

Quartett e moll Quartet in E Minor

Allegro di molto

(Op. 1:2)

Violin I part of a string quartet in E minor, Op. 1:2. The music is in 3/4 time. The score consists of ten staves of music, numbered 5 through 55. The dynamics include (mf), tr, (ff), (G.P.), and p.

1. Staff: (mf) (measures 1-4)

2. Staff: 10 (measures 5-8)

3. Staff: 15 (measures 9-12)

4. Staff: 20 (measures 13-16)

5. Staff: 25 (measures 17-20)

6. Staff: 30 (measures 21-24)

7. Staff: 35 (measures 25-28)

8. Staff: 40 (measures 29-32)

9. Staff: 45 (measures 33-36)

10. Staff: 50 (measures 37-40)

11. Staff: 55 (measures 41-44)

Violino I

60 *(mf)*

65 70 *p*

pp *p* *cresc.* 80

f *ff* *mf* 85

90 (3) 95 *tr* *sotto voce* 100

105

110 115

f 120 *p*

p *ff* *p* 125 130

mf *p* 135

Violino I

13

140 *pp* *dolce*

150 *mf*

155 *f*

(h) *tr*

165 *p* *mf*

170 *p*

175 *cresc.*

180 *f*

185

190 *p*

195

200 *(poco f)*

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

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

215 *3*

Violino I

220
(mf)

230

235 *tr.*

240 2 1

245

250 *p*

255

260 *r.f* *p* *r.f*

sotto voce

265 *r.f* *p*

270 *rf* *pp*

275

280 *poco f* *p* *mf* *ff*

ritardando un poco

285 *pp* *poco f* *rf*

290

295 *tr.* *a tempo*

300 *p* *pp*

Violino I

15

Un poco adagio

con sord.

Sheet music for Violin I, marked **Un poco adagio** and **con sord.** The music consists of ten staves of musical notation. Measure 1 starts with a dynamic **(p)**. Measures 2-4 show eighth-note patterns with grace notes and slurs. Measure 5 begins with a dynamic **rif**. Measures 6-8 continue with eighth-note patterns. Measure 9 starts with a dynamic **p**. Measures 10-12 show sixteenth-note patterns. Measure 13 starts with a dynamic **p**. Measures 14-16 show eighth-note patterns. Measure 17 starts with a dynamic **p**. Measures 18-20 show sixteenth-note patterns. Measure 21 starts with a dynamic **p**. Measures 22-24 show eighth-note patterns. Measure 25 starts with a dynamic **p**. Measures 26-28 show sixteenth-note patterns. Measure 29 starts with a dynamic **p**. Measures 30-32 show eighth-note patterns. Measure 33 starts with a dynamic **p**. Measures 34-36 show sixteenth-note patterns. Measure 37 starts with a dynamic **poco f**. Measures 38-40 show eighth-note patterns. Measure 41 starts with a dynamic **p**. Measures 42-44 show sixteenth-note patterns. Measure 45 starts with a dynamic **sforzando**.

Violino I

Musical score for Violin I, page 16. The score consists of ten staves of musical notation, each starting with a treble clef. The key signature changes throughout the piece, indicated by various sharps and flats. The time signature is mostly common time. The dynamics and performance instructions include:

- Measure 1: Dynamics (mf) and slurs.
- Measure 2: Slurs and grace notes.
- Measure 3: Slurs and grace notes.
- Measure 4: Key change to A major (two sharps).
- Measure 5: Key change to G major (one sharp).
- Measure 6: Key change to F major (no sharps or flats).
- Measure 7: Key change to E major (one sharp).
- Measure 8: Key change to D major (two sharps).
- Measure 9: Key change to C major (no sharps or flats).
- Measure 10: Key change to B major (one sharp).
- Measure 11: Key change to A major (two sharps).
- Measure 12: Key change to G major (one sharp).
- Measure 13: Key change to F major (no sharps or flats).
- Measure 14: Key change to E major (one sharp).
- Measure 15: Key change to D major (two sharps).
- Measure 16: Key change to C major (no sharps or flats).
- Measure 17: Key change to B major (one sharp).
- Measure 18: Key change to A major (two sharps).
- Measure 19: Key change to G major (one sharp).
- Measure 20: Key change to F major (no sharps or flats).
- Measure 21: Key change to E major (one sharp).
- Measure 22: Key change to D major (two sharps).
- Measure 23: Key change to C major (no sharps or flats).
- Measure 24: Key change to B major (one sharp).
- Measure 25: Key change to A major (two sharps).
- Measure 26: Key change to G major (one sharp).
- Measure 27: Key change to F major (no sharps or flats).
- Measure 28: Key change to E major (one sharp).
- Measure 29: Key change to D major (two sharps).
- Measure 30: Key change to C major (no sharps or flats).
- Measure 31: Key change to B major (one sharp).
- Measure 32: Key change to A major (two sharps).
- Measure 33: Key change to G major (one sharp).
- Measure 34: Key change to F major (no sharps or flats).
- Measure 35: Key change to E major (one sharp).
- Measure 36: Key change to D major (two sharps).
- Measure 37: Key change to C major (no sharps or flats).
- Measure 38: Key change to B major (one sharp).
- Measure 39: Key change to A major (two sharps).
- Measure 40: Key change to G major (one sharp).
- Measure 41: Key change to F major (no sharps or flats).
- Measure 42: Key change to E major (one sharp).
- Measure 43: Key change to D major (two sharps).
- Measure 44: Key change to C major (no sharps or flats).
- Measure 45: Key change to B major (one sharp).
- Measure 46: Key change to A major (two sharps).
- Measure 47: Key change to G major (one sharp).
- Measure 48: Key change to F major (no sharps or flats).
- Measure 49: Key change to E major (one sharp).
- Measure 50: Key change to D major (two sharps).
- Measure 51: Key change to C major (no sharps or flats).
- Measure 52: Key change to B major (one sharp).
- Measure 53: Key change to A major (two sharps).
- Measure 54: Key change to G major (one sharp).
- Measure 55: Key change to F major (no sharps or flats).
- Measure 56: Key change to E major (one sharp).
- Measure 57: Key change to D major (two sharps).
- Measure 58: Key change to C major (no sharps or flats).
- Measure 59: Key change to B major (one sharp).
- Measure 60: Key change to A major (two sharps).
- Measure 61: Key change to G major (one sharp).
- Measure 62: Key change to F major (no sharps or flats).
- Measure 63: Key change to E major (one sharp).
- Measure 64: Key change to D major (two sharps).
- Measure 65: Key change to C major (no sharps or flats).
- Measure 66: Key change to B major (one sharp).
- Measure 67: Key change to A major (two sharps).
- Measure 68: Key change to G major (one sharp).
- Measure 69: Key change to F major (no sharps or flats).
- Measure 70: Key change to E major (one sharp).
- Measure 71: Key change to D major (two sharps).
- Measure 72: Key change to C major (no sharps or flats).
- Measure 73: Key change to B major (one sharp).
- Measure 74: Key change to A major (two sharps).
- Measure 75: Key change to G major (one sharp).
- Measure 76: Key change to F major (no sharps or flats).
- Measure 77: Key change to E major (one sharp).
- Measure 78: Key change to D major (two sharps).
- Measure 79: Key change to C major (no sharps or flats).
- Measure 80: Key change to B major (one sharp).
- Measure 81: Key change to A major (two sharps).
- Measure 82: Key change to G major (one sharp).
- Measure 83: Key change to F major (no sharps or flats).
- Measure 84: Key change to E major (one sharp).
- Measure 85: Key change to D major (two sharps).
- Measure 86: Key change to C major (no sharps or flats).
- Measure 87: Key change to B major (one sharp).
- Measure 88: Key change to A major (two sharps).
- Measure 89: Key change to G major (one sharp).
- Measure 90: Key change to F major (no sharps or flats).
- Measure 91: Key change to E major (one sharp).
- Measure 92: Key change to D major (two sharps).
- Measure 93: Key change to C major (no sharps or flats).
- Measure 94: Key change to B major (one sharp).
- Measure 95: Key change to A major (two sharps).
- Measure 96: Key change to G major (one sharp).
- Measure 97: Key change to F major (no sharps or flats).
- Measure 98: Key change to E major (one sharp).
- Measure 99: Key change to D major (two sharps).
- Measure 100: Key change to C major (no sharps or flats).

Violino I

17



Menuetto

senza sord.

Musical score for Violino I, Menuetto section. Measures 1-15. Dynamics: f, p, pp, poco f, dolce, poco f. Measures 20-25. Dynamics: f, p, pp.

TRIO

Musical score for Violino I, Trio section. Measures 30-35. Dynamics: p, poco f.

Musical score for Violino I, Trio section. Measures 1. and 2. Dynamics: p, pp.

Musical score for Violino I, Trio section. Measures 40-45. Dynamics: p, pp, (G.P.), p.

Musical score for Violino I, Trio section. Measures 45-50. Dynamics: poco f.

Musical score for Violino I, Trio section. Measures 50-55. Dynamics: (p), (pp). Measure 55: Da capo il Menuetto ma senza replica e segue Finale

Violino I

FINALE

55 *p* *pp* *mezza voce*

60

65

70

75 *p*

80 (G.P.) *poco f*

85 *p* *r.f.* *p* *r.f.*

90

95 (G.P.) *poco f* *p*

Prestissimo

5 *p* *f*

10

Violino I

19

10

(C) *tr.*

(p)

15

(f)

20

25

p

cresc.

f

30

ff

35

dolce

5

40

45

pp

cresc.

f

50

p f p f p f p

Violino I

(coll' arco)

55

60

65

70

75

staccato

80

85

90

cresc.

Violino I

21

95

ff

100

(G.P.) 2 105

rif *rif* *rif* *(f)*

ff *#dotted* *ff* *tr* 115 Solo *p*

Vla. Viol. II Vcl.

120

f 125 *pp* *perdendosi* *pizz.* *p* *pp*

INHALT/CONTENTS

Seite/Page

Quartett e moll/Quartet in E Minor	ii
----------------------------------------------	----

AUFFÜHRUNGSPRÄKTISCHE BEMERKUNGEN

In der vorliegenden kritischen Ausgabe sind zu dem originalen Notentext gewisse, durch typographische Hervorhebung (Strichelung oder Einklammerung) kenntlich gemachte Ergänzungen hinzugefügt, die sich zum grösseren Teil quellenkritisch, im übrigen praktisch-musikalisch begründen lassen. Die ersteren sind in der Einleitung zur Partitur weiter behandelt. Hinsichtlich der letzteren sind die Herausgeber äusserst vorsichtig vorgegangen, da sie vermeiden wollten, eventuelle Intentionen des Komponisten zu verudeutlichen und den originalen Notentext mehr als unumgänglich zu interpretieren. Wer diese Quartette spielt, braucht natürlich nicht ebenso 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 Wikmansson dürfte der bei Haydn und Mozart entsprechen¹. 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* ausge-

¹ 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.

NOTES ON PERFORMANCE

In this critical edition certain additions have been made to the original music text, which are identifiable through the special typography (broken lines or use of brackets). The majority of the additions have been made from the point of view of critical treatment of the source (see the introduction to the score), 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 decisions 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. Wikmansson's use of them would seem to resemble both Haydn's and Mozart's.¹ 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 *por-*

¹ 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.

führt. 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 sind¹.

Bei Verzierungen ist oberhalb des betreffenden Systems (normalerweise jedoch nur einmal für die jeweilige Verzierung per Satz) eine denkbare Ausführung angegeben; es sei jedoch betont, dass andere Ausführungen ebenso berechtigt sein können, u. a. bei der Wahl zwischen langem und kurzem Vorschlag. Die Frage, ob kurze Vorschläge auf oder vor dem Taktenschlag 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 Wikmansson für Triller konsequent mit Beginn auf Obersekunde bzw. Hauptnote rechnet oder die Ausführung je nach der speziellen Situation wechselt 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.

¹ 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.

Übersetzung: *Hans Eppstein*

tato. 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.¹

In the case of ornaments, the editors have inserted suggestions for performance above the respective stave (and normally only once for each movement); 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 Wikmansson 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  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.

¹ 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.

Translated by *Christopher Gibbs*

Stockholm, 1969/70

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