnot, som i takt 25.

157	Vl. I	Näst sista tonen försedd med återställningstecken.
182	Va	Första triolen i denna takt är indikerad med siffra och både i MS, se nästa punkt. Bågarna i övrigt är överförda från parallelstället i t 62.
184-191	Vc.	I denna passage indikerar Struve alla trioler med siffra och både som båda står på samma sida om noterna. Övriga trioler i stämman saknar indikation. Utgåvan följer MS, men det är oklart om avsikten är legato eller triolklammer.
187	Vl. II	Eventuellt avses ett dubbelgrepp på första tonen, fis1-d2. Oklart om d2 är avsiktligt.
209	Vl. II-Vc.	Kil överförd från Vl. I.

Sats II

Takt	Stämma	Anmärkning
1u	Tutti	<i>f</i> tillagt.
28	Tutti	<i>f</i> tillagt.
30	Tutti	<i>sf</i> tillagt.
43	Va, Vc.	Kil tillagd.
49	Vl. I	Staccatopunkterna på första och andra slaget är otydliga. Kan vara bläck som flutit ut eller så har någon försökt sudda ut dem.

Sats III

Takt	Stämma	Anmärkning
4, 28, 52, 64	Vl. I	Andra slaget ser ut att ursprungligen ha haft 8-del, 8-delspaus, 16-del. Pausen och 16-delsflaggan har suddats ut.

		Utgåvan följer korrigeringen.
38-39	Va	Från upptakten till t39 har MS g1-ass1.
39	Va	Andra tonen har 8-del i MS, ändras till 16-del.
94	Vl. II	Saknas en 8-delspaus i slutet av takten.

Sats IV

Takt	Stämma	Anmärkning
6 et al	Va, Vc.	<i>sf</i> överfört från Vl. II. <i>sf</i> står ofta bara i melodiförande stämmman, men i utgåvan har dessa accenter genomgående förts över till övriga stämmor.
27	Va	MS har e1-f1, 8-del-4-del. Ändras till ess1-f1, 4-del-8del.
96,100, 310,305	Vc.	Kil och båge tillagda i utgåvan, att betraktas som ett förslag till utförande. Det finns ingen direkt modell för just detta motiv, men utgivaren finner ett tydligt släktskap med motiven i de föregående takterna.
106	Va	Första tonen <i>sf</i> i MS, ändrad till <i>p</i> i utgåvan i enlighet med Vl. I.
104,107, 313,316	Tutti	I MS har dessa ackord olika notvärdens i de olika stämmorna. I utgåvan har 4-delslängd valts.
116	Tutti	<i>f</i> tillagt.
166	Vl. II	d1 ändrat till diss1.
168-169	Vl. II, Va	Bindebåge tillagd.
176-177	Va, Vc.	Bindebåge tillagd.
265	Vc.	Båge tillagd.