



JACOB STRUVE
1767-1826

Stråkkvintett F-dur
String Quintet F major

Källkritisk utgåva av/Critical edition by Cristian Marina

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 1617/Edition no 1617
2019
Notbild/Score: Public domain. Texter/Texts: © Levande musikarv
979-0-66166-345-4

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.
Samarbetspartners/Partners: Musik- och teaterbiblioteket, Svensk Musik och Sveriges Radio.

Stråkkvintett F-dur

Jacob Bernhard Struve
(1767-1826)

1

Lento

Violino I

Violino II

Viola I

Viola II

Violoncello

5

sf f dim.

sf f dim.

sf f dim.

sf f dim.

sf f dolce dolce

sf f dim.

9

10

11

12

13

14

15

16

17

18

19

20

21

22

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83

84

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89

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92

93

94

95

96

97

98

99

100

101

13

rallentando

dim. ***pp***

p *dim.* ***pp***

p *dim.* ***pp***

p *dim.* ***pp***

18 **Allegro**

f

f

f

f

f

23

p *e dolce*

p

27

A musical score for five staves. Measure 27 starts with a piano dynamic (p) in the first two staves. Measures 28-31 continue with various rhythmic patterns and dynamics, including forte (f) in the third staff.

32

A musical score for five staves. Measures 32-36 feature continuous eighth-note patterns with grace notes and slurs. Dynamics include piano (p), forte (f), and very forte (ff).

36

A musical score for five staves. Measures 36-40 show eighth-note patterns with grace notes and slurs. The bass staff includes a sharp sign (F#) indicating a key change.

39

Musical score page 4, measures 39-41. The score consists of five staves. Measures 39 and 40 show various patterns of eighth and sixteenth notes with grace notes and slurs. Measure 41 continues this pattern with more sustained notes.

42

Musical score page 4, measures 42-44. The score shows a continuation of the melodic line from the previous measures, with eighth and sixteenth note patterns and grace notes.

45

Musical score page 4, measures 45-47. The score shows a continuation of the melodic line, with eighth and sixteenth note patterns and grace notes.

48

p

p dolce

p dolce

p

52

56

p dolce

p dolce

p

p

p dolce

61

Musical score page 61. The score consists of five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom is bass clef. Measure 61 starts with a dynamic *tr.* in the first staff. The second staff has a dynamic *p*. The third staff has a dynamic *f*. The fourth staff has a dynamic *p*. The fifth staff has a dynamic *p*. Measures 62-63 continue with similar patterns and dynamics. Measure 64 begins with a dynamic *p* in the first staff, followed by a dynamic *p* in the second staff, a dynamic *p* in the third staff, and a dynamic *p* in the fourth staff. The fifth staff is silent.

65

Musical score page 65. The score consists of five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom is bass clef. Measure 65 starts with a dynamic *tr.* in the first staff. The second staff has a dynamic *f*. The third staff has a dynamic *f*. The fourth staff has a dynamic *f*. The fifth staff has a dynamic *f*. Measures 66-67 continue with similar patterns and dynamics. Measure 68 begins with a dynamic *f* in the first staff, followed by a dynamic *f* in the second staff, a dynamic *f* in the third staff, and a dynamic *f* in the fourth staff. The fifth staff is silent.

69

Musical score page 69. The score consists of five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom is bass clef. Measure 69 starts with a dynamic *p* in the first staff. The second staff has a dynamic *p*. The third staff has a dynamic *p*. The fourth staff has a dynamic *p*. The fifth staff has a dynamic *p*. Measures 70-71 continue with similar patterns and dynamics. Measure 72 begins with a dynamic *p* in the first staff, followed by a dynamic *p* in the second staff, a dynamic *p* in the third staff, and a dynamic *p* in the fourth staff. The fifth staff is silent.

72

Musical score page 72. The score consists of five staves. The top staff features sixteenth-note patterns. The second staff contains eighth-note pairs. The third staff has quarter notes. The fourth staff contains eighth-note pairs. The bottom staff has eighth-note pairs.

75

Musical score page 75. The score consists of five staves. The top staff features eighth-note pairs. The second staff contains eighth-note pairs. The third staff has quarter notes. The fourth staff contains eighth-note pairs. The bottom staff has eighth-note pairs.

78

Musical score page 78. The score consists of five staves. The top staff features eighth-note pairs. The second staff contains eighth-note pairs. The third staff has quarter notes. The fourth staff contains eighth-note pairs. The bottom staff has eighth-note pairs.

81

Measures 81-83 show eighth-note patterns with grace notes and dynamic markings like *tr* (trill) and *f* (forte). The bass staff has sustained notes throughout.

84

Measures 84-86 show sixteenth-note patterns with grace notes and dynamic markings like *tr* (trill) and *f* (forte). The bass staff has sustained notes throughout.

87

Measures 87-89 show eighth-note patterns with grace notes and dynamic markings like *p dolce*, *f*, and crescendo. The bass staff has sustained notes throughout.

92

dolce

dolce

p

97

f

f

f

f

f

101

tr

sf

tr

sf

tr

sf

tr

sf

tr

sf

tr

sf

104

sf *tr*

tr

sf *tr*

tr

sf

108

f

tr

tr

sf

p dolce

p

f

sf

p

113

p

p

f

f

f

118

sf

p dolce

p

123

f

f

f

f

126

tr

tr

tr

tr

129

Musical score for strings (Violin I, Violin II, Viola, Cello) in 129. The score consists of five staves. The first staff uses a treble clef, the second and third staves use alto clefs, and the fourth and fifth staves use bass clefs. The key signature is one flat. Measures 129-130 are shown.

132

Musical score for strings (Violin I, Violin II, Viola, Cello) in 132. The score consists of five staves. The first staff uses a treble clef, the second and third staves use alto clefs, and the fourth and fifth staves use bass clefs. The key signature is one sharp. Measures 132-133 are shown.

135

Musical score for strings (Violin I, Violin II, Viola, Cello) in 135. The score consists of five staves. The first staff uses a treble clef, the second and third staves use alto clefs, and the fourth and fifth staves use bass clefs. The key signature is one sharp. Measures 135-136 are shown.

138

Musical score page 138. The score consists of five staves. The top staff features grace notes and trills. The second staff contains eighth-note pairs. The third staff also contains eighth-note pairs. The fourth staff contains eighth-note pairs. The bottom staff contains quarter notes.

141

Musical score page 141. The score consists of five staves. The top staff features eighth-note pairs with trills. The second staff contains eighth-note pairs with dynamics *p dolce*. The third staff also contains eighth-note pairs with dynamics *p dolce*. The fourth staff contains eighth-note pairs with dynamics *p*. The bottom staff contains eighth-note pairs with dynamics *p dolce*.

145

Musical score page 145. The score consists of five staves. The top staff features eighth-note pairs with dynamics *p*. The second staff contains eighth-note pairs with dynamics *p*. The third staff also contains eighth-note pairs with dynamics *p*. The fourth staff contains eighth-note pairs with dynamics *p*. The bottom staff contains eighth-note pairs with dynamics *p*.

149

p

p dolce

tr

p dolce

p

153

tr

tr

o

o

158

o

o

o

o

p

p

164

169

174

179

183

186

This image contains three pages of a musical score for string instruments. The score is written in five staves, each representing a different instrument. The key signature is one flat, and the time signature is common time. The music consists of various note heads, stems, and beams, indicating rhythmic patterns and dynamics. Measure numbers 179, 183, and 186 are visible at the top of each page respectively. The notation includes slurs, grace notes, and dynamic markings like *f* (fortissimo) and *p* (pianissimo). The bass clef is used for the bottom two staves, while the top three staves use a treble clef.

189

A musical score page featuring four staves of music for strings. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat. Measure 189 begins with eighth-note patterns in the treble staves, followed by sixteenth-note patterns. The bass staves provide harmonic support with sustained notes and eighth-note chords.

192

A musical score page featuring four staves of music for strings. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes to no sharps or flats. Measure 192 features eighth-note patterns in the treble staves, with dynamic markings like *tr.* (trill) and *p.* (piano). The bass staves continue to provide harmonic foundation.

195

A musical score page featuring four staves of music for strings. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature remains one flat. Measure 195 shows eighth-note patterns in the treble staves, with dynamic markings like *p.* and *bass.* The bass staves maintain the harmonic structure.

198

F
tr.
p
p dolce
p dolce
p

202

tr.
sf
sf

206

tr.
p dolce
p dolce
p
p dolce

210

Forte dynamic at measure 214.

214

218

221



Musical score page 221. The score consists of five staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of 221. It features a sixteenth-note pattern starting with a quarter note. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. Various performance markings like 'tr.', '>', and 'v' are present.

224



Musical score page 224. The score consists of five staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The music includes various note patterns and rests.

227



Musical score page 227. The score consists of five staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The music features various note patterns and rests, with a dynamic marking of 'tr.' appearing in the first and third staves.

230

tr

tr.

tr.

tr.

tr.

tr.

233

tr

tr.

tr.

tr.

tr.

tr.

236

p dolce

cresc.

p dolce

cresc.

p dolce

f

f

f

f

241

p dolce

p

p

246

f

cresc.

f

cresc.

f

f

cresc.

f

250

sf

tr.

sf

tr.

sf

tr.

sf

sf

sf

253

Menuetto

2

8

Musical score for orchestra, page 15, measures 15-16. The score consists of five staves. Measure 15 starts with a dynamic *p*. The first two staves play eighth-note patterns. The third staff has a forte dynamic *f*. The fourth staff rests. The fifth staff has a forte dynamic *f*. Measure 16 begins with a dynamic *p*. The first two staves play eighth-note patterns. The third staff rests. The fourth staff has a dynamic *p*. The fifth staff rests. Dynamics *cresc.* are indicated above the fourth and fifth staves in both measures.

Musical score for orchestra, page 10, system 23. The score consists of five staves. The top two staves are in treble clef, the middle two in bass clef, and the bottom staff in bass clef. The key signature is one flat. Measure 23 starts with dynamic *f*. The first two measures have a sustained note followed by eighth notes. The third measure has a sixteenth-note pattern. Measures 4-5 show eighth-note patterns with dynamics *dim.* and *p*. Measures 6-7 show eighth-note patterns with dynamics *p*. Measures 8-9 show eighth-note patterns with dynamics *p*.

A musical score page showing system 31. The page is numbered '31' at the top left. It consists of five staves, each with a different clef (Treble, Treble, Bass, Bass, Bass) and a key signature of one flat. The music is written in common time. The first staff has a continuous eighth-note pattern. The second staff has a eighth-note followed by a sixteenth-note pattern. The third staff has a eighth-note followed by a sixteenth-note pattern. The fourth staff has a eighth-note followed by a sixteenth-note pattern. The fifth staff has a eighth-note followed by a sixteenth-note pattern.

39

cresc.

cresc.

cresc.

cresc.

cresc.

46

f p

f p

f p

f p

f p

Trio I. 54

p

p

p

p

p

60

f

f

f

f

f

66

f

f

f

f

p

p

p

71

p

p

p

p

f#

Menuetto
Da Capo
poi Trio II.

A musical score for piano, page 84, featuring five staves of music. The staves are arranged vertically, with the treble clef, bass clef, and a bass clef with a sharp sign indicating key signature changes. Measure numbers 84 through 90 are present above the staves. The music includes various note values, rests, and dynamic markings such as 'f' (fortissimo) and 'ff' (fortississimo). The score consists of five systems of music, each system starting with a vertical bar line and ending with a double bar line with repeat dots.

Musical score for orchestra, page 10, measures 90-100. The score consists of five staves: Violin 1 (G clef), Violin 2 (C clef), Viola (C clef), Cello (C clef), and Double Bass (F clef). The key signature changes from B-flat major (two flats) to A major (no sharps or flats) at measure 90. Measure 90 starts with a dynamic of **f**. Measures 91-94 show various patterns of eighth and sixteenth notes with dynamics **p**, **cresc.**, and **f**. Measures 95-98 continue with similar patterns. Measure 99 begins with a dynamic of **p**, followed by **cresc.** and **f** in the later parts of the measure. Measure 100 concludes with a dynamic of **f**.

96

Menuetto
Da Capo

3

Adagio non troppo

6

12

cresc.

f dim.

cresc.

f dim.

cresc.

f dim.

cresc.

f dim.

17

dolce

dolce

dolce

21

p cresc.

f

>

p cresc.

f

>

p cresc.

f

>

p cresc.

f

p cresc.

f

25

p cresc. *f*

29

f *p*

f *p*

f *p*

f *p*

f *p*

34

dim.

dim.

dim.

dim.

dim.

39

p

cresc.

f *p*

p

cresc.

f *p*

p

cresc.

f *p*

p

cresc.

f *p*

44

cresc.

f

cresc.

f

cresc.

f *p* *dolce*

cresc.

f *p* *dolce*

cresc.

f *p* *dolce*

48

f

f

f

f

f

51

f

f

f

f

54

p

p

p

p

57

f

f

f

p

f

60

f

f

f

f

p

63

p

cresc.

f

p

p

cresc.

f

p

p

cresc.

f

p

p

cresc.

f

p

68

cresc.

f

p

cresc.

f

p

cresc.

f

p

cresc.

f

p

73

cresc.

f dim.

cresc.

f dim.

cresc.

f dim.

cresc.

f dim.

78

dolce

dolce

dolce

82

p cresc.

f

86

p cresc.

f

p

cresc.

90

f

dim.

p

95

smorz.

pp

smorz.

pp

smorz.

pp

smorz.

pp

smorz.

pp

4

Finale. Allegro assai

Musical score for page 36, system 4. The score consists of five staves for strings. The first staff (treble clef) has dynamics p, p, p, p, p. The second staff (treble clef) has dynamic p. The third staff (bass clef) has dynamic p. The fourth staff (bass clef) has dynamic p. The fifth staff (bass clef) has dynamic p.

Musical score for page 36, system 6. The score consists of five staves for strings. The first staff (treble clef) has dynamic f. The second staff (treble clef) has dynamic f. The third staff (bass clef) has dynamic f. The fourth staff (bass clef) has dynamic f. The fifth staff (bass clef) has dynamic f.

Musical score for page 36, system 11. The score consists of five staves for strings. The first staff (treble clef) has dynamic f. The second staff (treble clef) has dynamic f. The third staff (bass clef) has dynamic f. The fourth staff (bass clef) has dynamic f. The fifth staff (bass clef) has dynamic f.

15



Musical score page 15. The score consists of five staves. The top staff uses a treble clef, the second and fourth staves use a treble clef with a key signature of one flat, the third staff uses a bass clef with a key signature of one flat, and the bottom two staves use a bass clef with a key signature of one flat. Measure 15 begins with eighth-note pairs in the top staff, followed by quarter notes in the second staff, eighth-note pairs in the third staff, eighth-note pairs in the fourth staff, and eighth-note pairs in the bottom staff. Dynamic markings 'p' are placed under the second and fourth staves. Measures 16-17 continue with eighth-note pairs in various staves, with dynamic 'p' under the third staff.

20



Musical score page 20. The score continues with five staves. The top staff has a treble clef and a key signature of one flat. Measures 20-21 show eighth-note pairs in the top staff, followed by eighth-note pairs in the second staff, eighth-note pairs in the third staff, eighth-note pairs in the fourth staff, and eighth-note pairs in the bottom staff. Measures 22-23 continue with eighth-note pairs in various staves.

25



Musical score page 25. The score continues with five staves. The top staff has a treble clef and a key signature of one flat. Measures 25-26 show eighth-note pairs in the top staff, followed by eighth-note pairs in the second staff, eighth-note pairs in the third staff, eighth-note pairs in the fourth staff, and eighth-note pairs in the bottom staff. Measure 27 begins with eighth-note pairs in the top staff, followed by eighth-note pairs in the second staff, eighth-note pairs in the third staff, eighth-note pairs in the fourth staff, and eighth-note pairs in the bottom staff. Measure 28 concludes with eighth-note pairs in the top staff, followed by eighth-note pairs in the second staff, eighth-note pairs in the third staff, eighth-note pairs in the fourth staff, and eighth-note pairs in the bottom staff.

30

sf

dim.

p

dim.

p

dim.

p

dim.

p

p

35

f

f

f

f

f

40

f

f

f

f

f

45

45

Measures 45-48. Measure 45 ends with a forte dynamic. Measure 46 begins with a melodic line in the top staff. Measures 47-48 continue the melodic line with eighth-note patterns.

49

49

Measures 49-52. Measure 49 ends with a forte dynamic. Measure 50 begins with a melodic line in the top staff. Measures 51-52 continue the melodic line with eighth-note patterns.

52

52

Measures 52-55. Measure 52 ends with a forte dynamic. Measure 53 begins with a melodic line in the top staff. Measures 54-55 continue the melodic line with eighth-note patterns.

55

58

63

68

sf

p

p

p

p

p

72

f

f

f

f

f

76

f

f

f

f

f

79

82

85

Musical score for orchestra, page 10, system 2. The score consists of five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom staff is bass clef. Measure 88 begins with a forte dynamic. The first staff has eighth-note pairs. The second staff has eighth-note pairs. The third staff has sixteenth-note patterns with a '3' above each group of three. The fourth staff has eighth-note pairs. The fifth staff has eighth-note pairs.

Musical score for orchestra, page 10, measures 91-92. The score consists of six staves. Measures 91-92 are shown. Measure 91 starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 92 starts with a bass clef, a key signature of one flat, and a common time signature. The music includes various note values (eighth and sixteenth notes), rests, and dynamic markings like forte (f) and piano (p). Measure 92 concludes with a repeat sign and a double bar line.

97

p

f

dolce

dolce

f

f

102

sf

sf

p dolce

sf

sf

p dolce

sf

p

p

107

f

f

f

f

f

112

117

122

127

Musical score for measures 127-132. The score consists of five staves. Measure 127 starts with eighth-note patterns in the upper voices, followed by sixteenth-note patterns in the lower voices. Measure 128 begins with eighth-note patterns in the upper voices, followed by sixteenth-note patterns in the lower voices. Measures 129-130 show eighth-note patterns in the upper voices, followed by sixteenth-note patterns in the lower voices. Measure 131 shows eighth-note patterns in the upper voices, followed by sixteenth-note patterns in the lower voices. Measure 132 concludes with eighth-note patterns in the upper voices, followed by sixteenth-note patterns in the lower voices.

132

Musical score for measures 132-137. The score consists of five staves. Measure 132 starts with eighth-note patterns in the upper voices, followed by sixteenth-note patterns in the lower voices. Measure 133 begins with eighth-note patterns in the upper voices, followed by sixteenth-note patterns in the lower voices. Measures 134-135 show eighth-note patterns in the upper voices, followed by sixteenth-note patterns in the lower voices. Measure 136 shows eighth-note patterns in the upper voices, followed by sixteenth-note patterns in the lower voices. Measure 137 concludes with eighth-note patterns in the upper voices, followed by sixteenth-note patterns in the lower voices.

137

Musical score for measures 137-142. The score consists of five staves. Measure 137 starts with eighth-note patterns in the upper voices, followed by sixteenth-note patterns in the lower voices. Measure 138 begins with eighth-note patterns in the upper voices, followed by sixteenth-note patterns in the lower voices. Measures 139-140 show eighth-note patterns in the upper voices, followed by sixteenth-note patterns in the lower voices. Measure 141 shows eighth-note patterns in the upper voices, followed by sixteenth-note patterns in the lower voices. Measure 142 concludes with eighth-note patterns in the upper voices, followed by sixteenth-note patterns in the lower voices.

142

147

152

156

ossia

f

160

ossia

163

166

169

172

175

p

f

dolce

f

dolce

f

dolce

180

p

f

p

f

f

p

f

p

f

p

f

p

185

dim.

dim.

dim.

dim.

dim.

190

p

p

p

p

p

195

f

f

f

f

f

199

sf

sf

203

sf

sf

sf

sf

sf

207

sf

sf

sf

sf

sf

210

sf

sf

sf

sf

sf

Musical score for orchestra, page 12, measures 213-214. The score consists of five staves: Violin 1, Violin 2, Viola, Cello, and Double Bass. Measure 213 starts with a dynamic of $\frac{3}{4}$. Measure 214 begins with a dynamic of $\frac{2}{4}$.

Musical score for orchestra, page 12, measures 216-217. The score consists of five staves: Violin 1 (top), Violin 2, Viola, Cello, and Double Bass (bottom). Measure 216 starts with a melodic line in the Violin 1 staff. Measure 217 begins with a dynamic **p** dolce. The violins play eighth-note patterns, while the cellos provide harmonic support. The double basses play sustained notes throughout the measure.

A musical score for piano, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 220 begins with a rest in the treble staves, followed by eighth-note patterns in the bass staves. Measure 221 continues with eighth-note patterns in the bass staves, with the right hand in the treble staff playing a sixteenth-note scale-like pattern starting from measure 220. Measure 222 starts with a rest in the treble staves, followed by eighth-note patterns in the bass staves.

225

dolce

p

p

p

229

233

236

239

242

246

252

255

260

sf

sf

dolce

sf

sf

dolce

p

p

265

sfp

sf

sf

sf

sf

sf

sf

sf

270

p

p

p

p

p

275

280

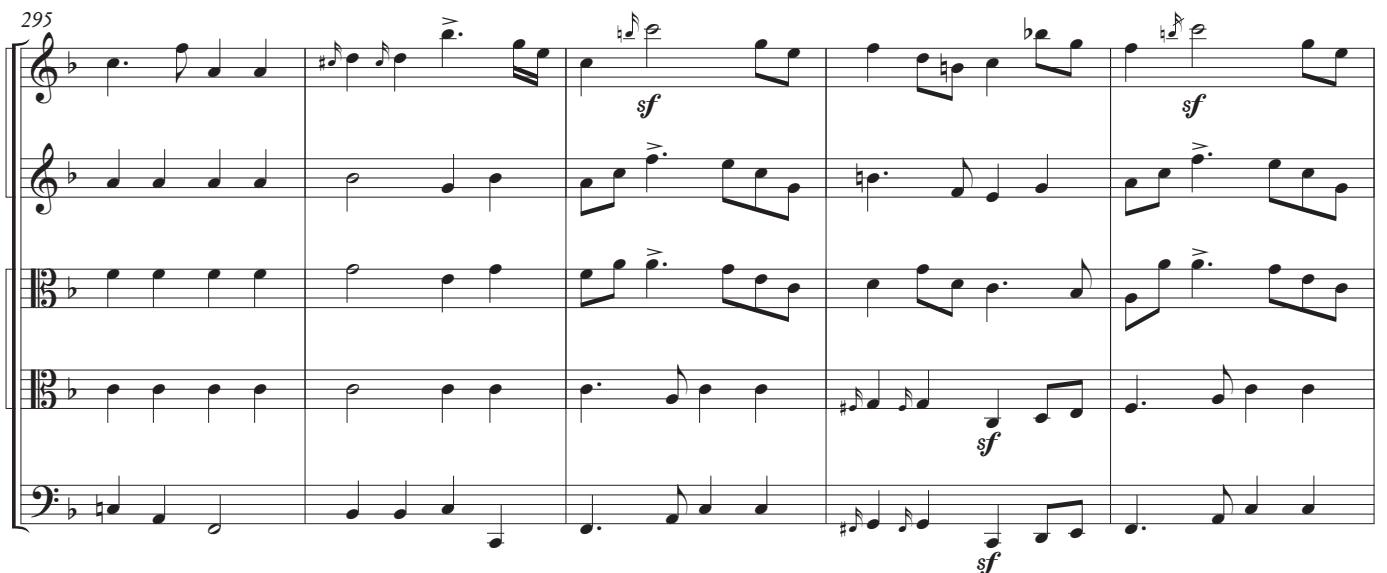
285

290



This musical score page contains five staves of music for a string quartet. The staves are arranged vertically, with the top staff being the treble clef and the bottom staff being the bass clef. The key signature is one flat, and the time signature is common time. Measure 290 begins with a rest followed by a dynamic instruction 'sf'. The music consists of eighth and sixteenth note patterns, with some notes tied across measures. Measures 291 through 294 continue this pattern, with dynamics 'sf' appearing in each measure. Measure 295 starts with a dynamic 'sf' and continues the rhythmic pattern. Measures 296 through 299 follow, with a dynamic 'sf' in measure 298.

295



296



Jacob Struve

Jacob Bernhard Struve (1767–1826) tillhör inte musikhistoriekrivningens centrala namn, men hade under sin livstid en betydelsefull ställning i svenskt musikliv. Hans bevarade kompositioner vittnar om hantverksmässig skicklighet och om god känneedom 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 musikämnena 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 känslosam 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 (Ess-dur), en fristående uvertyr, en kantat över nr 43 i 1819 års psalmbok för soli, kör och orkester, en pianokvintett och pianostycken.

Jacob Struve invaldes i Kungl. Musikaliska akademien som ledamot nr 173 den 11/3 1797.

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Stråkkvintett i E-dur och Stråkkvintett i F-dur

Två stråkkvintetter av Jacob Bernhard Struve finns bevarade i autograf. Den i E-dur, som är daterad ”1807. d. 18 May”, torde vara det tidigaste kända svenska verket för denna ensembleform. Även en stämuppsättning är bevarad, men om och när stycket framfördes är ingenting bekant. I likhet med den andra kvintetten, i F-dur och utan datering, kan den åtminstone senare ha spelats inom det 1820 stiftade Harmoniska sällskapet i Stockholm, där Struve var flitigt verksam fram till sin död 1826. Nästa svenska stråkkvintettpar, Adolf Fredrik Lindblads kompositioner i A-dur respektive F-dur, klingade båda vid en spelafenton i Johan Mazers så kallade Djurgårdssbolag 1829.

Lindblad kom besättningsmässigt att ta upp Mozarts kvintettform med två altflöler, som även Ignace Pleyel ständigt föreskrev och Beethoven använde i ett par tidiga verk, och även Struves F-durkvintett är komponerad för denna besättning. Men i sin E-durkvintett förbigår Struve även Luigi Boccherinis närmast epokgörande variant med två violonceller (där förstacellon närmast tävlar med violinprimarien som solist) genom att koppla en kontrabas till en stråkkvartett. Därmed åstadkommer Struve en klangbild som närmar sig stråkorkesterns, och eftersom kontrabasstämman är en ge-

nuin basstämma med flera typiska kännetecken som exempelvis väl insatta *pizzicati*, låter sig verket väl höras även i korisk besättning. I sin ungefär samtidiga stråksextett i f-moll använder Joachim Nicolas Eggert kontrabas som understa stämma, men idén till sin tämligen originella stråkensemble kan Struve möjligen ha fått redan under sin studietid för Adalbert Gyrowetz i Wien på 1790-talet. Dennes enda bekanta stråkvintett (C-dur, op. 45) är dock komponerad för en kvintett med två altfioler.

Om nu Struves kvintettbesättning kan synas ovanlig, är det nog ännu mera överraskande att finna hans E-durkvintett i en egenhändigt nedtransponerad version i D-dur, som bevarats endast i stämmor. Denna använder kontrabasens låga D, en ton som instrumentet inte förfogar över i sin vanliga stämning. Struve har i E-durpartituren tydligt föreskrivit ”kontrabas”, men har på omslaget till D-durversionens stämuppsättning ändrat titeln till ”Quintette pour Deux Violons, Alto et Deux Violoncelles” samtidigt som han på den lägsta stämmans framsida noterat ”Violoncello 2d ou Contrabasso”! Frågan är om han då möjligen avser ”violone” som ju i sin klassiska form – som det lägsta viola da gamba-instrumentet – hade lägsta strängen stämd i D, men en lägsta kontrabassträng tillfälligt ”nedstämd” från E till D är givetvis också fullt tänkbar. D-durmaterialet är vidare av största vikt beroende på att det innehåller finalsatsens sista sex takter som annars saknas E-durkvintettens partitur, vilket möjliggör den kompletta utgåva som här föreligger.

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Struves kvintetter visar samma professionella handlag med ensembleformen och samma klassicistiska uppläggning och satsbild som hans fem stråkkvartetter men är möjligen något mer översiktliga i uppbyggnaden av varje beständsdel. Båda är fyrsatiga och inleder första satsen med ett långsamt parti. I E-durverket är detta parti vikt och innerligt, varpå den väl disponerade snabba huvuddelen får ett kontraststartat tema med ett energiskt *unisono* ställt mot en mer lyrisk båge. Även sidotemata innehåller en viss kontrasteffekt, men satsens viktigaste byggsten visar sig vara ett kort synkopiskt motiv som tillsammans med element ur temana behandlas med åtskilliga kontrapunktiska finesser. Den tidstypiska menuetten har en mjukare trio i A-dur, och den långsamma satsen är uppbyggd som ”tema med variationer” över en regelbunden och visartat kantabel melodi om 8+8 takter. Förstaviolin varierar med figurationer, och både violan och cellon får ombesörja melodin, innan den slutligt kulminerar i en fulltonig coda. Finalens snabba 2/4-rörelse smakar närmast Haydnisk spiritualitet – även här är temakärnan 8+8 takter – och drivs framåt med både energi och luftighet och åtskillig figurationelegans i förstastämmen. Satsen får ett slags rondokarakter genom ett längre mollavsnitt men lever i hög grad på Struves skickliga genomföringsteknik. F-durkvintettens inledning är stramt högtidlig, och allegrots tre takter långa huvudtema bygger på ett treklangsmotiv följt av en unison ”sladd”; det upprepas omedelbart i g-moll! Det mjukare sidotemata presenteras av förstaviolan och övertas av förstaviolin, och även i denna sats växlar karaktären mellan energiskt och uttrycksfullt. Genomföringen som startar i moll är rik på modulationer, och återtagningen blir därför regelrätt (dess början har Struve inte ens skrivit ut). Menuetten med en väl utvecklad andrarepris innehåller två triodelar. Den första låter violan leda och den andra, i d-moll, bjuda på avsevärd kraftfullhet. Adagiot, i f-moll, är melodiskt sångbart i en vackert avskuggad 6/8-rytm och med ett skuggrikt spel mellan moll och dur. Finalen bjuder åter på ett treklangsbaserat huvudtema, på en gång stramt och lätsamt med sina smått utmanande förslag som kommer väl till pass i den tämligen

utförliga genomföringen, där också det breda men smidiga sidotemplet blir vederbörligen uppmärksammat. Satsen förenar därmed på ett osökt sätt drag av både rondo och sonatform.

Partituret till F-dur-kvintetten innehåller åtskilliga strykningar och ändringar, men verket måste anses vara slutfört. De många retuscherna ger samtidigt en unik inblick i tonsättarens arbete med satskaraktärer och proportioner.

© Lennart Hedwall, Levande musikarv

Jacob 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.

Jacob Struve was elected into the Royal Swedish Academy of Music as member no. 173 on 11 March 1797.

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String Quintet in E Major and String Quintet in F Major

Two string quartets by Jacob Bernhard Struve survive as autographs. The E major quintet, dated “1807. d. 18 May” is likely the earliest known Swedish work composed for this ensemble form. A set of parts also survives, but if and when the quintet was performed is unclear. Like the other quintet, in F major and undated, the work could have been performed at a later date within the Stockholm Philharmonic Society, formed in 1820, where Struve was active until his death in 1826. The subsequent pair of Swedish string quintets, by Fredrik Lindblad in A and F major respectively, were both played in 1829 at a salon performance in Johan Mazer’s so-called Djurgårdssbolag (lit. Djurgården Company).

Lindblad followed the instrumentation established by Mozart in his string quintets with two violas, a model Ignace Pleyel continuously stipulated, and that Beethoven used in two of his early works. Struve’s F Major quintet is also scored for this instrumentation. In the E Major quintet, on the other hand, he moves beyond Luigi Boccherini’s more or less epochal constellation with two cellos (where the first cello to a large extent competes with the first violin as a soloist) by adding a contrabass to the traditional string quartet. In this way he achieves an almost orchestral timbre. Indeed, because the contrabass part is a genuine bass part, with several typical traits such as well-placed *pizzicati*, the work is also suited to be performed with each part doubled. Joachim Nicolas Eggert, in his nearly contemporary string sextet in F minor, also uses contrabass in the lowest part, but the idea for Struve’s rather original instrumentation may already have arisen in the 1790s during his time in Vienna studying with Adalbert Gyrowetz. The latter’s only known string quintet (in C major, Op. 45), however, is composed for a quintet with two violas.

If Struve’s quintet instrumentation seems unusual, it is even more of a surprise to find the E Major quintet transposed down a tone to D major in the composer’s own hand. This version only survives in individual parts, the lowest of which makes use of the contrabass’s low D, a note which the instrument cannot play when tuned in the traditional fashion. In the E major score Struve has clearly written “contrabass”, but on the cover of the D major version the title is changed to “Quintette pour Deux Violons, Alto et Deux Violoncelles”. At the same time the part itself is marked “Violoncello 2d ou Contrabasso”! The question is whether he might possibly have had in mind the “violone” which, in its classical form – as the lowest instrument in the viola-da-gamba family – has its lowest string tuned to D. That said, using a contrabass with its lowest string temporarily tuned down from E to D is obviously a viable option. In addition, the D major material is important because it includes the last movement’s six final bars, which are otherwise missing from the score of the E major version and which made the publication of a complete edition possible.

*

Struve’s quintets display the same professional skill with respect to ensemble writing, and the same classical form and scheme that one finds in the five string quartets, with the proviso that each section’s construction is somewhat more superficial in the quintets. Both quintets are in four movements and both dispose of a slow introduction in the first movement. In the E-major work this is rather timid and heartfelt,

whereas the well-organized fast main section that follows has a theme that contrasts the opening, with an energetic unison countered by a more lyrical arc. The secondary theme also has a certain contrasting effect, but the movement's keystone turns out to be a short, syncopated motif which, together with elements from the themes, is handled with a great deal of contrapuntal finesse. The minuet, typical of its time, has a gentler trio section in A major, and the slow movement consists of a theme and variations on a regular folk-like, singable melody in 8+8 bars. The first violin varies with figurations, and both the viola and the cello get to develop the melody before the movement culminates in a sonorous coda. The finale's quick 2/4 motion almost tastes of a Haydnesque spirituality – here too the core of the theme is in 8+8 bars – and is driven forward by energy, an airiness and an abundance of elegant figurations in the first violin. The movement acquires something of a rondo character through a lengthy minor-key passage, but on the whole the finale remains entirely consistent with Struve's through-composed technique.

The F Major quintet's introduction is austere and solemn, and the allegro's three-bar main theme builds on a triadic motif followed by a unison slide; it is immediately repeated in G minor! The softer secondary theme is presented by the first viola before being taken over by the first violin, and as in the E major quintet, this movement also changes character between the energetic and the more expressive. The development begins in the minor and is rich in modulations, and the recapitulation is thus entirely by the book (Struve hasn't even notated the first part of it). The minuet, with its nicely developed second repeat, has two trio sections. The first allows the viola to lead and the second, in D minor, marshals of considerable power. The adagio, in F minor, has a lyrical melody set to a beautiful unshadowed 6/8 rhythm and with ambiguous play between minor and major. The finale again offers a triad-based main theme, at once both tense and carefree with its somewhat challenging suggestions that come to resolution in the rather comprehensive development, where the broad but supple secondary theme is also given its due attention. In this way the movement thus unites, in a quite unexpected way, aspects of both rondo and sonata form.

Although the score of the F Major quartet contains several deletions and corrections, the work must be considered complete. At the same time, the significant amount of retouching allows a unique insight into the way Struve handled the character and proportions of individual movements.

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Trans. Guy Dammann

Kritisk kommentar

Källmaterial

Utgåvan grundar sig på partitur i autograf (**A**) samt stämmor, från en annan handskriven källa (**St**). Det exemplar som används som förlaga återfinns hos *Musik- och teaterbiblioteket* i Stockholm under signum Z/Sv.

Titeln ”Qvintetto”, på första notsidan i **A**, och ”Qvintetto/pour/Deux Violons/Deux Altos/et/Violoncelle” i **St**, har ändrats till Stråkkvintett F-dur.

Kommentarer

A är mycket rörig och fattig på framförandeavisningar. **St** är i kontrast överflödiga i dessa dock inte tillräckligt enhetliga.

I utgåvan har man eftersträvat en så enhetlig notbild som möjligt med utgångspunkt från **A**. Detta innebär att information från **A** har utelämnats till fördel för kompletteringar från **St**.

Sats I, Lento - Allegro

TAKT	INSTR.	ANM.
4	v1 II	tillagd stacc på slag 1-2 enl St
9, 11	vc	tillagd accent enl St
15	vla I	legato tillagd i a m v1 II t.13
31	vla II	3:e slag tillagd stacc enl St
32	vla II	legato tillagd i a m v1 I
33	vc	sista 4-delen f, i a m St
35	v1 II	översta stämmman borttagen av stämföringsskäl samt i a m St
35, 39	v1 II, vle	accent tillagd i a m v1 I
36	vla I	legato tillagd i a m v1 I
41	v1 I-II	legato tillagd i a m t.43
46, 48, 193, 197	v1 I	i St , slag 1 och 3, pkt. 8-del och 16-del istället för två 8-delar
51, 59	tutti	nyanser tillagda i a m t.143
55	v1 II	borttaget g helnot i A , det verkar ha glömts där av tons.
56	vla I	i St s/på 1:a slaget
59-61	v1 II	tillagd legato på slag 1-2 i a m vla II t.51-53
61-66	vla I-II	i St , stämväxling fr. 3:e slaget t.61 t.o.m. 5:e 8-delen t.66
71	v1 I	tillagd accent på 2:a slaget 1:a 16-delen, i a m t.73
74-75	vc	2:a 4-delen, H; sista 8-delen, A i a m St
70-76	v1 II, vla I-II	i St , stämväxlingar och transponeringar
79	vc	tillagd legato i a m t.77
80-81	v1 II	tillagd drill på 2:a slaget i a m v1 I och t.82
85	vla I	i St , 4-delar: e-paus-e-paus
85	vla II	i St , c1 4-del och 4-dels och halvnotspaus

86-87	vl II	i St , c2-h1/e1
86	vla I	p i A borttaget – övriga spelar f
89/90, 97/98	vla I-II	sista 8-delen/slag 1-2 stacc. tillagd i a m vc, slag 4 stacc. lunghe tillagd i a m vl I-II
92-93	vl I-II	accenter och legato tillagda enl St
103	tutti	sf tillagd enl St
105	vl I-II, vc	sf tillagd enl St
110	vl II	unisono med vl I jfr t.118
110	tutti	accenter på 1:aslaget tillagd i a m t.118
113	vla I-II	3:e slaget, vla I d1, vla II h, i a m t.125 och enl. St
113	vla I-II	tillagd accent i a m t.121
113, 121	vc	tillagd legato på 8-delar enl. St
118	vl I-II, vla II	sf tillagd i a m t.110
124/126	vl I/vla I	stacc tillagd i a m t.128 (står även i St)
130	vl I	drillar tillagda i a m huvudmotivet
132, 134, 136	vl I	stacc tillagd i a m t.128
141	vl I	drill tillagd på 2:a slaget, i a m huvudmotivet och 4:e slaget
143-144	vl II	tillagd legato på slag 1-2 i a m t.59
143-144, 200-201	vc	i St , helnot istället för halvnot – 4-delsnot - paus
151	tutti	nyanser tillagda i a m t.143
167	vla I	i St , slag 3-4 en oktav upp
189-190, 194	vl I-II	tillagd stacc och legato i a m t.41-43 samt enl St
190-191	vla I	i St likadant som i t.194-195
191	vl I	sista tre 8-delar legato tillagd i a m vc
195	vl ni, vle	tillagda legatobågar och artikulationer jfr t.191
198	vl I	drill tillagd på 2:a slaget, i a m huvudmotivet och 4:e slaget
208	vl II	i A , g1 på 3:e slaget ändrat i utg. till a1 i a m vla II t.200
207	vc	i St , en oktav ner
214	vl I-II, vc	f tillagd i a m vle
218	vl I-II, vla I	slag 3-4 legato uppdelat i a m slag 1-2
229	vl I	slag 3 giss1 i A ändrat i utg. till g1 i a m vl I t.80
241	vl I	slag 3-4 legato tillagd enl St

Sats II, Menuetto -Trio I - Trio II

TAKT	INSTR.	ANM.
1 uppt.	tutti	p tillagd enl. St
3, 39, 52	tutti	stacc tillagd enl St

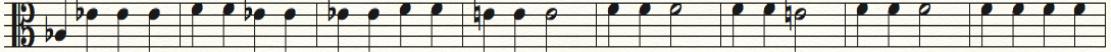
19-20	v1 II, vla I	tillagd legato i a m v1 I
21	vc	legato tillagd enl St
21	v1 II	legato tillagd i a m vc
25	vc	p tillagd enl St
25	v1 I-II	p flyttad fr t.26, jfr vle t.27
82, 94, 98	vla I	olika toner varje gång trots identiska takter i övr. instr. (ingen uniformisering tillämpad i utgåvan)

Sats III, Adagio non troppo (i St Andante sostenuto-Maggior)

I **A** saknas dynamiska angivelser nästan helt, kompletteringarna kommer från **St**.

1	vla II	otydligt i A , ändrat i a m t.63; i St , f 2:a tonen
17, 19	vle, vc	tillagd accent på 1:a slaget samt <i>dolce</i> endast t.17
17-18,19-20	vc	i St. legatobåge 2+2 takter
21-22	tutti	tillagda accenter och legatobågar (vlni) enl St
23-30	tutti	dynamik tillagd enl St
26	v1 I	leagtobåge över 16-delar tillagd enl St
27	tutti	notation i A otydlig, takten kompletterad enl St och till stor del i analogi med strukturen i t.88-89 (i A syns det en liknande takt till (27 b), svårslälig och delvis bortstruken)
31-32	vc	i St bindebåge mellan takterna
32	v1 I	i St cresc.pil hela takten
35-37	vle	i St , vla I, t.35 p under b, t.36 f b1, t.37 p g1; vla II, viceversa, t.35 f under g, t.36 p g1, samt legato över 8-delar i t.35-36
38-87	tutti	dynamik tillagd enl St
47-62	tutti	varannan takt tillagd nyansväxling p-f i a m St vla II, vc
49	v1 I	tillagd accent och legato på slag 3-4, 5 enl St
51, 59	vc	tillagd legato i a m t.47
53	v1 I	tillagd legato på slag 1-3,4-6 enl St och jfr t.49
54	vc	i St , c en pkt. 4-del och en 4-del
54, 62	v1 I	obs.! ej legato, saknas både i A och St
57-58	v1 I	legato tillagd på slag 4-6 samt 1-4 enl St
67	vla II	otydligt i A , ändrat i a m t.5
80-81	vle, vc	legato tillagd i a m t.78-79
85, 87, 90	v1 I	legato tillagd enl St
89	vlni, vle	tillagd legato på slag 4-6 i a m vc St
63-73	tutti	tillagd dynamik, legato, artikulationer i a m t.1-11

Sats IV, Finale, Allegro assai

6	vla I	i St , b-b-c1-a
14	vc	f istället för e på 3:e 4-delen i a m t.38
15	vl I	legato tillagd enl. St
17-18	vl I, vla I	legato och artikulationer tillagda i a m t.21-22
19	vl I	i St legato och cresc.pil
32, 35	vl I	legato tillagd enl. St
37	vl II	i St , 4-delar, c2/a2-c2-a1-d2
40-41	vl I-II	stac tillagd enl St
46-47	vl I-II	legato tillagd enl St
48-49	vl	i St , <i>s/f</i> på 2:a 4-delen i varje takt
59-61	vc	legato tillagd enl St
67 (71, 74)	tutti	i St står det <i>dolce</i> vl I, <i>p</i> vl II, <i>f</i> vla II, vc; ändrat enligt St vla II, vc till <i>f</i> t.67, <i>p</i> t.71, <i>f</i> t.74
67-68	vle, vc	tillagd stacc enl St
69	vc	i St , f pkt. 4-del och fiss 8-del
71-73	vla II, vc	legato tillagd enl St
82-83	vl II, vle	legatolängd otydlig i A , tillagd enl St
82-83	tutti	crescendopil tillagd enl St
86-93	vla I	i St :
		
97-100	vle	legatobågar och artikulationer tillagda i a m vl I-II t.105-108
101	vla I	i St , fr. 2:a slaget: e1 pkt.4-del, giss1-h1-e1 8-delar
102	vla I	i St , 1:a tonen e1
124	vl I	i St , 4:e slag d2-c2
146,148-149	vl I-II	tillagd <i>s/f</i> på 2:a slaget i varje takt, enl. St
151-153	vla I	i St , 22 extratakter som förmodl. har strykts i A eller som tillagts senare än A
152-154	vla II	i St , 22 extratakter som förmodl. har strykts i A eller som tillagts senare än A
155	vl II, vc	i St står det <i>dolce</i> i vl II och <i>p</i> i vc
159	vc	i St står det <i>f</i>
159-160	vla II	tillagda ossia-noter enl. St : sista/första 4-delen i t.159/160, c1-d1
179	vla I	i A 3-4:e slag b1
181	vl II	i A 3-4:e slag f2
193	vl I-II	legatobågar i a m t.3
202	vl I-II	stacc tillagd i a m t.198

217-221	vc	tillagd legato i a m t.59-63
225	vla I	i A , 3:e 4-del a1 ändrat i utg. till g1 i a m t.67
240-241	vl II, vle	legatolängd otydlig i A , tillagd enl St
240-243	tutti	cresc.-och decresc.pil tillagda i a m t.82-85 samt enl St
240-243	vl I	i St , samma rytm men andra tonhöjder:
241	vl I	i A 3:e slag 1:a 8-del g2
244	vl II,vle,vc	i St stacc
244-250	vl I	artikulationer tillagda enl samt i a m med huvudmotivet
253-254	vl I	i St , samma rytm men andra tonhöjder
254	vla I	i St , f.o.m.upptakt, f, 4-delar
260	vl II	i A , 3:e slag e2 ändrat i utg. till ess2 i a m t.102 samt t.268 vla I
260-270	vla II	i St , paus 11 tkt.
263-266	vl I-II	legato/stacc tillagd i a m vle t.255
271-273	vl I	i St stacc på slag 3-4
275	vla I	tillagd <i>s/f</i> enl. St
276	vla II	tillagd <i>s/f</i> i a m vla I t.275, i St står det <i>f</i>
283-284 290-291	vla II, vc	i St <i>p</i>
283- 285(1-2) 290- 291(1-2)	vc	stacc
284, 291	vla II	i St legato
285(3- 4)-286 292(3- 4)-293	vl II,vle,vc	i St legato på slag 3-4/1-2, stacc på 4-delar
294	vla II	i St <i>f</i>
294	vc	tillagt <i>s/f</i> i a m övr. instr.; i A <i>ff</i> ; i St <i>f</i>
294	vc	i St slag 1-2 halvnot
297	vla I	i St <i>f</i>
301-302	vl I	i St , på slag 2-3 en halvnot istället för två 4-delar
301-302	vc	i A ursprungligen fyra 4-delar; pkt. har i efterhand kladdats till första 4-delen och skaft till den andra