



JOACHIM NICOLAS  
EGGERT  
1779-1813

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Stråksextett  
f-moll

*String Sextet*  
*F-minor*

Källkritisk utgåva av/Critical edition by Tomas Gunnarsson

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Notgrafisk redaktör/Score layout editor: Anders Högstedt  
Textredaktör/Text editor: Erik Wallrup

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**Sextette**  
*pour*  
*deux Violons, deux Violes, Violoncelle & Basse*  
*Dediée à J. Gnospelius*

1

Joachim Nikolas Eggert  
 (1779-1813)

**Allegro**

Violino I

Violino II

Viola I

Viola II

Violoncello

Basso

10

Violino I

Violino II

Viola I

Viola II

Violoncello

Basso

19

mf < f

f

mf < f

f

mf < f

f

f

f

27

p

p pp

p pp

pp

p

< sf >

34

cresc. a poco a poco

f > < mf

f > < mf

f > < mf

f

cresc.

f > < mf

f > < mf

cresc.

f > < mf

42

pp      *p*      *f*      *pp*  
*pp*      *p*      *f*      *pp*  
*pp*      *f*      *pp*  
*p*      *pp*      *f*      *pp*  
*pp*      *f*      *pp*

48

*f*  
*f*  
*f*  
*f*  
*f*

54

*ff*      *fz*      *decresc.*  
*ff*      *fz*      *decresc.*  
*ff*      *fz*      *decresc.*  
*mf*  
*ff*      *fz*      *decresc.*  
*ff*      *fz*      *decresc.*

60

*mf* >      *p* >      *p* >      *p* >

*mf* >      *decresc.*      *p* >

67

*p* >

*mf* >      *pp*

75

*p*      *mf* >

*p* >      *cresc.*

*mf*      *f*

*f*

*mf*      *f*

*f*

81

*mf*

*f*

*cresc.*

*f*

*f*

*mfp*

*cresc.*

*f*

*f*

*p*

*f*

86

*fz*

*p*

*pp*

*f*

*p*

*pp*

*f*

*p*

*pp*

*mf*

*f*

*p*

*pp*

*mf*

*f*

*p*

*pp*

91

*f*

*pp*

*f*

*pp*

*mf*

*f*

*pp*

*mf*

*f*

*pp*

*f*

*pp*

*mf*

*f*

*pp*

Musical score for orchestra, page 19, measures 96-100. The score consists of six staves. Measure 96 starts with a rest in the first staff. Measures 97-100 show various dynamics and articulations: piano (*p*), forte (*f*) followed by *mf*, decrescendo, forte (*f*), and decrescendo. Measures 101-104 continue with similar patterns of dynamics and articulations, including *mf*, *pp*, *f* followed by *mf*, decrescendo, *f*, and decrescendo.

117

*p* ————— *pp* ————— *p* ————— *pp*

123

*cresc. poco a poco* *poco* [ *mf cresc.* ] *f*

*cresc. poco a poco* *poco* *f*

*cresc. poco a poco* *poco* *f*

*cresc. poco a poco* *poco* *f*

*mf* *f* *f*

129

*fz* *fz* *fz* *fz* *fz* *fz*

134

139

144

149

153

157

A musical score page for orchestra, numbered 161. The score consists of six staves, each with a different instrument's part. The instruments are: Violin I (top staff), Violin II, Viola, Cello, Double Bass, and Bassoon (bottom staff). The key signature is B-flat major (two flats). The time signature is common time. The dynamics are indicated by 'f' (fortissimo) and 'p' (pianissimo). The first two measures show Violin I and Violin II playing eighth-note patterns in eighth-note time. Measures 3-4 show the same pattern continuing. Measures 5-6 show the pattern continuing. Measures 7-8 show the pattern continuing. Measures 9-10 show the pattern continuing. Measures 11-12 show the pattern continuing. Measures 13-14 show the pattern continuing. Measures 15-16 show the pattern continuing. Measures 17-18 show the pattern continuing. Measures 19-20 show the pattern continuing. Measures 21-22 show the pattern continuing. Measures 23-24 show the pattern continuing. Measures 25-26 show the pattern continuing. Measures 27-28 show the pattern continuing. Measures 29-30 show the pattern continuing. Measures 31-32 show the pattern continuing. Measures 33-34 show the pattern continuing. Measures 35-36 show the pattern continuing. Measures 37-38 show the pattern continuing. Measures 39-40 show the pattern continuing. Measures 41-42 show the pattern continuing. Measures 43-44 show the pattern continuing. Measures 45-46 show the pattern continuing. Measures 47-48 show the pattern continuing. Measures 49-50 show the pattern continuing. Measures 51-52 show the pattern continuing. Measures 53-54 show the pattern continuing. Measures 55-56 show the pattern continuing. Measures 57-58 show the pattern continuing. Measures 59-60 show the pattern continuing. Measures 61-62 show the pattern continuing. Measures 63-64 show the pattern continuing. Measures 65-66 show the pattern continuing. Measures 67-68 show the pattern continuing. Measures 69-70 show the pattern continuing. Measures 71-72 show the pattern continuing. Measures 73-74 show the pattern continuing. Measures 75-76 show the pattern continuing. Measures 77-78 show the pattern continuing. Measures 79-80 show the pattern continuing. Measures 81-82 show the pattern continuing. Measures 83-84 show the pattern continuing. Measures 85-86 show the pattern continuing. Measures 87-88 show the pattern continuing. Measures 89-90 show the pattern continuing. Measures 91-92 show the pattern continuing. Measures 93-94 show the pattern continuing. Measures 95-96 show the pattern continuing. Measures 97-98 show the pattern continuing. Measures 99-100 show the pattern continuing.

decrecendo

Musical score for orchestra, page 169, measures 1-8. The score consists of six staves. Measure 1: Violin 1 (f), Violin 2 (p), Cello (p). Measure 2: Violin 1 (f), Violin 2 (p), Cello (p). Measure 3: Violin 1 (p), Violin 2 (pp), Cello (p). Measure 4: Violin 1 (p), Violin 2 (pp), Cello (p). Measure 5: Violin 1 (p), Violin 2 (pp), Cello (p). Measure 6: Violin 1 (p), Violin 2 (pp), Cello (p). Measure 7: Violin 1 (p), Violin 2 (pp), Cello (p). Measure 8: Violin 1 (p), Violin 2 (pp), Cello (p).

173

ff

ff

ff

ff

ff

ff

177

ff

ff

ff

ff

ff

ff

184

ff

ff

ff

ff

ff

ff

Musical score for orchestra, page 193, measures 1-8. The score consists of six staves. Measures 1-4 show woodwind entries (Flute 1, Flute 2, Clarinet 1, Clarinet 2) with dynamic *p*. Measures 5-8 show bassoon entries with dynamic *p*. Measures 9-12 show bassoon entries with dynamic *mf*. Measures 13-16 show bassoon entries with dynamic *mf*.

202

203

204

205

206

Musical score for orchestra, page 209, measures 1-8. The score consists of six staves. Measure 1: Violin 1 (G clef) plays eighth-note pairs, Violin 2 (C clef) rests. Measure 2: Violin 1 rests, Violin 2 plays eighth-note pairs. Measure 3: Violin 1 (cresc.) eighth-note pairs, Violin 2 (f) eighth-note pairs. Measure 4: Violin 1 rests, Violin 2 (f) eighth-note pairs. Measures 5-8: Violin 1 (f) eighth-note pairs, Violin 2 (p) eighth-note pairs. Measures 9-12: Violin 1 (pp) eighth-note pairs, Violin 2 (p) eighth-note pairs. Measures 13-16: Violin 1 (pp) eighth-note pairs, Violin 2 (pp) eighth-note pairs. Measures 17-20: Violin 1 (pp) eighth-note pairs, Violin 2 (pp) eighth-note pairs.

216

cresc.

*f* decresc.

cresc.

cresc.

cresc.

*f* decresc.

*f* decresc.

*f* decresc.

*f* decresc.

*f* decresc.

*f* decresc.

cresc.

*f* decresc.

224

pp

pp

pp

pp

pp

pp

pp

pp

231

*mf*

*cresc.*

*mf*

*pp*

vers. 2:

*cresc.*

*mf*

*pp*

*cresc.*

*mf*

*pp*

*mf*

*pp*

237

measures 237-241: eighth-note patterns, dynamics p, pp, mf; sixteenth-note patterns.

242

measures 242-246: eighth-note patterns, dynamics mf, p, f, fz; sixteenth-note patterns, dynamics p, f.

247

measures 247-251: eighth-note patterns, dynamics p, pp, ff; sixteenth-note patterns, dynamics p, pp, ff.

254

ff

ff

ff

ff

ff

260

fz decresc.

p

pp

p

pp

p

pp

pp

pp

268

f

fz

ff

fz

ff

fz

f

fz

fz

fz

fz

fz

fz

fz

275

fz      fz      fz

fz      fz      fz

fz      fz      fz

281

f      f      f

mf      mf      mf

mf      f      f

285

ff      p      ff      p

289

295

304

312

*tenuto*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*tenuto*

*p*

*p*

320

*f decresc.*

*f decresc.*

*pp*

*p >*

*p >*

*f decresc.*

*pp*

*p >*

*f decresc.*

*pp*

*pp*

*mf cresc.*

*f decresc.*

*pp*

*pp*

*cresc.*

*f decresc.*

*pp*

*pp*

327

*f*

*pp*

*f*

*pp*

*f*

*pp*

*f*

*pp*

*f*

*pp*

*f*

*pp*

333

Measures 333-340: The score consists of six staves. The top two staves show eighth-note patterns, followed by sixteenth-note patterns. The bottom four staves show eighth-note patterns, followed by sixteenth-note patterns. Dynamics include *f*, *p*, and *f>p*.

340

Measures 340-349: The score continues with eighth-note patterns in the top two staves and sixteenth-note patterns in the bottom four staves. Dynamics include *p*, *f>p*, and *p*.

349

Measures 349-355: The score concludes with eighth-note patterns in the top two staves and sixteenth-note patterns in the bottom four staves. Dynamics include *cresc.*, *f*, *pp*, *cresc.*, *f*, *pp*, *cresc.*, *f*, *cresc.*, *f*, *pp*, and *f*.

357

Musical score page 357. The score consists of six staves for strings. The first three staves are in common time, and the last three are in 2/4 time. The key signature changes between staves. Dynamics include *p*, *pp*, and *p>*. Measures 357-360 are shown.

367

Musical score page 367. The score consists of six staves for strings. The key signature changes between staves. Dynamics include *p*, *p>*, *f*, and *f>*. Measures 367-370 are shown.

376

Musical score page 376. The score consists of six staves for strings. The key signature changes between staves. Dynamics include *p*, *p>*, and *p*. Measures 376-379 are shown.

383

390

396

403

Music for orchestra, 6 staves, common time, 1 flat. Dynamics: *f*, *p*, *decresc.*, *pp*.

411

Music for orchestra, 6 staves, common time, 1 flat. Dynamics: *cresc.*, *fz*.

418

Music for orchestra, 6 staves, common time, 1 flat. Dynamics: *f*, *p*, *f*, *fz*, *f*, *f*.

423

*f*

*f*

*f*

*f*

*f*

*f*

428

*mf*

*mf*

*mf*

*mf*

*mf*

*mfp*

433

*f*

*p*

*f*

*f*

*f*

*fz*

*fz*

438

451

6

*f*

*f*

*f*

*f*

*f*

*f*

455

decresc.

decresc.

decresc.

decresc.

decresc.

*p* arco

*ff*

*ff*

*ff*

*ff*

*ff*

461

*fz*

*fz*

*fz*

*fz*

*fz*

*p*

*p*

*p*

*mf*

*mf*

*mf*

*ff*

*ff*

*ff*

*ff*

*ff*

470

*fz*      *decresc.*      *p*      *pp*

2

**Adagio**

Violino I

Violino II

Viola I

Viola II

Violoncello

Basso

8

15

22

28

ff fz fz pp  
ff fz fz pp

33

ff p cresc. ff  
ff p cresc. ff

35

p  
pp  
>p  
<f>  
<p>  
pp

39

f  
>p  
<f>  
p  
>pp  
<p>  
pp  
f  
>p  
<f>  
p  
>pp  
<p>  
pp

45

f  
>p  
pp  
<f>  
pp  
f  
>p  
pp  
<f>  
pp  
f  
>p  
pp  
<f>  
pp  
p>pp  
f

Musical score for orchestra and piano, page 51, measures 1-10. The score consists of six staves. The top two staves are for the piano, with dynamics *p*, *pp*, and *f*. The bottom four staves are for the orchestra, with dynamics *p*, *pp*, *fp*, and *pizz.*. Measure 1: Piano: eighth-note pairs. Orchestra: eighth-note pairs. Measure 2: Piano: eighth-note pairs. Orchestra: eighth-note pairs. Measure 3: Piano: eighth-note pairs. Orchestra: eighth-note pairs. Measure 4: Piano: eighth-note pairs. Orchestra: eighth-note pairs. Measure 5: Piano: eighth-note pairs. Orchestra: eighth-note pairs. Measure 6: Piano: eighth-note pairs. Orchestra: eighth-note pairs. Measure 7: Piano: eighth-note pairs. Orchestra: eighth-note pairs. Measure 8: Piano: eighth-note pairs. Orchestra: eighth-note pairs. Measure 9: Piano: eighth-note pairs. Orchestra: eighth-note pairs. Measure 10: Piano: eighth-note pairs. Orchestra: eighth-note pairs.

A musical score page for orchestra, numbered 56. The score consists of five staves: Violin 1 (top), Violin 2, Viola, Cello, and Double Bass (bottom). The music is in 2/4 time, with a key signature of one flat. The Violin 1 and Violin 2 parts feature rapid sixteenth-note patterns. The Viola part has eighth-note chords. The Cello part has eighth-note chords. The Double Bass part has eighth-note chords. Measure 56 concludes with a dynamic instruction "arco" above the Double Bass staff.

A musical score for orchestra, page 10, featuring six staves. Measure 60 starts with a dynamic of  $p$ . The first staff has eighth-note pairs. The second staff has sixteenth-note pairs. The third staff has eighth-note pairs. The fourth staff has sixteenth-note pairs. The fifth staff has eighth-note pairs. The sixth staff has eighth-note pairs. Measure 61 begins with a dynamic of  $mf$ .

65

f       $\overline{\overline{p}}$

f       $\overline{\overline{p}}$

$\overline{\overline{p}}$

f       $\overline{\overline{p}}$

f       $\overline{\overline{p}}$

73

$f >$

$f >$

$p$

$f >$

$f >$

81

$f > p$

$pp$

$f > p$

$pp$

$f > p$

$pp$

$f > p$

$pp$

$p$

$pp$

3

**Menuetto**

Violino I

Violino II

Viola I

Viola II

Violoncello

Basso

10

cresc.

poco **f**

decresc.

cresc.

poco **f**

decresc.

cresc.

poco **f**

decresc.

21

Musical score page 21. The score consists of six staves. Measure 1 starts with Violin I and II playing eighth-note pairs at *p*, followed by a dynamic change to *pp*. Measures 2-3 show various patterns of eighth and sixteenth notes with dynamics *pp*, *p*, and *mf*. Measures 4-5 continue with similar patterns. Measures 6-7 conclude the section.

30

Musical score page 30. The score consists of six staves. Measures 1-2 start with eighth-note pairs at *p*. Measures 3-4 show eighth-note pairs with dynamics *f* and *p*. Measures 5-6 show eighth-note pairs with dynamics *f>p*. Measures 7-8 show eighth-note pairs with dynamics *f>p*. Measures 9-10 show eighth-note pairs with dynamics *f>p*. Measures 11-12 show eighth-note pairs with dynamics *f>p*. Measures 13-14 show eighth-note pairs with dynamics *f>p*. Measures 15-16 show eighth-note pairs with dynamics *f>p*. Measures 17-18 show eighth-note pairs with dynamics *f>p*. Measures 19-20 show eighth-note pairs with dynamics *f>p*. Measures 21-22 show eighth-note pairs with dynamics *f>p*. Measures 23-24 show eighth-note pairs with dynamics *f>p*. Measures 25-26 show eighth-note pairs with dynamics *f>p*. Measures 27-28 show eighth-note pairs with dynamics *f>p*. Measures 29-30 show eighth-note pairs with dynamics *f>p*.

39

Musical score page 39. The score consists of six staves. Measures 1-2 start with eighth-note pairs at *f*. Measures 3-4 show eighth-note pairs with dynamics *f* and *f*. Measures 5-6 show eighth-note pairs with dynamics *f* and *f*. Measures 7-8 show eighth-note pairs with dynamics *f* and *f*. Measures 9-10 show eighth-note pairs with dynamics *f* and *f*. Measures 11-12 show eighth-note pairs with dynamics *f* and *f*. Measures 13-14 show eighth-note pairs with dynamics *f* and *f*. Measures 15-16 show eighth-note pairs with dynamics *f* and *f*. Measures 17-18 show eighth-note pairs with dynamics *f* and *f*. Measures 19-20 show eighth-note pairs with dynamics *f* and *f*. Measures 21-22 show eighth-note pairs with dynamics *f* and *f*. Measures 23-24 show eighth-note pairs with dynamics *f* and *f*. Measures 25-26 show eighth-note pairs with dynamics *f* and *f*. Measures 27-28 show eighth-note pairs with dynamics *f* and *f*. Measures 29-30 show eighth-note pairs with dynamics *f* and *f*. Measures 31-32 show eighth-note pairs with dynamics *f* and *f*. Measures 33-34 show eighth-note pairs with dynamics *f* and *f*. Measures 35-36 show eighth-note pairs with dynamics *f* and *f*. Measures 37-38 show eighth-note pairs with dynamics *f* and *f*. Measures 39-40 show eighth-note pairs with dynamics *f* and *f*. Measures 41-42 show eighth-note pairs with dynamics *f* and *f*. Measures 43-44 show eighth-note pairs with dynamics *f* and *f*. Measures 45-46 show eighth-note pairs with dynamics *f* and *f*. Measures 47-48 show eighth-note pairs with dynamics *f* and *f*. Measures 49-50 show eighth-note pairs with dynamics *f* and *f*. Measures 51-52 show eighth-note pairs with dynamics *f* and *f*. Measures 53-54 show eighth-note pairs with dynamics *f* and *f*. Measures 55-56 show eighth-note pairs with dynamics *f* and *f*. Measures 57-58 show eighth-note pairs with dynamics *f* and *f*. Measures 59-60 show eighth-note pairs with dynamics *f* and *f*. Measures 61-62 show eighth-note pairs with dynamics *f* and *f*. Measures 63-64 show eighth-note pairs with dynamics *f* and *f*. Measures 65-66 show eighth-note pairs with dynamics *f* and *f*. Measures 67-68 show eighth-note pairs with dynamics *f* and *f*. Measures 69-70 show eighth-note pairs with dynamics *f* and *f*. Measures 71-72 show eighth-note pairs with dynamics *f* and *f*. Measures 73-74 show eighth-note pairs with dynamics *f* and *f*. Measures 75-76 show eighth-note pairs with dynamics *f* and *f*. Measures 77-78 show eighth-note pairs with dynamics *f* and *f*. Measures 79-80 show eighth-note pairs with dynamics *f* and *f*. Measures 81-82 show eighth-note pairs with dynamics *f* and *f*. Measures 83-84 show eighth-note pairs with dynamics *f* and *f*. Measures 85-86 show eighth-note pairs with dynamics *f* and *f*. Measures 87-88 show eighth-note pairs with dynamics *f* and *f*. Measures 89-90 show eighth-note pairs with dynamics *f* and *f*. Measures 91-92 show eighth-note pairs with dynamics *f* and *f*. Measures 93-94 show eighth-note pairs with dynamics *f* and *f*. Measures 95-96 show eighth-note pairs with dynamics *f* and *f*. Measures 97-98 show eighth-note pairs with dynamics *f* and *f*. Measures 99-100 show eighth-note pairs with dynamics *f* and *f*.

46

53

Trio

63

Musical score page 81, measures 75-76. The score consists of six staves. Measures 75 (6 bars) show mostly eighth-note patterns with dynamics *p*. Measure 76 (6 bars) shows eighth-note patterns with dynamics *ff*.

Musical score page 81, measures 77-78. The score consists of six staves. Measures 77 (6 bars) show eighth-note patterns with dynamics *mf*. Measures 78 (6 bars) show eighth-note patterns with dynamics *ff*.

Musical score page 81, measures 79-80. The score consists of six staves. Measures 79 (6 bars) show eighth-note patterns with dynamics *ff*, *mf*, *ff*, *ff*. Measures 80 (6 bars) show eighth-note patterns with dynamics *ff*, *ff*, *ff*, *ff*.

86

measures 86-90: Various rhythmic patterns across six staves. Dynamics include **f**, **mf**, **p**, and crescendos.

91

measures 91-95: Dynamic changes from **f** to **pp**, followed by crescendos. Measure 95 ends with a repeat sign.

97

measures 97-100: Dynamic changes from **fz** to **f**, followed by a section labeled **[ossia]**.

Menuetto D.C.

4

[version 1]

## Finale. Allegro molto

Violino I

Violino II

Viola I

Viola II

Violoncello

Basso

6

Musical score for orchestra, page 20, measures 1-8. The score consists of six staves. Measure 1: All staves play eighth-note patterns. Measure 2: Top two staves play eighth-note patterns; bottom four staves play sixteenth-note patterns. Measure 3: All staves play eighth-note patterns. Measure 4: All staves play sixteenth-note patterns. Measure 5: All staves play eighth-note patterns. Measure 6: All staves play sixteenth-note patterns. Measure 7: All staves play eighth-note patterns. Measure 8: All staves play sixteenth-note patterns. Dynamics: Measure 1: ff. Measure 2: ff. Measure 3: decresc. Measure 4: pp. Measure 5: ff. Measure 6: decresc. Measure 7: pp. Measure 8: ff.

Musical score for orchestra, page 10, measures 28-31. The score consists of six staves. Measure 28 starts with a forte dynamic (fz) in the first and second violins. Measures 29 and 30 show various dynamics including fz, f, and p. Measures 31 and 32 feature sustained notes and eighth-note patterns. The score includes slurs, grace notes, and dynamic markings such as fz, f, and p.

The image shows three staves of a musical score. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff another bass clef. The score consists of six measures. Measure 33 starts with a forte dynamic (f) and includes slurs and grace notes. Measures 34-35 show more complex patterns with eighth and sixteenth notes. Measure 36 begins with a piano dynamic (p). Measure 37 features eighth-note patterns and dynamics fz (fortissimo) and f. Measure 38 continues the eighth-note patterns. Measure 39 begins with a piano dynamic (p). Measure 40 concludes the section with a forte dynamic (f) and a soft dynamic (sf).

45

Violin I  
Violin II  
Viola  
Cello  
Double Bass  
Bassoon

*sf*      *f*      *p*      *ff*

49

Violin I  
Violin II  
Viola  
Cello  
Double Bass  
Bassoon

*f*      *p*      *ff*  
*f*      *p*  
*f*      *p*  
*f*      *p*  
*f*      *sff*  
*f*      *sf*

52

Violin I  
Violin II  
Viola  
Cello  
Double Bass  
Bassoon

*f*      *cresc.*  
*f*      *cresc.*  
*f*      *cresc.*  
*f*      *cresc.*  
*f*      *cresc.*  
*f*      *cresc.*

55

59

62

67

Musical score for orchestra and piano. The score consists of six staves. The top three staves are for strings (Violin I, Violin II, Viola) and the bottom three staves are for brass (Trombone I, Trombone II, Bass). The piano part is located below the strings. Measure 67: Violin I and II play eighth-note patterns at  $p$ . Measure 68: Trombones play eighth-note patterns at  $p$ . Measures 69-70: Trombones play eighth-note patterns at  $f$ . Measure 71: Trombones play eighth-note patterns at  $f$ . Measure 72: Trombones play eighth-note patterns at  $f$ . Measures 73-74: Trombones play eighth-note patterns at  $p$ . Measures 75-76: Trombones play eighth-note patterns at  $p$ . Measures 77-78: Trombones play eighth-note patterns at  $p$ . Measures 79-80: Trombones play eighth-note patterns at  $p$ .

73

Musical score for orchestra and piano. The score consists of six staves. The top three staves are for strings (Violin I, Violin II, Viola) and the bottom three staves are for brass (Trombone I, Trombone II, Bass). The piano part is located below the strings. Measures 73-74: Trombones play eighth-note patterns at  $p$ . Measures 75-76: Trombones play eighth-note patterns at  $p$ . Measures 77-78: Trombones play eighth-note patterns at  $p$ . Measures 79-80: Trombones play eighth-note patterns at  $p$ . Measures 81-82: Trombones play eighth-note patterns at  $p$ . Measures 83-84: Trombones play eighth-note patterns at  $p$ . Measures 85-86: Trombones play eighth-note patterns at  $p$ . Measures 87-88: Trombones play eighth-note patterns at  $p$ . Measures 89-90: Trombones play eighth-note patterns at  $p$ .

79

Musical score for orchestra and piano. The score consists of six staves. The top three staves are for strings (Violin I, Violin II, Viola) and the bottom three staves are for brass (Trombone I, Trombone II, Bass). The piano part is located below the strings. Measures 79-80: Trombones play eighth-note patterns at  $p$ . Measures 81-82: Trombones play eighth-note patterns at  $p$ . Measures 83-84: Trombones play eighth-note patterns at  $p$ . Measures 85-86: Trombones play eighth-note patterns at  $p$ . Measures 87-88: Trombones play eighth-note patterns at  $p$ . Measures 89-90: Trombones play eighth-note patterns at  $p$ .

83

87

90

93

measures 93-96: sixteenth-note patterns, eighth-note chords, fz dynamic.

97

measures 97-102: sixteenth-note patterns, eighth-note chords, decrescendo markings.

103

measures 103-108: eighth-note chords, dynamics (pp, f, fz, p, cresc).

Musical score for orchestra, page 112, measures 1-10. The score consists of six staves. Measures 1-3 show woodwind entries with dynamic markings *f* and *p*. Measures 4-6 show brass entries with dynamic markings *f* and *p*. Measures 7-10 show strings entries with dynamic markings *f* and *p*.

Musical score for orchestra and piano, page 119, measures 1-8. The score consists of six staves: Violin 1 (top), Violin 2, Viola, Cello, Double Bass, and Piano (bottom). The Violins play eighth-note patterns, the Violas play eighth-note pairs, and the Cellos and Double Basses play eighth-note pairs. The Piano part features sustained notes and eighth-note chords. Measure 1 starts with a rest in the Violin 1 staff. Measures 2-8 show rhythmic patterns with eighth-note pairs and eighth-note chords. Measure 8 concludes with a dynamic instruction  $\text{f}$ .

A musical score page for orchestra and piano, numbered 126. The score is arranged in six staves. The top two staves represent the string section (Violin I, Violin II, Viola, Cello). The middle two staves represent the woodwind section (Flute, Clarinet, Bassoon, Oboe). The bottom two staves represent the brass section (Trombone, Tuba). The piano part is located on the far right. The music includes various note heads, stems, and rests. Dynamic markings such as 'mf' (mezzo-forte) and 'pizz.' (pizzicato) are present. The score is written in a clear, professional musical notation style.

133

f      p      mf      p

140

p

f

f

f

f

arco

f      p

147

mf      p

mf      p

mf      p

mf      p

<mf>      p

154

cresc.

cresc.

cresc.

cresc.

arco

cresc.

f

161

p

p

< f

f

f

p

p

f

f

p

p

f

f

p

p

f

166

f

f

f

f

f

f

A musical score page for orchestra and piano, numbered 174. The score is arranged in six staves. The top two staves are for the piano, showing treble clef, B-flat key signature, and dynamic markings 'f'. The bottom four staves are for the orchestra, showing bass clef, B-flat key signature, and dynamic markings 'f'. The music consists of various note patterns and rests across all staves.

178

*f* *p*      *f* *p*      *cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*arco*

*cresc.*

*cresc.*

182

ff

ff

ff

ff

ff

ff

185

p

p

p

191

f

f

f

f

p

p

p

p

pizz.

198

204

208

215

*p*    *p*    -    *f*    -    -    *p*  
*p*    *p*    -    *f*    -    -    *p*  
*p*    *p*    -    *f*    *p*    -    *<mf>* *p*  
*p*    *p*    -    *f*    -    -    *p*  
*p*    *p*    -    *f*    *p*    -    *<mf>* *p*  
*p*    *p*    -    *f*    *p*    -    *<mf>* *p*

222

*mf*    -    *cresc.*  
-    -    -    *p*    *cresc.*  
-    -    -    *cresc.*  
-    -    -    *cresc.*  
-    -    -    *cresc.*  
-    -    -    *cresc.*

226

*f*    -    *fz*    *fz*  
-    -    *fz*    *fz*  
-    -    *fz*    *fz*  
-    -    *fz*    *fz*  
-    -    *fz*    -

230

Measures 230-236 show eighth-note patterns. Measure 236 begins with a bass note followed by eighth-note patterns.

237

Measures 237-242 show eighth-note patterns with dynamics 'p' and 'f'. Measure 243 shows sixteenth-note patterns.

242

Measures 242-247 show eighth-note patterns with dynamics 'f'. Measure 248 shows sixteenth-note patterns.

246

253

259

4

[version 2]

**Finale: Allegro molto**

Violino I      *pp*

Violino II     *pp*

Viola I       *pp*

Viola II      *pp*

Violoncello    *pp*

Basso          *pizz.*

*pp*

8

ad libitum

ad libitum

ad libitum

ad libitum

ad libitum

ad libitum

*mf*

*sf*

*pp*

*mf*

*sf*

*pp*

*arco*

*mf*

*pp*

16

[a tempo]

*pp*

*sf*

[sempre staccato]

*pp*

[sempre staccato]

*pp*

[sempre staccato]

*pp*

[sempre staccato]

*pp*

[sempre staccato]

pizz.

*p*

24

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

32

*decresc.*

*decresc.*

*decresc.*

*decresc.*

41

49

57

66

*ff* decresc. *p*

74

*sf* *fp* *fp* *fp* *fp* *p*

*sf* *fp* *fp* *fp* *fp* *p*

*fp* *fp* *fp* *fp* *fp* *p*

81

*fp* *fp* *fp* *p*

*fp* *fp* *fp* *p*

*fp* *fp* *fp* *p*

*b o* *fp* *fp* *fp* *p* *b o* *b o*

*fp* *fp* *fp* *p*

*fp* *fp* *fp* *p*

89

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

96

f

f

f

p

f

p

f

p

f

p

f

p

102

fz

f

f

f

f

f

f

f

108

Musical score page 108. The score consists of five staves. The top staff features sixteenth-note patterns. The second staff has sustained notes. The third staff has eighth-note patterns. The fourth staff has sustained notes. The bottom staff has sustained notes.

115

Musical score page 115. The score consists of five staves. The top staff features sixteenth-note patterns with dynamic *fz*. The second staff has sustained notes. The third staff has eighth-note patterns. The fourth staff has sustained notes. The bottom staff has sustained notes.

122

Musical score page 122. The score consists of five staves. The top staff features sixteenth-note patterns with dynamic *fz*. The second staff has sustained notes. The third staff has eighth-note patterns with dynamic *f*. The fourth staff has sustained notes. The bottom staff has sustained notes.

129

f

f

**B**

**G**

**F**

**E**

**f**

**f**

**f**

**f**

**f**

**f**

**f**

136

**f**

145

**f**

**f**

**f**

**f**

**A**

**f**

154

p      f

p      f

p      f

f

p      f

f

161

168

decresc.

ff

decresc.

ff

decresc.

ff

decresc.

ff

decresc.

ff

175

*f* decresc.  
decresc.  
decresc.  
decresc.  
decresc.  
decresc.

*p*

*f*  
*f*  
*f*  
*f*  
*f*

*p*

*f*

*p*

*f*

*p*

*f*

decresc.

*p*

*f*

182

decresc.  
decresc.  
decresc.  
decresc.  
decresc.

*p*

*p*

*p*

*p*

*p*

*p*

*mf*

*p*

191

*p*

*p*

*p*

*p*

*p*

*p*

200

Musical score page 200. The score consists of six staves. The first two staves begin with sustained notes (a whole note and a half note) followed by rests. The third staff begins with a dotted half note followed by eighth-note pairs. The fourth staff begins with eighth-note pairs. The fifth staff begins with eighth-note pairs. The sixth staff begins with eighth-note pairs.

208

Musical score page 208. The score consists of six staves. The first two staves begin with eighth-note pairs. The third staff begins with a half note followed by eighth-note pairs. The fourth staff begins with eighth-note pairs. The fifth staff begins with eighth-note pairs. The sixth staff begins with eighth-note pairs.

216

Musical score page 216. The score consists of six staves. The first two staves begin with eighth-note pairs. The third staff begins with a half note followed by eighth-note pairs. The fourth staff begins with eighth-note pairs. The fifth staff begins with eighth-note pairs. The sixth staff begins with eighth-note pairs.

225

[sempre staccato]

[sempre staccato]

[sempre staccato]

[sempre staccato]

[sempre staccato]

[sempre staccato]

233

f

f

f

fz

fz

fz

fz

fz

fz

fz

242

mf

f>

f>

f>

f>

f>

mf

f>

f>

f>

f>

f>

251

Musical score page 251. The score consists of five staves, each representing a different string instrument. The key signature is B-flat major (two flats). The time signature is common time. The music begins with a sustained note followed by eighth-note patterns. Dynamics include 'p' (piano) and 'p' with a diagonal line through it (pianissimo).

259

Musical score page 259. The score continues with five staves. Dynamics include 'cresc.', 'f' (forte), and 'cresc.' again. The music features eighth-note patterns and sustained notes.

268

Musical score page 268. The score continues with five staves. Dynamics include 'mf' (mezzo-forte) and 'p' (piano). The music includes eighth-note patterns and sustained notes.

276

276

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

283

283

*p* *f* *o* *fz*

290

*decresc.*

*fz decresc.*

*fz decresc.*

*fz decresc.*

*decresc.*

*p* *p* *p* *p*

296

*f*

*decresc.*

*f*

*f*

*f*

*f*

*f*

*f*

303

*f*

*f*

*f*

*f*

*f*

*f*

311

*f*

*f*

*f*

*f*

*f*

*f*

319

5/8

2/4

B-flat major

327

2/4

B-flat major

335

2/4

B-flat major

fz

fz

fz

343

fz      fz      fz  
pp

351

360

cresc.  
cresc.  
cresc.  
cresc.

A musical score page for orchestra, numbered 369. The page contains five staves of music. The top three staves begin with a forte dynamic (f). The fourth staff begins with a crescendo dynamic (cresc.) followed by a forte dynamic (f). The bottom staff begins with a forte dynamic (f). The music consists of various notes and rests, with some notes having grace marks. The key signature is consistently B-flat major throughout the page.

A page from a musical score for orchestra, page 377. The score consists of six staves, each with a different clef (Treble, Alto, Bass, and three Double Bass staves) and key signature (two flats). The music is in common time. Measure 1 starts with a rest followed by eighth-note patterns. Measures 2-3 show eighth-note patterns with dynamic markings 'f' (fortissimo) and 'ff' (fortississimo). Measures 4-5 continue with eighth-note patterns. Measures 6-7 show eighth-note patterns with dynamic markings 'f' and 'ff'. Measures 8-9 show eighth-note patterns. Measures 10-11 show eighth-note patterns. Measures 12-13 show eighth-note patterns. Measures 14-15 show eighth-note patterns. Measures 16-17 show eighth-note patterns. Measures 18-19 show eighth-note patterns. Measures 20-21 show eighth-note patterns. Measures 22-23 show eighth-note patterns. Measures 24-25 show eighth-note patterns. Measures 26-27 show eighth-note patterns. Measures 28-29 show eighth-note patterns. Measures 30-31 show eighth-note patterns. Measures 32-33 show eighth-note patterns. Measures 34-35 show eighth-note patterns. Measures 36-37 show eighth-note patterns. Measures 38-39 show eighth-note patterns. Measures 40-41 show eighth-note patterns. Measures 42-43 show eighth-note patterns. Measures 44-45 show eighth-note patterns. Measures 46-47 show eighth-note patterns. Measures 48-49 show eighth-note patterns. Measures 50-51 show eighth-note patterns. Measures 52-53 show eighth-note patterns. Measures 54-55 show eighth-note patterns. Measures 56-57 show eighth-note patterns. Measures 58-59 show eighth-note patterns. Measures 60-61 show eighth-note patterns. Measures 62-63 show eighth-note patterns. Measures 64-65 show eighth-note patterns. Measures 66-67 show eighth-note patterns. Measures 68-69 show eighth-note patterns. Measures 70-71 show eighth-note patterns. Measures 72-73 show eighth-note patterns. Measures 74-75 show eighth-note patterns. Measures 76-77 show eighth-note patterns. Measures 78-79 show eighth-note patterns. Measures 80-81 show eighth-note patterns. Measures 82-83 show eighth-note patterns. Measures 84-85 show eighth-note patterns. Measures 86-87 show eighth-note patterns. Measures 88-89 show eighth-note patterns. Measures 90-91 show eighth-note patterns. Measures 92-93 show eighth-note patterns. Measures 94-95 show eighth-note patterns. Measures 96-97 show eighth-note patterns. Measures 98-99 show eighth-note patterns. Measures 100-101 show eighth-note patterns. Measures 102-103 show eighth-note patterns. Measures 104-105 show eighth-note patterns. Measures 106-107 show eighth-note patterns. Measures 108-109 show eighth-note patterns. Measures 110-111 show eighth-note patterns. Measures 112-113 show eighth-note patterns. Measures 114-115 show eighth-note patterns. Measures 116-117 show eighth-note patterns. Measures 118-119 show eighth-note patterns. Measures 120-121 show eighth-note patterns. Measures 122-123 show eighth-note patterns. Measures 124-125 show eighth-note patterns. Measures 126-127 show eighth-note patterns. Measures 128-129 show eighth-note patterns. Measures 130-131 show eighth-note patterns. Measures 132-133 show eighth-note patterns. Measures 134-135 show eighth-note patterns. Measures 136-137 show eighth-note patterns. Measures 138-139 show eighth-note patterns. Measures 140-141 show eighth-note patterns. Measures 142-143 show eighth-note patterns. Measures 144-145 show eighth-note patterns. Measures 146-147 show eighth-note patterns. Measures 148-149 show eighth-note patterns. Measures 150-151 show eighth-note patterns. Measures 152-153 show eighth-note patterns. Measures 154-155 show eighth-note patterns. Measures 156-157 show eighth-note patterns. Measures 158-159 show eighth-note patterns. Measures 160-161 show eighth-note patterns. Measures 162-163 show eighth-note patterns. Measures 164-165 show eighth-note patterns. Measures 166-167 show eighth-note patterns. Measures 168-169 show eighth-note patterns. Measures 170-171 show eighth-note patterns. Measures 172-173 show eighth-note patterns. Measures 174-175 show eighth-note patterns. Measures 176-177 show eighth-note patterns. Measures 178-179 show eighth-note patterns. Measures 180-181 show eighth-note patterns. Measures 182-183 show eighth-note patterns. Measures 184-185 show eighth-note patterns. Measures 186-187 show eighth-note patterns. Measures 188-189 show eighth-note patterns. Measures 190-191 show eighth-note patterns. Measures 192-193 show eighth-note patterns. Measures 194-195 show eighth-note patterns. Measures 196-197 show eighth-note patterns. Measures 198-199 show eighth-note patterns. Measures 200-201 show eighth-note patterns.

393

Violin I  
Violin II  
Viola  
Cello  
Double Bass

*f*      *f*      *f*      *f*      *f*

401

Violin I  
Violin II  
Viola  
Cello  
Double Bass

*mf*      *f*      *f*      *f*      *mf*

408

Violin I  
Violin II  
Viola  
Cello  
Double Bass

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

Musical score for orchestra, page 11, measures 415-420. The score consists of six staves. Measure 415: Violin 1 (G clef) plays eighth-note pairs. Measure 416: Violin 2 (C clef) plays eighth-note pairs. Measure 417: Cello (C clef) plays eighth-note pairs. Measure 418: Double Bass (C clef) plays eighth-note pairs. Measure 419: Violin 1 (G clef) plays eighth-note pairs. Measure 420: Double Bass (C clef) plays eighth-note pairs.

Musical score for orchestra, page 123, measures 1-8. The score consists of six staves. Measure 1: Top staff (Treble clef) starts at *p*, second staff starts at *mf*, third staff starts at *p*. Measure 2: Top staff continues at *p*, second staff starts at *p*, third staff starts at *p*. Measure 3: Top staff continues at *p*, second staff starts at *p*, third staff starts at *p*. Measure 4: Top staff continues at *p*, second staff starts at *p*, third staff starts at *p*. Measure 5: Top staff continues at *p*, second staff starts at *p*, third staff starts at *p*. Measure 6: Top staff continues at *p*, second staff starts at *p*, third staff starts at *p*. Measure 7: Top staff continues at *p*, second staff starts at *p*, third staff starts at *p*. Measure 8: Top staff continues at *p*, second staff starts at *p*, third staff starts at *p*.

Musical score for orchestra, page 431, measures 1-10. The score consists of six staves. Measure 1: Bassoon 1 and Bassoon 2 play eighth-note chords. Measure 2: Bassoon 1 and Bassoon 2 play eighth-note chords. Measure 3: Bassoon 1 and Bassoon 2 play eighth-note chords. Measure 4: Bassoon 1 and Bassoon 2 play eighth-note chords. Measure 5: Bassoon 1 and Bassoon 2 play eighth-note chords. Measure 6: Bassoon 1 and Bassoon 2 play eighth-note chords. Measure 7: Bassoon 1 and Bassoon 2 play eighth-note chords. Measure 8: Bassoon 1 and Bassoon 2 play eighth-note chords. Measure 9: Bassoon 1 and Bassoon 2 play eighth-note chords. Measure 10: Bassoon 1 and Bassoon 2 play eighth-note chords.

Musical score for orchestra and piano, page 10, measures 438-440. The score consists of six staves. The top two staves are for woodwind instruments (oboe and bassoon), the third staff is for strings (cello/bass), the fourth staff is for brass (trombone), and the bottom two staves are for the piano. Measure 438 starts with a forte dynamic (fz) in all parts. The woodwinds play eighth-note patterns. The strings play sustained notes. The brass and piano play eighth-note chords. Measure 439 continues with fz dynamics. The woodwinds play eighth-note patterns. The strings play sustained notes. The brass and piano play eighth-note chords. Measure 440 begins with fz dynamics. The woodwinds play eighth-note patterns. The strings play sustained notes. The brass and piano play eighth-note chords. The score concludes with ff dynamics in all parts.

Musical score for orchestra, page 144, measures 445-450. The score consists of five staves. Measure 445: Violin 1 and Violin 2 play eighth-note patterns. Measure 446: Bassoon and Double Bass provide harmonic support. Measure 447: Violin 1 and Violin 2 play eighth-note patterns. Measure 448: Bassoon and Double Bass provide harmonic support. Measure 449: Violin 1 and Violin 2 play eighth-note patterns. Measure 450: Bassoon and Double Bass provide harmonic support. The score includes dynamic markings *fz* (fortissimo) and [ossia] (optional part).

Musical score for orchestra, page 152, measures 1-4. The score consists of six staves (Violin 1, Violin 2, Viola, Cello, Double Bass, and Bassoon). The key signature is B-flat major (two flats). Measure 1: Violin 1 plays eighth notes (B-flat, A, G, F), Violin 2 plays eighth notes (B-flat, A, G, F), Viola plays eighth notes (B-flat, A, G, F), Cello plays eighth notes (B-flat, A, G, F), Double Bass plays eighth notes (B-flat, A, G, F), Bassoon plays eighth notes (B-flat, A, G, F). Measure 2: Violin 1 plays eighth notes (B-flat, A, G, F), Violin 2 plays eighth notes (B-flat, A, G, F), Viola plays eighth notes (B-flat, A, G, F), Cello plays eighth notes (B-flat, A, G, F), Double Bass plays eighth notes (B-flat, A, G, F), Bassoon plays eighth notes (B-flat, A, G, F). Measure 3: Violin 1 plays eighth notes (B-flat, A, G, F), Violin 2 plays eighth notes (B-flat, A, G, F), Viola plays eighth notes (B-flat, A, G, F), Cello plays eighth notes (B-flat, A, G, F), Double Bass plays eighth notes (B-flat, A, G, F), Bassoon plays eighth notes (B-flat, A, G, F). Measure 4: Violin 1 plays eighth notes (B-flat, A, G, F), Violin 2 plays eighth notes (B-flat, A, G, F), Viola plays eighth notes (B-flat, A, G, F), Cello plays eighth notes (B-flat, A, G, F), Double Bass plays eighth notes (B-flat, A, G, F), Bassoon plays eighth notes (B-flat, A, G, F).

462

*f* decresc.

*f* decresc. [sempre staccato]

*p*

*p*

*p*

*p*

Musical score for orchestra, page 10, measures 470-471. The score consists of six staves. Measure 470 starts with a dynamic *p*. Measures 471-472 begin with a dynamic *pp*. Measure 473 begins with a dynamic *pp*. Measure 474 begins with a dynamic *pp*. Measure 475 begins with a dynamic *pp*. Measure 476 begins with a dynamic *pp*.

# Joachim Nicolas Eggert

Joachim Nicolas Eggert (1779–1813) tillhör inte de välkända tonsättarna, men borde göra det. Han kom som 24-åring till Stockholm och gjorde hela sin korta karriär som violinist, tonsättare och dirigent här.

Eggert var född i Gingst på ön Rügen som då var svenskt territorium. Han studerade först för organisten i Gingst, sökte sig sedan till närlägna Stralsund för fortsatta musikstudier, därefter söderut till Braunschweig, där han bland annat studerade för tonsättaren Friedrich Gottlob Fleischer.

Efter en kort tid som musikdirektör vid hertigens av Mecklenburg-Schwerin hovteater, i och för sig en inte särskilt bemärkt post, reste han till Stockholm 1803 och blev snart violinist vid Hovkapellet. Han började dirigera orkestern 1807. Efter Johann Christian Friedrich Haeffners avgång som hovkapellmästare 1808 utsågs Eggert till vice kapellmästare, en syssla som han hade till 1810. Parallelt med dessa arbeten skrev Eggert musik i en för tiden modern stil – redan 1804 fick han i uppdrag att skriva musiken till hertig Fredrik Adolfs begravning. Eggert komponerade symfonier, kantater och operor, men skrev också kammarmusik, bland annat tolv stråkkvartetter.

Av vänerna Erik Drake och Leonard Fredrik Rääf blev Eggert engagerad i den pågående insamlingen av folkvisor.

Joachim Nicolas Eggert var inställd på att återvända till de tyska områdena, när han avled på Rääfs gods Thomestorp i Kisa, bara 34 år gammal. Joachim Nicolas Eggert invaldes den 12 juni 1807 som ledamot nr 212 i Kungl. Musikaliska akademien.

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## Stråksextett, f-moll

En avsevärd del av sitt tonsättande ägnade Eggert åt kammarmusik, framför allt stråkkvartetter; minst tolv sådana hann han med innan sin förtidiga död. Bevarade finns också en klaverkvartett, en sextett för klarinett, horn och stråkar samt en stråksextett. I den korta biografi av Per Frigel som publicerades i *Nya Extra Posten* i oktober 1819 talas det också om åtskilliga violinduetter och trios, men några sådana kan i dag inte uppvisas. Förlorad är även all musik från åren innan Eggert kom till Stockholm. Att det huvudsakligen handlar om stråkmusik är inte särskilt förvånande med tanke på att Eggert var violinist i grunden (och fick sin första anställning vid Hovkapellet som sådan).

Eggert umgicks flitigt i Stockholms bildade och musikintresserade borgerlighet, och det var särskilt för denna han komponerade sin kammarmusik. Det är också i denna miljö vi huvudsakligen finner de personer som fått verk dedikerade till sig, såsom grosshandlarna Stenberg och Gnospelius.

Inga av verken trycktes under Eggerts levnad, men att han sammanställt några av stråkkvartetterna i samlingar om tre och gett dem opusnummer kan kanske tolkas som att han hade ambitionen att få dem tryckta efter att ha lämnat Sverige.

I Eggerts kammarmusik är Haydn genomgående förebilden, även om där ofta finns personliga särdrag. Liksom i de symfoniska verken är dynamiken rikt differentierad; nyansbeteckningar förekommer flitigt och sträcker sig från ppp till ff. I flera av kvarteterna finner man folkviseinfluenser, och stundtals även andra romantiska drag.

### Stråksextett

Denna stråksextett komponerade Eggert under sommaren 1811 då han vistades på Erik Drakes gods Föllingsö i södra Östergötland.

Sextetten är tillägnad grosshandlare Jonathan Gnospelius (1779–1839). Gnospelius, själv amatörcellist, brukade ordna musikaliska samkväm i sitt hem på Södermalm där medlemmar ur Hovkapellet gärna deltog. Gissningsvis var även Eggert en ofta sedd gäst vid dessa tillfällen.

Liksom i Eggerts övriga kammarmusik är formen klassicistisk. Sextetten består av fyra satser med tempobeteckningarna Allegro molto, Adagio, Menuetto och Finale: Allegro molto; med undantag för adagiot går alla satser i f-moll. Som vanligt hos Eggert är dock dynamiken rikt differentierad och skiftar ofta momentant. Här och var kan man skönja folkmusikaliska inslag, exempelvis i menuettens inledning, något som vittnar om att en av huvudsysslorna sommaren 1811 var insamlandet av folkvisor tillsammans med Drake.

Där existerar även en alternativ finalsats som huvudsakligen är en transkribering av finalsatsen ur Eggerts sextett för blåsare och stråkar från 1807.

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# Källkritisk kommentar

## Källmaterial

**A1:** Autograf, partitur, Lunds Universitetsbibliotek: *Sextette pour deux Violons, deux Violes, Violoncelle & Basse composée par M<sup>r</sup> Joachim Eggert Dedicé à M<sup>r</sup> J. Gnospeius.* "Wm Theod. Gnospeius, o Dedicera till min sal. Fader skrifven af Eggert sjelf" (Gåva af Prof. Fr. Wulffs sterbhus)

f-moll. I. Allegro 4/4 476 t. (356 F-dur 54 f-moll 66) – II. Adagio Ass-dur 4/4 88 t. (34 E-dur 16 Ass-dur 38) – III. Menuetto 102 t. (30: | | 30 | | Trio F-dur 10: | | 32 Men. D.C.) – IV. Finale Allegro molto F-dur 4/4 263 t. \*

**A2:** Autograf, partitur, Musik- och Teaterbiblioteket, SMH-M317: N°6, *Partition, Finale Allegro molto*  
f-moll. Finale Allegro molto 487 t. \*\*

**A3:** Autograf, partitur, Musik- och Teaterbiblioteket, SMH-M357: *Sextette pour deux Violons, deux Violes, Violoncelle & Basse composée par M<sup>r</sup> Joachim Eggert & dedicé à Mr Gnospeius.* "Skrifven i Föllingsö 1811 af Författaren. Copia" (Drakes namnstämpel)

**S1:** Stämmor, Musik- och Teaterbiblioteket (Arkivdepå, Gäddviken), Musikalier MSS, Okat.: *Sestetto pour Deux Violini, deux Violes, Violoncello & Contrabasse Composée par Monss: J: Eggert dedice Monss: J: Gnospeius.* (Fanns tidigare i Musikmuseets samlingar) \*\*\*

**S2:** Stämmor, Musik- och Teaterbiblioteket: *J. Eggert Sextour pr. 2 Violons, 2 Altos, VIelle & C.B.* (Mazers Saml. G:369) \*\*\*

\* Finale satsen i **A1** innehåller samma musik som återfinns i en något förkortad version i Eggerts Sextett för klarinett, horn och stråkär (233 t.).

\*\* Arbetsmaterial till Finale satsen, version 2. Eggert har här använt sig av en renskriven första version av satsen, som även finns i **S1** och **S2**, för en revidering, som finns renskriven i **A3**.

\*\*\* Stämmorna innehåller både Finale satsen från A1 och den oreviderade Finale satsen från **A2** (477 t.).

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- Partituret bygger i huvudsak på den första versionen (**A1**) och den reviderade (**A3**) finns som inprickningar i partituret och på separata system i stämmorna, tillsammans med den nya finalsatsen [version 2].
  - Nyanser flyttade till upptakten.
  - Lagt till bågar, artikulation och nyanser, som övriga stämmor, där de saknats.

## Sats 1, Allegro

Takt	Instrument	Anmärkning
78-81	v1.1, vcl, bas	Ändrat 16-del till 8-del efter den punkterade 4-delen, som följande takter (ex. vla.2 T80)
107-108	v1.2	<b>A1</b> har 4-dels paus på 4e slaget
122	v1.1	Ändrat 8-del till 16-del som T120 och T124
138-139	v1.1	Ändrat till återställt d i sista (4e) triolen
188	vla.1	<b>A3</b> har endast tonen b
252	vla.1	<b>A1</b> har endast tonen ess
291	–	<b>A3</b> har *repris inskrivet över systemet
294	Tutti	Fermaten saknas i <b>A1</b>
401	v1.2	<b>A1</b> har ett utskrivet ornament 
408-409	v1.2	Lagt till b-förtecken (a1 till ass1)
414	vcl	Lagt till nyans som T412

432, 434	vla.1	Ändrat e till ess i andra halvan av takterna
457-459	vla.2	S1 har ännu en version noter: 
468	vcl	Ändrat som bas-stämmman, från punkterad halvnot (16-delar)

### Sats 2, Adagio

Takt	Instrument	Anmärkning
48	vla.2	<b>A1</b> har dubbeldrag sista 8-delen: a1/fiss1
55-59	bas	Lagt till pizz som <b>S1</b> ; arco T59

### Sats 3, Menuetto

Takt	Instrument	Anmärkning
78	vl.2	<b>A1</b> har dubbeldrag 5e 8-delen: c2/f2
97-99	vl.1	Lagt till [ossia]: <b>A3</b> har endast 8-delar, S1 och S2 har 16-delars figurer och <b>A1</b> har både och

### Sats 4, Finale. Allegro molto [version 1]

Takt	Instrument	Anmärkning
82-86	vla.1	Lagt till bågar
92+94	bas	Lagt till nyanser som T90; även vcl T94
144	vcl	Lagt till arco (saknas i A1 men finns i S1)
222-226	vl.2, vla.2	Ändrat bågar med T220 (vla.1, vcl) som modell. Temat finns även i början av satsen, ex. T13 och T15. T225 (vl.2) har i <b>A1</b> andra bågar, 8-del och ett dim. under 1a slaget som kan tolkas som en accent: 
240-245	vcl	Lagt till bågar

### Sats 4, Finale. Allegro molto [version 2]

Takt	Instrument	Anmärkning
3-4	vl.1	Lagt till nyanser som T19-20 (första versionens inledning)
5	Tutti	Lagt till [ <i>sempre staccato</i> ]: texten ”staccato” finns i den ursprungliga inledningstakten i <b>A3</b>
117	vl.1	Inskriven fingersättning (1-1)
124	vla.2	<b>A2</b> och <b>S1</b> har endast tonen e2
251	vla.1	Både <b>A2</b> och <b>A3</b> har paus på 3e slaget
375-376	vl.1, vl.2	Lagt till avfräsning (dim.) som viola 2 T373
437	vla.2	Ändrat till tonen ess till f som T433
449	vla.2, vcl, bas	Lagt till [ossia]: mindre inskrivna toner i <b>A2</b> och <b>A3</b> (övre divisi). Finns ej i S1
477-480	vl.1	Inskriven fingersättning (4-3-2-1)

## Reflektioner om datering

Stråksextetten är som de flesta av Eggerts verk svår att datera. Den skrevs troligen till någon av tidens populära musikaliska salonger och är dedicerad till grosshandlare Jonathan Gnosspeius,<sup>o</sup> som själv hade tysk bakgrund. Irmgard Leux-Henschen citerar, i sin biografi över Eggert, arkitekt C. R. Ringström i Filipstad ”Däremot har vår mor berättat, att hennes morfar Jonathan, som varit en skicklig violoncellspelare, brukade ha musikaliska samkväm i sin bostad i Brunkebergs hotell, till hvilket han sades ha varit ägare, i vilka samkväm ofta medlemmar af Hofkapellet voro inbjudna och såsom gäster deltog. Det förefaller därfor sannolikt, att äfven den tyske musikern och hofkapellmästaren Joachim Nicolo Eggert har varit bland gästerna.” Inför sin debutkonsert i Riddarsalen den 14 maj 1807<sup>oo</sup> skrev Eggert en ny sextett för klarinett, horn och stråkar. Om det berodde på tidsnöd eller handlar om musikalisk återvinning så ”lånar” Eggert finalsatsen från stråksextetten till sin nya sextett. Senare skriver Eggert en ny finalsats till stråksextetten, som återfinns tillsammans med den gamla i **S1** och **S2**. Sin vana trogen reviderar han sedan även den nya finalsatsen (**A2**) inför sin renskrift 1811 (**A3**), där den gamla finalsatsen inte längre finns kvar.

<sup>o</sup> Jonathan Gnosspeius (f. c.1769, † 24/8 1839), grosshandlare i Stockholm, g I m. Maria Christina Kjellstedt († 2/5 1814), g II m. Gustafva Lindquist.

<sup>oo</sup> Sonen Wilhelm Theodor Gnosspeius (f. 28/12 1809, Stockholm, † 13/8 1887, Lund), bryggmästare i Stockholm, domkyrkoorganist i Linköping, director musices och domkyrkoorganist i Lund (fr. 1858), g 1833 m. Fredrika Amalia Mankell (f. 8/4 1814, Kristiansfält (Borås), † 22/7 1889, Lund).

Kuriosa: Tonsättaren Henning Mankell (1868-1930) var son till Amalia Mankells bror Emil Theodore Mankell (1834-1899).

” Konserten den 14 maj 1807 var Eggerts debutkonsert i Stockholm. Programmet bestod till största delen av hans egen musik: de två symfonier (c-moll och Ess-dur) som innehåller musik lånad från Fredrik Adolfs begravningskantat (Eggerts första uppdrag som kompositör i Stockholm 1804), en stråkkvartett, sextetten för horn, klarinett och stråkar samt finalsatsen från symfonin i C-dur (Gustafs skål!). Det ursprungliga programmet innehöll även en aria av Kraus och variationer över God save the King för tre fagotter. Arian av Kraus ersattes senare av en aria av Giovanni Simone Mayr och framförandet av God save the King variationerna och sextetten ställdes in på grund av sjukdom.

# Joachim Nicolas Eggert,

Joachim Nicolas Eggert (1779–1813) is not among the more familiar composers having been active in Sweden, but should be. At the age of 24, he arrived in Stockholm, where he made his whole short career as a violinist, composer and conductor.

Eggert was born in Gingst on the island of Rügen, then a Swedish dominion. He first studied for the organist in Gingst, then went to nearby Stralsund to continue his musical studies and later south to Braunschweig, where he studied for the composer Friedrich Gottlob Fleischer, among others.

After a short time as director of music at the court theatre of the duke of Mecklenburg-Schwerin, in truth a posting of little distinction, he travelled to Stockholm in 1803 and soon became violinist at the Royal Court Orchestra. He began conducting the orchestra in 1807. After Johann Christian Friedrich Haeffner's departure as *hovkapellmästare* (chief conductor) in 1808, Eggert was appointed vice *kapellmästare*, a position he occupied until 1810. In tandem with these posts, Eggert wrote music in a modern style for its time – as early as 1804, he was commissioned to write the music for Duke Fredrik Adolf's funeral. Eggert composed symphonies, cantatas and operas, but also wrote chamber music, including twelve string quartets.

Through his friends Erik Drake and Leonard Fredrik Rääf, Eggert became involved in the ongoing collection of folk tunes.

Joachim Nicolas Eggert was aiming to return to the German territories when he died at Rääf's estate Thomestorp in Kisa, aged only 34.

On June 12, 1807, Joachim Nicolas Eggert was elected to the Royal Academy of Music as member No. 212.

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Transl. Martin Thomson

## String Sextet, F-minor

A substantial amount of Joachim Nicolas Eggert's composition was devoted to chamber music, particularly string quartets. He completed at least twelve quartets before his untimely death. Additional chamber music works still in existence today include a clavier quartet, a sextet for clarinet, horn and strings and a string sextet. In his short biography of Eggert, published in Nya Extra Posten in October 1819, Per Frigel lists several violin duets and trios, although none of which can be found today. All of his compositions from the years prior to his move to Stockholm are missing as well. That Eggert mostly composed string music is not particularly surprising since Eggert was originally a violinist (his first employment with the Royal Court Orchestra was as such).

Eggert moved extensively within Stockholm's cultivated and musically cultured bourgeois society, and composed chamber music for this audience in particular. It is in this milieu that we discover the people to

whom he dedicated his works, such as the wholesale merchants Stenberg and Gnospelius.

None of Eggert's works were published during his lifetime, but the fact that he assembled several of his string quartets into collections of three with opus numbers can perhaps be interpreted as him having plans to publish them in the future, after leaving Sweden.

Haydn was consistently Eggert's role model in chamber music, although many of his own personal traits remain in these works. As in his symphonic music, the dynamics are richly varied; dynamic markings occur frequently, ranging from ppp to ff. In several of the quartets one finds influences from folk music and sometimes other romantic styles as well.

### **String Sextet**

This string sextet was composed by Eggert during the summer of 1811 while spending time at Erik Drake's Föllingsö estate in Southern Östergötland.

The sextet is dedicated to wholesale merchant Jonathan Gnospelius (1779–1839). Gnospelius, an amateur cellist, often arranged musical gatherings at his home in Södermalm, Stockholm, in which members of the Royal Court Orchestra gladly participated. Presumably, Eggert was often a guest at these events.

As with Eggert's other chamber music the form is classical. The sextet consists of four movements with the tempo markings Allegro molto, Adagio, Menuetto and Finale: Allegro molto; with the exception of the Adagio, all movements are in F minor. As is typical for Eggert though, the dynamics vary greatly and can shift instantaneously. Here and there one can discern folk music elements, for example in the opening of the minuet, testifying to one of Eggert's main occupations during the summer of 1811, i.e. the collecting of folk songs along with Drake.

An alternative finale movement also exists, which is principally a transcription of the finale movement from Eggert's sextet for winds and strings from 1807.

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Transl. Thalia Thunander