

CELLO



JOHAN WIKMANSON

1753–1800

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Stråkkvartett i B-dur

*String Quartet in B-flat major*

Opus 1:3

Källkritisk utgåva av/Critical edition by Bonnie Hammar  
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DIGITALISERING AV/DIGITISATION OF MONUMENTA MUSICAE SVECICAE VOL. 6

# Quartett B dur Quartet in B<sup>b</sup> Major

Allegretto

(Op. 1:3)

*dolce* *p*

5 *rf* *p*

10 *pp* 15

20 *f* *p* *pp*

25 *rf*

30 *p* *pp* 2

35 *(poco rf)* 40

45 *p* *pp*

50 *dolce* *p*

55 *rf* *p*

# Violoncello

60 *pp*

65 *ff* *rf* (*p*) *dolce* *pp*

70 *f* *mf* *un poco ritardando*

80 *dolce* *pp* (*mf*)

85 *sf* *dolce* *a tempo* *p*

90 *rf* *dolce*

95 *p*

100 *f* *dolce* *p* *f*

105 *p* *f*

110 *cresc.* *p*

115 *f* *p* 120

# Violoncello

125 *pp* *rf*

130 *p* *pp*

135 *dolce*

140

145 *(p)*

150 *f* *f*

155 *ppp*

Detailed description: This block contains six staves of musical notation for the cello. The first staff starts at measure 125 with a piano (*pp*) dynamic and a forte (*rf*) dynamic. The second staff has piano (*p*) and pianissimo (*pp*) dynamics. The third staff is marked *dolce* and includes fingering numbers 2 and 1. The fourth staff has a piano (*p*) dynamic. The fifth staff has forte (*f*) dynamics. The sixth staff ends at measure 155 with a pianissimo (*ppp*) dynamic. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

## Romance

(sotto voce)

5

10

15 *pizz.*

Detailed description: This block contains three staves of musical notation for the 'Romance' section. The first staff is marked '(sotto voce)' and includes a crescendo hairpin and a fingering number 5. The second staff has a fingering number 1. The third staff is marked 'pizz.' and includes a fingering number 15. The music consists of simple, flowing lines with some rests.

# Violoncello

20 **1** coll' arco 25 **1**

30 *tr* *cresc.* *p*

35 *sf*

40 *pp*

45

50 *pp* (*p*)

55 *sf* *pp* (*p*)

60 65 (*sotto voce*)

70

75 **1**

Detailed description: This is a page of a cello score, numbered 21. It contains ten staves of music, each starting with a measure number. The key signature has two flats (B-flat and E-flat). The first staff begins at measure 20 with a first ending bracket. The second staff includes a trill (tr) and a crescendo (cresc.) leading to a piano (p) dynamic. The third staff features a sforzando (sf) dynamic. The fourth staff is marked piano-piano (pp). The fifth staff has a first ending bracket. The sixth staff is marked pp and (p). The seventh staff has a sforzando (sf) dynamic, followed by pp and (p). The eighth staff includes a sotto voce instruction. The ninth staff is marked 70. The tenth staff begins at measure 75 with a first ending bracket.

# Violoncello

## Menuetto

(coll' arco)

Musical notation for the first system of the Menuetto. It consists of two staves of music in bass clef, 3/4 time, with a key signature of two flats. The first staff contains measures 1 through 5, with a *dolce* dynamic marking and a fingering of 5. The second staff contains measures 6 through 15, with a fingering of 10 in measure 7 and 15 in measure 14. There are slurs over measures 12-13 and 14-15.

## TRIO

pizz.

Musical notation for the TRIO section, starting at measure 16. It consists of two staves of music in bass clef, 3/4 time, with a key signature of two flats. The first staff contains measures 16 through 20, with a *pizz.* dynamic marking and a *(p)* dynamic marking. The second staff contains measures 21 through 25, with a measure number of 25 at the beginning. The third staff contains measures 26 through 30, with a measure number of 30 at the beginning. The fourth staff contains measures 31 through 35, with a measure number of 35 at the beginning. There are first and second endings at the end of the section.

Menuetto da capo

## Scherzando poco presto

Musical notation for the Scherzando poco presto section, starting at measure 1. It consists of two staves of music in bass clef, 2/4 time, with a key signature of two flats. The first staff contains measures 1 through 5, with a *p* dynamic marking and a *cresc. f* dynamic marking. The second staff contains measures 6 through 10, with a measure number of 10 at the beginning. The third staff contains measures 11 through 15, with a measure number of 15 at the beginning. The fourth staff contains measures 16 through 20, with a *(p)* dynamic marking and a measure number of 20 at the beginning. The fifth staff contains measures 21 through 25, with a measure number of 25 at the beginning. The sixth staff contains measures 26 through 30, with a measure number of 30 at the beginning and a *f e molto staccato* dynamic marking. The seventh staff contains measures 31 through 35, with a measure number of 35 at the beginning. The eighth staff contains measures 36 through 40, with a measure number of 40 at the beginning.

# Violoncello

45

50

55

60

65

70

75

80

85

90

95

100

105

110

115

(G.P.)

*rf*

*rf*

*(p)*

*rf* ( $\rhd$ )

*p*

*f*

*p*

*p*

The musical score is written for a cello in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The first staff (measures 45-49) features a complex rhythmic pattern with sixteenth-note runs and dotted rhythms. The second staff (measures 50-54) continues with similar rhythmic patterns. The third staff (measures 55-59) shows a more melodic line with eighth-note runs. The fourth staff (measures 60-64) includes a section with first fingerings (marked '1') and a dynamic marking of *rf* (ritardando forte). The fifth staff (measures 65-69) features a section with a dynamic marking of *(p)* (piano) and a fermata. The sixth staff (measures 70-74) includes a section with a dynamic marking of *rf* ( $\rhd$ ) (ritardando forte) and a fermata. The seventh staff (measures 75-79) features a section with a dynamic marking of *p* (piano) and a fermata. The eighth staff (measures 80-84) includes a section with a dynamic marking of *f* (forte) and a fermata. The ninth staff (measures 85-89) features a section with a dynamic marking of *p* (piano) and a fermata. The tenth staff (measures 90-94) includes a section with a dynamic marking of *p* (piano) and a fermata. The eleventh staff (measures 95-99) features a section with a dynamic marking of *p* (piano) and a fermata. The twelfth staff (measures 100-104) includes a section with a dynamic marking of *p* (piano) and a fermata. The thirteenth staff (measures 105-109) features a section with a dynamic marking of *p* (piano) and a fermata. The fourteenth staff (measures 110-114) includes a section with a dynamic marking of *p* (piano) and a fermata. The final staff (measures 115-119) features a section with a dynamic marking of *p* (piano) and a fermata, ending with the initials (G.P.) in a box.

## Violoncello

120 (G.P.)  $\text{mf}$   $\text{pp}$

125

130

135

140 145  $\text{p}$

150 155

160

165 170  $\text{p}$

175 180 185  $\text{f}$   $\text{pp}$

Adagio

Detailed description: This is a page of a cello score, measures 120 to 185. The music is in a minor key with a 3/4 time signature. It features various dynamics including *pp*, *mf*, *p*, *f*, and *pp*. There are several slurs and accents. Measure 120 has a 'G.P.' marking and a fermata. Measure 145 has a triplet of eighth notes. Measure 160 has a slur over a group of eighth notes. Measure 170 has a first ending bracket. Measure 180 has a first ending bracket and a 'G.P.' marking. The tempo changes to 'Adagio' at the end of the page.



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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 entsprechen<sup>1</sup>. 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-

<sup>1</sup> Vgl. Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart. Fünf Lösungen einer Preisfrage. ... Herausgegeben von H. Albrecht, Kassel ... 1957, sowie Editionsrichtlinien musikalischer Denkmaler 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.<sup>1</sup> 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-*

<sup>1</sup> See Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart. Fünf Lösungen einer Preisfrage. ... Published by H. Albrecht, Kassel ... 1957, and Editionsrichtlinien musikalischer Denkmaler 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 sind<sup>1</sup>.

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 Achteltriolen auf, was an gewissen Stellen eine vereinfachte Schreibung anstelle von  darstellen kann. Wo dies im einzelnen der Fall ist und in welchem Schärfegrad (zwischen  und ) die Punktierungen überhaupt auszuführen sind, ist eine Frage der jeweiligen musikalischen Deutung.

Im Quartett B dur, Satz I, T. 42 ff. und 140 f. bedeutet das Zeichen  $\succ$  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.





<sup>1</sup> 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.<sup>1</sup>

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.

<sup>1</sup> 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

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