



JOHAN WIKMANSON  
1753–1800

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Stråkkvartett i e-moll

*String Quartet in E minor*

Opus 1:2

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

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## EINLEITUNG

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

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

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

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

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

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

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

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

so vorsichtig zu verfahren, sondern kann, ja muss unter Rücksichtnahme auf sein spieltechnisches Können und mit Hilfe seines künstlerischen Geschmacks samt der Fingerzeige, die die hier folgenden Bemerkungen für gewisse Einzelprobleme geben wollen, zu einer Reihe von Punkten Stellung nehmen, über die der Notentext nichts oder nur Ungenügendes aussagt. Dies gilt für alle Arten von Wiedergabeproblemen: solche des Tempos (einschliesslich von Tempoveränderungen innerhalb von Einzelsätzen), der Dynamik, der Artikulation, des allgemeinen Vortragscharakters usw.





Die Bedeutung der Artikulationszeichen Punkt (.) und Strich (') ist nicht völlig klar. Ihre Anwendung bei Wikmanson dürfte der bei Haydn und Mozart entsprechen<sup>1</sup>. Punkte fordern wahrscheinlich eine leichtere Spielweise als unbezeichnete Noten: kurze, leicht betonte, mit geringer Bogenbreite und ohne Verlassen der Saite ausgeführte Striche (bei rascherem Tempo doch möglicherweise einem *spiccato* angenähert; vgl. die Anweisung *sciolto* im d moll-Quartett, Satz I, T. 85 und 229). Weist der Notentext ausserdem Bögen über oder unter den Punkten auf (vgl. Satz II, T. 8 ff. im gleichen Werk), so werden die Töne ohne Bogenwechsel und besonders bei Tonrepetitionen beinahe wie ein weiches *portato* ausgeführt. Striche — besonders bei Einzeltönen und längeren Notenwerten — bedeuten wahrscheinlich eine gewisse Akzentuierung, im allgemeinen zusammen mit einer deutlichen Verkürzung des Tones unter Verlassen der Saite (*staccato* nach damaliger Terminologie; vgl. Quartett e moll, Satz IV, T. 74 f.); bei schnelleren Passagen wird der Strich einem kurzen *détaché* ähnlich. Eine ins Einzelne gehende Deutung dieser Zeichen wie auch die Strichwahl an unbezeichneten Stellen muss dem Ausführenden überlassen bleiben. Das Problem erfährt eine besondere Komplizierung dadurch, dass sich die Zeichen auf ein Instrument, einen Bogen und eine Spielweise beziehen, die mit ihren heutigen Entsprechungen nicht identisch sind<sup>2</sup>.

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

<sup>1</sup> Vgl. Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart. Fünf Lösungen einer Preisfrage. ... Herausgegeben von H. Albrecht, Kassel ... 1957, sowie Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben. Herausgegeben von G. v. Dadelsen, Kassel ... 1967, S. 91 und 122 f. In der erstgenannten Schrift finden sich ausführliche Literaturhinweise.

der Wahl zwischen langem und kurzem Vorschlag. Die Frage, ob kurze Vorschläge auf oder vor dem Taktschlag auszuführen sind, lässt sich nicht eindeutig beantworten; die erstere Spielart (also mit Verkürzung der Hauptnote) ist historisch möglicherweise stärker begründet, doch wirkt in den Quartetten an zahlreichen Stellen die letztere überzeugender.

Wie weit Wikmanson für Triller konsequent mit Beginn auf Obersekunde bzw. Hauptnote rechnet oder die Ausführung je nach der speziellen Situation wechseln lässt, ist unklar, und ebenso, ob Triller auch dann, wenn kein Nachschlag angegeben ist, mit einem solchen abgeschlossen werden sollen.

In den langsamen Sätzen der Quartette in d moll und e moll tritt die Figur  zusammen mit Achteltriolen auf, was an gewissen Stellen eine vereinfachte Schreibung anstelle von  darstellen kann. Wo dies im einzelnen der Fall ist und in welchem Schärfegrad (zwischen  und ) die Punktierungen überhaupt auszuführen sind, ist eine Frage der jeweiligen musikalischen Deutung.

Im Quartett B dur, Satz I, T. 42 ff. und 140 f. bedeutet das Zeichen > voraussichtlich kein eigentliches *diminuendo*, sondern eher eine „Seufzer“-artige Artikulation, die an der zweitgenannten Stelle möglicherweise in allen Stimmen bis einschliesslich T. 144 gelten soll.

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

<sup>2</sup> Vgl. hierzu u. a. D. D. Boyden: The history of violin playing from its origins to 1761 ... London 1965, wo Gesichtspunkte angeführt werden, die auch für das späte 18. Jahrhundert Gültigkeit besitzen.

## KRITISCHER BERICHT

## Quellen

## 1. VOLLSTÄNDIGE QUELLEN

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

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

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

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

## 2. QUARTETT D MOLL

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

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

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

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

### Bemerkungen zu den Quellen

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

Quartett	Satz	Punkt	Tilgung von		Punkt durch Strich ersetzt	Strich durch Punkt ersetzt
			Strich	Strich		
d moll	I	T. 234, Va. (schwach erkennbare Punkte)			T. 182, V. I	T. 184, Va.
	II				T. 3, Vc.	T. 4, Va.
	IV				T. 33, Va.	T. 74, V. I; 109, III, 112, Va.
e moll	I	T. 71, 79, Va. (erstes 4tel); 83, V. II (erstes 4tel)				
	II					T. 34, 40, 41 (zwei letzten 16 tel); 42 (16 tel), 49, sämtl. in V. II
	III			T. 78, V. I (letzte Note)		T. 3, 23, V. II; 97, Va.
	IV				T. 57, 74, Vc.	T. 5, V. I (zwei letzten Noten); 104, V. II
B dur	I	T. 28, Vc. (erste Note); 45, V. II und Va. (zweite Note); 85, Vc. (letzte Note)			T. 64, V. II	T. 128, 151, 153, V. II
	II					T. 25, V. II
	III	T. 19, Va. (im ganzen Takt)				T. 26-28, V. II
	IV	T. 78, V. I (letzte Note)	T. 168, V. I (letzte Note)	T. 122, V. I; 184, Va.		T. 23-24, 65, 67-69, V. II; 77, V. I; 131, V. II

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

### Quartett d moll

Hinsichtlich Artikulationszeichen siehe die Tabelle oben.

Takt	Stimme	Bemerkung
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#### SATZ I (ALLEGRO)

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

Takt	Stimme	Bemerkung
57, 58	V. I	Der Bogen reicht jeweils nur bis c''.
67-68	V. I	Der Bogen umfasst nur T. 67.
173	Va.	Bogen e' - d'.
182	Vc.	< auch in diesem Takt.
184	Vc.	> auch in diesem Takt.
198	V. I	Vorschlag als 16tel.
200	Vc.	> T. 199 3. Note bis T. 200 1. Note.
202	Vc.	> beginnt unter 2. Note.
203-204	V. I	Legatobogen nur e'' - g'' in T. 203.
205	V. II	1. Bogen bis g''.
206	V. I	1. Bogen c''' - h''.
216-217	V. I	Bögen g' - d', d'' - c'', b' - a' (T. 217).
218-219	V. I	Bögen b'' - g'' und e'' - cis''.
237	Vc.	p bei 1. Note.
237-238	Va.	> in T. 238 und 239 jeweils 1.-2. Note.
238-239		
254-255	V. II	p steht T. 253, p <sup>h</sup> 254.
254	Vc.	p <sup>h</sup> unter 8telgruppe (ausser in T. 255).

#### SATZ II (ADAGIO)

1	Va.	4telnoten auf d' nur mit einfachem Stiel.
3	Vc.	Bogen umfasst nur 32telnoten.
6-8	V. II	< über ganzem T. 6 bzw. 7; > unter 1. Note in T. 8.
11	V. II	Bogen 3.-4. Note.
12	V. II	p bei 1. Note.
20	Vc.	2. Bogen a - g.
26	V. II	> T. 26, letzte Note, bis T. 27, 1. Note; p unmittelbar danach.
37	Va., Vc.	p <sup>h</sup> bei 4. Note.
45	V. I	Doppelschlagzeichen steht über 4. Note.
61	Va.	2. Bogen es'' - d''.
65	Vc.	< beginnt bei 2. Note.
70	Vc.	2. und 3. Note mit einfachem Stiel.
77	Va.	f bei letzter Note.
77	Vc.	p erst bei A in T. 78.
80	Va.	f statt ff.
83	Va.	4telnote d' nur einfach gestielt.
97	Vc.	4telnote d nur einfach gestielt.
99	Va., Vc.	Bogen umfasst nur 32telnoten.

#### SATZ III (MENUETTO)

34	V. I	rf anstatt sf.
38	Vc.	Bogen nur über G - F.
57a, b	Va.	Bogen über dem ganzen Takt.
77	Va.	f zwischen 2. und 3. Note.
93	V. I	2. Bogen reicht bis e''.

#### SATZ IV (FINALE ALLEGRO)


9	Vc.	< T. 9, letzte, bis T. 10, 1. Note.
13	Va., Vc.	p bei erster Note T. 14.
14	V. II	Bogen 1.-2. Note.
21	Vc.	5. Note nicht punktiert; von 8telpause gefolgt.
55	Vc.	p bei e.
90	V. I	1. Bogen beginnt schon bei 1. Note.
108	V. I, II	Trillerlinie bis zum d''.



## Quartett e moll

Hinsichtlich Artikulationszeichen siehe die Tabelle S. XII.

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

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

## Quartett B dur

Hinsichtlich Artikulationszeichen siehe die Tabelle S. XII.

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

Takt	Stimme	Bemerkung	Takt	Stimme	Bemerkung
76	Vc.	1. Bogen beginnt beim 4tel.	51	V. II	1. Bogen reicht bis e'.
77	V. I	Vorschlag als 16tel.	54	Va.	Bögen 1-2., 2.-4. und 5.-6. Note.
77	Vc.	Bogen bis zur letzten Note.	70	Va.	Bogen über dem ganzen Takt.
86	V. II	Bogen über den 3 letzten 8teln.	74	V. II	Bogen reicht bis es'' in T. 75.
92	Vc.	Nur 1 Bogen; über 1.-5. Note.			
108	V. II	Bogen 2.-3. Note.	SATZ III (MENUETTO)		
126	Vc.	2. Bogen reicht bis in T. 127.	25	V. I	Artikulationszeichen über letzter Note wegen Plattenfehler unlesbar.
129	V. I	Bogen von letzter Note in T. 129 zu 1. Note in T. 130.	38a, b	sämtliche	Das Original hat keine Aufteilung in <i>prima</i> und <i>seconda volta</i> ; eine dahingehende Anweisung findet sich nur in der V. II-Stimme, wo in T. 38(a) über der 3. Note eine Fermate steht.
130	V. I	1. Bogen reicht zur 8telnote.			
142	Va.	1. Bogen 3.-4. Note.			
SATZ II (ROMANCE)			SATZ IV (SCHERZANDO POCO PRESTO)		
1-2	V. I	Bogen jeweils beinahe bis zu 3. Note.	28	V. I	Wellenlinie nach <i>tr</i> bis über f''.
3	V. II	Bogen beginnt bei punktierter 8telnote.	34	V. II	1. Bogen umfasst 1.-4. Note.
5-6, 9	V. I	Bogen jeweils über dem ganzen Takt.	43	Vc.	16tel-, nicht 32telnoten.
12	Va.	Bögen nur bis ges.	60	V. I	Bogen nur über 64telnoten.
27	Vc.	16tel d evtl. Druckfehler anstatt e oder es.	64	V. I	Bogen vom 2. b'' bis f''.
28	Vc.	Bogen fast bis zu 4. Note.	133	V. II	Bogen beginnt auf 2. Note.
29	Vc.	Bogen beginnt bei 2. Note.	162-163	V. I	Bogen von letzter Note T. 162 zu 1. Note T. 163.
36	V. I	Nur 1 Bogen; fis' - d''.			
42	V. II	Bogen reicht bis g'.			
45	Vc.	Bogen beginnt erst bei a.			
46	V. II	2. Bogen g - a.			

Stockholm, 1969/70

Bonnie Hammar & Erling Lomnäs

Deutsche Übersetzung: Hans Eppstein

## INTRODUCTION

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

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

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

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

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

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

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

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

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

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

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

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

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

### *Editing Notes*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*Additions* to the original are shown as follows:

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

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

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

## *Notes on Performance*

In this critical edition certain additions have been made to the original music text, which are identifiable through the special typography. The majority of the additions have been made from the point of view of critical treatment of the source (see above), others have had a practical-musical motivation. In the latter case the editors have been very careful not to obscure any possible intentions from the part of the composer, nor to interpret the original unnecessarily. Of course, whoever play these quartets need not observe the same restraint in their interpretation of the manuscript. They should instead, with their own technical capabilities and their artistic judgement as a starting point, and with the help that the following limited comments can give with regard to certain problems of interpretation, make their own de-





cisions on a number of points where the music text gives incomplete information, or none at all. This applies to all sorts of problems in connection with performance: tempi (including alterations of tempo within movements), the dynamics, the articulation, the character of the interpretation etc.

The meaning of the articulation signs point (.) and dash (') is not quite clear. Wikmanson's use of them would seem to resemble both Haydn's and Mozart's.<sup>1</sup> Probably the points indicate notes to be played more lightly than those without: short, lightly accented bowing, executed with a small width of the bowhair, and without the bow actually leaving the string (though possibly approaching *spiccato* at a faster tempo; compare the term *sciolto* in the D minor quartet, 1st movement, bars 85 and 229). If the score indicates moreover legato phrasing above or below the points, as in the D minor quartet, 2nd movement, bars 8 ff., the notes are to be executed at the same stroke of the bow, and particularly in the case of repeated notes more or less like a soft *portato*. Dashes presumably indicate a certain accentuation, especially of isolated and longer notes, most often combined with a distinct shortening of the length of the note by the bow leaving the string (*staccato* in the terminology of the period; see the quartet in E minor, 4th movement, bars 74 f.). In faster passages the type of bowing is more like a short *détaché*. The more exact interpretation of these signs and the choice of bowing style for notes lacking signs has to be left to the discretion of the performer. The problem is not simplified by the fact that the significance of the signs here applies to another type of instrument, technique and bow than our present-day ones.<sup>2</sup>

In the case of ornaments, the editors have inserted suggestions for performance above each respective part (and normally only once for each movement and part); it should however be pointed out that other solutions can be just as acceptable, for example in the choice between long and short appoggiaturas. The question as to whether

short appoggiaturas should be executed on or before the beat cannot be answered unequivocally; there may possibly be a certain historical precedence for the former method of playing (i.e. with a shortening of the time value of the main note) but in a majority of places in these quartets the latter way of playing appears to be the more acceptable.

Whether Wikmanson intended that trills should consistently begin on the second above or on the main note itself, or whether he thought that the execution could alter according to the situation is an open question. The same applies to whether trills ought to be completed with closing grace notes, even where such have not been indicated in the score.

In the slow movements of the quartets in D minor and E minor, the figure  appears parallel with quaver triplets and can thus in certain cases be a simplified way of writing , but the problem as to where and to what degree the dotted note should apply (from  to ) is chiefly a question of musical interpretation.

In the 1st movement of the B $\flat$  major quartet, bars 42 ff. and 140 f., the sign  $\succ$  occurs, probably not intended to mean an actual diminuendo, but rather a "sighing" way of articulation, which in the latter case might be intended to continue until bar 144 in all parts.

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

<sup>1</sup> See Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart. Fünf Lösungen einer Preisfrage. ... Published by H. Albrecht, Kassel ... 1957; and Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben. Published by G. v. Dadelsen, Kassel ... 1967, pp. 91 and 122 f. Comprehensive literary references are given in the former of the two.

<sup>2</sup> See for example D. D. Boyden: The history of violin playing from its origins to 1761 ... London 1965, which contains certain viewpoints which are also applicable to the later 18th century.

## CRITICAL NOTES

*Sources*

## 1. COMPLETE SOURCES

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

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

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

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

## 2. QUARTET IN D MINOR

B. The library of the Royal Academy of Music, Stockholm (sign. W<sub>4</sub>/Sv.-R); manuscript written in ink by an unknown hand, consisting of three parts (violin I, violin II and violoncello). The cover reads: "Quartette [sic] / pour / Deux Violons, Alte [sic] & Basse. / par / J. Wikmanson." The size is approximately 29.4 by 24.0 cm. The watermark is "D & C Blauw". The paper and style suggest that the manuscript probably came into existence sometime between 1800-1810. It exhibits a number of peculiarities such as omissions of varying lengths and in different places in the various parts, the switching around of the adagio and minuet movements, and the direction *col legno d'arco* in the five final bars of the last movement.

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

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

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

### Notes on the Sources

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

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

The following remarks apply throughout to the source.

### Quartet in D minor

For signs of articulation, see the table above.

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

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

### 2ND MOVEMENT (ADAGIO)

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

### 3RD MOVEMENT (MENUETTO)

34	Vln. I	<i>tf</i> , not <i>sf</i> .
38	Vcl.	Slur only G - F.
57a, b	Vla.	Slur covering the whole bar.
77	Vla.	<i>f</i> between the 2nd and 3rd notes.
93	Vln. I	The 2nd slur reaches to e''.

### 4TH MOVEMENT (FINALE ALLEGRO)


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



## Quartet in E minor

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

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

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

## Quartet in Bb major

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

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



*K. Munkel. sk.*

**TRE QUARTETTER**

för

*Twå Violiner, Alt och Violoncelle.*

Tillagnade

**JOSEPH HAYDN.**

*Författade*

af

**JOHAN WIKMANSON**

*Musikskrifvare.*

*Op. 1.*

**STOCKHOLM**

*och Kongl. Privilegerade Not-Tryckeriet.*

[1801]



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

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

Mo 20.

VIOLINO PRIMO

QUARTETTO I. *Allergo dolce*

Violino Primo part for Quartetto I, measures 1 through 10. The score is written in treble clef with a key signature of one flat (B-flat). The tempo and mood are marked *Allergo dolce*. The music features a melodic line with various ornaments and dynamics. Measure 10 ends with a fermata.

4

VIOLINO PRIMO

Violino Primo part, measures 11 through 20. The score continues in treble clef with a key signature of one flat. It includes dynamic markings such as *molto*, *sciolto*, *Andagio*, *diminu.*, *pp*, *f*, *ppp*, and *fort.*. The music is characterized by intricate rhythmic patterns and expressive phrasing.

b) Seite 3 und 4 der Stimme der ersten Violine-/Page 3 and 4 of the first violin part.

# Quartett e moll\* Quartet in E Minor\*

29

Allegro di molto

(Op. 1:2)

Musical score for measures 1-9. Instruments: Violino I, Violino II, Viola, Violoncello. Dynamics: (mf), p. Measure rest: 5.

Musical score for measures 10-14. Dynamics: mf, tr.

Musical score for measures 15-24.

Musical score for measures 25-29.

\*Vgl. Einleitung, Ausführungspraktische Bemerkungen. – Cf. Introduction, Notes on Performance.

Musical score system 1, measures 25-34. The system consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#). Measure 30 is marked with a fermata over a chord. The music features a mix of eighth and quarter notes.

Musical score system 2, measures 35-44. The system consists of four staves. Measure 35 is marked with a fermata. Measure 36 has a trill (*tr*) in the Treble 1 staff. Measures 40-44 are marked with a piano (*p*) dynamic. The music continues with eighth and quarter notes.

Musical score system 3, measures 45-54. The system consists of four staves. Measure 45 is marked with a forte (*rf*) dynamic. Measure 46 has a key signature change to one sharp (F#). Measure 49 is marked with a piano (*p*) dynamic. Measure 50 is marked with a fortissimo (*ff*) dynamic. The section is labeled "(G. P.)" above measure 49. The music features a variety of note values and rests.

Musical score system 4, measures 55-64. The system consists of four staves. Measure 55 is marked with a piano (*p*) dynamic. Measure 56 has a mezzo-forte (*mf*) dynamic. Measure 57 is marked with "mezza voce". Measure 58 is marked with a piano (*p*) dynamic. The music includes a key signature change to one sharp (F#) at measure 55 and features a mix of note values.

60

(mf)

mf

Detailed description: This system contains measures 60 through 64. It features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music is characterized by a steady eighth-note accompaniment in the bass clefs and more melodic lines in the treble clefs. Dynamic markings include *mf* at the end of measure 64 and *mf* at the end of measure 63.

65

Detailed description: This system contains measures 65 through 69. The musical texture continues with eighth-note accompaniment and melodic lines. The dynamics remain consistent with the previous system.

70 75

*p* *pp* *p*

*p* *pp* *p*

(*p*) *sf pp* *sf p*

(*p*) *pp* *p*

Detailed description: This system contains measures 70 through 74. The music shows a variety of dynamic markings, including *p*, *pp*, and *sf*. The bass clefs feature a prominent eighth-note accompaniment. The treble clefs have more sparse, melodic lines.

80

*cresc.* *cresc.* *cresc.* *cresc.*

*f* *f*

Detailed description: This system contains measures 80 through 84. The music is marked with *cresc.* (crescendo) in all four staves. The dynamics reach *f* (forte) by the end of the system. The accompaniment in the bass clefs is particularly active.

85

ff mf ff mf ff mf

This system contains measures 85 through 89. It features four staves: two treble clefs and two bass clefs. The music is in a key with one sharp (F#). Measures 85-86 are marked *ff* (fortissimo), while measures 87-89 are marked *mf* (mezzo-forte). The notation includes various rhythmic values, slurs, and dynamic markings.

90 95 tr

This system contains measures 90 through 94. It features four staves. Measures 90-94 are marked *tr* (trillo). The notation includes slurs, ties, and dynamic markings.

100 sotto voce pp

This system contains measures 95 through 104. It features four staves. Measures 95-104 are marked *sotto voce* (piano) and *pp* (pianissimo). The notation includes slurs, ties, and dynamic markings.

105 110 p

This system contains measures 105 through 110. It features four staves. Measures 105-110 are marked *p* (piano). The notation includes slurs, ties, and dynamic markings.



115

Musical score for measures 115-120. The score is in G major and 4/4 time. It features four staves: two treble clefs and two bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A piano (*p*) dynamic marking is present in the second bass staff at measure 118.

120

Musical score for measures 120-125. The score continues from the previous system. It features four staves. Dynamic markings include *f* (forte) in the first and third staves, and *p* (piano) in the second and fourth staves. The system concludes with repeat signs in the first and second staves.

125

130

Musical score for measures 125-130. The score continues from the previous system. It features four staves. Dynamic markings include *p* (piano) and *ff* (fortissimo) in the first, second, and third staves. A *pp* (pianissimo) marking is in the fourth staff at measure 129. A key signature change to F major occurs at measure 129. The system concludes with a fermata in the fourth staff.

135

Musical score for measures 135-140. The score continues from the previous system. It features four staves. Dynamic markings include *mf* (mezzo-forte) in the first, second, and third staves, and *p* (piano) in the fourth staff. The system concludes with a fermata in the fourth staff.

140 *pp* *dolce* 145

This system of music covers measures 140 to 145. It features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#) and the time signature is 3/4. The music is marked *pp* (pianissimo) and *dolce* (sweetly). The first staff has a melodic line with slurs and ties. The second staff has a similar melodic line. The third and fourth staves provide harmonic support with chords and moving lines. The measure numbers 140 and 145 are indicated at the top.

150 *mf* *p*

This system of music covers measures 150 to 155. It features four staves. The music is marked *mf* (mezzo-forte) and *p* (piano). The first staff has a melodic line with slurs and ties. The second staff has a similar melodic line. The third and fourth staves provide harmonic support. The measure number 150 is indicated at the top.

155 *f* *sr* 160

This system of music covers measures 155 to 160. It features four staves. The music is marked *f* (forte) and *sr* (sforzando). The first staff has a melodic line with slurs and ties. The second staff has a similar melodic line. The third and fourth staves provide harmonic support. The measure numbers 155 and 160 are indicated at the top.

(b) *p* *mf* 165

This system of music covers measures 165 to 170. It features four staves. The music is marked *p* (piano) and *mf* (mezzo-forte). The first staff has a melodic line with slurs and ties. The second staff has a similar melodic line. The third and fourth staves provide harmonic support. The measure number 165 is indicated at the top.

170

170

*p*

*mf*

*sf*

*p*

*p*

Detailed description: This system contains measures 170 through 174. The music is in 3/4 time with a key signature of one sharp (F#). The first staff (treble clef) features a melodic line with eighth and sixteenth notes, including a dotted eighth note in measure 173. The second staff (treble clef) has a more rhythmic accompaniment with eighth notes and rests. The third staff (bass clef) provides a steady bass line with eighth notes. The fourth staff (bass clef) has a simple bass line with quarter notes. Dynamics include *sf* in the first staff, *p* in the second and fourth staves, and *mf* in the third staff.

175

175

*cresc.*

*cresc.*

*cresc.*

Detailed description: This system contains measures 175 through 179. The music continues in 3/4 time with a key signature of one sharp. The first staff (treble clef) shows a melodic line with eighth notes, marked with a *cresc.* dynamic. The second staff (treble clef) has a rhythmic accompaniment with eighth notes and rests. The third staff (bass clef) has a bass line with quarter notes, also marked with a *cresc.* dynamic. The fourth staff (bass clef) has a bass line with quarter notes, marked with a *cresc.* dynamic.

180

180

*f*

*f*

*f*

*f*

185

Detailed description: This system contains measures 180 through 184. The music is in 3/4 time with a key signature of one sharp. The first staff (treble clef) features a melodic line with eighth notes, marked with a *f* dynamic. The second staff (treble clef) has a rhythmic accompaniment with eighth notes and rests, also marked with a *f* dynamic. The third staff (bass clef) has a bass line with quarter notes, marked with a *f* dynamic. The fourth staff (bass clef) has a bass line with quarter notes, marked with a *f* dynamic. Measure 185 is indicated at the end of the system.

190

190

*p*

*p*

*p*

*p*

*p*

Detailed description: This system contains measures 185 through 189. The music is in 3/4 time with a key signature of one sharp. The first staff (treble clef) features a melodic line with eighth notes, marked with a *p* dynamic. The second staff (treble clef) has a rhythmic accompaniment with eighth notes and rests, marked with a *p* dynamic. The third staff (bass clef) has a bass line with quarter notes, marked with a *p* dynamic. The fourth staff (bass clef) has a bass line with quarter notes, marked with a *p* dynamic. Measure 190 is indicated at the end of the system.

195 *poco f* *poco f* *poco f*

205 *f sf p (sf) (p)* *f (p) (sf) (p)* *(sf) (p) (sf) p*

210 *cresc. (mf) cresc. mf p* *cresc. mf p* *cresc. (mf) p*

215 *(mf) mf* *mf* *mf*

225

Musical score for measures 225-230. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes, with some slurs and ties. Measure 225 is marked with the number 225.

230

Musical score for measures 230-235. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes, with some slurs and ties. Measure 230 is marked with the number 230.

235 240

Musical score for measures 235-240. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes, with some slurs and ties. Measure 235 is marked with the number 235, and measure 240 is marked with the number 240. There are dynamic markings *sf* (sforzando) above the first two staves in measures 235 and 236.

245

Musical score for measures 245-250. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes, with some slurs and ties. Measure 245 is marked with the number 245.

250

Musical score for measures 250-254. The score is in G major and 4/4 time. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 250 is marked with a dynamic of *p*. Measures 251-254 show various melodic lines with slurs and ties. The dynamic *(p)* is indicated in measures 252, 253, and 254.

255

Musical score for measures 255-259. The score continues with four staves. Measure 255 is marked with a dynamic of *rf*. Measures 256-259 show more complex melodic patterns with slurs and ties. The dynamic *sf* is indicated in measure 259, and *rf* is indicated in measures 258 and 259.

260

265

Musical score for measures 260-265. The score features four staves. Measure 260 is marked with a dynamic of *p*. Measures 261-265 show various melodic lines with slurs and ties. Dynamics include *rf*, *p*, *sf*, and *sotto voce*. The dynamic *rf* is indicated in measures 261, 262, and 265. *sotto voce* is indicated in measures 263, 264, and 265. *p* is indicated in measures 262 and 263. *sf* is indicated in measure 262.

270

Musical score for measures 270-274. The score features four staves. Measure 270 is marked with a dynamic of *p*. Measures 271-274 show various melodic lines with slurs and ties. Dynamics include *rf* and *pp*. The dynamic *rf* is indicated in measure 271. *pp* is indicated in measures 273 and 274.

275

*poco f*

280

285 *ritardando un poco*

*p* *mf* *ff*

290

*pp* *poco f* *rf* *p*

295

*a tempo*

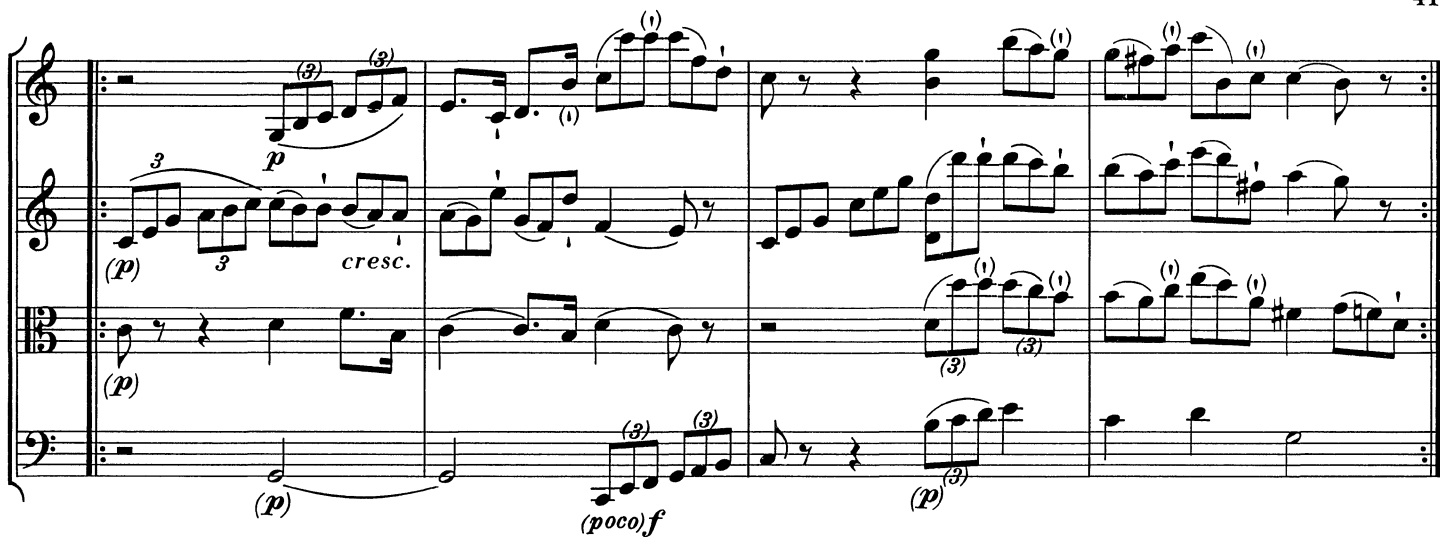
300

*p* *pp* *(p)* *pp*

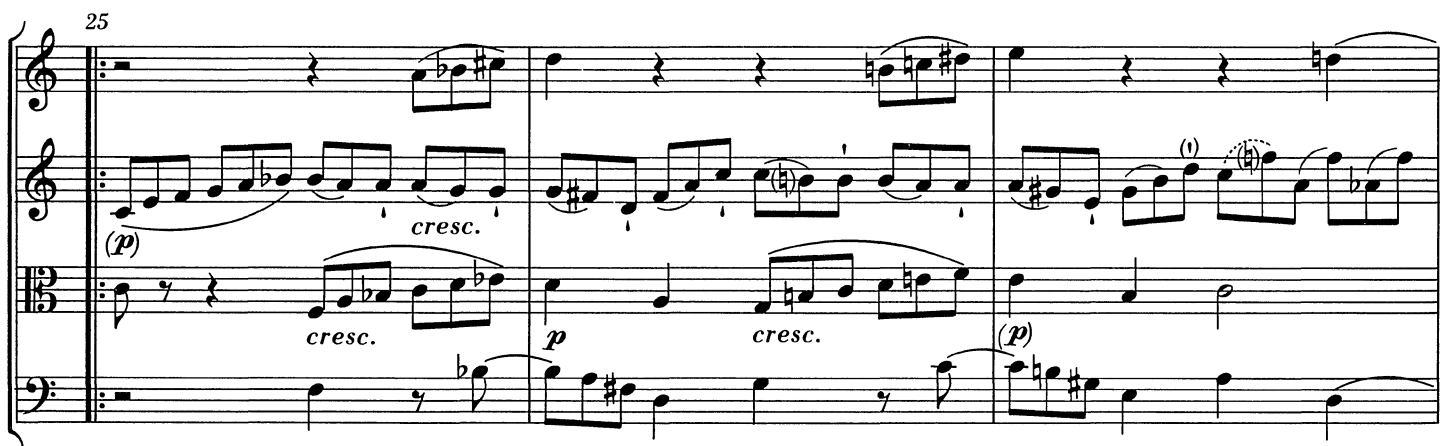
# Un poco adagio

The musical score is written for four staves in 4/4 time. The first two staves are in treble clef, and the last two are in bass clef. The tempo is 'Un poco adagio'. The score is divided into four systems, each containing four measures. The first system starts with 'con sord.' and '(p)'. The second system includes 'tr' (trills) and 'rf' (ritardando forte) markings. The third system includes 'mf' (mezzo-forte) and 'tr' markings. The fourth system includes 'p' (piano) and 'tr' markings. The score concludes with a double bar line and repeat signs.

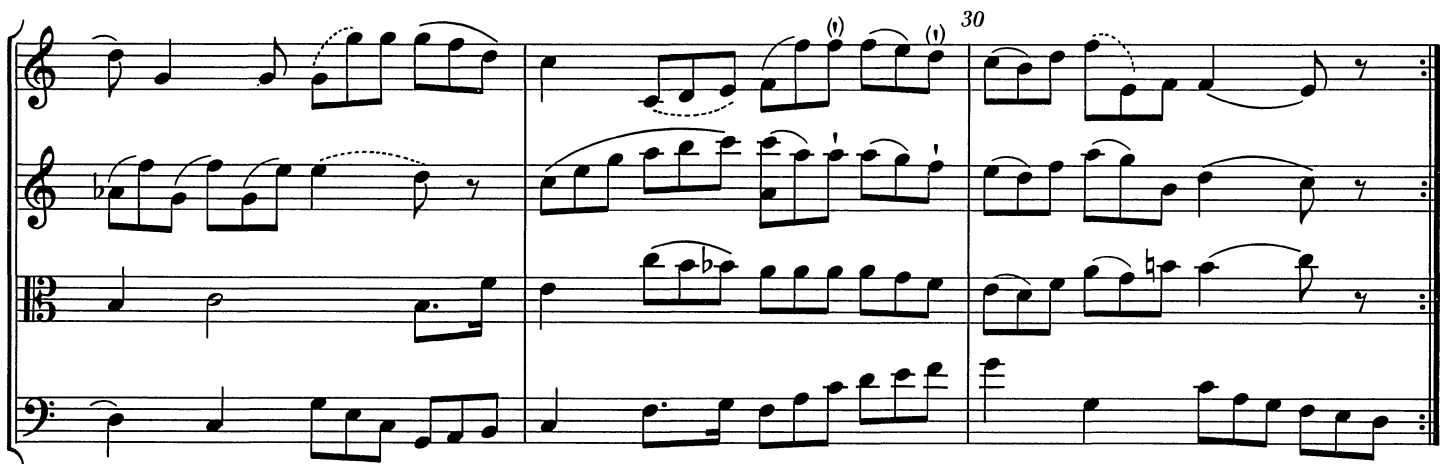




Musical score system 1, measures 1-4. It features four staves: two treble clefs and two bass clefs. The first staff has a treble clef and contains a melodic line with triplets and slurs. The second staff has a treble clef and contains a melodic line with triplets and a *p* dynamic marking. The third staff has a bass clef and contains a melodic line with triplets and a *p* dynamic marking. The fourth staff has a bass clef and contains a melodic line with triplets and a *(poco) f* dynamic marking. The system includes various musical notations such as slurs, ties, and dynamic markings.



Musical score system 2, measures 5-8. It features four staves: two treble clefs and two bass clefs. The first staff has a treble clef and contains a melodic line with a *(p)* dynamic marking and a *cresc.* marking. The second staff has a treble clef and contains a melodic line with a *cresc.* marking. The third staff has a bass clef and contains a melodic line with a *cresc.* marking. The fourth staff has a bass clef and contains a melodic line with a *p* dynamic marking and a *cresc.* marking. The system includes various musical notations such as slurs, ties, and dynamic markings.



Musical score system 3, measures 9-12. It features four staves: two treble clefs and two bass clefs. The first staff has a treble clef and contains a melodic line with slurs and ties. The second staff has a treble clef and contains a melodic line with slurs and ties. The third staff has a bass clef and contains a melodic line with slurs and ties. The fourth staff has a bass clef and contains a melodic line with slurs and ties. The system includes various musical notations such as slurs, ties, and dynamic markings.



Musical score system 4, measures 13-16. It features four staves: two treble clefs and two bass clefs. The first staff has a treble clef and contains a melodic line with trills (*tr*) and a *p* dynamic marking. The second staff has a treble clef and contains a melodic line with a *mf* dynamic marking. The third staff has a bass clef and contains a melodic line with a *p* dynamic marking. The fourth staff has a bass clef and contains a melodic line with a *Solo* marking and a *p* dynamic marking. The system includes various musical notations such as slurs, ties, and dynamic markings.

35

tr

tr

tr

40

*poco f* tr

*p* *sf*

*pp*

*pp*

tr

tr

tr

(*mf*)

(*mf*)

(*mf*)

(*mf*)

45

50

*dolce*

*dolce*

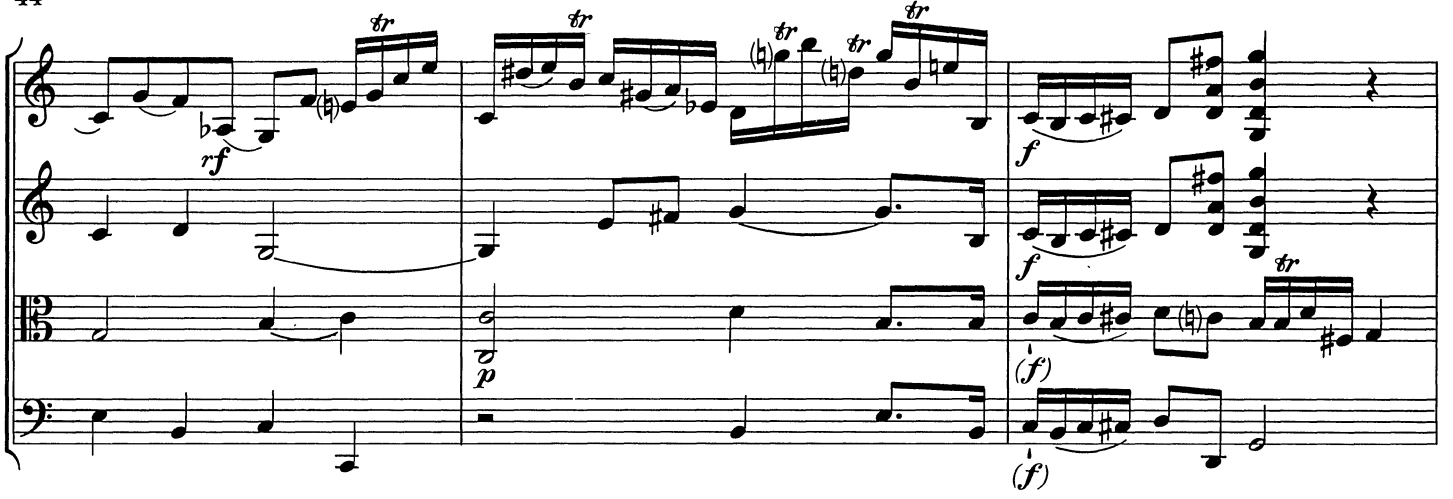
*(dolce)*

*(dolce)*

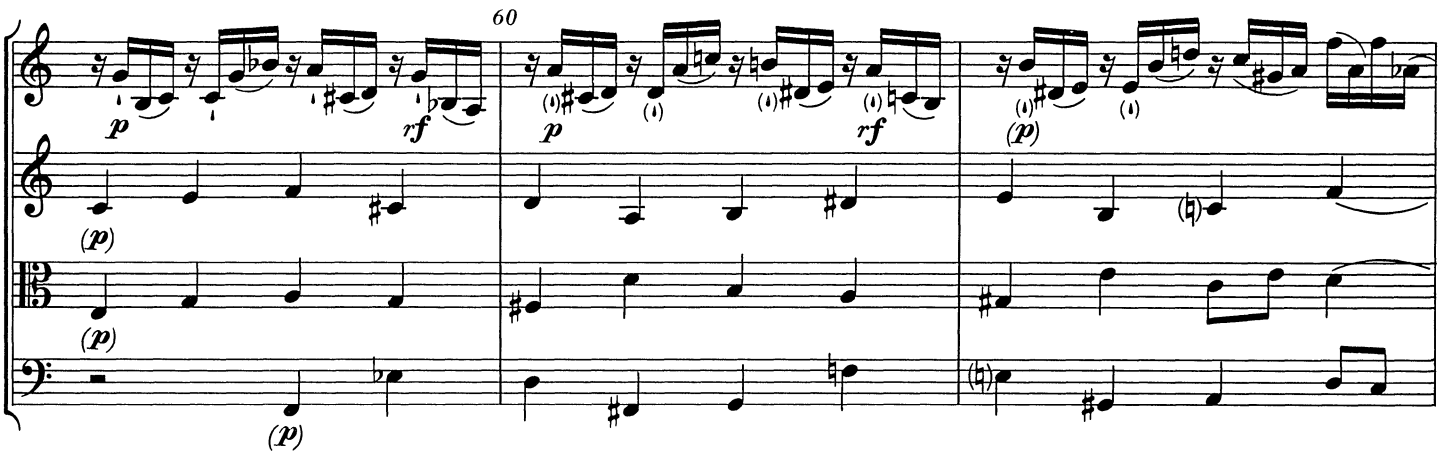
*tr*

55


*rf*



Musical score system 1, measures 48-52. The system consists of four staves. The top staff features a melodic line with trills (tr) and dynamic markings of *rf* and *f*. The second staff has a similar melodic line with *f* dynamics. The third staff is a piano accompaniment with a *p* dynamic. The bottom staff is a bass line with *f* dynamics.



Musical score system 2, measures 53-57. The system consists of four staves. The top staff has a melodic line with trills (tr) and dynamic markings of *p* and *rf*. The second staff has a melodic line with *p* dynamics. The third staff is a piano accompaniment with *p* dynamics. The bottom staff is a bass line with *p* dynamics.



Musical score system 3, measures 58-62. The system consists of four staves. The top staff has a melodic line with *p* and *rf* dynamics. The second staff has a melodic line with *p* and *rf* dynamics. The third staff is a piano accompaniment with *p* and *rf* dynamics. The bottom staff is a bass line with *rf* dynamics.



Musical score system 4, measures 63-67. The system consists of four staves. The top staff has a melodic line with trills (tr) and dynamic markings of *f* and *p*. The second staff has a melodic line with *f* and *p* dynamics. The third staff is a piano accompaniment with *pp* and *f* dynamics. The bottom staff is a bass line with *pp* and *f* dynamics.

70 *tr*

*pp dolce morendo (p) pp ppp*

*pp dolce morendo p pp ppp*

*pp dolce p pp ppp*

*pp dolce pp ppp*

### Menuetto

senza sord.

5 10

*f p pp poco f p rf p*

*f p pp poco f p rf p*

*f p pp poco f p rf p*

*(f) p pp poco f p rf p*

15

*mf dolce poco f*

*mf dolce (poco f)*

*mf (dolce) (poco f)*

*mf dolce poco f*

20 25

*f p pp*

*f p pp*

*f (p) pp*

*f (p) (pp)*

## TRIO

30 1.

*p* *poco f* *poco f* *poco f* *p*

2. 35 40

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

(G.P.) 45

*p* *poco f* *poco f* *poco f* *p* *poco f* *poco f* *p*

50 1. 2.

*(p)* *(pp)* *p* *pp* *p* *(pp)* *pp* *pp*

Da capo il Menuetto ma senza replica e segue Finale

FINALE

55 60

*ff* *p* *pp* *mezza voce*

*ff* *p* *pp* *mezza voce*

*ff* *p* *pp* *mezza voce*

*ff* *p* *pp* *mezza voce*

Detailed description: This system contains measures 55 through 60. It features four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). Measure 55 starts with a fortissimo (*ff*) dynamic. The dynamics transition to piano (*p*) at measure 56, pianissimo (*pp*) at measure 57, and mezzo voce at measure 58. The music includes various note values, rests, and phrasing slurs. There are some performance markings like '(1)' above notes in measures 56 and 57.

65

Detailed description: This system contains measures 61 through 65. It features four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music continues with various note values, rests, and phrasing slurs. There are some performance markings like '(b)' above notes in measures 61 and 65.

70

Detailed description: This system contains measures 66 through 70. It features four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music continues with various note values, rests, and phrasing slurs. There are some performance markings like '(b)' above notes in measures 69 and 70.

75

Detailed description: This system contains measures 71 through 75. It features four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music continues with various note values, rests, and phrasing slurs. There are some performance markings like '(b)' above notes in measures 74 and 75.

80 (G.P.)

Musical score for measures 80-84. The system consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). Measure 80 starts with a piano (*p*) dynamic. Measure 81 features a piano-piano (*pp*) dynamic. Measure 82 has a piano (*p*) dynamic. Measure 83 has a piano-piano (*pp*) dynamic. Measure 84 concludes with a poco forte (*poco f*) dynamic. The notation includes various note values, rests, and slurs.

85

Musical score for measures 85-89. The system consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has three sharps (F#, C#, G#). Measure 85 starts with a piano (*p*) dynamic. Measure 86 features a piano-piano (*pp*) dynamic. Measure 87 has a piano (*p*) dynamic. Measure 88 has a piano-piano (*pp*) dynamic. Measure 89 concludes with a poco forte (*poco f*) dynamic. The notation includes various note values, rests, and slurs.

90

Musical score for measures 90-94. The system consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has three sharps (F#, C#, G#). Measure 90 starts with a piano (*p*) dynamic. Measure 91 features a piano (*p*) dynamic. Measure 92 has a piano-piano (*pp*) dynamic. Measure 93 has a piano-piano (*pp*) dynamic. Measure 94 concludes with a piano-piano (*pp*) dynamic. The notation includes various note values, rests, and slurs.

95 (G.P.)

Musical score for measures 95-99. The system consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has three sharps (F#, C#, G#). Measure 95 starts with a piano (*p*) dynamic. Measure 96 features a piano (*p*) dynamic. Measure 97 has a piano-piano (*pp*) dynamic. Measure 98 has a piano-piano (*pp*) dynamic. Measure 99 concludes with a piano-piano (*pp*) dynamic. The notation includes various note values, rests, and slurs.



Prestissimo

First system of musical notation, measures 1-4. It consists of four staves: Treble, Treble, Bass, and Bass. The top staff has a dynamic marking of *p* at the beginning and *f* at the end. The second and third staves have a dynamic marking of *p* at the beginning. The bottom staff has a dynamic marking of *p* at the beginning.

Second system of musical notation, measures 5-8. It consists of four staves. The top staff has a dynamic marking of *f* at the beginning and *p* at the end. The second staff has a dynamic marking of *f* at the beginning and *p* at the end. The third staff has a dynamic marking of *f* at the beginning and *p* at the end. The bottom staff has a dynamic marking of *f* at the beginning.

Third system of musical notation, measures 9-14. It consists of four staves. The top staff has a dynamic marking of *p* at the beginning and *p* at the end. The second staff has a dynamic marking of *p* at the beginning and *p* at the end. The third staff has a dynamic marking of *p* at the beginning and *p* at the end. The bottom staff has a dynamic marking of *p* at the beginning and *p* at the end. A long slur is present under the bottom staff.

Fourth system of musical notation, measures 15-19. It consists of four staves. The top staff has a dynamic marking of *f* at the beginning and *f* at the end. The second staff has a dynamic marking of *f* at the beginning and *f* at the end. The third staff has a dynamic marking of *f* at the beginning and *f* at the end. The bottom staff has a dynamic marking of *f* at the beginning and *f* at the end.

20

Musical score for measures 20-24. The score is in G major and 3/4 time. It features four staves: two treble clefs and two bass clefs. The first two staves have a melodic line with eighth and sixteenth notes. The last two staves have a bass line with quarter and eighth notes. Dynamic markings include *sf* (sforzando) and *(sf)* (sforzando) in the bass line.

25

Musical score for measures 25-29. The score continues in G major and 3/4 time. It features four staves. The first two staves have a melodic line with eighth and sixteenth notes. The last two staves have a bass line with quarter and eighth notes. Dynamic markings include *sf*, *p* (piano), *cresc.* (crescendo), and *(mf)* (mezzo-forte).

30

Musical score for measures 30-34. The score continues in G major and 3/4 time. It features four staves. The first two staves have a melodic line with eighth and sixteenth notes. The last two staves have a bass line with quarter and eighth notes. Dynamic markings include *f* (forte).

Musical score for measures 35-39. The score continues in G major and 3/4 time. It features four staves. The first two staves have a melodic line with eighth and sixteenth notes. The last two staves have a bass line with quarter and eighth notes. Dynamic markings include *ff* (fortissimo).

35

*dolce*

*p*

*p*

*p*

40

*p*

*p*

*p*

*pp*

*pp*

*pp*

45

*p*

*cresc.*

*cresc.*

*cresc.*

*f*

*f*

*f*

*p*

*f*

50

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*p*

*f*

*p*

*p*

*f*

*p*

(coll' arco) 55

*ff* (coll' arco) *ff* (coll' arco) *ff* (coll' arco) *ff* (coll' arco)

(Solo) *poco f*

60

*p* *p* *f*

65

*f* *f* *Solo* *mf*

*p* *p* *f*

70 *f* *staccato* 75 *ff* *staccato* *p* *(Solo)* *mf*

80 *mf* *mf* *p* *f*

85 *p* *f* *(p) sf* *sf* *f* *(p) sf* *sf* *f*

90

90

*p*

*cresc.*

*(p)*

*cresc.*

*(mf)*

*cresc.*

*mf*

*(cresc.)*

This system contains measures 90 through 94. It features four staves: two treble clefs and two bass clefs. The music is in G major. The first two staves have a melodic line starting with a piano (*p*) dynamic and a trill (*tr*) in the first measure. The last two staves have a bass line. Dynamics include *cresc.*, *(p)*, *(mf)*, *mf*, and *(cresc.)*.

95

95

*f*

*f*

*f*

*(f)*

This system contains measures 95 through 99. It features four staves: two treble clefs and two bass clefs. The music is in G major. The first two staves have a melodic line starting with a forte (*f*) dynamic. The last two staves have a bass line. Dynamics include *f* and *(f)*.

100

*ff*

*ff*

*ff*

*ff*

This system contains measures 100 through 104. It features four staves: two treble clefs and two bass clefs. The music is in G major. The first two staves have a dense texture of sixteenth notes starting with a fortissimo (*ff*) dynamic. The last two staves have a bass line. Dynamics include *ff*.

100

(G.P.)

105

100

*pp*

*pp*

*pp*

*Solo*

*p*

This system contains measures 100 through 105. It features four staves: two treble clefs and two bass clefs. The music is in G major. The first two staves have a dense texture of sixteenth notes starting with a fortissimo (*ff*) dynamic. The last two staves have a bass line. Dynamics include *pp* and *p*. A *Solo* marking is present above the second staff in measure 102. A *(G.P.)* marking is present below the first staff in measure 102.

Musical score system 1, measures 105-109. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Dynamics include *f*, *(rf)*, *rf*, and *ff*. A hairpin crescendo is shown from *ff* to *p* and back to *f* to *p*. A *tr* (trill) is marked above the first staff in measure 109.

Musical score system 2, measures 110-115. It features four staves. Dynamics include *rf*, *(f)*, *ff*, and *p*. A *tr* (trill) is marked above the first staff in measure 115. A hairpin crescendo is shown from *f* to *ff* and back to *f*.

Musical score system 3, measures 120-124. It features four staves. Dynamics include *p*. The word "Solo" is written above the first staff in measures 122 and 124, and above the bass staff in measure 123.

Musical score system 4, measures 125-129. It features four staves. Dynamics include *f*, *pp*, *p*, and *pp*. The instruction "perdendosi" is written across the staves in measures 126 and 127. "pizz." (pizzicato) is marked above the first staff in measure 128. A hairpin crescendo is shown from *pp* to *p* and back to *pp*.