

Viola

Quartett d moll Quartet in D Minor

(Op. 1:1)

Allegro

1 *p* 5

10 *sf* *f* 15 *f*

20 *p* *sf* *sf* *mf* 25

30 Solo *f*

35 40

45

50 55 *p*

60 65

70 *sf* *sf* *f* 75

80 *dolce*

85 90

95 *p* *pp*

Viola

100 *sotto voce* (G.P.)¹⁰⁵ 1 *un poco f*

110 *f*

115 *p* *sf* 120

125

130 *f* 135 3

140 *p*

145 150

155 *p* *sf*

160 1 *f* 165 1

170 *p* *sf* *mf*

175 *p*

Detailed description: This page of a musical score for Viola contains ten staves of music, numbered 100 to 175. The key signature has one flat (B-flat). The score includes various dynamics such as *sotto voce*, *un poco f*, *f*, *p*, *sf*, and *mf*. It features several first endings marked with a '1' and a repeat sign. There are also trills and slurs throughout the piece. A performance instruction '(G.P.)' is present above measure 105. The music is written in a standard staff with a treble clef and a key signature of one flat.

Viola

180 (1) 185

190 *f* 195

200 *mf* 210

215 *f*

220 *dolce*

225 *p*

230

235 240 *p*

245 *pp* *f* *ff*

250 (G.P.) 255 *p* *pp* *f*

(*dim.*)

Detailed description: This is a musical score for the Viola part, spanning measures 180 to 255. The score is written in a single system with ten staves. The key signature has one flat (B-flat), and the time signature is 3/4. The music features a variety of dynamics, including *f* (forte), *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *ff* (fortissimo). Performance markings include *dolce* (softly) and *dim.* (diminuendo). The score includes slurs, ties, and a first ending bracket labeled (1) above measure 180. A repeat sign is present at the end of the piece. The measure numbers 180, 185, 190, 195, 200, 210, 215, 220, 225, 230, 235, 240, 245, 250, and 255 are clearly marked above the staves. The initials '(G.P.)' are written above the final measure, 255.

Viola

Adagio

ff

tr

5

(p)

p

pp

10

(3)

(3)

(segue) vibrato

(tenuto)

p

15

(tr)

tr

mezza voce

1

20

1

f

25

dolce

30

sf

p

cresc.

f

35

dolce

40

pizz.

dim.

coll' arco

45

dolce

f

50

p

Viola

Musical staff 1: Treble clef, key signature of one flat (B-flat), 3/4 time signature. The staff contains a series of eighth notes with dotted stems, some grouped with slurs and dashed lines above them. The notes are primarily in the upper register of the instrument.

Musical staff 2: Treble clef, key signature of one flat. Measure 55 is marked. The staff begins with a dynamic marking of *f* (forte) followed by *p* (piano). It features a sequence of eighth notes with dotted stems, some with slurs and dashed lines above them. The notes are primarily in the upper register.

Musical staff 3: Treble clef, key signature of one flat. Measure 60 is marked. The staff begins with a dynamic marking of *f* (forte). It features a sequence of eighth notes with dotted stems, some with slurs and dashed lines above them. The notes are primarily in the upper register. A dynamic marking of *rf* (ritardando forte) appears at the end of the staff.

Musical staff 4: Treble clef, key signature of one flat. Measure 65 is marked. The staff begins with a dynamic marking of *p* (piano). It features a sequence of eighth notes with dotted stems, some with slurs and dashed lines above them. The notes are primarily in the upper register.

Musical staff 5: Treble clef, key signature of one flat. Measure 70 is marked. The staff begins with a dynamic marking of *p* (piano). It features a sequence of eighth notes with dotted stems, some with slurs and dashed lines above them. The notes are primarily in the upper register.

Musical staff 6: Treble clef, key signature of one flat. The staff begins with a dynamic marking of *f* (forte) followed by *p* (piano). It features a sequence of eighth notes with dotted stems, some with slurs and dashed lines above them. The notes are primarily in the upper register.

Musical staff 7: Treble clef, key signature of one flat. Measure 75 is marked. The staff begins with a dynamic marking of *f* (forte) followed by *(p)* (piano). It features a sequence of eighth notes with dotted stems, some with slurs and dashed lines above them. The notes are primarily in the upper register.

Musical staff 8: Treble clef, key signature of one flat. Measure 80 is marked. The staff begins with a dynamic marking of *ff* (fortissimo) followed by *mf* (mezzo-forte) and then *ff* (fortissimo). It features a sequence of eighth notes with dotted stems, some with slurs and dashed lines above them. The notes are primarily in the upper register.

Musical staff 9: Treble clef, key signature of one flat. Measure 85 is marked. The staff begins with a dynamic marking of *mf* (mezzo-forte) followed by *rf* (ritardando forte). It features a sequence of eighth notes with dotted stems, some with slurs and dashed lines above them. The notes are primarily in the upper register.

Musical staff 10: Treble clef, key signature of one flat. Measure 95 is marked. The staff begins with a dynamic marking of *(f)* (forte) followed by *ff* (fortissimo). It features a sequence of eighth notes with dotted stems, some with slurs and dashed lines above them. The notes are primarily in the upper register. A dynamic marking of *tr* (trill) appears at the end of the staff.

Musical staff 11: Treble clef, key signature of one flat. Measure 100 is marked. The staff begins with a dynamic marking of *p* (piano) followed by *pp* (pianissimo) and then *morendo* (diminuendo). It features a sequence of eighth notes with dotted stems, some with slurs and dashed lines above them. The notes are primarily in the upper register.

Viola

Menuetto

(coll'arco)

p *mf*

5

10

15 *dolce*

20

1 25

30

(*sf*)

35

40

f *p*

45

50

sf (*sf*)

1. 55 *a*

2. 55 *b*

p (*Fine*) *p*

TRIO pizz. 60

65

coll'arco 70

75 pizz.

1 80 2 coll'arco

(*p*)

85

3 90 1 pizz.

cresc. *f* *ff* (*p*)

95

1. 2.

Menuetto da capo

Finale
Allegro

Viola

(coll' arco)

mezza voce

5

10

15

20

25

30

35

40

mf

p

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

f

p

sf

f *ff* (*p* *sf* *p* *sf*)

pizz.

p

Viola

coll' arco

45

ff *p* *mf*

50

f (*mf*)

55

60

sf *p* *sf* *mf*

65

ff *mf*

70

p

75

pp *tr* *tr*

80

mf

Viola

85

1 90 2

95

100

105

110

115 pizz.

120

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AUFFÜHRUNGSPRAKTISCHE BEMERKUNGEN

In der vorliegenden kritischen Ausgabe sind zu dem originalen Notentext gewisse, durch typographische Hervorhebung (Strichelung oder Einklammerung) kenntlich gemachte Ergänzungen hinzugefügt, die sich zum grösseren Teil quellenkritisch, im übrigen praktisch-musikalisch begründen lassen. Die ersteren sind in der Einleitung zur Partitur weiter behandelt. Hinsichtlich der letzteren sind die Herausgeber äusserst vorsichtig vorgegangen, da sie vermeiden wollten, eventuelle Intentionen des Komponisten zu verundeutlichen und den originalen Notentext mehr als unumgänglich zu interpretieren. Wer diese Quartette spielt, braucht natürlich nicht ebenso vorsichtig zu verfahren, sondern kann, ja muss unter Rücksichtnahme auf sein spieltechnisches Können und mit Hilfe seines künstlerischen Geschmacks samt der Fingerzeige, die die hier folgenden Bemerkungen für gewisse Einzelprobleme geben wollen, zu einer Reihe von Punkten Stellung nehmen, über die der Notentext nichts oder nur Ungenügendes aussagt. Dies gilt für alle Arten von Wiedergabeproblemen: solche des Tempos (einschliesslich von Tempoveränderungen innerhalb von Einzelsätzen), der Dynamik, der Artikulation, des allgemeinen Vortragscharakters usw.

Die Bedeutung der Artikulationszeichen Punkt (.) und Strich (!) ist nicht völlig klar. Ihre Anwendung bei Wikmanson dürfte der bei Haydn und Mozart entsprechen¹. Punkte fordern wahrscheinlich eine leichtere Spielweise als unbezeichnete Noten: kurze, leicht betonte, mit geringer Bogenbreite und ohne Verlassen der Saite ausgeführte Striche (bei rascherem Tempo doch möglicherweise einem *spiccato* angenähert; vgl. die Anweisung *sciolto* im d moll-Quartett, Satz I, T. 85 und 229). Weist der Notentext ausserdem Bögen über oder unter den Punkten auf (vgl. Satz II, T. 8 ff. im gleichen Werk), so werden die Töne ohne Bogenwechsel und besonders bei Tonrepetitionen beinahe wie ein weiches *portato* ausge-

¹ Vgl. Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart. Fünf Lösungen einer Preisfrage. ... Herausgegeben von H. Albrecht, Kassel ... 1957, sowie Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben. Herausgegeben von G. v. Dadelsen, Kassel ... 1967, S. 91 und 122 f. In der erstgenannten Schrift finden sich ausführliche Literaturhinweise.

NOTES ON PERFORMANCE

In this critical edition certain additions have been made to the original music text, which are identifiable through the special typography (broken lines or use of brackets). The majority of the additions have been made from the point of view of critical treatment of the source (see the introduction to the score), others have had a practical-musical motivation. In the latter case the editors have been very careful not to obscure any possible intentions from the part of the composer, nor to interpret the original unnecessarily. Of course, whoever play these quartets need not observe the same restraint in their interpretation of the manuscript. They should instead, with their own technical capabilities and their artistic judgement as a starting point, and with the help that the following limited comments can give with regard to certain problems of interpretation, make their own decisions on a number of points where the music text gives incomplete information, or none at all. This applies to all sorts of problems in connection with performance: tempi (including alterations of tempo within movements), the dynamics, the articulation, the character of the interpretation etc.





The meaning of the articulation signs point (.) and dash (!) is not quite clear. Wikmanson's use of them would seem to resemble both Haydn's and Mozart's.¹ Probably the points indicate notes to be played more lightly than those without: short, lightly accented bowing, executed with a small width of the bowhair, and without the bow actually leaving the string (though possibly approaching *spiccato* at a faster tempo; compare the term *sciolto* in the D minor quartet, 1st movement, bars 85 and 229). If the score indicates moreover legato phrasing above or below the points, as in the D minor quartet, 2nd movement, bars 8 ff., the notes are to be executed at the same stroke of the bow, and particularly in the case of repeated notes more or less like a soft *por-*

¹ See Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart. Fünf Lösungen einer Preisfrage! ... Published by H. Albrecht, Kassel ... 1957, and Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben. Published by G. v. Dadelsen, Kassel ... 1967, pp. 91 and 122 f. Comprehensive literary references are given in the former of the two.

führt. Striche — besonders bei Einzeltönen und längeren Notenwerten — bedeuten wahrscheinlich eine gewisse Akzentuierung, im allgemeinen zusammen mit einer deutlichen Verkürzung des Tones unter Verlassen der Saite (*staccato* nach damaliger Terminologie; vgl. Quartett e moll, Satz IV, T. 74 f.); bei schnelleren Passagen wird der Strich einem kurzen *détaché* ähnlich. Eine ins Einzelne gehende Deutung dieser Zeichen wie auch die Strichwahl an unbezeichneten Stellen muss dem Ausführenden überlassen bleiben. Das Problem erfährt eine besondere Komplizierung dadurch, dass sich die Zeichen auf ein Instrument, einen Bogen und eine Spielweise beziehen, die mit ihren heutigen Entsprechungen nicht identisch sind¹.

Bei Verzierungen ist oberhalb des betreffenden Systems (normalerweise jedoch nur einmal für die jeweilige Verzierung per Satz) eine denkbare Ausführung angegeben; es sei jedoch betont, dass andere Ausführungen ebenso berechtigt sein können, u. a. bei der Wahl zwischen langem und kurzem Vorschlag. Die Frage, ob kurze Vorschläge auf oder vor dem Taktschlag auszuführen sind, lässt sich nicht eindeutig beantworten; die erstere Spielart (also mit Verkürzung der Hauptnote) ist historisch möglicherweise stärker begründet, doch wirkt in den Quartetten an zahlreichen Stellen die letztere überzeugender.

Wie weit Wikmanson für Triller konsequent mit Beginn auf Obersekunde bzw. Hauptnote rechnet oder die Ausführung je nach der speziellen Situation wechseln lässt, ist unklar, und ebenso, ob Triller auch dann, wenn kein Nachschlag angegeben ist, mit einem solchen abgeschlossen werden sollen.

In den langsamen Sätzen der Quartette in d moll und e moll tritt die Figur  zusammen mit Achteltriole auf, was an gewissen Stellen eine vereinfachte Schreibung anstelle von  darstellen kann. Wo dies im einzelnen der Fall ist und in welchem Schärfegrad (zwischen  und ) die Punktierungen überhaupt auszuführen sind, ist eine Frage der jeweiligen musikalischen Deutung.

Im Quartett B dur, Satz I, T. 42 ff. und 140 f. bedeutet das Zeichen \succ voraussichtlich kein eigentliches diminuendo, sondern eher eine „Seufzer“-artige Artikulation, die an der zweitgenannten Stelle möglicherweise in allen Stimmen bis einschliesslich T. 144 gelten soll.





¹ Vgl. hierzu u. a. D. D. Boyden: *The history of violin playing from its origins to 1761 ...* London 1965, wo Gesichtspunkte angeführt werden, die auch für das späte 18. Jahrhundert Gültigkeit besitzen.

Übersetzung: *Hans Eppstein*

tato. Dashes presumably indicate a certain accentuation, especially of isolated and longer notes, most often combined with a distinct shortening of the length of the note by the bow leaving the string (*staccato* in the terminology of the period; see the quartet in E minor, 4th movement, bars 74 f.). In faster passages the type of bowing is more like a short *détaché*. The more exact interpretation of these signs and the choice of bowing style for notes lacking signs has to be left to the discretion of the performer. The problem is not simplified by the fact that the significance of the signs here applies to another type of instrument, technique and bow than our present-day ones.¹

In the case of ornaments, the editors have inserted suggestions for performance above the respective staff (and normally only once for each movement); it should however be pointed out that other solutions can be just as acceptable, for example in the choice between long and short appoggiaturas. The question as to whether short appoggiaturas should be executed on or before the beat cannot be answered unequivocally; there may possibly be a certain historical precedence for the former method of playing (i.e. with a shortening of the time value of the main note) but in a majority of places in these quartets the latter way of playing appears to be the more acceptable.

Whether Wikmanson intended that trills should consistently begin on the second above or on the main note itself, or whether he thought that the execution could alter according to the situation is an open question. The same applies to whether trills ought to be completed with closing grace notes, even where such have not been indicated in the score.

In the slow movements of the quartets in D minor and E minor, the figure  appears parallel with quaver triplets and can thus in certain cases be a simplified way of writing  but the problem as to where and to what degree the dotted note should apply (from  to ) is chiefly a question of musical interpretation.

In the 1st movement of the B \flat major quartet, bars 42 ff. and 140 f., the sign \succ occurs, probably not intended to mean an actual diminuendo, but rather a “sighing” way of articulation, which in the latter case might be intended to continue until bar 144 in all parts.

¹ See for example D. D. Boyden: *The history of violin playing from its origins to 1761 ...* London 1965, which contains certain viewpoints which are also applicable to the later 18th century.

Translated by *Christopher Gibbs*

Stockholm, 1969/70

Bonnie Hammar & Erling Lonnäs