

Quartett e moll Quartet in E Minor

Allegro di molto

(Op. 1:2)

Sheet music for Violin II, featuring 14 staves of musical notation. The music is in 3/4 time, key signature of E major (one sharp). Measure numbers are indicated above the staves.

- Measure 1:** Starts with a dotted half note followed by eighth notes. Dynamics: (mf) at the beginning, **p** at measure 15.
- Measure 10:** Eighth-note pattern.
- Measure 15:** Sixteenth-note pattern.
- Measure 20:** Eighth-note pattern.
- Measure 25:** Eighth-note pattern.
- Measure 30:** Measures 30-31 transition.
- Measure 35:** Eighth-note pattern.
- Measure 40:** Measures 40-41 transition.
- Measure 45:** Measures 45-46 transition. Dynamics: **r'f**, **p**.
- Measure 50:** Measures 50-51 transition. Dynamics: **ff**.
- Measure 55:** Measures 55-56 transition.
- Measure 60:** Measures 60-61 transition.
- Measure 65:** Measures 65-66 transition.
- Measure 70:** Measures 70-71 transition. Dynamics: **p**, **pp**.
- Measure 75:** Measures 75-76 transition. Dynamics: **p**.
- Measure 80:** Measures 80-81 transition. Dynamics: **cresc.**
- Measure 85:** Measures 85-86 transition. Dynamics: **f**, **ff**, **mf**.

Violino II

90

95

sotto voce

100

105

110

115

120

f

p

125

ff

130

135

mf

p

140

pp

dolce

145

150

mf

155

f

160

tr

Violino II

13

Musical score for Violino II, page 13, featuring ten staves of music. The score includes dynamic markings such as *p*, *mf*, *tr*, *mf*, *f*, *poco f*, *sff*, *p*, *cresc.*, *mf*, *p*, *sf*, *p*, *(mf)*, *p*, *sf*, *p*, *tr*, *2*, and *3*. Measure numbers include 165, 170, 175, 180, 185, 190, 195, 200, 205, 210, 215, 220, 225, 230, 235, and 2.

Violino II

240

245

250 (p)

255

260 (sf) (p)

sotto voce

265

270 (1) (pp)

275

280 (poco f) (p) (mf) (ff)

ritardando un poco

285 (1)

290 (pp) (poco f) (rf)

295 *tr* ~ *a tempo*

300 (p) (pp)

Un poco adagio

con sord.

5

<img alt="Musical score for Violin II, page 14, measures 300-325. The score consists of four staves. Measures 300-305 show eighth-note patterns with dynamics (p) and (pp). Measure 310 starts with dynamic (tr). Measures 315-320 show eighth-note patterns with dynamics (p) and (pp). Measures 325-330 show eighth-note patterns with dynamics (p) and (pp). Measures 335-340 show eighth-note patterns with dynamics (p) and (pp). Measures 345-350 show eighth-note patterns with dynamics (p) and (pp). Measures 355-360 show eighth-note patterns with dynamics (p) and (pp). Measures 365-370 show eighth-note patterns with dynamics (p) and (pp). Measures 375-380 show eighth-note patterns with dynamics (p) and (pp). Measures 385-390 show eighth-note patterns with dynamics (p) and (pp). Measures 395-400 show eighth-note patterns with dynamics (p) and (pp). Measures 405-410 show eighth-note patterns with dynamics (p) and (pp). Measures 415-420 show eighth-note patterns with dynamics (p) and (pp). Measures 425-430 show eighth-note patterns with dynamics (p) and (pp). Measures 435-440 show eighth-note patterns with dynamics (p) and (pp). Measures 445-450 show eighth-note patterns with dynamics (p) and (pp). Measures 455-460 show eighth-note patterns with dynamics (p) and (pp). Measures 465-470 show eighth-note patterns with dynamics (p) and (pp). Measures 475-480 show eighth-note patterns with dynamics (p) and (pp). Measures 485-490 show eighth-note patterns with dynamics (p) and (pp). Measures 495-500 show eighth-note patterns with dynamics (p) and (pp). Measures 505-510 show eighth-note patterns with dynamics (p) and (pp). Measures 515-520 show eighth-note patterns with dynamics (p) and (pp). Measures 525-530 show eighth-note patterns with dynamics (p) and (pp). Measures 535-540 show eighth-note patterns with dynamics (p) and (pp). Measures 545-550 show eighth-note patterns with dynamics (p) and (pp). Measures 555-560 show eighth-note patterns with dynamics (p) and (pp). Measures 565-570 show eighth-note patterns with dynamics (p) and (pp). Measures 575-580 show eighth-note patterns with dynamics (p) and (pp). Measures 585-590 show eighth-note patterns with dynamics (p) and (pp). Measures 595-600 show eighth-note patterns with dynamics (p) and (pp). Measures 605-610 show eighth-note patterns with dynamics (p) and (pp). Measures 615-620 show eighth-note patterns with dynamics (p) and (pp). Measures 625-630 show eighth-note patterns with dynamics (p) and (pp). Measures 635-640 show eighth-note patterns with dynamics (p) and (pp). Measures 645-650 show eighth-note patterns with dynamics (p) and (pp). Measures 655-660 show eighth-note patterns with dynamics (p) and (pp). Measures 665-670 show eighth-note patterns with dynamics (p) and (pp). Measures 675-680 show eighth-note patterns with dynamics (p) and (pp). Measures 685-690 show eighth-note patterns with dynamics (p) and (pp). Measures 695-700 show eighth-note patterns with dynamics (p) and (pp). Measures 705-710 show eighth-note patterns with dynamics (p) and (pp). Measures 715-720 show eighth-note patterns with dynamics (p) and (pp). Measures 725-730 show eighth-note patterns with dynamics (p) and (pp). Measures 735-740 show eighth-note patterns with dynamics (p) and (pp). Measures 745-750 show eighth-note patterns with dynamics (p) and (pp). Measures 755-760 show eighth-note patterns with dynamics (p) and (pp). Measures 765-770 show eighth-note patterns with dynamics (p) and (pp). Measures 775-780 show eighth-note patterns with dynamics (p) and (pp). Measures 785-790 show eighth-note patterns with dynamics (p) and (pp). Measures 795-800 show eighth-note patterns with dynamics (p) and (pp). Measures 805-810 show eighth-note patterns with dynamics (p) and (pp). Measures 815-820 show eighth-note patterns with dynamics (p) and (pp). Measures 825-830 show eighth-note patterns with dynamics (p) and (pp). Measures 835-840 show eighth-note patterns with dynamics (p) and (pp). 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Measures 985-990 show eighth-note patterns with dynamics (p) and (pp). Measures 995-1000 show eighth-note patterns with dynamics (p) and (pp). Measures 1005-1010 show eighth-note patterns with dynamics (p) and (pp). Measures 1015-1020 show eighth-note patterns with dynamics (p) and (pp). Measures 1025-1030 show eighth-note patterns with dynamics (p) and (pp). Measures 1035-1040 show eighth-note patterns with dynamics (p) and (pp). Measures 1045-1050 show eighth-note patterns with dynamics (p) and (pp). Measures 1055-1060 show eighth-note patterns with dynamics (p) and (pp). Measures 1065-1070 show eighth-note patterns with dynamics (p) and (pp). Measures 1075-1080 show eighth-note patterns with dynamics (p) and (pp). Measures 1085-1090 show eighth-note patterns with dynamics (p) and (pp). Measures 1095-1100 show eighth-note patterns with dynamics (p) and (pp). Measures 1105-1110 show eighth-note patterns with dynamics (p) and (pp). Measures 1115-1120 show eighth-note patterns with dynamics (p) and (pp). Measures 1125-1130 show eighth-note patterns with dynamics (p) and (pp). Measures 1135-1140 show eighth-note patterns with dynamics (p) and (pp). Measures 1145-1150 show eighth-note patterns with dynamics (p) and (pp). Measures 1155-1160 show eighth-note patterns with dynamics (p) and (pp). Measures 1165-1170 show eighth-note patterns with dynamics (p) and (pp). Measures 1175-1180 show eighth-note patterns with dynamics (p) and (pp). Measures 1185-1190 show eighth-note patterns with dynamics (p) and (pp). Measures 1195-1200 show eighth-note patterns with dynamics (p) and (pp). Measures 1205-1210 show eighth-note patterns with dynamics (p) and (pp). Measures 1215-1220 show eighth-note patterns with dynamics (p) and (pp). Measures 1225-1230 show eighth-note patterns with dynamics (p) and (pp). Measures 1235-1240 show eighth-note patterns with dynamics (p) and (pp). 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Measures 1505-1510 show eighth-note patterns with dynamics (p) and (pp). Measures 1515-1520 show eighth-note patterns with dynamics (p) and (pp). Measures 1525-1530 show eighth-note patterns with dynamics (p) and (pp). Measures 1535-1540 show eighth-note patterns with dynamics (p) and (pp). Measures 1545-1550 show eighth-note patterns with dynamics (p) and (pp). Measures 1555-1560 show eighth-note patterns with dynamics (p) and (pp). Measures 1565-1570 show eighth-note patterns with dynamics (p) and (pp). Measures 1575-1580 show eighth-note patterns with dynamics (p) and (pp). Measures 1585-1590 show eighth-note patterns with dynamics (p) and (pp). Measures 1595-1600 show eighth-note patterns with dynamics (p) and (pp). Measures 1605-1610 show eighth-note patterns with dynamics (p) and (pp). Measures 1615-1620 show eighth-note patterns with dynamics (p) and (pp). Measures 1625-1630 show eighth-note patterns with dynamics (p) and (pp). 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Measures 2675-2680 show eighth-note patterns with dynamics (p) and (pp). Measures 2685-2690 show eighth-note patterns with dynamics (p) and (pp). Measures 2695-2700 show eighth-note patterns with dynamics (p) and (pp). Measures 2705-2710 show eighth-note patterns with dynamics (p) and (pp). Measures 2715-2720 show eighth-note patterns with dynamics (p) and (pp). Measures 2725-2730 show eighth-note patterns with dynamics (p) and (pp). Measures 2735-2740 show eighth-note patterns with dynamics (p) and (pp). Measures 2745-2750 show eighth-note patterns with dynamics (p) and (pp). Measures 2755-2760 show eighth-note patterns with dynamics (p) and (pp). Measures 2765-2770 show eighth-note patterns with dynamics (p) and (pp). Measures 2775-2780 show eighth-note patterns with dynamics (p) and (pp). Measures 2785-2790 show eighth-note patterns with dynamics (p) and (pp). Measures 2795-2800 show eighth-note patterns with dynamics (p) and (pp). 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Violino II

15

Musical score for Violino II, page 15, featuring 14 staves of music. The score includes dynamic markings such as (p), cresc., p, mf, tr, pp, (mf), dolce, f, rf, pp, rff, pp, and morendo. Performance instructions include 'cresc.', 'tr', '(mf)', 'dolce', 'rf', 'pp', and 'morendo'.

25 (p) cresc.

30 p mf p

35 tr

40 pp (mf)

45

50 dolce

55 f

60 (p) p rf

65 rf rf pp f p

70 dolce > morendo p pp ppp

Violino II

Menuetto

senza sord.

5

10 15 20 25 30 35 40 45 50 55 60 65 70 75 80(G.P.) 85 90 95(G.P.)

Da capo il Menuetto ma senza replica e segue Finale

TRIO

1.

2.

FINALE

Violino II

17

Prestissimo

Musical score for Violin II in G major, Prestissimo tempo. The score consists of ten staves of music, each with a key signature of one sharp (G major). Measure numbers are indicated above the staff at various points: 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50. Dynamic markings include *p*, *f*, *ff*, *tr*, *(p)*, *cresc.*, and *pp*. The music features a variety of rhythmic patterns, including eighth-note and sixteenth-note figures, and includes slurs and grace notes.

Violino II

(coll'arco) *ff* 55 (Solo) *poco f*

f 60

p 65

staccato *p* *ff* 75

mf 80

p 85 *f*

tr *p* 90 *cresc.*

Violino II

19

95

100

(G. P.)

Solo

105

110

115

1

Vla.

120

Solo

Vcl.

125

pp

perdendosi

pizz.

p

pp

INHALT/CONTENTS

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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 unbzeichneten 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.¹

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 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 wechselt, 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*

Stockholm, 1969/70
Bonnie Hammar & Erling Lomnäs

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 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  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*