



ANDERS WESSTRÖM
1720-1781

Stråkkvartett nr 1 B-dur
String Quartet no 1 in B-flat major

Källkritisk utgåva av/Critical edition by Mårten Sundén

Levande musikarv och Kungl. Musikaliska Akademien

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Quartetto I

1

Anders Wesström
(1720-1781)

Allegro

Musical score for Quartetto I, movement 1, Allegro. The score consists of four staves: Violino I, Violino II, Viola, and Violoncello. The key signature is one flat, and the time signature is common time (C). The music features continuous eighth-note patterns with various slurs and grace notes.

Musical score for Quartetto I, movement 1, Allegro. The score continues from the previous page. Measure 4 is shown, featuring dynamic markings 'tr' (trill) and 'p' (piano). The music continues with eighth-note patterns and slurs.

Musical score for Quartetto I, movement 1, Allegro. The score continues from the previous page. Measures 5-6 are shown, featuring eighth-note patterns and slurs. The violins play eighth-note chords in measures 5-6.

9

Musical score page 2, measures 9-10. The score consists of four staves (treble, alto, bass, and tenor) in common time, key signature of one flat. Measure 9 starts with a forte dynamic (f) in the treble staff. The alto staff has eighth-note pairs. The bass staff has eighth-note pairs. The tenor staff has eighth-note pairs. Measure 10 begins with a dynamic change to trill (tr) in the treble staff. The alto staff has eighth-note pairs. The bass staff has eighth-note pairs. The tenor staff has eighth-note pairs.

11

Musical score page 2, measures 11-12. The score consists of four staves (treble, alto, bass, and tenor) in common time, key signature of one flat. Measure 11 features sixteenth-note patterns in the treble and bass staves. Measure 12 begins with a piano dynamic (p) in the treble staff. The alto staff has eighth-note pairs. The bass staff has eighth-note pairs. The tenor staff has eighth-note pairs.

13

Musical score page 2, measures 13-14. The score consists of four staves (treble, alto, bass, and tenor) in common time, key signature of one flat. Measures 13 and 14 show sixteenth-note patterns in the treble and bass staves. The alto and tenor staves are mostly rests or sustained notes.

15

Musical score page 2, measures 15-16. The score consists of four staves (treble, alto, bass, and tenor) in common time, key signature of one flat. Measures 15 and 16 show sixteenth-note patterns in the treble and bass staves. The alto and tenor staves are mostly rests or sustained notes.

17

20

23

25

27



Musical score page 27. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one flat. Measure 27 starts with eighth-note patterns in the treble staves, followed by a rest and a bass note. The bass staff continues with eighth-note patterns. Measure 28 begins with a bass note followed by eighth-note patterns in the treble staves.

29



Musical score page 29. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature changes to one sharp. Measure 29 starts with eighth-note patterns in the treble staves, followed by a bass note. The bass staff continues with eighth-note patterns. Measure 30 begins with a bass note followed by eighth-note patterns in the treble staves.

31



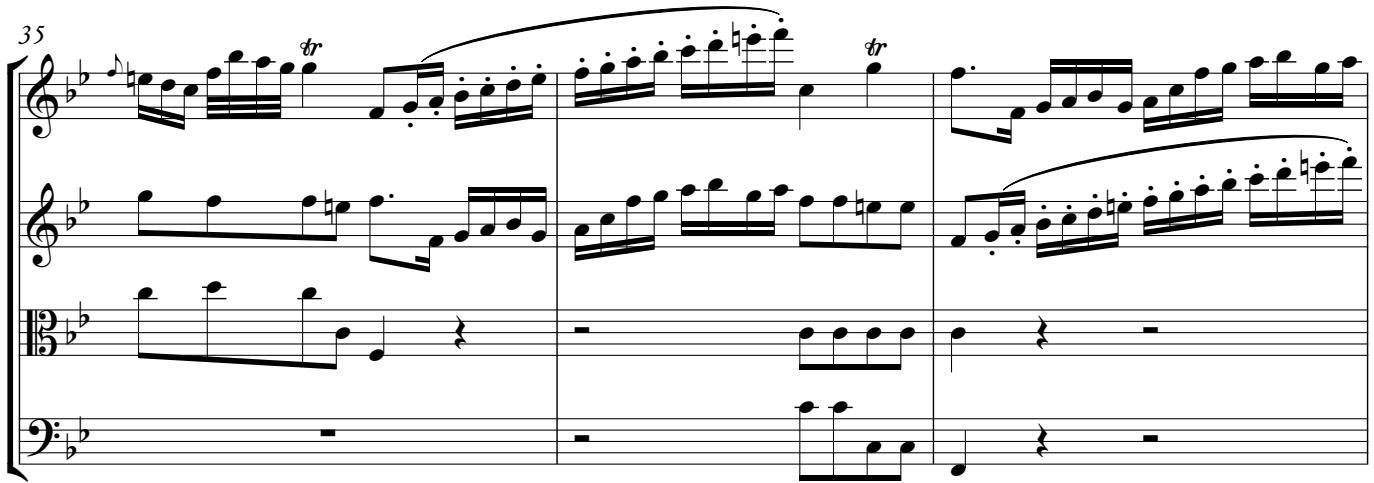
Musical score page 31. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature changes to one flat. Measure 31 starts with a bass note followed by eighth-note patterns in the treble staves. Measure 32 begins with a bass note followed by eighth-note patterns in the treble staves.

33



Musical score page 33. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature changes to one sharp. Measure 33 starts with eighth-note patterns in the treble staves, followed by a bass note. The bass staff continues with eighth-note patterns. Measure 34 begins with a bass note followed by eighth-note patterns in the treble staves.

35



Musical score page 35. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. Measure 35 starts with sixteenth-note patterns in the upper voices and eighth-note patterns in the lower voices. The dynamic is forte (f).

38



Musical score page 38. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. Measure 38 features eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. The dynamic is forte (f).

41



Musical score page 41. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. Measure 41 begins with a rest followed by eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices.

44



Musical score page 44. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. Measure 44 shows eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. The dynamic is forte (f).

47

49

51

53

55

Musical score page 55. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. The key signature is one flat. The music includes various note heads, stems, and rests. Measures 55 through 58 are shown.

59

Musical score page 59. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. The key signature is one flat. The music includes various note heads, stems, and rests. Measures 59 through 61 are shown.

61

Musical score page 61. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. The key signature is one flat. The music includes various note heads, stems, and rests. Measures 61 through 63 are shown.

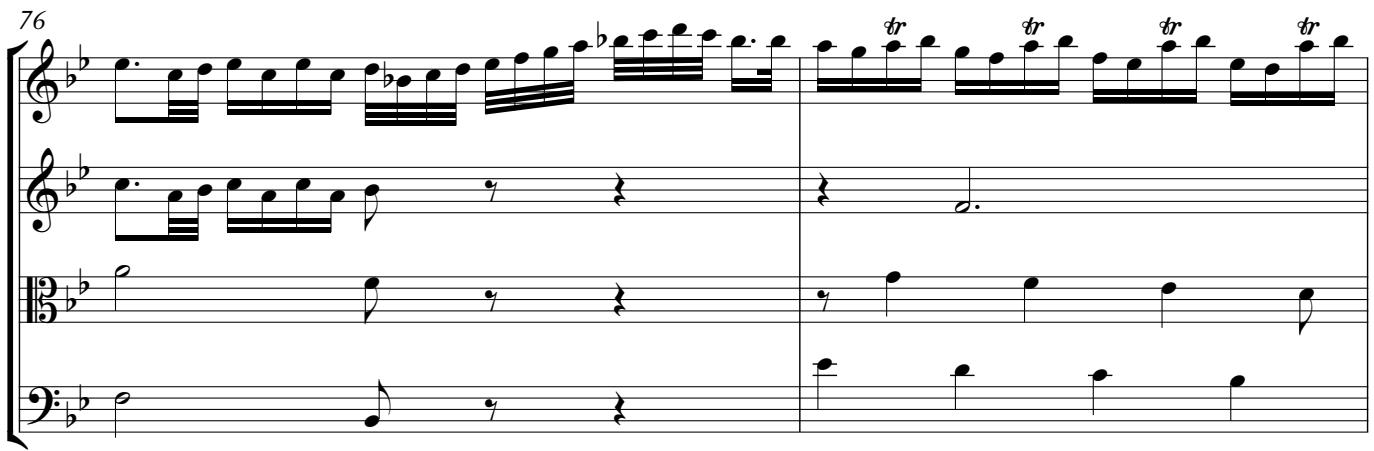
63

Musical score page 63. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. The key signature is one flat. The music includes various note heads, stems, and rests. Measures 63 through 66 are shown.

Musical score for string quartet, four staves, measures 65-73.

The score consists of four staves (Violin 1, Violin 2, Cello, Bass) in common time, key signature of one flat. Measure 65: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Cello eighth-note pairs, Bass eighth note. Measure 66: Violin 1 sixteenth-note pairs, Violin 2 eighth-note pairs, Cello eighth-note pairs, Bass eighth note. Measure 67: Violin 1 sixteenth-note pairs, Violin 2 eighth-note pairs, Cello eighth-note pairs, Bass eighth note. Measure 68: Violin 1 sixteenth-note pairs, Violin 2 eighth-note pairs, Cello eighth-note pairs, Bass eighth note. Measure 69: Violin 1 sixteenth-note pairs, Violin 2 eighth-note pairs, Cello eighth-note pairs, Bass eighth note. Measure 70: Violin 1 sixteenth-note pairs, Violin 2 eighth-note pairs, Cello eighth-note pairs, Bass eighth note. Measure 71: Violin 1 sixteenth-note pairs, Violin 2 eighth-note pairs, Cello eighth-note pairs, Bass eighth note. Measure 72: Violin 1 sixteenth-note pairs, Violin 2 eighth-note pairs, Cello eighth-note pairs, Bass eighth note. Measure 73: Violin 1 sixteenth-note pairs, Violin 2 eighth-note pairs, Cello eighth-note pairs, Bass eighth note.

76



Musical score page 76. The score consists of four staves: Treble, Alto, Bass, and Bassoon. The key signature is one flat. Measure 76 starts with eighth-note patterns in the upper voices and sixteenth-note patterns in the bassoon. The bassoon has slurs and grace notes. Measures 77 and 78 continue with similar patterns, with the bassoon providing harmonic support.

78



Musical score page 78. The score continues with four staves. The bassoon provides rhythmic patterns in measures 78 and 79, while the other voices provide harmonic support. Measure 80 begins with a melodic line in the bassoon.

80



Musical score page 80. The bassoon leads the melody in measure 80, supported by the other voices. Measures 81 and 82 continue with the bassoon maintaining the melodic line.

82



Musical score page 82. The bassoon continues its melodic line in measure 82, with the other voices providing harmonic support. Measures 83 and 84 continue with the bassoon maintaining the melodic line.

10

85

87

89

92

94

97

2

Adagio

Violino I

Violino II

Viola

Violoncello

Musical score for piano, four staves, measures 3 to 10.

Measure 3: Treble staff: eighth-note pairs followed by sixteenth-note pairs. Second staff: eighth-note pairs. Bass staff: eighth-note pairs. Pedal staff: eighth-note pairs. Dynamics: dynamic *tr* (trill) over the treble staff's sixteenth-note pairs; dynamic *p* (piano) over the second staff's eighth-note pairs.

Measure 5: Treble staff: eighth-note pairs. Second staff: sixteenth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs. Pedal staff: eighth-note pairs.

Measure 7: Treble staff: eighth-note pairs followed by sixteenth-note pairs. Second staff: eighth-note pairs. Bass staff: eighth-note pairs. Pedal staff: eighth-note pairs. Dynamics: dynamic *f* (forte) over the treble staff's sixteenth-note pairs; dynamic *p* (piano) over the second staff's eighth-note pairs; dynamic *f* (forte) over the bass staff's eighth-note pairs; dynamic *p* (piano) over the pedal staff's eighth-note pairs.

Measure 9: Treble staff: eighth-note pairs followed by sixteenth-note pairs. Second staff: eighth-note pairs. Bass staff: eighth-note pairs. Pedal staff: eighth-note pairs.

10

cresc.

cresc.

cresc.

12

f

p

cresc.

f

p

cresc.

f

p

cresc.

14

f

p

f

p

f

p

f

p

16

f

p

f

p

f

p

f

p

18

19

20

21

22

24

26

28

30

32

34

36

38

39

40

41

42

43

3

Allegro

Violino I

Violino II

Viola

Violoncello

7

14

21

27

measures 27-30

33

measures 33-36

39

measures 39-42

45

measures 45-48

51

1.

2.

57

63

70

77

Musical score page 77. The score is divided into four measures. The first measure features eighth-note patterns in the upper staves and a sustained note in the bass staff. The second measure shows eighth-note patterns with a sustained note. The third measure has eighth-note patterns and a sustained note. The fourth measure concludes with eighth-note patterns and a sustained note.

84

Musical score page 84. The score is divided into four measures. The first measure features sixteenth-note patterns in the upper staves and a sustained note in the bass staff. The second measure has sixteenth-note patterns with a sustained note. The third measure shows sixteenth-note patterns and a sustained note. The fourth measure concludes with sixteenth-note patterns and a sustained note. Dynamic markings include trill (tr) and forte (f).

90

Musical score page 90. The score is divided into four measures. The first measure features eighth-note patterns in the upper staves and a sustained note in the bass staff. The second measure has eighth-note patterns with a sustained note. The third measure shows eighth-note patterns and a sustained note. The fourth measure concludes with eighth-note patterns and a sustained note. Dynamic markings include trill (tr) and forte (f).

95

Musical score page 95. The score is divided into four measures. The first measure features eighth-note patterns in the upper staves and a sustained note in the bass staff. The second measure has eighth-note patterns with a sustained note. The third measure shows eighth-note patterns and a sustained note. The fourth measure concludes with eighth-note patterns and a sustained note. Dynamic markings include trill (tr) and forte (f).

101

107

Presto

112

117

122

Musical score page 122. The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). The key signature is one flat. Measure 122 begins with a whole note in the treble staff, followed by a sixteenth-note pattern in the alto staff, eighth-note patterns in the bass staves, and eighth-note patterns in the bass continuation staff. Measures 123-124 show similar patterns with some variations in the bass staves.

127

Musical score page 127. The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). The key signature is one flat. Measure 127 starts with a quarter note in the treble staff, followed by eighth-note patterns in the alto staff and eighth-note patterns in the bass staves. Measures 128-129 show eighth-note patterns in all staves.

132

Musical score page 132. The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). The key signature is one flat. Measure 132 features eighth-note patterns in the treble staff, sixteenth-note patterns in the alto staff, eighth-note patterns in the bass staves, and eighth-note patterns in the bass continuation staff. Measures 133-134 show eighth-note patterns in all staves.

137

Musical score page 137. The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). The key signature changes to one sharp. Measure 137 begins with a half note in the treble staff, followed by eighth-note patterns in the alto staff and eighth-note patterns in the bass staves. Measures 138-139 show eighth-note patterns in all staves.

A musical score page featuring four staves of music. 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. Measure 1 consists of eighth-note patterns: the first staff has a descending eighth-note line; the second staff has eighth-note pairs; the third staff has eighth-note pairs; the fourth staff has eighth-note pairs. Measure 2 continues these patterns. Measure 3 begins with a long horizontal bar line spanning all four staves. Measure 4 concludes the section with eighth-note patterns: the first staff has a descending eighth-note line; the second staff has eighth-note pairs; the third staff has eighth-note pairs; the fourth staff has eighth-note pairs.

A musical score page featuring four staves of music. The top staff is soprano clef, the second is alto clef, the third is bass clef, and the bottom is bass clef. The key signature is one flat. Measure 1 consists of eighth-note patterns. Measure 2 begins with a forte dynamic (F) followed by eighth-note patterns. Measure 3 starts with a dynamic (tr) and includes a melodic line with a sustained note. Measure 4 concludes with a dynamic (f).

A musical score page from a classical piece, labeled "152" in the top left corner. The score consists of four staves: Treble, Alto, Bass, and Double Bass. The music is in common time and includes various dynamic markings such as piano (p), forte (f), and sforzando (sf). The notation includes eighth and sixteenth note patterns, as well as sustained notes and grace notes.

Musical score for orchestra, page 157, measures 1-10. The score consists of four staves: Treble, Alto, Bass, and Cello/Bassoon. Measure 1: Treble starts with a grace note followed by a half note. Alto has a half note. Bass has a half note. Cello/Bassoon has a half note. Measure 2: Treble has a half note. Alto has a half note. Bass has a half note. Cello/Bassoon has a half note. Measure 3: Treble has a half note. Alto has a half note. Bass has a half note. Cello/Bassoon has a half note. Measure 4: Treble has a half note. Alto has a half note. Bass has a half note. Cello/Bassoon has a half note. Measure 5: Treble has a half note. Alto has a half note. Bass has a half note. Cello/Bassoon has a half note. Measure 6: Treble has a half note. Alto has a half note. Bass has a half note. Cello/Bassoon has a half note. Measure 7: Treble has a half note. Alto has a half note. Bass has a half note. Cello/Bassoon has a half note. Measure 8: Treble has a half note. Alto has a half note. Bass has a half note. Cello/Bassoon has a half note. Measure 9: Treble has a half note. Alto has a half note. Bass has a half note. Cello/Bassoon has a half note. Measure 10: Treble has a half note. Alto has a half note. Bass has a half note. Cello/Bassoon has a half note.

162

A musical score page featuring four staves. The top staff uses a treble clef, the second staff a treble clef with a sharp sign, the third staff a bass clef, and the bottom staff a bass clef. The key signature is one flat. The music consists of six measures. Measures 1-3 feature eighth-note patterns. Measures 4-6 feature sixteenth-note patterns.

167

A musical score page featuring four staves. The top staff uses a treble clef, the second staff a treble clef with a sharp sign, the third staff a bass clef, and the bottom staff a bass clef. The key signature is one flat. The music consists of six measures. Measures 1-3 feature eighth-note patterns. Measures 4-6 feature sixteenth-note patterns. Measure 3 includes a melodic line with a curved arrow indicating a melodic contour.

172

A musical score page featuring four staves. The top staff uses a treble clef, the second staff a treble clef with a sharp sign, the third staff a bass clef, and the bottom staff a bass clef. The key signature is one flat. The music consists of six measures. Measures 1-3 feature eighth-note patterns. Measures 4-6 feature sixteenth-note patterns. Measure 3 includes a melodic line with a curved arrow indicating a melodic contour.

177

A musical score page featuring four staves. The top staff uses a treble clef, the second staff a treble clef with a sharp sign, the third staff a bass clef, and the bottom staff a bass clef. The key signature is one flat. The music consists of five measures. Measures 1-4 feature eighth-note patterns. Measure 5 features sixteenth-note patterns. Measures 2-4 include melodic lines with curved arrows indicating melodic contours.

182

Musical score page 182. The score consists of four staves, each with a different clef (Treble, Bass, Alto, Tenor) and a key signature of one flat. The music is primarily composed of eighth-note patterns. The first staff features a continuous eighth-note pattern. The second staff has a sustained note followed by eighth-note pairs. The third staff shows eighth-note pairs. The fourth staff has eighth-note pairs.

187

Musical score page 187. The score consists of four staves, each with a different clef (Treble, Bass, Alto, Tenor) and a key signature of one flat. The music includes eighth-note patterns and sixteenth-note patterns. The first staff has eighth-note pairs. The second staff has sixteenth-note pairs. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs.

193

Musical score page 193. The score consists of four staves, each with a different clef (Treble, Bass, Alto, Tenor) and a key signature of one flat. The music features eighth-note patterns and sixteenth-note patterns. The first staff has eighth-note pairs. The second staff has sixteenth-note pairs. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs.

199 **Tempo primo**

Musical score page 199. The score consists of four staves, each with a different clef (Treble, Bass, Alto, Tenor) and a key signature of one flat. The time signature changes to 3/4. The music includes eighth-note patterns and sixteenth-note patterns. The first staff has eighth-note pairs. The second staff has sixteenth-note pairs. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs.

204

Musical score page 204. The score consists of four staves: Treble, Alto, Bass, and Cello/Bass. The music features eighth-note patterns and sixteenth-note figures. Measure 1 starts with eighth-note pairs in the treble staff, followed by sixteenth-note patterns in the alto and bass staves. Measures 2-4 show eighth-note pairs in the bass staff and sixteenth-note patterns in the treble and alto staves. Measures 5-6 show eighth-note pairs in the bass staff and sixteenth-note patterns in the treble and alto staves.

211

Musical score page 211. The score consists of four staves: Treble, Alto, Bass, and Cello/Bass. The music features eighth-note patterns and sixteenth-note figures. Measure 1 starts with eighth-note pairs in the bass staff, followed by sixteenth-note patterns in the treble and alto staves. Measures 2-4 show eighth-note pairs in the bass staff and sixteenth-note patterns in the treble and alto staves. Measures 5-6 show eighth-note pairs in the bass staff and sixteenth-note patterns in the treble and alto staves.

216

Musical score page 216. The score consists of four staves: Treble, Alto, Bass, and Cello/Bass. The music features eighth-note patterns and sixteenth-note figures. Measure 1 starts with eighth-note pairs in the bass staff, followed by sixteenth-note patterns in the treble and alto staves. Measures 2-4 show eighth-note pairs in the bass staff and sixteenth-note patterns in the treble and alto staves. Measures 5-6 show eighth-note pairs in the bass staff and sixteenth-note patterns in the treble and alto staves.

221

Musical score page 221. The score consists of four staves: Treble, Alto, Bass, and Cello/Bass. The music features eighth-note patterns and sixteenth-note figures. Measure 1 starts with eighth-note pairs in the bass staff, followed by sixteenth-note patterns in the treble and alto staves. Measures 2-4 show eighth-note pairs in the bass staff and sixteenth-note patterns in the treble and alto staves. Measures 5-6 show eighth-note pairs in the bass staff and sixteenth-note patterns in the treble and alto staves.

Anders Wesström

Anders Wesström föds år 1720 eller 1721 och får sin första musikaliska utbildning av fadern, som var organist. Som 13-åring övertar han faderns tjänst som organist i Hudiksvall efter att denne avlidit i lungsot. Parallelt bedriver han juridikstudier i Uppsala och presenterar år 1744 avhandlingen *De abdicatione regia*, där han studerar ett antal kungliga tronavsägelser.

Efter detta beger sig Wesström till Stockholm och får plats som auskultant vid Svea hovrätt samt extraordinarie violinist i Hovkapellet. Båda dessa tjänster är dock oavlönade och Wesströms ekonomi är länge mycket ansträngd. Antagligen ägnar han sig åt privatundervisning. År 1756 får Wesström permission från Hovkapellet för att studera på kontinenten. Wesström beger sig först till Tyskland och Dresden där han möter den unge Johann Gottlieb Naumann, som han sedan tar med sig på den fortsatta resan till Italien. I Padua börjar Wesström studera för violinisten och tonsättaren Giuseppe Tartini, och återvänder till Stockholm hösten 1760.

Nu börjar Wesström framträda som solist vid konserter i huvudstaden och på konsertresor, under vilka han framför både ny musik som han medfört från Italien och egna verk. De ekonomiska bekymren verkar äntligen vara över.

I februari 1773 ansöker Wesström om avsked från Hovkapellet med pension för resten av livet, som han beviljas. Våren 1774 försvinner Wesström från offentligheten. Troligtvis beror detta på tilltagande alkoholmissbruk – från och med nu går det snabbt utför. Wesström hade efter avskedet fortsatt kvittera ut full lön, och när detta uppdagas beslutas att Wesström blir utan pension de kommande fem kvartalen.

En möjlighet att lösa den ekonomiska situationen dyker upp 1776 – Wesström söker en tjänst i Gävle som organist och musiklärare vid stadens gymnasium. Wesström är den enda sökanden. Han får tjänsten, men infinner sig inte till tjänstgöring. När han till slut kommer är han ovårdad och i dålig kondition. Hans befogenheter inskränks och klagomålen hopar sig. Julen 1780 är han särskilt våldsam och i januari avviker han till Stockholm med följd att han blir avskedad och åtalad. Innan den påföljande rättegången avslutas reser han till Uppsala där han avlider den 7 maj 1781 i frossa och gulsort.

Bland Anders Wesströms bevarade verk finns bland annat uppfinningsrika solosonater, sinfonior och stråkkvartetter influerade av Sammartini och Haydn. Wesström var en av sin tids främsta svenska violinister.

Anders Wesström

Anders Wesström was born in 1720 or 1721 and received his first musical training from his father, who was an organist. At the age of 13 he took over his father's position as organist in Hudiksvall upon his death by tuberculosis. In parallel he studied law in Uppsala and presented his dissertation in 1744, *De abdication regia*, in which he studied a number of royal abdications.

Wesström subsequently made his way to Stockholm and was given the position of trainee at the Svea Court of Appeal, and also found work as a temporary violinist in the Royal Court Orchestra. Both of these positions were unpaid, however, and Wesström's private economy was tight. He likely also took on private students. In 1756 Wesström received permission from the Royal Court Orchestra to study on the continent. Wesström first went to Dresden, where he met the young Johann Gottlieb Naumann, who he then brought along on his continued journey to Italy. In Padua Wesström began studies with the violinist and composer Giuseppe Tartini, and returned to Stockholm in the autumn of 1760.

At this point Wesström started to perform as a soloist at concerts in the capital, and on concert tours, during which he performed new music he had brought home from Italy, and his own works. His economic difficulties were finally over.

In February of 1773 Wesström applied for retirement from the Royal Court Orchestra with a lifelong pension, which he was granted. In the spring of 1774 Wesström disappeared from public life. This was likely due to alcohol abuse – and from here on it quickly spiraled out of control. Wesström had continued to take out a full salary after retiring, and when this was discovered it was decided that he would not receive any pension for the coming five quarters.

A possible solution to his economic situation appeared in 1776 – Wesström applied for a position in Gävle as organist and music teacher at the city's secondary school. Wesström was the only applicant. He got the position but seldom appeared for duty. When he did come to work, he was unkempt and in poor condition. His authority was then restricted and complaints about him began to pile up. At Christmas 1780 he was particularly violent and in January of 1781 he absconded for Stockholm and was consequently fired and charged. During the court case that followed he travelled to Uppsala, where he passed away on 7 May 1781 with a fever and jaundice.

Wesström's preserved works include innovative solo sonatas, sinfonias, and string quartets influenced by Sammartini and Haydn. Wesström was one of the foremost violinists of his time.

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Kritisk kommentar

Källmaterial

A, Partitur i autograf, Musik- och teaterbiblioteket i Stockholm (Utile Dulci-samlingen).

S, handskrivna stämmor, troligen samtida, Musik- och teaterbiblioteket i Stockholm (Utile Dulci-samlingen). Varje stämma har ett försättsblad med följande text: "Sei quartetti composti da Andrea Weström suonatore del Violino apresso di Sua Maesta il Rè di Svezia".

Kommentarer

A har ett appendix med en ornamenterad version av melodin i Adagio-satsen. Appendixet innehåller också följande fotnot "Questo adagio deve essere ben studiato dai suonatori". Editionen väljer att endast föra in denna stämma i partituret, men bifogar "ordinario"-stämmorna separat.

S är välgjord och mer utförlig än **A** när det gäller dynamik och ornamentik. Dynamiken är mestadels endast noterad i de 3 undre stämmorna, men man kan anta att Vl. I, även om stämman är solistisk, kan följa med i dynamiken.

Sats 1:

Takt	Instrument	Kommentar
2	Vl. I, Vl. II	Legatobåge mellan tredje och fjärde slaget saknas i A . Tillagt i enhet med S .
3	Vl. I, Vl. II	Förslagen på andra taktslaget skiljer sig mellan stämmorna och källorna. Tillagt på alla sextondelar i båda stämmorna.
3	Vl. I, Vl. II	Drillen på tredje taktslaget finns endast i S i Vl. I. Tillagt i enhet med S i båda stämmorna.
4	Vl. I	Tredje taktslaget är i A noterat hel fjärdedel men i S med ett efterslag. Här noterat i enhet med S .
4	Vc.	Första tonen är noterad B. Takt 8 i Vl. II är noterad a. Har här ändrats till A i analogi med takt 8.
5	Vl. I, Vl. II	S har <i>piano</i> noterat i Vl. I. Tillagt även i Vl. II.
5	Vc.	Legatobåge på tredje slaget har lagts till i analogi med Vl. I, takt 1.
6	Vla, Vc.	Tredje taktslaget. Legatobågar saknas. Tillagt i analogi med Vl. I, Vl. II, takt 2.
7	Vc.	Båge saknas på första taktslaget. Tillagt i analogi med Vla.
7	Vla, Vc.	Andra taktslaget, andra triolen. Förslag saknas i Vla i A och i Vc. i S . Tillagt i båda stämmorna.

- 7 Vla, Vc. Sista tonen saknar överbindning till nästa takt i **A**. Här noterat i enlighet med **S**.
- 8 Vc. Återställningstecken har lagts till på sista fjärdedelen.
- 9 Vl. I **S** har *forte* noterat. Tillagt i enlighet med **S**.
- 9 Vl. I Förslag tillagt i enlighet med **S** på tredje taktslaget.
- 9 Vl. II Båge mellan a-a till andra taktslaget saknas i **A**. Tillagt i enlighet med **S**.
- 10 Vl. I Drill har lagts till på tredje taktslaget i analogi men Vl. II och takt 4.
- 10 Vc. Fjärde slagets andra sextondel saknar b-förtecken i **A**. Här ändrat till b i enlighet med **S**.
- 12 Vl. I **S** har *piano* noterat. Tillagt i enlighet med **S**.
- 13 Vc. **A** har paus hela takten medan **S** har en fjärdedel F noterat. Här noterat i enlighet med **S** så att cellon landar på tonikan.
- 14 Vl. I Tredje slaget är i **A** noterad åttondel + fyra trettiotvåondelar med upplösning på fjärde slaget, men i **S** förslag + fyra trettiotvåondelar med avslutande punkterad fjärdedel. Här noterat i enlighet med **S**.
- 15 Vl. I Återställningstecken har lagts till på tredje slaget, sjunde trettiotvåondelen.
- 16 Vla Tredje slaget är noterad c i **A** men f i **S**. Har här noterats i enlighet med **S** för att få en stämföring i analogi med takt 15.
- 18 Vl. I Förslaget på tredje slaget saknas i **S**.
- 25 Vl. I Sista slaget är noterad åttondel + paus i **A** men fjärdedel i **S**. Här noterat i enlighet med **A**.
- 26 Vc. Kil tillagt på sista åttondelen i enlighet med **S**.
- 27 Vc. Första slaget är noterat a i både **A** och **S**. Har här ändrats till c1 för att bli grundton i dominant-7-ackordet.
- 30 Vl. I Första åttondelen är noterad c1 i **A**.
- 34 Vl. II Andra halvan av takten är noterad f2-f2-f2-f2 i **A**.
- 34 Vc. Tredje slaget är noterat f i **A** men F i **S**. Här valdes den lägre oktaven i analogi med Vla takt 35.
- 35 Vl. II Första takten i **A** har på andra åttondelen noterat f2-g2-f2-g2 i en punkterad rytm men f2-g2-b2-g2, raka trettiotvåondelar i **S**. Här noterat i enlighet med **S** och i analogi med Vl. II takt 34. Jämför även takt 93-94.
- 35-37 Vl. I, Vl. II Bågarna och staccato saknas i **A**.

41	Vla	A har åttondelar f-f-f-f noterat. S har f-f1-f-f1 i analogi med Vc. takt 1. Här noterat i enlighet med S .
41-44	Vla, Vc.	Legatobågar saknas i A. Tillagt i enlighet med S .
44	Vla, Vc.	Förslag saknas i Vla och drill saknas i Vc. Tillagt i båda stämmorna.
44	Vc.	Återställningstecken har lagts till på tredje slaget.
56	Vl. II	Förslag saknas i A. Tillagt i enlighet med S .
58	Vl. II	Förslag har lagts till i analogi med Vl. I takt 56.
58	Vla	Första slaget är noterat fess i A men e i S (samma ton klingande). Troligast är att det är skrivfel i A och tonsättaren menar gess i analogi med takt 56, varför editionen har korrigerat till gess.
68	Vl. I, Vl. II	Förslag saknas i A. Tillagt i enlighet med S .
71	Vl. I	Återställningstecken har lagts till på sista triolens andra sextondel.
72	Vla	Fjärde slaget är noterat fess i A men e i S (samma ton klingande). Editionen har här ändrat till gess och följer kromatiken i övriga stämmor.
73	Vl. I	Återställningstecken har lagts till på andra och fjärde slaget, tonen c2.
76	Vla	Första tonen är noterad f1 i A.
78	Vla	Sista åttonden är noterad g i A.
80	Vc.	Återställningstecken har lagts till på första slagets sista trettiotvåondel i analogi med takt 26.
80-81	Vc.	Kil tillagt på sista åttondelarna i enlighet med S .
83	Vl. I	Fjärde åttonden är noterad f1 i A.
83	Vc.	Sjätte och sjunde åttonden är noterade Ess-F i A men en oktav upp i S . Här noterat ess-f i enlighet med S .
84-85	Vl. I	Andra taktslaget har punkteringar i S medan A har raka sextondelar. Här noterat i enlighet med S .
87	Vc.	Denna takt är noterad paus hela takten i S .
87-88	Vl. II	Dessa takter är omskrivna i S . Här noterat i enlighet med S , men med tillägg i takt 88: bindebågar tillagt och första trettiotvåondelen på andra slaget har ändrats från c1 till b i analogi med takt 87. Se fig. nedan för originalet från A.



- 88 Vc. Båda Gess har i **A** beteckningen "f.". Editionen tolkar dessa som sforzando vilket förts in.
- 91 Vla. Tredje åttondelen är noterad a i **A** men b i **S**. Här noterat i enlighet med **S** och i analogi med takterna 31, 33 och 92.
- 92 Vla. Sista åttondelen är noterad f1 i **A** men e1 i **S**. Här noterat i enlighet med **A** och i analogi med takterna 31, 33 och 91.
- 95-97 Vl. I, Vl. II Staccato saknas i **A**.
- 99-100 Vl. I **S** har dynamik *piano/forte* noterat. Här tillagt i alla stämmor.

Sats 2:

Takt	Instrument	Kommentar
1	Vl. II, Vla, Vc.	A har <i>piano</i> noterat endast i Vla. S har piano i alla 3. Tillagt i enlighet med S .
3	Vla	Fjärde taktslaget är noterat a-a i A .
4	Vl. I	Dynamiken, <i>piano</i> på andra taktslaget saknas i A .
6	Vla	Se takt 3.
7	Vc.	Första tonen är noterad fjärdedel i A men åttodel i S . Här noterat i enlighet med A och i analogi med övriga stämmor.
7	Vl. I, Vl. II, Vc.	Dynamik finns endast i Vla i A . Tillagt i alla stämmor i enlighet med S .
11-12	Vl. I	Appendixet i A har en legatobåge över alla sex fjärdedelarna.
11-16	Vl. II, Vla, Vc.	Dynamik saknas helt i A . Tillagt i enlighet med S .
12-13	Vla	Sista fjärdedelen och första fjärdedelen i takt 13 är i A noterat exakt samma som Vc. men i S noterat dess1-dess1-dess1-dess1-c1. Här noterat i enlighet med S .
21	Vl. II	Återställningstecken har lagts till på första slaget. På andra slaget är den nedre tonen noterad e2 vilket här ändrats till d2.

- 20-23 Vl. II, Vla, Vc. Dynamik saknas helt i **A**. I **S** skiljer sig dynamikangivelserna mellan stämmorna och förefaller ologiska. Editionen har valt att endast lägga till *cresc.* i takt 20 vilket leder fram till *forte* i takt 23.
- 23 Vl. II, Vla, Vc. Sista halvan av takten är noterad halvnot i **A** men fjärdedelspaus plus fjärdedel i **S**. Här noterat i enlighet med **S**.
- 24 Vl. II Andra slagets sista sextondel har ändrats till c i analogi med Vl. I. Bytet till ciss blir således på tredje taktslaget.
- 26 Vl. II Andra slagets första trettiotvåondel har ändrats från f2 till fiss2 i analogi med takt 5.
- 29 Vl. I Återställningstecken har lagts till på fjärde slaget, första trettiotvåondelen.
- 29 Vla Fjärde taktslaget är noterat d1 i **A**.
- 30 Vla Andra taktslaget är noterat c1 i **A**.
- 32-43 Vl. II, Vla, Vc. Dynamik saknas helt i **A**. Tillagt i enlighet med **S**.
- 42 Vl. II Första taktslaget är noterad c2-c2 i **A**.
- 44 Vl. I, Vl. II, Vla, Vc. Dynamik *piano* saknas i **A**. Tillagt i enlighet med **S**.
- 44-45 Vc. Tonen E är noterad e(en oktav högre) i **A**.

Sats 3:

Takt	Instrument	Kommentar
3	Vla.	Noterad d1 i A .
5-8	Vc.	Noterad en oktav högre i A .
7	Vl. II	Sista fjärdedelen är noterad b1 i A men två åttondelar b1-e1 i S . Här noterat i enlighet med S .
13	Vl. I, Vl. II	S har i båda stämmorna d1 noterat. A har b1 i Vl. I. Här noterat i enlighet med A .
16	Vla	Första tonen f1 är noterad fjärdedel i A .
19	Vl. II	S har paus på första åttondelen sedan en åttondel g1. A har en hel fjärdedel g1 på slag 1. Här noterat i enlighet med A . Återställningstecken har lagts till på tredje slaget.
26	Vl. II	Första tonen g1 är noterad som två fjärdedeler i A . Här noterat i enlighet med S och i analogi med Vla.
33	Vl. I	Se takt 26.
34	Vla	Sista fjärdedelen är noterad b i A . Här ändrat till ett c i analogi med takt 27.

48	Vc.	Första slaget är noterat förslag + åttondel. Här ändrat till sextondelar i analogi med Vl. I och Vl. II.
49	Vla	Noterat punkterad halvnot i A . Här noterat i enlighet med S och i analogi med Vc.
51-52	Vla	Noterat f1-f1-g1 i A .
54	Vla	A saknar toner i Vla. Tillagt i enlighet med S . Andra fjärdedelen är noterad g i S . Här ändrat till f.
57	Vl. I	Binddebågen saknas i A .
59	Vc.	Noterad f i A .
61	Vc.	Binddebågen saknas i A .
65-66	Vl. II	Sista fjärdedelen i 65 och första i 66 är noterad två fjärdedeler, f2-e2 i A men två åttondelar + fjärdedel, f2-h1-c2 i S . Här noterat i enlighet med S .
77	Vl. II	Noterat som Vla fast en oktav upp i A . Här noterat i enlighet med S där Vl. II fått en tersstämma under Vl. I.
77	Vla	Första tonen g är noterad som två fjärdedeler i A . Här noterat i enlighet med S och i analogi med Vc.
78	Vl. II	Noterad f1(med förslag g1) i A .
80	Vla	Det saknas en åttondel i A . Noterat i analogi med takt 82.
90	Vc.	Första fjärdedelen är i S överbunden(f1) från förgående takt men noterad ess i A . Här noterat i enlighet med A och i analogi med takt 32.
104-106	Vla	Tenorklav saknas i A . Noterat i enlighet med S .
107	Vla	A har noterat en oktav lägre än S . Här noterat i enlighet med S .
107-111	Vla	Här saknas återställning till altklav i A . Noterat i enlighet med S .
121	Vl. I	Tredje sextondelen är noterad ciss2 i S men saknar korsförtecken i A . Här noterat i enlighet med S .
123	Vl. I	Två sista sextondelarna är noterade punkterad sextondel + trettioåttondel i A .
125-126	Vla	Noterat e1-e1-c1-c1-c1-c1-c1-c1 i A .
141	Vl. I	Noterat som raka åttondelar i A .
148	Vla	Första åttondelen är noterad f1 i A .
149	Vla	Andra fjärdedelsslaget har här ändrats från c1-c1 till e1-e1 i analogi med takt 189.
149	Vc.	Sista åttondelen är noterad c i A .

150-151	Vla	Noterat d1-f1-f1-f1- d1-f1-f1-f1 i A .
151	Vc.	Noterat d-d-d-d i A .
156-158	Vla	A har noterat c upprepade åttondelar i 2 takter med f som slutton i takt 158. Här noterat i enlighet med S .
160-183	Vl. I, Vl. II	I S har stämmorna bytt plats så att Vl. II får byta av och spela melodin. Här noterat i enlighet med S .
191	Vla	De tre sista åttondelarna saknas i A .
194	Vl. I	Noterat en halvnot g2 i A men fjärdededlar ass2-g i S . Här noterat i enlighet med S .
199-204	Vl. II	Här noterat i enlighet med S där stämmman utvecklats från att i A helt följa Vc.(två oktaver upp), till att fylla på med fler ackordtoner.
218	Vc	Se takt 90.
221	Vla, Vc.	Sista fjärdedelen är noterad åttondels paus + åttondelsnot i A . Här noterat i enlighet med S och i analogi med takt 107 och 109.
223	Vla, Vc.	Se takt 221.