



JACOB STRUVE
1767-1826

Stråkkvintett E-dur
String Quintet in E Major

Källkritisk utgåva av/Critical edition by Cristian Marina

Levande musikarv och Kungl. Musikaliska akademien

Syftet med Levande Musikarv är att tillgängliggöra den dolda svenska musikskatten och göra den till en självklar del av dagens repertoar och forskning. Detta sker genom notutgåvor av musik som inte längre är skyddad av upphovsrätten, samt texter om tonsättarna och deras verk. Texterna publiceras i projektets databas på internet, liksom fritt nedladdningsbara notutgåvor. Huvudman är Kungl. Musikaliska akademien i samarbete med Musik- och teaterbiblioteket och Svensk Musik.

Kungl. Musikaliska akademien grundades 1771 av Gustav III med ändamålet att främja tonkonsten och musiklivet i Sverige. Numera är akademien en fristående institution som förenar tradition med ett aktivt engagemang i dagens och morgondagens musikliv.

Swedish Musical Heritage and The Royal Swedish Academy of Music

The purpose of Swedish Musical Heritage is to make accessible forgotten gems of Swedish music and make them a natural feature of the contemporary repertoire and musicology. This it does through editions of sheet music that is no longer protected by copyright, and texts about the composers and their works. This material is available in the project's online database, where the sheet music can be freely downloaded. The project is run under the auspices of the Royal Swedish Academy of Music in association with the Music and Theatre Library of Sweden and Svensk Musik.

The Royal Swedish Academy of Music was founded in 1771 by King Gustav III in order to promote the composition and performance of music in Sweden. Today, the academy is an autonomous institution that combines tradition with active engagement in the contemporary and future music scene.

www.levandemusikarv.se

Huvudredaktör/Editor-in-chief: Anders Wiklund
Notgrafisk redaktör/Score layout editor: Anders Högstedt
Textredaktör/Text editor: Edward Klingspor

Levande musikarv/Swedish Musical Heritage
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music
Utgåva nr 1616/Edition no 1616
2017
Notbild/Score: Public domain. Texter/Texts: © Levande musikarv
979-0-66166-344-7

Levande musikarv finansieras med medel från/Published with financial support from Kungl. Musikaliska akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Barbro Osher Pro Suecia Foundation, Riksantikvarieämbetet och Kulturdepartementet.
Samarbetspartners/Partners: Musik- och teaterbiblioteket, Svensk Musik och Sveriges Radio.

Stråkkvintett E-dur

Jacob Bernhard Struve
(1767-1826)

Largo

I.

23

23

f

f

f

f

f

29

29

p

p

p

p

p

35

35

pp

pp

pp

pp

pp

42 Allegro

This musical score page contains five staves of music for a string quartet. The key signature is E major (three sharps). Measure 42 starts with a rest followed by a dynamic *sf dolce*. Measures 43-47 show a repeating pattern of eighth-note chords in each staff, with dynamics *f*, *p*, and *p* respectively.

48

This page continues the musical score. Measure 48 begins with a rest followed by *sf dolce*, then *f sf*. Measures 49-53 follow a similar pattern of eighth-note chords with dynamics *f*, *p*, *p*, and *f* respectively.

54

This page concludes the musical score. Measure 54 features a melodic line with sixteenth-note patterns and dynamics *sf* and *sf*. Measures 55-59 show eighth-note chords in each staff with dynamics *f*, *f*, *f*, and *f* respectively.

59

sf

sf

64

sf

69

sf

74

79

84

89

Musical score for strings (five staves) in A major (three sharps). Measure 89 starts with a forte dynamic. The first staff has eighth-note pairs with a sharp accent. The second staff has eighth-note pairs. The third staff has eighth-note pairs with a sharp accent. The fourth staff has eighth-note pairs with a sharp accent. The fifth staff has eighth-note pairs.

94

Musical score for strings (five staves) in A major (three sharps). Measure 94 starts with a piano dynamic. The first staff has eighth-note pairs. The second staff has eighth-note pairs. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs. The fifth staff has eighth-note pairs.

99

Musical score for strings (five staves) in A major (three sharps). Measure 99 starts with a forte dynamic. The first staff has eighth-note pairs with a sharp accent. The second staff has eighth-note pairs with a sharp accent. The third staff has eighth-note pairs with a sharp accent. The fourth staff has eighth-note pairs with a sharp accent. The fifth staff has eighth-note pairs.

103

sf

p

p

107

p sf

p sf

p sf

p sf

p

111

sf

sf

f

sf

f

sf

f

sf

f

116

sf

120

sf

125

sf

130

135

141

146



Musical score page 146. The score consists of five staves. The top staff (treble clef) has a rest followed by a dynamic *f*. The second staff (treble clef) has a dotted half note followed by a dotted quarter note. The third staff (bass clef) has a dotted half note followed by eighth-note pairs. The fourth staff (bass clef) has eighth-note pairs. The fifth staff (bass clef) has eighth-note pairs.

151



Musical score page 151. The score consists of five staves. The top staff (treble clef) has eighth-note pairs. The second staff (treble clef) has eighth-note pairs. The third staff (bass clef) has eighth-note pairs. The fourth staff (bass clef) has eighth-note pairs. The fifth staff (bass clef) has eighth-note pairs.

156



Musical score page 156. The score consists of five staves. The top staff (treble clef) has eighth-note pairs. The second staff (treble clef) has eighth-note pairs. The third staff (bass clef) has eighth-note pairs. The fourth staff (bass clef) has eighth-note pairs. The fifth staff (bass clef) has eighth-note pairs.

161

Musical score page 161 showing five staves of music for strings. The first staff has a treble clef, the second a bass clef, and the third a bass clef. The key signature is four sharps. Measure 161 consists of six measures of music with various note heads and stems.

167

Musical score page 167 showing five staves of music for strings. The first staff has a treble clef, the second a bass clef, and the third a bass clef. The key signature is four sharps. Measures 167-168 consist of six measures of music with various note heads and stems, including dynamic markings *sf* and *f*.

173

Musical score page 173 showing five staves of music for strings. The first staff has a treble clef, the second a bass clef, and the third a bass clef. The key signature is four sharps. Measures 173-174 consist of six measures of music with various note heads and stems, including dynamic markings *sf* and *f*.

178

Musical score for four staves (two violins, cello, basso continuo) in A major (three sharps). The score shows a series of eighth-note patterns and sustained notes with grace notes.

183

Musical score for four staves (two violins, cello, basso continuo) in A major (three sharps). The score shows sustained notes and eighth-note patterns with grace notes.

189

Musical score for four staves (two violins, cello, basso continuo) in A major (three sharps). The score shows sustained notes and eighth-note patterns with grace notes.

195

195

201

201

207

207

213

sf p f sf

p f sf

p f

f

f

219

sf sf

sf

f

f

f

224

sf

sf

sf

sf

sf

229

sf

sf

sf

sf

235

sf

sf

240

sf

sf

245

sf

dolce

sf

dolce

dolce

p

pizz.

p

250

255

p

p

p

260

f
sf
arco
f

265

f
sf
sf
sf

269

sf
sf
sf
sf

273

p *sf*

p sf

p sf

p sf

p sf

p

278

sf

f

f

f

sf

sf

f

f

sf

sf

f

282

sf

sf

sf

sf

p

286

286

291

291

296

296

301

II.

Menuetto

7

14

Musical score page 14. The score consists of five staves, each with a key signature of four sharps. Measure 14 begins with a whole rest in the top staff. The subsequent measures feature eighth-note patterns in the lower staves, with measure 14 ending on a double bar line.

20

Musical score page 20. The score continues with five staves. Measure 20 starts with a whole rest in the top staff. Measures 21 through 24 feature eighth-note patterns in the lower staves, with measure 24 concluding with a dynamic instruction *sf*.

26

Musical score page 26. The score continues with five staves. Measures 26 through 30 feature eighth-note patterns in the lower staves, with measure 30 concluding with a dynamic instruction *sf*.

32

Treble staff: Sustained note at the beginning, followed by eighth-note patterns.

Alto staff: Sixteenth-note patterns.

Bass staff: Eighth-note patterns.

Double Bass staff: Eighth-note patterns.

39

Treble staff: Eighth-note patterns.

Alto staff: Eighth-note patterns.

Bass staff: Eighth-note patterns.

Double Bass staff: Sustained notes with dynamics p, ff, and tr.

45

Treble staff: Eighth-note patterns.

Alto staff: Eighth-note patterns.

Bass staff: Eighth-note patterns.

Double Bass staff: Eighth-note patterns with dynamics f, sf, and ff.

51

p
p
p
p
sf

57

V
V
V
pp

63

f
f
f
f
f

Trio

69

dolce

dolce

dolce

dolce

pizz.

p

77

85

Menuetto D.C.

dolce

III.

Andante poco Adagio

dolce

9

Var. 1 17

19

Musical score page 19. The score consists of four staves. The top two staves are in treble clef, the bottom two are in bass clef. The key signature is two sharps. The music is in common time. Measure 19 starts with a sixteenth-note pattern in the first treble staff, followed by a single note in the second treble staff, then a sixteenth-note pattern in the first bass staff, and finally a sixteenth-note pattern in the second bass staff. Measures 20-21 continue this pattern of sixteenth-note groups and single notes.

22

Musical score page 22. The score consists of four staves. The top two staves are in treble clef, the bottom two are in bass clef. The key signature is two sharps. The music is in common time. Measure 22 starts with a sixteenth-note pattern in the first treble staff, followed by a single note in the second treble staff, then a sixteenth-note pattern in the first bass staff, and finally a sixteenth-note pattern in the second bass staff. Measures 23-25 continue this pattern of sixteenth-note groups and single notes.

25

Musical score page 25. The score consists of four staves. The top two staves are in treble clef, the bottom two are in bass clef. The key signature is two sharps. The music is in common time. Measure 25 starts with a sixteenth-note pattern in the first treble staff, followed by a single note in the second treble staff, then a sixteenth-note pattern in the first bass staff, and finally a sixteenth-note pattern in the second bass staff. Measures 26-27 continue this pattern of sixteenth-note groups and single notes.

28

31

Var. 2

35

41

47 Var. 3

solo *dolce*

51

54

A musical score page featuring five staves. The top staff uses a treble clef, the second and third staves use a middle C clef, and the bottom two staves use a bass clef. The key signature is three sharps. The music consists of various note heads and stems, with some notes connected by horizontal lines and others by vertical stems. Measure 54 concludes with a double bar line and repeat dots, indicating a section to be repeated.

58

A musical score page featuring five staves. The top staff uses a treble clef, the second and third staves use a middle C clef, and the bottom two staves use a bass clef. The key signature is three sharps. The music consists of various note heads and stems, with some notes connected by horizontal lines and others by vertical stems. Measure 58 concludes with a double bar line and repeat dots, indicating a section to be repeated.

61

A musical score page featuring five staves. The top staff uses a treble clef, the second and third staves use a middle C clef, and the bottom two staves use a bass clef. The key signature is three sharps. The music consists of various note heads and stems, with some notes connected by horizontal lines and others by vertical stems. Measure 61 concludes with a double bar line and repeat dots, indicating a section to be repeated.

Var. 4 65.

69

73

78

83 *rallentando*

IV.

Finale. Allegro

7

13

20

26

27 28 29 30 31

p p p p

32

33 34 35 36 37

38

cresc. f
cresc. f
cresc. f
cresc. f
cresc. f

44

50

56

62

68

73

78

80

84

90

97

sf
sf
sf
sf
sf

104

sf
sf
sf
sf
sf

111

p
p

118

Musical score page 118. The score consists of five staves for strings. The key signature is A major (three sharps). The music is in common time. Measure 118 begins with a dotted half note followed by a sixteenth-note pattern. Measures 2-3 show eighth-note patterns with grace notes. Measures 4-5 continue with eighth-note patterns. Measure 6 ends with a sixteenth-note pattern.

125

Musical score page 125. The score consists of five staves for strings. The key signature is A major (three sharps). The music is in common time. Measure 125 begins with a sixteenth-note pattern followed by eighth-note pairs. Measures 2-3 show eighth-note pairs. Measures 4-5 continue with eighth-note pairs. Measure 6 ends with a sixteenth-note pattern.

133

Musical score page 133. The score consists of five staves for strings. The key signature is A major (three sharps). The music is in common time. Measure 133 begins with a sixteenth-note pattern followed by eighth-note pairs. Measures 2-3 show eighth-note pairs. Measures 4-5 continue with eighth-note pairs. Measure 6 ends with a sixteenth-note pattern.

140

f *sf* *p* *f*

148

sf *p*

sf *p*

sf *p*

sf *p*

sf *p*

155

f

f

f

f

f

162

Violin 1: Measures 1-3, eighth-note patterns. Measure 4, sixteenth-note pattern. Measure 5, eighth-note pattern. Measure 6, eighth-note pattern.

Violin 2: Measures 1-3, eighth-note patterns. Measure 4, sixteenth-note pattern. Measure 5, eighth-note pattern. Measure 6, eighth-note pattern.

Cello: Measures 1-3, eighth-note patterns. Measure 4, sixteenth-note pattern. Measure 5, eighth-note pattern. Measure 6, eighth-note pattern.

Bassoon: Measures 1-3, eighth-note patterns. Measure 4, sixteenth-note pattern. Measure 5, eighth-note pattern. Measure 6, eighth-note pattern.

169

Violin 1: Measures 1-3, eighth-note patterns. Measure 4, sixteenth-note pattern. Measure 5, eighth-note pattern. Measure 6, eighth-note pattern.

Violin 2: Measures 1-3, eighth-note patterns. Measure 4, sixteenth-note pattern. Measure 5, eighth-note pattern. Measure 6, eighth-note pattern.

Cello: Measures 1-3, eighth-note patterns. Measure 4, sixteenth-note pattern. Measure 5, eighth-note pattern. Measure 6, eighth-note pattern.

Bassoon: Measures 1-3, eighth-note patterns. Measure 4, sixteenth-note pattern. Measure 5, eighth-note pattern. Measure 6, eighth-note pattern.

176

Violin 1: Measures 1-3, eighth-note patterns. Measure 4, sixteenth-note pattern. Measure 5, eighth-note pattern. Measure 6, eighth-note pattern.

Violin 2: Measures 1-3, eighth-note patterns. Measure 4, sixteenth-note pattern. Measure 5, eighth-note pattern. Measure 6, eighth-note pattern.

Cello: Measures 1-3, eighth-note patterns. Measure 4, sixteenth-note pattern. Measure 5, eighth-note pattern. Measure 6, eighth-note pattern.

Bassoon: Measures 1-3, eighth-note patterns. Measure 4, sixteenth-note pattern. Measure 5, eighth-note pattern. Measure 6, eighth-note pattern.

183

Musical score page 183. The score consists of five staves. The top three staves are in treble clef, the bottom two in bass clef. The key signature is one sharp. The music features various note heads, stems, and rests. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

190

Musical score page 190. The score consists of five staves. The top three staves are in treble clef, the bottom two in bass clef. The key signature is one sharp. The music includes dynamic markings like *f*. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

196

Musical score page 196. The score consists of five staves. The top three staves are in treble clef, the bottom two in bass clef. The key signature is one sharp. The music includes dynamic markings like *f* and *p*. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

202

sf

209

cresc.

f

cresc.

f

cresc.

f

cresc.

f

215

dolce

p

p

p

223

p

231

f

f

f

f

f

237

sf

sf

sf

sf

sf

Musical score for orchestra, page 10, measures 242-243. The score consists of five staves. Measure 242 starts with a forte dynamic (f) in the first staff, followed by eighth-note patterns. Measures 243 begin with eighth-note patterns in the first and second staves, transitioning to sixteenth-note patterns in measures 244-245. Measure 246 concludes with a forte dynamic (f) in the first staff.

A musical score page for orchestra, numbered 247. The score consists of five staves: Violin 1 (top), Violin 2, Cello, Double Bass, and Trombone/Bassoon. The key signature is A major (three sharps). The dynamics are indicated as follows: dynamic markings 'sf' (fortissimo) appear at the beginning of the first two measures; dynamic 'p' (pianissimo) appears in measure 3; dynamic 'f' (fortissimo) appears in measure 5; dynamic 'p' appears in measure 6; dynamic 'f' appears in measure 7; and dynamic 'p' appears in measure 8. Measures 1-2: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Cello plays eighth-note pairs, Double Bass plays eighth-note pairs, Trombone/Bassoon plays eighth-note pairs. Measures 3-4: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Cello plays eighth-note pairs, Double Bass plays eighth-note pairs, Trombone/Bassoon plays eighth-note pairs. Measures 5-6: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Cello plays eighth-note pairs, Double Bass plays eighth-note pairs, Trombone/Bassoon plays eighth-note pairs. Measures 7-8: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Cello plays eighth-note pairs, Double Bass plays eighth-note pairs, Trombone/Bassoon plays eighth-note pairs.

Musical score for orchestra, page 12, measures 254-255. The score consists of six staves. Measure 254 starts with a treble clef, four sharps, and a common time signature. It features a complex rhythmic pattern with sixteenth-note figures and grace notes. Measures 255 begin with a bass clef, three sharps, and common time, continuing the rhythmic patterns established in measure 254.

262

Musical score page 262. The score consists of five staves for strings. The key signature is A major (three sharps). Measure 262: Sixteenth-note pattern in the first staff. Measures 263-264: Eighth-note patterns with slurs and dynamic markings 'sf' in the second and third staves. Measures 265-266: Eighth-note patterns. Measure 267: Sixteenth-note pattern.

270

Musical score page 270. The score consists of five staves for strings. The key signature is A major (three sharps). Measure 270: Sixteenth-note pattern in the first staff. Measures 271-272: Eighth-note patterns with slurs and dynamic markings 'sf' in the second and third staves. Measures 273-274: Eighth-note patterns. Measure 275: Sixteenth-note pattern.

277

Musical score page 277. The score consists of five staves for strings. The key signature is A major (three sharps). Measure 277: Sixteenth-note pattern in the first staff. Measures 278-279: Eighth-note patterns with slurs and dynamic markings 'p' in the second and third staves. Measures 280-281: Eighth-note patterns. Measure 282: Sixteenth-note pattern.

Musical score for orchestra, page 12, measures 285-292. The score consists of five staves. Measure 285 starts with a forte dynamic. Measures 286-287 show a transition with dynamics *p*, *pp*, and *p*. Measures 288-289 show a crescendo with dynamics *p*, *p*, and *f*. Measures 290-291 show another crescendo with dynamics *p*, *p*, and *f*. Measure 292 concludes with a forte dynamic *f*.

Musical score for orchestra, page 12, measures 293-294. The score consists of six staves. Measure 293 starts with a forte dynamic (sf) in the first three staves. The fourth staff begins with a piano dynamic (p). Measure 294 starts with a forte dynamic (sf) in the first three staves. The fourth staff begins with a piano dynamic (p).

Musical score for orchestra, page 10, measures 300-305. The score consists of five staves: Violin 1 (G clef), Violin 2 (G clef), Viola (C clef), Cello (C clef), and Double Bass (C clef). The key signature is A major (three sharps). The tempo is marked 300. Measure 300 starts with a dynamic of *f*. Measure 301 begins with a dynamic of *sf*. Measure 302 begins with a dynamic of *f*. Measure 303 begins with a dynamic of *sf*. Measure 304 begins with a dynamic of *f*. Measure 305 ends with a dynamic of *f*.

306

Musical score page 306 featuring five staves of music for strings. The top staff uses a treble clef, while the subsequent staves use soprano clefs. The key signature is four sharps. The music consists of six measures of eighth-note patterns.

311

Musical score page 311 featuring five staves of music for strings. The top staff uses a treble clef, while the subsequent staves use soprano clefs. The key signature is four sharps. The music consists of six measures of eighth-note patterns.

316

Musical score page 316 featuring five staves of music for strings. The top staff uses a treble clef, while the subsequent staves use soprano clefs. The key signature is four sharps. The music consists of six measures. Slurs and dynamic markings 'sf' appear in the later measures.

321

sf *sf*

sf *sf* *sf*

sf *sf* *sf*

sf *sf* *sf*

326

p

p

p

p

332

ff

ff

ff

ff

ff

Jacob Bernhard Struve

Jacob Bernhard Struve (1767–1826) tillhör inte musikhistoriekrivningens centrala namn, men hade under sin livstid en betydelsefull ställning i svenskt musikliv. Hans bevarade kompositioner vittnar om hantverksmässig skicklighet och om god känneedom 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 akademien 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 musikämnene 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 känslosam 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.

© Gunnar Ternhag, Levande musikarv

Stråkkvintett i E-dur och Stråkkvintett i F-dur

Två stråkkvintetter av Jacob Bernhard Struve finns bevarade i autograf. Den i E-dur, som är daterad ”1807. d. 18 May”, torde vara det tidigaste kända svenska verket för denna ensembleform. Även en stämuppsättning är bevarad, men om och när stycket framfördes är ingenting bekant. I likhet med den andra kvintetten, i F-dur och utan datering, kan den åtminstone senare ha spelats inom det 1820 stiftade Harmoniska sällskapet i Stockholm, där Struve var flitigt verksam fram till sin död 1826. Nästa svenska stråkkvintettpar, Adolf Fredrik Lindblads kompositioner i A-dur respektive F-dur, klingade båda vid en spelafoton i Johan Mazers så kallade Djurgårdsbolag 1829.

Lindblad kom besättningsmässigt att ta upp Mozarts kvintettform med två altflöjer, som även Ignace Pleyel ständigt föreskrev och Beethoven använde i ett par tidiga verk, och även Struves F-durkvintett är komponerad för denna besättning. Men i sin E-durkvintett förbigår Struve även Luigi Boccherinis närmast epokgörande variant med två violonceller (där förstacellon närmast tävlar med violinprimarien som solist) genom att koppla en kontrabas till en stråkkvartett. Därmed åstadkommer Struve en klangbild som närmar sig stråkkorkesterns, och eftersom kontrabasstämman är en genuin basstämma med flera typiska kännetecken som exempelvis väl insatta *pizzicati*, låter sig verket väl höras även i korisk besättning. I sin ungefär samtidiga stråksextett i f-moll använder Joachim Nicolas Eggert kontrabas som understa stämma, men idén

till sin tämligen originella stråkensemble kan Struve möjligen ha fått redan under sin studietid för Adalbert Gyrowetz i Wien på 1790-talet. Dennes enda bekanta stråkvintett (C-dur, op. 45) är dock komponerad för en kvintett med två altfioler.

Om nu Struves kvintettbesättning kan synas ovanlig, är det nog ännu mera överraskande att finna hans E-durkvintett i en egenhändigt nedtransponerad version i D-dur, som bevarats endast i stämmor. Denna använder kontrabasens låga D, en ton som instrumentet inte förfogar över i sin vanliga stämning. Struve har i E-durpartitutret tydligt föreskrivit ”kontrabas”, men har på omslaget till D-durversionens stämuppsättning ändrat titeln till ”Quintette pour Deux Violons, Alto et Deux Violoncelles” samtidigt som han på den längsta stämmans framsida noterat ”Violoncello 2d ou Contrabasso”! Frågan är om han då möjligen avser ”violone” som ju i sin klassiska form – som det längsta viola da gamba-instrumentet – hade längsta strängen stämd i D, men en längsta kontrabassträng tillfälligt ”nedstämd” från E till D är givetvis också fullt tänkbar. D-durmaterialet är vidare av största vikt beroende på att det innehåller finalsatsens sista sex takter som annars saknas E-durkvintettens partitur, vilket möjliggör den kompletta utgåva som här föreligger.

Struves kvintetter visar samma professionella handlag med ensembleformen och samma klassicistiska uppläggning och satsbild som hans fem stråkkvartetter men är möjligen något mer översiktliga i uppbyggnaden av varje beståndsdel. Båda är frysatsiga och inleder första satsen med ett långsamt parti. I E-durverket är detta parti vikt och innerligt, varpå den väl disponerade snabba huvuddelen får ett kontraststartat tema med ett energiskt *unisono* ställt mot en mer lyrisk båge. Även sidotemata innehåller en viss kontrasteffekt, men satsens viktigaste byggsten visar sig vara ett kort synkopiskt motiv som tillsammans med element ur temana behandlas med åtskilliga kontrapunktiska finesse. Den tidstypiska menuetten har en mjukare trio i A-dur, och den långsamma satsen är uppbyggd som ”tema med variationer” över en regelbunden och visartat kantabel melodi om 8+8 takter. Förstaviolin varierar med figurationer, och både violan och cellon får ombesörja melodin, innan den slutligt kulminerar i en fulltonig coda. Finalens snabba 2/4-rörelse smakar närmast Haydnisk spiritualitet – även här är temakärnan 8+8 takter – och drivs framåt med både energi och luftighet och åtskillig figurationelegans i förstastämman. Satsen får ett slags rondokaraktär genom ett längre mollavsnitt men lever i hög grad på Struves skickliga genomföringsteknik.

F-durkvintettens inledning är stramt högtidlig, och allegrots tre takter långa huvudtema bygger på ett treklangsmotiv följt av en unison ”sladd”; det upprepas omedelbart i g-moll! Det mjukare sidotemata presenteras av förstaviolen och övertas av förstaviolin, och även i denna sats växlar karaktären mellan energiskt och uttrycksfullt. Genomföringen som startar i moll är rik på modulationer, och återtagningen blir därfor regelrätt (dess början har Struve inte ens skrivit ut). Menuetten med en väl utvecklad andra-repris innehåller två triodelar. Den första låter violan leda och den andra, i d-moll, bjuter på avsevärd kraftfullhet. Adagiot, i f-moll, är melodiskt sångbart i en vackert avskuggad 6/8-rytm och med ett skuggrikt spel mellan moll och dur. Finalen bjuter åter på ett treklangsbaserat huvudtema, på en gång stramt och lätsamt med sina smått utmanande förslag som kommer väl till pass i den tämligen utförliga genomföringen, där också det breda men smidiga sidotemata blir vederbörligen uppmärksammat. Satsen förenar därmed på ett osökt sätt drag av både rondo och sonatform.

Partituret till F-dur-kvintetten innehåller åtskilliga strykningar och ändringar, men verket måste anses vara slutfört. De många retuscherna ger samtidigt en unik inblick i tonsättarens arbete med satskaraktärer och proportioner.

Kritisk kommentar

Källmaterial

Utgåvan grundar sig på partitur i autograf (**A**) samt stämmor i D-dur, från en annan handskriven källa (**St**).

Titeln Qvintetto, på första notsidan i **A**, och Qvintette/pour Deux Violons, Alto et Deux Violoncelles” i **St**, har ändrats till Stråkkvintett E-dur.

Kommentarer

Sista **A** bladet saknas. De sista 6 takterna har kompletterats med hjälp av **St**.

A är fattig gällande dynamik, artikulationer och legatobågar och har därför kompletterats med information fr. **St**.

St innehåller några, nedan noterade, stämväxlingar och musikaliska avvikelser, antagligen, p.g.a. notation i D-dur.

Cb-stämmman heter i **St** ”Violoncello 2do ou Contrabasso”, vilket ofta medför transponering en oktav ner.

Sats I, Largo. Allegro

TAKT	INSTR.	ANM.
24	vl I-II, vla, cb	<i>f</i> tillagd på 1:a slaget; <i>f</i> står endast i vc på 2:a 8-delen
30	vl I-II	<i>p</i> tillagd i a m övr instr
50	vl I	<i>dolce</i> tillagd i a m t.44
63-64	vl II, vla	i St , stämväxling
65-66	vc, vla	i St , stämväxling
71-73	vl II	i St , fr. upptakt t.70, alla toner en oktav upp
75-77	vl II	i St , alla toner en oktav upp
71-78	vla	i St , helnoter ciss1, d1-d1, h, ciss1, d1-d1, hs
93	vl I-II, vla	tillagda legatobågar i a m t.85
95	vl I-II, vla	tillagd stacc på sista slaget i a m t.87
118	vla	legatobåge tillagd på sista slaget i a m t.120
171	vl I-II, vla	<i>f</i> tillagd i a m vc, cb
199-204	vc	tillagd stacc, legato i a m vl I t.200-203
249	vl II, vla	tillagd <i>dolce</i> i a m vl I
250	vl I, vc	tillagd legatobåge i a m t.85
264	tutti	<i>f</i> tillagd i a m t.99
264	vc	tillagd arco i a m t.99
265	vl I	i St , första två triolernas tonhöjder e1-giss1-h1/e2-giss2-h2

267	vl I	i St , första två triolernas tonhöjder h-diss1-fiss1/h1-diss2-fiss2
274	tutti	p tillagd i a m t.109
274-281	vl I	i St , tonerna transp. upp en oktav fr. 2:a slaget i t.274
274-279	vl II	i St , tonerna transp. upp en oktav fr. 2:a slaget i t.274 t.o.m. e2 8-del i t.279
279	tutti	f tillagd i a m t.114
304-305	vl I	i St , 2:a 4-delen, h1/giss2 och halvnoten, e1/e2
304-305	vc	i St , transp. en oktav upp
305	vl II	i St , tonerna ändrade till h/giss1

Sats II, Menuetto

TAKT	INSTR.	ANM.
2	vl II	i St , punkterad halvnot a, ändrat till halvnot h och 4-del diss
2	vla	i St , ändrade toner, a-a istället för h-fiss
3	vl II	i St , tre 4-delar giss-giss-ciss ändrat till halvnot e1 och 4-del ciss
3	vla	i St , halvnot e och 4-del a ändrat till tre 4-delar giss-giss-a
5	vl II, vla, vc, cb	tillagd legatobåge och stacc i a m vl I
8-11	vc	i St , fr. upptakt t.8, en oktav upp
13-17	vla, vc	i St , fr. upptakt t.13 till 1:a 4-delen t.17, stämväxling
58-61	cb	i St , en oktav ner
59-61	vla, vc	i St , stämväxling
82-84	cb	i St , en oktav ner

Sats III, Andante poco Adagio

Undertitlar tillagda enl. **St**, Var. 1 (t.17), Var. 2 (t.33), Var. 3 (t.49), Var. 4 (t.65).

70	cb	i St : a-pkt.8-del/g-16-del
86-87	cb	i St , sista två tonerna en oktav ner

Sats IV, Finale, Allegro

1	vc	p ändrat till mf i a m vlni
7-8	vl II, vla	i St , fr sista 8-delen t.7 och tre 8-delar i t.8 i vl II spelas av vla
15-16	vl II, vla	i St , vl II spelas av vla
17-24	vl II, vla	tillagda bindebågar på 16-delarna mellan t.17/18, 18/19, 19/20, 21/22, 22/23, 23/24, 25/26, 27/28, 29/30 (enl. St)
27-28	vl, vla	i St , stämväxling mellan andra stämmen i vl II och vla

40	vla	<i>cresc</i> tillagd i a m vl I-II
50-52	vl II, vla, vc	<i>p</i> tillagd i a m <i>dolce</i> i vl I t.50, enl. St
54-55	vl I-II, vla	<i>f</i> tillagd på sista 8-delen/första 4-delen i a m bassi, enl. St
58-60	tutti	<i>p</i> tillagd i a m t.50-52, enl. St
62-63	vl I-II, vla	<i>f</i> tillagd på sista 8-delen/första 4-delen i a m bassi och t.54-55
80	vl II, vla, vc	<i>p</i> tillagd i a m vl I
84	vl I-II, vla	<i>f</i> tillagd i a m bassi
101	vl I	legatobåge tillagd i a m t.268
153-154	vl II	bindebåge tillagd mellan halv- och 4-delsnot (e2) i a m t.145
156	tutti	fr. upptakt t.156, <i>f</i> tillagd, enl. St
160-161	tutti	fr. 2:a 8-delen t.160, <i>p</i> tillagd, enl. St
166	vl II	i St , 1:a slaget ess1 4-del istället för ess1-c1 8-delar som i A
166, 168	vc, vl I	tillagd <i>f</i> i a m cb
167, 169	vla, vl II	tillagd <i>f</i> jfr. cb t.166
176-180	vl I-II, vla, cb	<i>p</i> tillagd på varje insats i a m vc t.178, enl. St
192-193	tutti	<i>f</i> tillagd enl. St (bassi på upptakt, vl II, vla på 1:a slaget, vl I på 4-delen)
196-199	vl II, vla	tillagda bindebågar på 16-delarna mellan t.196/197, 198/199 (enl. St)
209	vl II, vla, vc, cb	<i>cresc</i> tillagd i a m vl I
219-221	vl II, vla, vc	<i>p</i> tillagd i a m <i>dolce</i> i vl I t.219 och t.50-52
223	cb	<i>p</i> tillagd i a m övr. instr.
234-242	vl I	tillagda artikulationer och legatobågar i a m t.65-72,75
244	vl II, vla, vc, cb	<i>p</i> tillagd i a m t.77
276	cb	<i>p</i> tillagd på 2:a 8-delen i a m vla, vc fr. sista 8-delen, enl. St
284	cb	<i>pp</i> tillagd i a m vl I-II, enl. St

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.

© Gunnar Ternhag, Levande musikarv

Transl. Nicole Vickers

String Quintet in E Major and String Quintet in F Major

Two string quintets by Jacob Bernhard Struve survive as autographs. The E major quintet, dated "1807. d. 18 May" is likely the earliest known Swedish work composed for this ensemble form. A set of parts also survives, but if and when the quintet was performed is unclear. Like the other quintet, in F major and undated, the work could have been performed at a later date within the Stockholm Philharmonic Society, formed in 1820, where Struve was active until his death in 1826. The subsequent pair of Swedish string quintets, by Fredrik Lindblad in A and F major respectively, were both played in 1829 at a salon performance in Johan Mazer's so-called Djurgårdsbolag (lit. Djurgården Company).

Lindblad followed the instrumentation established by Mozart in his string quintets with two violas, a model Ignace Pleyel continuously stipulated, and that Beethoven used in two of his early works. Struve's F Major quintet is also scored for this instrumentation. In the E Major quintet, on the other hand, he moves beyond Luigi

Boccherini's more or less epochal constellation with two cellos (where the first cello to a large extent competes with the first violin as a soloist) by adding a contrabass to the traditional string quartet. In this way he achieves an almost orchestral timbre. Indeed, because the contrabass part is a genuine bass part, with several typical traits such as well-placed *pizzicati*, the work is also suited to be performed with each part doubled. Joachim Nicolas Eggert, in his nearly contemporary string sextet in F minor, also uses contrabass in the lowest part, but the idea for Struve's rather original instrumentation may already have arisen in the 1790s during his time in Vienna studying with Adalbert Gyrowetz. The latter's only known string quintet (in C major, Op. 45), however, is composed for a quintet with two violas.

If Struve's quintet instrumentation seems unusual, it is even more of a surprise to find the E Major quintet transposed down a tone to D major in the composer's own hand. This version only survives in individual parts, the lowest of which makes use of the contrabass's low D, a note which the instrument cannot play when tuned in the traditional fashion. In the E major score Struve has clearly written "contrabass", but on the cover of the D major version the title is changed to "Quintette pour Deux Violons, Alto et Deux Violoncelles". At the same time the part itself is marked "Violoncello 2d ou Contrabasso"! The question is whether he might possibly have had in mind the "violone" which, in its classical form – as the lowest instrument in the viola-da-gamba family – has its lowest string tuned to D. That said, using a contrabass with its lowest string temporarily tuned down from E to D is obviously a viable option. In addition, the D major material is important because it includes the last movement's six final bars, which are otherwise missing from the score of the E major version and which made the publication of a complete edition possible.

Struve's quintets display the same professional skill with respect to ensemble writing, and the same classical form and scheme that one finds in the five string quartets, with the proviso that each section's construction is somewhat more superficial in the quintets. Both quintets are in four movements and both dispose of a slow introduction in the first movement. In the E-major work this is rather timid and heartfelt, whereas the well-organized fast main section that follows has a theme that contrasts the opening, with an energetic unison countered by a more lyrical arc. The secondary theme also has a certain contrasting effect, but the movement's keystone turns out to be a short, syncopated motif which, together with elements from the themes, is handled with a great deal of contrapuntal finesse. The minuet, typical of its time, has a gentler trio section in A major, and the slow movement consists of a theme and variations on a regular folk-like, singable melody in 8+8 bars. The first violin varies with figurations, and both the viola and the cello get to develop the melody before the movement culminates in a sonorous coda. The finale's quick 2/4 motion almost tastes of a Haydn-esque spirituality – here too the core of the theme is in 8+8 bars – and is driven forward by energy, an airiness and an abundance of elegant figurations in the first violin. The movement acquires something of a rondo character through a lengthy minor-key passage, but on the whole the finale remains entirely consistent with Struve's through-composed technique.

The F Major quintet's introduction is austere and solemn, and the allegro's three-bar main theme builds on a triadic motif followed by a unison slide; it is immediately repeated in G minor! The softer secondary theme is presented by the first viola before being taken over by the first violin, and as in the E major quintet, this movement also changes character between the energetic and the more expressive. The development begins in the minor and is rich in modulations, and the recapitulation is thus entirely by the book (Struve hasn't even notated the first part of it). The minuet, with its

nicely developed second repeat, has two trio sections. The first allows the viola to lead and the second, in D minor, marshals of considerable power. The adagio, in F minor, has a lyrical melody set to a beautiful unshadowed 6/8 rhythm and with ambiguous play between minor and major. The finale again offers a triad-based main theme, at once both tense and carefree with its somewhat challenging suggestions that come to resolution in the rather comprehensive development, where the broad but supple secondary theme is also given its due attention. In this way the movement thus unites, in a quite unexpected way, aspects of both rondo and sonata form.

Although the score of the F Major quartet contains several deletions and corrections, the work must be considered complete. At the same time, the significant amount of retouching allows a unique insight into the way Struve handled the character and proportions of individual movements.

© *Lennart Hedwall*, Levande musikarv
Transl. *Guy Dammann*