



JACOB BERNHARD STRUVE
1767–1826

Stråkkvartett i G-dur
String Quartet in G-major

Källkritisk utgåva av/Critical edition by Andreas Edlund

Levande Musikarv och Kungl. Musikaliska akademien

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Quatuor

pour deux Violons, Viola et Violoncelle

1

Jacob Bernhard Struve
(1767-1826)

Allegro Vivace

The musical score is written for four instruments: Violino I, Violino II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into three systems. The first system (measures 1-5) features dynamic markings of *f*, *sf*, and *p*. The Viola and Violoncello parts include the instruction *simile*. The second system (measures 6-11) continues the musical development. The third system (measures 12-17) features a prominent *f* dynamic marking across all parts.

19

Musical score for measures 19-23. The score is in G major and 4/4 time. It features four staves: two treble clefs and two bass clefs. The first two staves have a melodic line with sixteenth-note patterns, while the last two staves provide harmonic support. Dynamic markings include *sf* (sforzando) in measures 19, 20, 21, 22, and 23.

24

Musical score for measures 24-30. The score continues in G major and 4/4 time. It features four staves. Dynamic markings include *f* (forte) in measures 24, 25, 26, 27, 28, 29, and 30, and *p* (piano) in measures 25, 26, 27, and 28.

31

Musical score for measures 31-35. The score continues in G major and 4/4 time. It features four staves. Dynamic markings include *p* (piano) in measures 31, 32, 33, and 34, and *simile* in measures 33 and 34.

36

Musical score for measures 36-40. The score continues in G major and 4/4 time. It features four staves. The first two staves have a melodic line with sixteenth-note patterns, while the last two staves provide harmonic support.

40

dolce

p

p

p

This system contains measures 40 through 46. It features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music is marked *dolce* and *p* (piano). The first treble staff has a melodic line with slurs and ties. The second treble staff has a rhythmic accompaniment. The bass clef staves provide harmonic support with chords and moving lines.

47

p

p

dolce

p

This system contains measures 47 through 52. It features four staves. The music is marked *p* (piano) and *dolce*. The first treble staff continues the melodic line. The second treble staff has a rhythmic accompaniment. The bass clef staves provide harmonic support. The dynamics are consistent with the previous system.

53

f

f

f

f

This system contains measures 53 through 58. It features four staves. The music is marked *f* (forte). The first treble staff has a melodic line with slurs. The second treble staff has a rhythmic accompaniment. The bass clef staves provide harmonic support. The dynamics are consistent with the previous system.

59

This system contains measures 59 through 64. It features four staves. The music continues with the same instrumentation and key signature. The first treble staff has a melodic line with slurs. The second treble staff has a rhythmic accompaniment. The bass clef staves provide harmonic support. The dynamics are consistent with the previous system.

65

Musical score for measures 65-70. The score is in G major (one sharp) and 4/4 time. It features four staves: two treble clefs and two bass clefs. The music is characterized by flowing eighth-note patterns in the upper staves and more rhythmic, often dotted or eighth-note patterns in the lower staves. A dynamic marking of *sf* (sforzando) is present in the lower staves around measure 68.

71

Musical score for measures 71-76. The score continues with the same instrumentation and key signature. The melodic lines in the upper staves are more active, featuring slurs and ties. The lower staves provide a steady accompaniment with various rhythmic values.

78

Musical score for measures 78-84. This section includes a first ending bracket labeled "1." at the end of measure 84. The dynamics are marked with *f* (forte) in several places, particularly in the upper staves. The bass line features a consistent eighth-note accompaniment.

85

Musical score for measures 85-90. This section includes a second ending bracket labeled "2." at the beginning of measure 85. The dynamics are varied, including *f*, *p* (piano), *sf*, and *cresc.* (crescendo). The music shows a clear build-up in intensity towards the end of the section.

91

Musical score for measures 91-97. The score is in 2/4 time with a key signature of one sharp (F#). It consists of four staves: two treble clefs and two bass clefs. The music features a complex texture with many sixteenth and thirty-second notes. Dynamic markings include *f* (forte) and *f* (forte) in various positions.

98

Musical score for measures 98-102. The score continues in the same key and time signature. It features a mix of dynamics, including *f* (forte) and *p* (piano). The texture remains dense with intricate rhythmic patterns.

103

Musical score for measures 103-107. The score continues with alternating dynamics of *f* (forte) and *p* (piano). The rhythmic complexity is maintained throughout the system.

108

Musical score for measures 108-112. The score concludes with a variety of dynamic markings, including *p* (piano) and *f* (forte). The final measures show a clear resolution of the musical ideas presented in the previous systems.

112

dolce
p
p
p

This system contains measures 112 through 116. It features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music is marked *dolce* and *p* (piano). The first staff has a complex melodic line with many sixteenth notes. The second staff has a more rhythmic accompaniment. The third and fourth staves provide harmonic support with chords and moving lines.

117

This system contains measures 117 through 123. The musical texture continues with four staves. The melodic lines in the upper staves become more fluid and connected, while the accompaniment remains rhythmic and supportive. The overall mood is delicate and expressive.

124

cresc.
cresc.
cresc.
cresc.

This system contains measures 124 through 129. It is marked with *cresc.* (crescendo) in all four staves, indicating a gradual increase in volume. The melodic lines are more sustained and flowing, with some slurs. The accompaniment also shows a more active and rhythmic character.

130

f *p* *f* *p* *f* *p*
f *p* *f* *p* *f* *p*
f *p* *f* *p* *f* *p*
f *p* *f* *p* *f* *p* *simile* *simile*

This system contains measures 130 through 135. It is marked with *f* (forte) and *p* (piano) dynamics in all staves, alternating between the two. The music is more rhythmic and driving. The final measures are marked *simile*, suggesting a return to the style of the previous system. The bass line in the final measure has a *simile* marking.

137

Measures 137-142. The score is in G major and 3/4 time. It features a piano (*p*) dynamic. The right hand has a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

143

Measures 143-149. The score continues in G major and 3/4 time. Dynamics include *f* (forte) and *sf* (sforzando). The right hand features more complex melodic patterns with slurs and ties, and the left hand continues with a rhythmic accompaniment.

150

Measures 150-154. The score continues in G major and 3/4 time. Dynamics include *sf* (sforzando). The right hand features a dense texture of sixteenth notes with slurs, and the left hand continues with a rhythmic accompaniment.

155

Measures 155-160. The score continues in G major and 3/4 time. Dynamics include *sf* (sforzando), *p* (piano), and *f* (forte). The right hand features a melodic line with slurs and ties, and the left hand continues with a rhythmic accompaniment.

162

p

p

p

simile

p

simile

167

f

f

f

f

171

dolce

p

p

p

177

sf

dolce

p

184

Musical score for measures 184-189. The score is in G major (one sharp) and 4/4 time. It features four staves: Treble, Violin, Bass, and Cello/Double Bass. The music is marked with a forte (*f*) dynamic starting at measure 186. The melody in the Treble staff is characterized by eighth-note patterns and slurs. The Violin and Bass staves provide harmonic support with sustained notes and rhythmic patterns. The Cello/Double Bass staff has a more active role with eighth-note accompaniment.

190

Musical score for measures 190-195. The score continues in G major and 4/4 time. The melody in the Treble staff becomes more complex with sixteenth-note runs and slurs. The Violin and Bass staves continue their harmonic support. The Cello/Double Bass staff maintains its rhythmic accompaniment.

196

Musical score for measures 196-201. The score continues in G major and 4/4 time. A trill is marked above a note in the Treble staff at measure 197. The melody in the Treble staff features slurs and eighth-note patterns. The Violin and Bass staves provide harmonic support. The Cello/Double Bass staff has a more active role with eighth-note accompaniment.

202

Musical score for measures 202-207. The score continues in G major and 4/4 time. The melody in the Treble staff features slurs and eighth-note patterns. The Violin and Bass staves provide harmonic support. The Cello/Double Bass staff has a more active role with eighth-note accompaniment.

209

Musical score for measures 209-214. It features four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line with repeat dots is at the end of measure 214.

2

Menuetto Allegro

Violino I

Violino II

Viola

Violoncello

Musical score for measures 215-224, titled "Menuetto Allegro". It features four staves for Violino I, Violino II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *f* (forte) and *p* (piano). Performance instructions include *pizz.* (pizzicato) and *arco* (arco). A double bar line with repeat dots is at the end of measure 224.

9

Musical score for measures 225-234. It features four staves. Dynamics include *f* and *p*. Performance instructions include *[arco]* and *[pizz.]*. A double bar line with repeat dots is at the end of measure 234.

17

Musical score for measures 235-244. It features four staves. Dynamics include *f* and *p*. Performance instructions include *[pizz.]* and *[arco]*. A double bar line with repeat dots is at the end of measure 244.

27

cresc. *f* *p*
cresc. *f* *p* [pizz.]
cresc. *f* *p* pizz.
cresc. *f* *p*

Trio

37

p
[arco] *p dolce* [arco]
p dolce

45

f *poco rallent.* *a tempo* *poco rallent.* *a tempo*
f *f* *f* *p dolce*

53

Menuetto Da Capo

p dolce

Adagio

Violino I *p*

Violino II *p*

Viola *p*

Violoncello *p*

7

14

20

p

f

dolce *tr*

dolce *tr*

dolce *tr*

dolce *tr*

p

dolce

27

Musical score for measures 27-34. The score is in 3/4 time and B-flat major. It features four staves: two treble clefs and two bass clefs. The music includes trills (tr) and accents (>) throughout. The bass line is particularly active with many sixteenth notes.

35

Musical score for measures 35-41. The score continues in 3/4 time and B-flat major. It features four staves. Measures 35-38 contain triplet markings (3) over groups of notes. A fermata is present over the final note of measure 38. The music includes trills (tr) and accents (>).

42

Musical score for measures 42-49. The score continues in 3/4 time and B-flat major. It features four staves. Dynamic markings include piano (*p*) and forte (*f*). The music includes accents (>) and slurs. The bass line has a prominent melodic line.

50

Musical score for measures 50-56. The score continues in 3/4 time and B-flat major. It features four staves. Dynamic markings include piano (*p*) and forte (*f*). The music includes accents (>) and slurs. The bass line has a prominent melodic line.

57

Musical score for measures 57-63. The score is in 3/4 time and B-flat major. It features four staves: Treble, Violin, Bass, and Bass. Measures 57-63 show a complex rhythmic pattern with sixteenth and thirty-second notes. The Violin and Bass parts have a *p* (piano) dynamic marking.

64

Musical score for measures 64-71. The score is in 3/4 time and B-flat major. It features four staves: Treble, Violin, Bass, and Bass. Measures 64-71 show a complex rhythmic pattern with sixteenth and thirty-second notes. The Violin and Bass parts have a *dolce* (dolce) dynamic marking. Trills (*tr*) are present in the Violin and Bass parts.

72

Musical score for measures 72-79. The score is in 3/4 time and B-flat major. It features four staves: Treble, Violin, Bass, and Bass. Measures 72-79 show a complex rhythmic pattern with sixteenth and thirty-second notes. Trills (*tr*) are present in the Violin and Bass parts. A triplet of eighth notes is marked with a '3' in the Treble staff at measure 79.

80

Musical score for measures 80-87. The score is in 3/4 time and B-flat major. It features four staves: Treble, Violin, Bass, and Bass. Measures 80-87 show a complex rhythmic pattern with sixteenth and thirty-second notes. Triplet markings (3) are present in the Treble staff at measures 80, 81, 82, and 83.

Rondo Allegro

Violino I *p*

Violino II *p*

Viola *p*

Violoncello *p* pizz.

8 *f*

f

f arco

16 *p*

p

p *cresc.*

26 *p*

p *cresc.*

p

p

The musical score is for a Rondo in G major, 2/4 time, marked Allegro. It features four staves: Violino I, Violino II, Viola, and Violoncello. The score is divided into four systems of measures. The first system (measures 1-7) starts with a piano (*p*) dynamic. The second system (measures 8-15) features a forte (*f*) dynamic. The third system (measures 16-25) returns to piano (*p*) with a crescendo (*cresc.*) in the cello part. The fourth system (measures 26-30) continues with piano (*p*) dynamics and includes a crescendo (*cresc.*) in the viola part.

36

36

f

p

f

pizz.

f

arco

f

Detailed description: This system of music covers measures 36 to 43. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#). The music is characterized by rapid sixteenth-note passages in the upper staves and more rhythmic accompaniment in the lower staves. Dynamic markings include *f* (forte) and *p* (piano). Performance instructions include *pizz.* (pizzicato) for the bass line and *arco* (arco) for the lower strings. A hairpin crescendo is shown in the first staff between measures 38 and 40.

44

44

f

p

f

f

p

f

f

p

f

Detailed description: This system of music covers measures 44 to 53. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#). The music continues with complex rhythmic patterns. Dynamic markings include *f* (forte) and *p* (piano). The bass line shows a dynamic shift from *f* to *p* and back to *f*.

54

54

p

p

p

p

Detailed description: This system of music covers measures 54 to 63. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#). The music is primarily piano (*p*). A double bar line with repeat dots appears at the end of measure 58. The bass line features a prominent melodic line with slurs.

64

64

Detailed description: This system of music covers measures 64 to 73. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#). The music continues with complex rhythmic patterns. The bass line features a melodic line with slurs and ties.

73

Musical score for measures 73-81. The score is in G major (one sharp) and 4/4 time. It consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The music features a mix of eighth and sixteenth notes, with some rests. Dynamic markings include *f* (forte) at the end of measures 75 and 77.

82

Musical score for measures 82-91. The score is in G major (one sharp) and 4/4 time. It consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The music features a mix of eighth and sixteenth notes, with some rests. Dynamic markings include *p* (piano) and *f* (forte) throughout the system.

92

Musical score for measures 92-101. The score is in G major (one sharp) and 4/4 time. It consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The music features a mix of eighth and sixteenth notes, with some rests. Dynamic markings include *p* (piano) throughout the system.

102

Musical score for measures 102-111. The score is in G major (one sharp) and 4/4 time. It consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The music features a mix of eighth and sixteenth notes, with some rests. Dynamic markings include *p* (piano) throughout the system.

111

Musical score for measures 111-119. The score is in G major and 3/4 time. It features four staves: two treble clefs and two bass clefs. The music is characterized by a mix of eighth and sixteenth notes, often beamed together. Measure 111 starts with a treble clef staff playing a quarter note G, followed by a pair of beamed eighth notes (A, B), and then a half note C. The bass clef staff plays a half note G. The piece concludes with a double bar line.

120

Musical score for measures 120-128. The score is in G major and 3/4 time. It features four staves. Measures 120-121 are marked with a piano (*p*) dynamic. The music consists of eighth and sixteenth notes, with some triplets. Measure 122 includes a pizzicato (*pizz.*) instruction for the bass clef staff. The piece concludes with a double bar line.

129

Musical score for measures 129-136. The score is in G major and 3/4 time. It features four staves. Measures 129-130 are marked with a forte (*f*) dynamic. The music is more rhythmic, featuring many sixteenth notes. Measure 131 includes an arco (*arco*) instruction for the bass clef staff. The piece concludes with a double bar line.

137

Musical score for measures 137-145. The score is in G major and 3/4 time. It features four staves. Measures 137-138 are marked with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes. The piece concludes with a double bar line.

146

146

cresc. *p* *cresc.* *p*

154

p *p* *p* *f* *f* *f*

pizz. *arco*

163

f *f* *f*

171

p *p* *p*

simile *simile*

179

Musical score for measures 179-185. The score is in G major and 2/4 time. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Dynamics include *p* (piano) and *f* (forte). Measure 179 starts with a piano (*p*) dynamic. Measures 180-181 feature a forte (*f*) dynamic. Measures 182-183 return to piano (*p*). Measure 184 has a forte (*f*) dynamic. Measure 185 ends with a piano (*p*) dynamic.

186

Musical score for measures 186-193. The score is in G major and 2/4 time. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Dynamics include *f* (forte) and *p* (piano). Measure 186 starts with a forte (*f*) dynamic. Measures 187-188 have a forte (*f*) dynamic. Measures 189-190 have a piano (*p*) dynamic. Measure 191 has a forte (*f*) dynamic. Measure 192 has a piano (*p*) dynamic. Measure 193 ends with a piano (*p*) dynamic.

194

Musical score for measures 194-200. The score is in G major and 2/4 time. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The music is characterized by continuous sixteenth-note patterns in all staves. There are no explicit dynamic markings in this section.

201

Musical score for measures 201-206. The score is in G major and 2/4 time. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Dynamics include *p* (piano). Measure 201 starts with a piano (*p*) dynamic. Measures 202-203 have a piano (*p*) dynamic. Measure 204 has a piano (*p*) dynamic. Measure 205 has a piano (*p*) dynamic. Measure 206 ends with a piano (*p*) dynamic.

209

Musical score for measures 209-215. The score is in G major and 2/4 time. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The first staff has a dynamic marking of *f* starting at measure 210. The music consists of a complex rhythmic pattern in the upper staves and a more melodic line in the lower staves.

216

Musical score for measures 216-222. The score continues in G major and 2/4 time. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The music maintains the complex rhythmic patterns from the previous system.

223

Musical score for measures 223-229. The score continues in G major and 2/4 time. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Dynamic markings include *p* (piano) and *f* (forte) in measures 224, 225, and 229.

230

Musical score for measures 230-236. The score continues in G major and 2/4 time. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Dynamic markings include *p* (piano) and *f* (forte) in measures 230, 231, and 232. The piece concludes with a double bar line at the end of measure 236.

Jacob Bernhard Struve

Jacob Bernhard Struve (1767–1826) tillhör inte musikhistorieskrivningens centrala namn, men hade under sin livstid en betydelsefull ställning i svenskt musikliv. Hans bevarade kompositioner vittnar om hantverksmässig skicklighet och om god kännedom om förromantikens stilmedel. Struve hade en för sin tid mycket god utbildning som dock inte inleddes med musikstudier.

Jacob Struve föddes i Stockholm. Han studerade i Uppsala och fortsatte därefter sina studier vid universitetet i Kiel, där han disputerade i naturalhistoria 1791. I Wien tog han lektioner för den böhmiske tonsättaren Adalbert Gyrowetz. Tillbaka i Sverige blev Struve direktör och inspektör för Musikaliska akademiens sångskola från 1805 till 1811. Nästa flytt gick till Norrköping, där Struve var organist i Tyska kyrkan (Hedvigs kyrka) 1811–18, för att därefter återvända till Stockholm. Under sina år i huvudstaden var han aktiv i Harmoniska sällskapet som då var relativt nystartat. Struve omtalas som en uppskattad lärare i musikämnen och man kan förutsätta att sådan undervisning bidrog till hans försörjning under en följd av år.

Jacob Struves produktion som tonsättare är både varierad och omfattande. Han fick vissa verk publicerade, också i den viktiga förlagsstaden Leipzig. Precis som sin lärare Gyrowetz ägnade Struve sig särskilt åt stråkkvartetter (fem stycken) och verk för scenen. Han skrev musik till fyra komiska sångspel som enligt Lennart Hedwall präglas av ”ett slags känslösam tyskpåverkad stil”: *Torparen* (1803), *Den engelska advokaten* (1805), *Den ondsinta hustrun* (1808) och *En fjärdedels timma tystnad* (1810). De båda sistnämnda blev betydande framgångar. Av Struves övriga verk kan nämnas en symfoni (*Ess-dur*), en fristående uvertyr, en kantat över nr 43 i 1819 års psalmbok för soli, kör och orkester, en pianokvintett och pianostycken.

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Stråkkvartetter

Av Jacob Bernhard Struves sex stråkkvartetter har fem bevarats i stämmor i Harmoniska Sällskapetets samling (nu i Musik- och teaterbiblioteket, Stockholm), och det är fyra av dessa som här föreligger i partitur. Sällskapet stiftades 1820, och det är troligt att åtminstone några av verken är av äldre datum, då d-mollkvartetten är försedd med en dedikation till ”Amateurs de Norrköping”, där Struve var organist 1811–16. Någon kvartett kan rentav härröra från Struves studietid hos Adalbert Gyrowetz i Wien runt sekelskiftet 1800, så mycket mer som den närmast oförklarligt produktive läraren vid den tiden ägnade sina krafter åt just kammarmusiken och bland annat skrev omkring 60 (!) stråkkvartetter; senare skulle han som hovkapellmästare från 1804 i huvudsak ägna sig åt scenisk musik, operor, sångspel och baletter. I varje fall synes Struve ha anammat den klassicistiska stil som utmärker Gyrowetz skickligt skrivna

kvartetter, och liksom denne tagit intryck av Haydn, Mozart och den tidige Beethoven och givetvis också från samtida populära tonsättare som Dittersdorf, Wanhal och Pleyel.

Struves kvartettsats är påfallande driven och har i sin samtida svenska omvärld endast sin like hos Eggert. Liksom denne offerar Struve inte åt den omtyckta primariekvartetten, där förstafiolen helt dominerade, utan skriver en händelserik och varierad sats där alla fyra instrumenten osökt får komplettera varandra. Även om han också i sin tematik följer internationella mallar och knappast förräder någon påtaglig personlig ton, är hans idéer både pregnanta och tacksamma, förankrade som de är i det gängse fyrtaktsschemat och därmed ofta äger en visartad prägel.

Det verk som ger det mest konventionella intrycket är G-durkvartetten, där första satsen trots sin lättsamma spiritualitet smakar åtskilligt av Mozart och finalen med sina mollinslag ganska påtagligt erinrar om Haydn. Men också detta verk lever som de övriga på sin avsevärda energi och snabba kast mellan nyanserna, och det är inte heller utan oväntade inslag. Sålunda har violan viktiga moment, till exempel i den snabba menuettens molltrio, där första fiolen pauserar så när som på en originellt insatt längre drill, och långsamma satsen är ett uttrycksmättat och fritt utvecklat Adagio i g-moll.

Som enda verk av de fem har c-moll-kvartetten en långsam inledning som följs av en brett utvecklad sonatsats, där Struve låter huvudtemat, inlett av en kraftfull nedåtgående bruten treklang, följd av ett mjukare melodiskt svar, ograverat återkomma först i codan. I sidotemagruppen har både violan och cellon solistiska roller och i genomföringen tar Struves ofta fantasirika modulerande ovanligt stor plats. Det följande Andante, i C-dur, är en stort anlagd variationssats med bland annat oktavkopplingar mellan förstafiolen och viola respektive viola och cello och med ett uttrycksfullt Adagio för cellosolo. Menuetten har trion i dur, och i den snabbt drivande 6/8-finalen, som inleds med ett långsamt parti, får ett längre mildare duravsnitt tjäna som kontrast.

Också d-mollkvartetten avslöjar ett avsevärt allvar i första satsens intensiva bearbetande av de två motsatta grundmotiven, även om sidotemat som introduceras i F-dur när det dyker upp är smått elegant i sin tunna faktur. Menuetten är som i G-durkvartetten föreskriven *Allegro* och har liksom sin trio en distinkt uttänjd andrarepris. Den tredelade långsamma satsen står i F-dur, men mellandelen är ett Minore och slutpartiet en känslig variation av inledningen. Finalen är ett tämligen lättsamt Allegretto i sonatform, där genomföringen leker med oreguljära fugatoidéer.

Grundmotivet i Ess-dur-kvartettens brett upplagda första sats är endast två takter långt och modulerar redan i andra takten till c-moll, en vändning som understryks i sekvensupprepningen i de två följande takterna. Detta kärnmotiv visar sig vara ovanligt användbart och kan dessutom tjäna som ackompanjerande stomme för nya motividéer. Andratemat som följer efter ett något schablonartat men händelserikt "tutti" är elegant och spirituellt och visar sig vara lika tacksamt att bearbeta som huvudtemats fortsättning. I menuetten har Struve, kanske efter Haydn-förebild (bl.a. i symfoni nr 47), bara skrivit ut förstarepriserna av huvuddelen och första triodelen och föreskrivit *all Rovescio*. Han

har således överlåtit andrarepriserna (som leder tillbaka till respektive tonika i Ess-dur och c-moll) åt de spelande, något som är överraskande optimistiskt, då det inte är helt lätt att spela baklänges och samtidigt iaktta den rätta artikulationen. Att han varit på uppfinnarhumör vittnar också andra triodeln om, då den utvecklar en kanon mellan förstaviolin och violoncell. Den varmt sångbara långsamma satsen är femdelad och varierar huvuddelen vackert då den spelas andra gången. I finalen är huvudtemat uppdelat på en uppåtgående treklang i basen och en mötande, lätt cirkulerande legatobåge i överstämmorna, en idé som blir föremål för en utförlig genomföring. Ett lugnare parti tjänar här som ett slags sidotema som kommer tillbaka i återtagningen medan det redan omsorgsfullt bearbetade huvudtemat återkommer först i satsens slut.

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Jacob Bernhard Struve

Jacob Bernhard Struve (1767–1826) is not a central figure in music history, but he nevertheless played an important role in Swedish musical life during his lifetime. His preserved compositions bear witness to artistic competence and a good knowledge of pre-romantic style. Struve had a very good education for his time although music was not originally the focus of his formal education.

Jacob Struve was born in Stockholm. He studied in Uppsala and then continued on at the university in Kiel, where he defended his doctoral thesis in Natural History in 1791. In Vienna he studied composition under the Bohemian composer Adalbert Gyrowetz. On his return to Sweden Struve became director and superintendent for the Royal Swedish Academy of Music's singing school from 1805 to 1811. His next move was to Norrköping, where Struve was the organist in the German Church (Hedvigs kyrka) from 1811–18, after which he returned to Stockholm. During his years in the Swedish capital he was active in the Harmonic Society, which was relatively newly formed. Struve is described as a well-liked teacher of musical subjects and it is likely that such teaching contributed to his income over a number of years.

Jacob Struve's production as a composer is both varied and comprehensive. He had some of his works published, even in Leipzig – a city of importance in music publishing. Just as his teacher Gyrowetz did, Struve focused particularly on string quartets (five pieces) and works for the stage. He wrote music for four comic operas, which according to music historian Lennart Hedwall are characterised by 'a kind of emotional German-influenced style': *Torparen* (1803), *Den engelska advokaten* (1805), *Den ondsinta hustrun* (1808) and *En fjärdedels timma tystnad* (1810). The latter two enjoyed significant success. Of Struve's other works, those worthy of mention are a symphony (in E-flat major), a free-standing overture, a cantata over hymn no. 43 in the 1819 hymn book for soli, choir and orchestra, a piano quintet and other pieces for piano.

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String quartets

Of Jacob Bernhard Struve's six string quartets, five have been preserved in parts in the Harmonic Society collection (now housed in the Music and Theatre Library of Sweden in Stockholm), and scores now exist for these. The Society was founded in 1820, and it is likely that at least some of the works pre-date this, including the quartet in D minor with a dedicatory inscription to the 'Amateurs de Norrköping', where Struve worked as organist from 1811–1816. Some of the quartets may in fact date from Struve's time as a student of Adalbert Gyrowetz in Vienna around the turn of the nineteenth century, at which time this unaccountably productive teacher was entirely devoted to chamber music and wrote, among other things, around 60 (!) string quartets; later, when Gyrowetz became Second Kapellmeister for the Vienna Court Theatre in 1804, he would principally concern himself with writing stage music, operas, musicals, and ballets. In any case, it seems that Struve adopted the classical style which marks Gyrowetz's expertly written quartets, and like him was influenced by Haydn, Mozart, and early Beethoven, and naturally also by other composers who were popular at that time, such as Dittersdorf, Wanhal, and Pleyel.

Struve's quartets display a striking degree of expertise to which, in their contemporary Swedish context, only the works of Joachim Nicholas Eggert come close. Like Eggert, Struve does not give in to the popular string quartet of the time, the *quatuor brillant*, in which the first violin is wholly dominant; rather, he writes interesting and varied parts in which all four instruments complement one another. Even if in his thematic material he follows international structures and scarcely displays any kind of personal tone, his ideas are both meaningful and rewarding, although anchored in the prevalent quadruple time, and often reveal a clear songlike streak.

The work which gives the most conventional impression is the G major quartet, where the first movement, despite its easy spirituality, is unmistakably redolent of Mozart, and the finale with its minor overtones is palpably reminiscent of Haydn. But even this work, like the others, comes alive through its considerable energy and rapid changes between nuances, and not without unexpected features. Thus the viola is sometimes to the fore, for example in the minor trio of the fast minuet, where the first violin pauses except for one unexpectedly long-held trill, and the slow movement is an expressive and freely developed Adagio in G minor.

The C minor quartet is the only one of the five works that has a slow introduction. It precedes a broadly worked sonata movement, in which the main melodic theme, introduced by a powerful downward broken triad and followed by a softer melodious answer, does not return unchanged until the coda. The second theme group features solos for both the viola and cello, and in the development Struve, as usual, gives imaginative modulations an unusually prominent role. The Andante which follows, in C major, is a large-scale variation movement with, among other things, octave couplings between the first violin and viola, as well as the viola and cello, together with an expressive Adagio for

solo cello. The minuet has a major trio, and in the fast and driving 6/8 finale, which begins with a slow section, a longer and gentler major section serves as a contrast.

The D minor quartet also displays considerable gravity in the first movement's intensive workings of the two opposing principal motifs, even if the countermotif which enters in F major emerges as rather graceful in its light structure. Like in the G major quartet, the minuet is entitled *Allegro* and has, as its trio, a distinctly extended second reprise. The tripartite slow movement is in F major, but the middle section is in the minor and the final section is a delicate variation on the opening. The finale is a fairly light Allegretto in sonata form, in which the development section plays with irregular fugal ideas.

The principal motif in the E-flat major quartet's broadly structured first movement is only two bars long, and as early as in the second bar it modulates to C minor, a change which is underlined by its reiteration in sequence in the next two bars. This seed of a motif shows itself to be extremely useful, and can moreover serve as an accompanying framework for new motivic material. The second theme which follows an intricately worked but eventful 'tutti' is elegant and spiritual, and offers just as many possibilities for development as the main theme's continuation. Perhaps following Haydn's model (e.g. in Symphony no. 47), in the minuet Struve only writes out the first repeats of the minuet section and first trio section, with the direction *all Rovescio*. He thus delegates the second repeat (which leads back to the respective tonics in E-flat major and C minor) to the players, something which is surprisingly optimistic, since it is not particularly easy to play backwards and observe the correct articulation at the same time. The same kind of inventive humour can also be seen in the second trio, where a canon unfolds between the first violin and cello. The warm and melodious slow movement is in five sections, and the principal section displays lovely variations when played for the second time. The main theme of the finale is divided into an upward triad in the bass which meets a lightly circulating legato arch in the upper parts, a motif which turns into the subject of an expanded development. A calmer section serves almost as a countermotif which returns in the recapitulation, whereas the already thoroughly reworked main theme does not return until the end of the movement.

Källmaterial

Autografen finns vid Musik- och teaterbiblioteket i Stockholm (S-Skma), Z/Sv, RISM-id: 190023244. Den är attesterad av Gösta Morin, och består av fyra stämhäften (MS), inget partitur finns.

Kommentarer

Struve använder både staccaton och kilar. Ibland är det helt tydligt vad som avses, men väldigt ofta är det svårt att avgöra om vilket det skall vara. Tecknen är ofta sammanblandade, och samma gest i två olika stämmor kan ha ett till synes godtyckligt urval av tecken. I utgåvan finns en del av dessa motsägelser kvar, andra har jämnats ut så att alla har samma tecken.

Mycket artikulation och dynamik har i utgåvan överförts till andra stämmor samt parallellställen utan ytterligare kommentar. De kommentarer som ändå finns med skall förstås som att de belyser ställen som lämnar utrymme för tolkning.

Sats I

Takt	Stämma	Anmärkning
17	VI. II-Vc.	Va har <i>fi</i> MS, ändrat till <i>sf</i> .
22, 24, 88, 90, 154, 156	VI. I-II	De två violinstämmorna har olika artikulation, kilar resp. legato i 22, 24, 154 och 156, och samma artikulation – legato – i 88 och 90. Utgåvan gör ingen förändring, utan följer MS.
23	VI. I	MS har <i>sf</i> på tredje slaget. I utgåvan har <i>sf</i> flyttats till slag 1 i överensstämmelse med 89 och 155.
24, 156	VI. II	Första tonen ändrad från 4-del till halvnot i överensstämmelse med VI. I.
53, 185	VI. I	VI. I har <i>fi</i> dessa takter. Framflyttat i utgåvan till t 57 resp 189 där det står i övriga stämmor i MS.
73	VI. II	MS har båge över hela takten, ändrat till bara 8-delarna som i VI. I.
85	Tutti	Seconda volta samt repristecken tillagda.

101	Va	MS har d1, ändrat till e1.
99-109	VI. II – Vc.	Va och Vc. har i MS <i>fp – p</i> i varje taktpar. Ändrat till <i>f – p</i> som i VI. I i utgåvan, med tillagda accenter. Dynamiken även införd i VI. II.
111, 169	Vc.	MS har <i>f</i> , flyttat till föregående takt i utg. samt överfört till övriga stämmor.
158	VI. I	Första tonen ändrad från halvnot till 4-del+4-delspaus i analogi med t26.
164	VI. II	<i>p</i> tillagt.
165	VI. I	<i>p</i> tillagt.
189	Va	MS har h, ändrat till a i utgåvan.

Sats II

Takt	Stämman	Anmärkning
5	Va	MS har i denna enda takt <i>pizz.</i> I utgåvan har <i>pizz</i> resp. <i>arco</i> förts in så att Va följer VIc. även på övriga ställen. De staccaton som finns hos Va på 4-delarna i takterna 13 samt 33-36 har i utgåvan tagits bort.
37u	Va	<i>Dolce</i> ändrat till <i>p dolce</i> som det står i Vc.
45u	VI. II	Endast VI. II har <i>f</i> i MS, här tillagt till övriga stämmor.
53u, 53	Tutti	Dynamik överförd från 37u, 37.

Sats III

Takt	Stämman	Anmärkning
5	Vc.	MS har <i>p</i> här, flyttat till t1.
51	Vl. II, Va	<i>p</i> tillagt.
53	Vc.	<i>p</i> tillagt.
66	Tutti	<i>dolce</i> tillagt.
75	Vc.	På detta enda ställe har MS både över alla tre tonerna. Borttagen i utgåvan.

Sats IV

Takt	Stämman	Anmärkning
1	Va	Bågar införda i denna kompfigur genom hela satsen, överförda från Vl. II.
2, 6	Vl. II	MS har bågar två och två, i utgåvan ändrat till fyra och fyra, som figuren har på alla andra ställen i satsen.
173, 177	Va	<i>p</i> tillagt.
184	Va	MS har en båge+punkter över de tre g:na. Förs över till Vl. II, samt Va+Vl. II t 192.
192	Vl. I	<i>p</i> överfört från Vl. II och Va.
195	Vc.	MS har <i>p</i> på esset. Borttaget i utgåvan.
226-	Tutti	Nyanserna i denna sektion är motsägelsefulla. I MS har Vl. I <i>f</i> hela sektionen, Vl. II ser ut som i utgåvan, Vc. och Va har <i>p</i> från 229u och <i>f</i> i 235u. Utgåvan utgår från att Vl. II är rätt, och anpassar övriga därefter.