

STRING QUARTET IN D MINOR

Jacob Struve (1767–1826)

Critical edition by Jesper Jerkert

SCORE

JACOB STRUVE (1767–1826): *String Quartet in D Minor*. Critical edition by Jesper Jerkert.

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CONTENTS

Editorial matters

Introduction	4
Editorial procedures	5
Critical commentary	5
Acknowledgments	9

Quartet

1. Allegro con spirito	10
2. Minuetto: Allegro	22
3. Adagio	25
4. Finale: Allegretto	29

INTRODUCTION

Jacob Bernhard Struve (born in Stockholm 1767, died in Stockholm 1826) was the child of a pharmacist of German descent, Frans Ulrik Struve. Jacob Struve became a student at the Uppsala University in 1779 and graduated with botanical dissertations in 1785 and 1788. Struve turned to music professionally only in the 1790's. He was made a member of the Royal Swedish Academy of Music in 1797. He was active as a performer and teacher of piano and organ, as well as a composer. His name is sometimes rendered as *Struwe*.

Struve wrote comic operas, other vocal works including a *requiem* setting, several piano works, and chamber music. The bulk of the chamber music is for strings, including five quartets and two quintets. Comprehensive summaries of what is currently known about Struve's life and works are given in Haglund (1997) and Lundberg (2015).

Partbooks containing Struve's five string quartets have been preserved. In these partbooks, the D minor quartet appears first. The quartet is not numbered, but the second quartet to appear in the same partbooks is consistently called "No 1 in G". On the front covers of the partbooks, one reads "Harmoniska sällskapet", indicating that the parts have belonged to the Harmoniska sällskapet ("Harmonic Society") in Stockholm, founded in 1820, where Struve is known to have been an active member. It is believed that many of Struve's chamber music compositions were intended for performance in the Harmoniska sällskapet (Lundberg, 2015). This would suggest a late date of composition in the range 1820–1826. The D minor quartet, however, is dedicated "to the amateurs of Nor[r]köping". Struve was organist in the German Church in Norrköping during 1810–1817, and one could therefore imagine that the quartet was composed during that period. Another possibility would be that Struve composed the quartet later and dedicated it to friends he had made during his earlier Norrköping period. There was an active Musikaliska sällskapet ("Musical Society") of amateur musicians in Norrköping during Struve's tenure as organist, but this society was disbanded in 1817 and did not recover until 1828 (Haglund, 1997:25). In view of this, an 1810–1817 composition date is the most plausible, since it is likely that Struve dedicated the quartet to the Norrköping musicians in the hope of actually having it performed. Unfortunately, nothing is currently known about contemporary performances of the D minor quartet (nor of any other chamber music works by Struve). The preserved parts contain numerous errors, the most glaring of which is the omission of 16 bars in the 4th movement of the violoncello part. The presence of uncorrected errors and omissions makes it unlikely that the preserved parts of this quartet have been used in actual performance. If parts from actual performances were preserved in Norrköping, they may have been destroyed in a 1943 fire in the archives of the Musikaliska sällskapet.

References

- Haglund, Susanne (1997). *Jacob Bernhard Struve. En biografi och verkförteckning* ["Jacob Bernhard Struve: Biography and catalogue of works"]. B.A. thesis in musicology. Stockholm: Stockholm University, Department of Musicology.
- Lundberg, Mattias (2015). *Jacob Struve (1767–1826). Swedish Musical Heritage*. Translated by Neil Betteridge. Available online at www.swedishmusicalheritage.com/composers/struve-jacob/. Original Swedish text available at www.levandemusikarv.se/tonsattare/struve-jacob/.

EDITORIAL PROCEDURES

The only source for the D minor string quartet are hand-written parts bound in part-books that are preserved in the Musik- och Teaterbiblioteket (State Music and Theatre Library), Stockholm, siglum Z/Sv. They are believed to be autographs. This source is referred to below as MS (“manuscript”). On the title page of the first violin part, one reads the following: *Quatuor. / pour. / deux Violons Alto et Violonçelle. / composé et dédié / aux / Amateurs de Norköping / par / Jacob B. Struve*. At the bottom of the page is stated in the same handwriting: *in D. Minor*. There are no title pages for the other parts.

The MS handwriting is mostly easy to read. At some points, music has been crossed out with ink, and there are also some examples of corrected staves on strips of paper (also in ink) glued onto the sheet. In general, such corrections have not substantially decreased the readability. Presumably, all corrections in ink have been made by the copyist (composer) himself. In the first violin part, there are a few examples of corrections and annotations done with pencil. Many errors, however, have not been corrected, neither in ink nor by pencil, as is apparent from the critical commentary, below.

As for keys, tempo indications, bar lines, multibar rests, beaming, and ties, MS presents few challenges. Accidentals are sometimes wrong or missing in MS, but their emendations have been rather straightforward.

The editing of articulation (including slurs) and dynamics is, generally speaking, another matter. There are often differences between the parts with respect to these features, and also between similar sections within the same part. The principle, of course, has been one of consistency, which means, for example, that articulations have been copied from one part to another where this has appeared to be musically sensible. In some cases, however, it has been difficult to tell what is preferred by the composer. One example concerns dynamical markups such as *sf*: when there is an *sf* indication in one part only, it often seems reasonable to copy it to the other parts. But this is not a foolproof method, because the articulations and/or tone durations may differ between parts to such an effect that it would make sense to have an *sf* in one part only. Sometimes, MS is inconsistent to such a degree that it has not been possible to infer what the composer wished, if indeed he wished similar passages to be played identically. In a few places, then, such inconsistencies have been left untouched. An example is having or not having slurs between the two first eighth-notes in Mvmnt 4, bars 15, 223, 233, etc.

Editorial additions are typographically differentiated from articulation and dynamics found in MS by being bracketed (dynamics), parenthesized (staccato dots), or dashed (slurs). It is the intention that this edition will provide a near-minimum level of articulation and dynamics that can be derived directly from MS, according to the present editor. Naturally, there are more places where it would make musical sense to introduce articulation marks or dynamical indications.

CRITICAL COMMENTARY

Remarks in the format “*cf.* b. 5” are to be interpreted thus: ‘a comparison with bar 5 will provide an argument for the editorial change made’. In each case, the reference is intended to be made to a location that is maximally similar to the one under consideration. Occasionally, this means that the location referred to may have been editorially emended as well. By consulting the commentary for *that* bar, the reader will eventually end up in a place where the feature of interest is actually found in MS.

MVMNT	BAR(s)	PART(S)	REMARK
I	1	All	No staccato in MS, <i>cf.</i> b. 3.
I	3	Vn II, Vla, Vc	No slurs in MS, <i>cf.</i> Vn I.
I	7	Vn I	No articulation in MS, <i>cf.</i> b. 5.
I	12	Vla	Last note is F in MS.
I	21	Vn II, Vla, Vc	No staccato dots in MS, <i>cf.</i> Vn I.
I	23	Vn I, Vn II	No staccato dots in MS, <i>cf.</i> Vla and Vc.
I	34	Vn I	‡ on last F in MS; moved to preceding G in edition (which would otherwise have been G#).
I	41	Vn I	No staccato dots in MS, <i>cf.</i> Vn II, b. 40.
I	43	Vla	No staccato dots in MS, <i>cf.</i> Vn II, b. 40.
I	44	Vn II	No slur in MS, <i>cf.</i> Vn I.
I	45	Vn I	No staccato dots in MS, <i>cf.</i> Vc, b. 44.
I	47	Vn II, Vla, Vc	No <i>sf</i> in MS, <i>cf.</i> Vn I.
I	48	Vla	No staccato dots in MS, <i>cf.</i> Vc, b. 44.
I	49	Vc	No staccato dots in MS, <i>cf.</i> b. 44.
I	50	Vc	No legato slurs in second half of bar in MS, <i>cf.</i> Vn I, b. 42.
I	52	Vn I	No staccato dots in MS, <i>cf.</i> Vn II, b. 51.
I	52	Vc	No slur in MS, <i>cf.</i> Vla.
I	62	Vn I	Last ♯ missing in MS.
I	65	Vn I	No slurs in MS, <i>cf.</i> b. 59.
I	66	Vla	No slurs in MS, <i>cf.</i> b. 60.
I	69	Vn I	In MS, the two lower notes of the triple stop are undotted.
I	90	Vc	♭ missing in MS.
I	102	Vn I	No legato slurs in second half of bar in MS, <i>cf.</i> Vn II, b. 101.
I	104	Vn I, Vn II	No legato slurs in MS, <i>cf.</i> b. 44.
I	107	Vn I	E in MS changed to E♭ in edition.
I	107	Vc	E in MS changed to E♭ in edition.
I	111	Vla	No slurs in MS, <i>cf.</i> Vn II, b. 109.
I	111	Vla	Last tone misstated as B♭ in MS.
I	111	Vc	No staccato in MS, <i>cf.</i> Vn I, b. 109.
I	112	Vc	No slurs in MS, <i>cf.</i> Vn I, b. 110.
I	113	Vn I	No staccato in MS, <i>cf.</i> b. 109.
I	114	Vn I	No legato slurs in MS, <i>cf.</i> b. 110.
I	115	Vc	No staccato in MS, <i>cf.</i> b. 111.
I	116	Vc	No legato slurs in MS, <i>cf.</i> b. 112.
I	117	Vn I	No staccato in MS, <i>cf.</i> b. 109.
I	118	Vn I	No legato slurs in MS, <i>cf.</i> b. 110.
I	119	Vla	No legato slurs in MS, <i>cf.</i> b. 115.
I	119–120	Vla	‡ missing for every B‡ in MS.
I	120	Vc	Only the first slur is in MS, <i>cf.</i> b. 116.
I	121	Vn II	No slurs in MS, <i>cf.</i> b. 117.
I	122–126	Vc	No articulation in MS; <i>cf.</i> Vn I, bb. 121–125.
I	125	Vn I	Slur and staccato missing from MS, <i>cf.</i> b. 123.
I	128	Vn II	No staccato dot in MS, <i>cf.</i> Vn I.
I	129	Vn II	No slur in MS, <i>cf.</i> Vn I.
I	130	Vn I	B♭ in MS changed into B‡ in edition.
I	133	Vn II	No slur in MS, <i>cf.</i> Vn I, b. 132.
I	133–134	Vn I	No slur in MS, <i>cf.</i> Vn II, b. 137f.
I	134	Vla	No slur in MS, <i>cf.</i> Vn I, b. 132.
I	135	Vc	No slur in MS, <i>cf.</i> Vn I, b. 132.
I	135–140	Vla	No slurs across bar-lines in MS; <i>cf.</i> Vn II, b. 137–139.
I	136–137	Vn II	No slur in MS, <i>cf.</i> b. 138f.
I	137	Vc	No slur in MS, <i>cf.</i> Vn I, b. 136.
I	137–138	Vn I	No slur in MS, <i>cf.</i> Vn II.
I	138	Vn I	No slur on eighth-notes in MS; <i>cf.</i> b. 136.
I	139–140	Vn I, Vn II	No slurs across bar-line in MS, <i>cf.</i> bb. 137f.

MVMNT	BAR(S)	PART(S)	REMARK
I	142	Vla	No dynamics in MS, <i>p</i> and <i>cresc.</i> inserted in edition, <i>cf.</i> Vn I.
I	143	Vn II	First note changed from G in MS to G \sharp in edition.
I	143	Vc	No <i>cresc.</i> in MS, <i>cf.</i> Vn I and Vn II.
I	144	Vn II	<i>f</i> in MS changed into <i>ff</i> in edition; <i>cf.</i> Vn I.
I	144	Vla, Vc	No dynamics in MS, <i>ff</i> inserted in edition, <i>cf.</i> Vn I.
I	144	All	No staccato in MS, <i>cf.</i> b. 1.
I	146	Vla	No double stop in MS, <i>cf.</i> the other parts and b. 3.
I	146	All	No staccato in MS, <i>cf.</i> b. 3.
I	149	Vc	Last two notes given as D and F in MS.
I	157	Vn I	Last \flat corrected with pencil from D to E in MS (accepted in edition).
I	160–162	Vn I	No legato slurs in MS, <i>cf.</i> bb. 37–39.
I	163	Vn II	No staccato in MS, <i>cf.</i> b. 40.
I	164	Vn I	No staccato in MS, <i>cf.</i> b. 41.
I	166–167	Vla	No articulation in MS, <i>cf.</i> bb. 43f.
I	167	Vn II	No staccato dot in MS, <i>cf.</i> Vn I.
I	167–168	Vc	No articulation in MS, <i>cf.</i> bb. 44f.
I	168	Vn I	No staccato in MS, <i>cf.</i> b. 45.
I	171	Vla	No staccato in MS, <i>cf.</i> b. 166.
I	172–173	Vc	No articulation in MS, <i>cf.</i> bb. 167f.
I	174	Vn II	No staccato in MS, <i>cf.</i> b. 40.
I	175	Vc	No slur in MS, <i>cf.</i> Vla.
I	177	Vn II, Vla	No slur in MS, <i>cf.</i> Vn I.
I	181	Vc	Articulation in MS could be interpreted as <i>staccatissimo</i> or <i>spiccato</i> rather than <i>staccato</i> .
I	182	Vn I	No slurs in MS, <i>cf.</i> b. 59.
I	183	Vla	No slurs in MS except on first triplet, <i>cf.</i> b. 60.
I	183	Vc	See comment for b. 181.
I	187	Vc	See comment for b. 181.
I	188	Vn I	No slurs in MS, <i>cf.</i> b. 182.
I	189	Vla	No slurs in MS, <i>cf.</i> b. 183.
I	189	Vc	No staccato in MS; <i>cf.</i> b. 183.
I	204	Vn I	No articulation in MS; <i>cf.</i> bb. 5f.
I	205	Vn II	Slurs between \flat -notes (pairwise) in MS; slurs do not appear in any other part, neither here nor in similar places (such as bb. 6 and 8).
I	205	Vla	No dynamical indications in MS; <i>cf.</i> Vn II.
I	206	Vn I	No articulation in MS; <i>cf.</i> bb. 7f.
I	207	Vla	No dynamical indications in MS; <i>cf.</i> Vn II.
2	1	Vn I	MS has same articulation as in b. 2; <i>cf.</i> b. 29 and also b. 3, b. 5, etc.
2	1	Vn II, Vla	No slur in MS; <i>cf.</i> Vc, also <i>cf.</i> Vn I and Vc b. 29.
2	2	Vc	MS has <i>sf</i> on B \flat note; this is not found in any other part, neither here nor in b. 30.
2	8	Vn II	A \flat in MS changed into G \sharp in edition.
2	8–9	Vn I	\sharp moved from E in b. 9 in MS to F in b. 8 in edition.
2	21	Vla	No slur in MS; <i>cf.</i> Vc bb. 25–27.
2	23	Vla	No slur in MS; <i>cf.</i> Vc bb. 25–27.
2	28–29	Vn II	No articulation in MS; <i>cf.</i> Vn I and Vc.
2	28–30	Vla	No articulation in MS; <i>cf.</i> Vn I and Vc.
2	45	Vla	No staccato in MS; <i>cf.</i> Vc.
2	47	Vla	No staccato in MS; <i>cf.</i> Vc.
2	49	Vn I	No staccato on G in MS; <i>cf.</i> Vc.
2	49	Vn II, Vla	No staccato in MS; <i>cf.</i> Vc.
2	50	Vn II, Vla	No slur in MS; <i>cf.</i> Vn I.
2	52	Vn II	No staccato in MS; <i>cf.</i> Vn I.
2	53	Vla	No staccato in MS; <i>cf.</i> Vc.
2	54	Vn I, Vn II	No staccato in MS; <i>cf.</i> b. 46.
2	55	Vla	No staccato in MS; <i>cf.</i> Vc.
2	62–64	Vn II	No staccato in MS; <i>cf.</i> Vn I.

MVMNT	BAR(s)	PART(S)	REMARK
2	65	Vn II	No legato in MS; <i>cf.</i> Vn I.
2	68	Vn II	No legato in MS; <i>cf.</i> Vn I.
2	72	Vn II	No legato in MS; <i>cf.</i> Vn I.
2	74–89	All	No staccato in MS; <i>cf.</i> bb. 42–57.
2	82	Vn II, Vla	No slur in MS; <i>cf.</i> b. 50.
2	88–89	Vn II	No tie in MS; <i>cf.</i> b. 56f.
3	4	Vn II, Vla	No slur in MS; <i>cf.</i> Vn I.
3	8	Vn II, Vla	No slur in MS; <i>cf.</i> Vn I.
3	15	Vn II	MS has an impossible ♩ rhythm. For harmonic reasons (<i>viz.</i> , the A7 chord on the second beat), the ♩ option is much more likely to be correct than the ♪ option.
3	22	Vc	Other notes appear in b. 78, in an otherwise almost identical section. It seems not possible to reject either of these versions on musical grounds; hence, the difference has been retained.
3	28	Vla	No slur in MS; <i>cf.</i> Vn I, Vn II.
3	32	Vn II, Vla	No slur in MS; <i>cf.</i> Vn I.
3	36	Vn I	Slur spanning the three first tones in MS; removed in edition since there are no slurs in similar [positions] anywhere else in the movement.
3	40	Vn II	No slur in MS; <i>cf.</i> Vn I.
3	48	Vc	Pickup ♯ missing in MS.
3	52	Vn I, Vn II, Vla	No slurs in MS; <i>cf.</i> b. 4.
3	56	Vn II, Vla	No slurs in MS; <i>cf.</i> Vn I and b. 8.
3	60	Vla	♯ introduced on G in edition.
3	61	Vn I	MS gives 32nd notes after the dotted 16th notes (twice).
3	62	Vn II	MS gives 32nd notes after the dotted 16th notes (twice).
3	63	Vn I	MS gives 32nd notes after the dotted 16th note.
3	73	Vc	No <i>sf</i> in MS; <i>cf.</i> b. 17.
3	75	Vc	No <i>sf</i> in MS; <i>cf.</i> b. 19.
3	77	Vc	No <i>sf</i> in MS; <i>cf.</i> b. 21.
3	78	Vc	See comment for b. 22.
3	80	Vc	No <i>sf</i> in MS; <i>cf.</i> b. 24.
3	84	Vn I, Vn II	No slurs in MS; <i>cf.</i> b. 4.
4	20	Vla	Note given as ♩ in MS; <i>cf.</i> the other parts.
4	27	Vc	First note given as E♭ in MS; <i>cf.</i> Vla.
4	33	Vn I, Vn II	First note given as ♩ in MS; <i>cf.</i> Vla and Vc. Also <i>cf.</i> b. 48.
4	65	Vn I	Slur from first to last note in MS; <i>cf.</i> Vla; also <i>cf.</i> b. 81.
4	80–95	Vc	All of these bars are missing in MS. The other parts quite closely (but not exactly) repeat the preceding 16 bars at this point (but there are no repeat marks in MS in any other part, everything has been written out). Therefore, bb. 64–79 have been inserted once again in this edition.
4	83	Vn I	No staccato nor any slur in MS; <i>cf.</i> b. 67.
4	84	Vn II	Third note given as G in MS; <i>cf.</i> b. 68.
4	90–91	Vn II	No tie in MS; <i>cf.</i> bb. 74–75.
4	92–94	Vn I	No staccatos or slurs in MS; <i>cf.</i> bb. 76–78.
4	99	Vn II, Vla	No <i>sf</i> in MS; <i>cf.</i> Vn I and Vc.
4	103	Vn II	No <i>sf</i> in MS; <i>cf.</i> the other parts.
4	106	Vn II	No dynamics in MS; <i>cf.</i> Vn I.
4	107–108	Vla	In both bars, MS gives ♩-notes; <i>cf.</i> the other parts.
4	121–122	Vn II	MS particularly blurry in these bars.
4	123	Vn I	No articulation in MS; <i>cf.</i> Vn II, b. 119.
4	129	Vla	♯ added in edition.
4	130	Vn I	♯ added to B in edition.
4	141	Vn II	No ♯ in MS.
4	148	Vc	No ♯ in MS.
4	160–161	Vn II	♯ missing in MS.
4	165	Vn II	♯ missing in MS.
4	166–167	Vn II	D in MS changed into D♯ in edition.

MVMNT	BAR(S)	PART(S)	REMARK
4	167	Vn II	# missing for F in MS.
4	170–174	Vn II, Vla	No instances of <i>sf</i> in MS, <i>cf.</i> Vn I.
4	171	Vc	# missing in MS.
4	172	Vc	No <i>sf</i> in MS, <i>cf.</i> the other parts.
4	173	Vn II, Vla, Vc	♯ in MS, <i>cf.</i> Vn I.
4	174	Vc	No <i>sf</i> in MS, <i>cf.</i> the other parts.
4	175	Vn I	MS very blurry. Uncertain note and note length.
4	175	Vn II, Vla	♯ in MS, <i>cf.</i> Vn I, Vc.
4	175	Vc	γ missing in MS.
4	176–177	Vla, Vc	No ties in MS, <i>cf.</i> Vn II.
4	204–205	Vn II	# missing in MS.
4	206–209	Vn II	No articulation in MS, <i>cf.</i> Vn I, bb. 202–205.
4	238	Vn II	First note given as ♯ in MS, <i>cf.</i> the other parts.
4	243	Vn I	# missing from first note in MS.
4	246	Vla	No ♯ in MS.
4	248	Vla	Staccato dot missing on F# in MS.
4	249	Vn II	No <i>sf</i> in MS, <i>cf.</i> Vn I and Vc.
4	260	Vn I	No articulation in MS, <i>cf.</i> b. 245.
4	262	Vn II	No articulation in MS, <i>cf.</i> Vla, b. 261.
4	264	Vn II	No articulation in MS, <i>cf.</i> Vla, b. 263.
4	279–282	Vn II	No ties in MS, <i>cf.</i> bb. 295–298.
4	281–282	Vla	No tie in MS, <i>cf.</i> bb. 297–298.
4	292	Vn II	No articulation in MS, <i>cf.</i> b. 276.
4	312	Vla	One missing γ in MS introduced in edition.
4	313	Vn II	♯ in MS changed into ♯ in edition, <i>cf.</i> Vn I and Vla; also two missing γ in MS introduced in edition.
4	313	Vc	♯ in MS changed into ♯ in edition, <i>cf.</i> Vn I and Vla.
4	321	Vn II	No slur in MS, <i>cf.</i> Vn I.

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String quartet in D minor

1

Jacob Struve (1767–1826)

Allegro con spirito

Violin I
Violin II
Viola
Violoncello

p

Detailed description: This system contains the first five measures of the string quartet. The Violin I and II parts play a rhythmic eighth-note pattern. The Viola and Violoncello parts provide harmonic support with chords and moving lines. A dynamic marking of *p* (piano) is present at the end of the first measure.

Vn I
Vn II
Vla
Vc

sf *p* *sf* *p* *sf* *sf*

Detailed description: This system contains measures 6 through 10. The Violin I part features a melodic line with dynamic markings of *sf* (sforzando) and *p*. The Violin II part has a similar rhythmic pattern. The Viola and Violoncello parts continue their harmonic accompaniment. Dynamic markings of *sf* and *p* are used throughout.

Vn I
Vn II
Vla
Vc

11

Detailed description: This system contains measures 11 through 15. The Violin I part has a more active melodic line. The Violin II part continues with eighth-note patterns. The Viola and Violoncello parts provide a steady harmonic foundation. Measure 11 is marked with a rehearsal symbol.

16

Vn I
Vn II
Vla
Vc

20

Vn I
Vn II
Vla
Vc

26

Vn I
Vn II
Vla
Vc

30

Vn I
Vn II
Vla
Vc

33

Vn I
Vn II
Vla
Vc

Detailed description: This system covers measures 33 to 35. The first violin (Vn I) has a complex melodic line with many accidentals and slurs. The second violin (Vn II) plays a rhythmic accompaniment of eighth notes. The viola (Vla) and cello (Vc) provide harmonic support with quarter and eighth notes.

36

Vn I
Vn II
Vla
Vc

Detailed description: This system covers measures 36 to 39. The first violin (Vn I) continues its melodic line. The second violin (Vn II) and viola (Vla) play eighth-note patterns. The cello (Vc) has a more active role with eighth notes and rests.

40

Vn I
Vn II
Vla
Vc

Detailed description: This system covers measures 40 to 44. The first violin (Vn I) has a melodic line with some slurs. The second violin (Vn II) and viola (Vla) have rests in the first two measures before entering. The cello (Vc) has rests in the first two measures and then plays eighth notes.

45

Vn I
Vn II
Vla
Vc

Detailed description: This system covers measures 45 to 49. The first violin (Vn I) has a melodic line with a forte (*sf*) dynamic marking. The second violin (Vn II) has a half note followed by quarter notes. The viola (Vla) and cello (Vc) also have forte (*sf*) dynamic markings and play quarter notes.

50

Vn I
Vn II
Vla
Vc

55

Vn I
Vn II
Vla
Vc

sf

59

Vn I
Vn II
Vla
Vc

63

Vn I
Vn II
Vla
Vc

sf

67

Vn I

Vn II

Vla

Vc

71

Vn I

Vn II

Vla

Vc

76

Vn I

Vn II

Vla

Vc

81

Vn I

Vn II

Vla

Vc

86

Vn I

Vn II

Vla

Vc

91

Vn I

Vn II

Vla

Vc

96

Vn I

Vn II

Vla

Vc

100

Vn I

Vn II

Vla

Vc

105

Vn I
Vn II
Vla
Vc

Detailed description: This system covers measures 105 to 109. The first violin (Vn I) has a melodic line with slurs and accents. The second violin (Vn II) plays a steady eighth-note accompaniment. The viola (Vla) has a simple harmonic line. The cello (Vc) has a more active line with slurs and accents. The key signature has one flat, and the time signature is 4/4.

110

Vn I
Vn II
Vla
Vc

sf

Detailed description: This system covers measures 110 to 114. Measure 110 features a forte (*sf*) dynamic marking. The first violin (Vn I) has a melodic line with slurs and accents. The second violin (Vn II) has a melodic line with slurs and accents. The viola (Vla) has a melodic line with slurs and accents. The cello (Vc) has a melodic line with slurs and accents. The key signature has one flat, and the time signature is 4/4.

115

Vn I
Vn II
Vla
Vc

Detailed description: This system covers measures 115 to 119. The first violin (Vn I) has a melodic line with slurs and accents. The second violin (Vn II) has a melodic line with slurs and accents. The viola (Vla) has a melodic line with slurs and accents. The cello (Vc) has a melodic line with slurs and accents. The key signature has one flat, and the time signature is 4/4.

120

Vn I
Vn II
Vla
Vc

Detailed description: This system covers measures 120 to 124. The first violin (Vn I) has a melodic line with slurs and accents. The second violin (Vn II) has a melodic line with slurs and accents. The viola (Vla) has a melodic line with slurs and accents. The cello (Vc) has a melodic line with slurs and accents. The key signature has one flat, and the time signature is 4/4.

125

Vn I

Vn II

Vla

Vc

131

Vn I

Vn II

Vla

Vc

137

Vn I

Vn II

Vla

Vc

p

cresc.

p cresc.

142

Vn I

Vn II

Vla

Vc

f cresc.

ff

[ff]

[p] [cresc.]

[ff]

f [cresc.]

[ff]

147

Vn I
Vn II
Vla
Vc

This system contains measures 147 to 150. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Vla), and Violoncello (Vc). The key signature has one flat (B-flat). Measure 147 shows a melodic line in Vn I and Vc, with Vn II and Vla providing harmonic support. Measures 148-150 continue the melodic development in Vn I and Vc, with Vn II and Vla playing chords and moving lines.

151

Vn I
Vn II
Vla
Vc

This system contains measures 151 to 153. The Vn I staff has a more active melodic line with eighth notes. Vn II and Vla play sustained chords and moving lines. Vc provides a steady bass line with eighth notes.

154

Vn I
Vn II
Vla
Vc

This system contains measures 154 to 156. Vn I continues with a complex melodic pattern. Vn II and Vla play chords and moving lines. Vc provides a steady bass line with eighth notes.

157

Vn I
Vn II
Vla
Vc

This system contains measures 157 to 160. Vn I has a very active melodic line with sixteenth notes. Vn II and Vla play chords and moving lines. Vc provides a steady bass line with eighth notes.

160

Vn I
Vn II
Vla
Vc

This system contains measures 160 through 164. The first violin (Vn I) has a melodic line with slurs and accents. The second violin (Vn II) plays a rhythmic accompaniment of eighth notes. The viola (Vla) and cello (Vc) provide harmonic support with eighth-note patterns.

165

Vn I
Vn II
Vla
Vc

This system contains measures 165 through 169. The first violin (Vn I) continues its melodic line. The second violin (Vn II) has a more active role with slurs and accents. The viola (Vla) and cello (Vc) continue their accompaniment.

170

Vn I
Vn II
Vla
Vc

This system contains measures 170 through 174. The first violin (Vn I) has a melodic line with slurs and accents. The second violin (Vn II) plays a rhythmic accompaniment. The viola (Vla) and cello (Vc) provide harmonic support.

175

Vn I
Vn II
Vla
Vc

This system contains measures 175 through 179. The first violin (Vn I) has a melodic line with slurs and accents. The second violin (Vn II) plays a rhythmic accompaniment. The viola (Vla) and cello (Vc) provide harmonic support.

180

Vn I
Vn II
Vla
Vc

This system contains measures 180 through 183. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one flat (B-flat). Measure 180 shows a complex texture with triplets in the Violin I and Viola parts. The Violin II part has a melodic line with triplets. The Viola and Violoncello parts provide harmonic support with chords and rhythmic patterns.

184

Vn I
Vn II
Vla
Vc

This system contains measures 184 through 187. The Violin I and Violin II parts continue with melodic lines featuring triplets. The Viola part has a more active role with eighth-note patterns. The Violoncello part maintains a steady bass line with some triplet figures.

188

Vn I
Vn II
Vla
Vc

This system contains measures 188 through 191. The Violin I part has a melodic line with triplets and some slurs. The Violin II part has a rhythmic accompaniment. The Viola part has a melodic line with triplets. The Violoncello part has a bass line with triplets.

192

Vn I
Vn II
Vla
Vc

This system contains measures 192 through 195. The Violin I part has a melodic line with slurs. The Violin II part has a rhythmic accompaniment. The Viola part has a rhythmic accompaniment. The Violoncello part has a bass line with slurs.

197

Vn I

Vn II

Vla

Vc

202

Vn I

Vn II

Vla

Vc

207

Vn I

Vn II

Vla

Vc

Minuetto: Allegro

Violin I

Violin II

Viola

Violoncello

Vn I

Vn II

Vla

Vc

Vn I

Vn II

Vla

Vc

Vn I

Vn II

Vla

Vc

9

18

27

p

pp

36

Vn I

Vn II

Vla

Vc

Trio

45

Vn I

Vn II

Vla

Vc

55

Vn I

Vn II

Vla

Vc

64

Vn I

Vn II

Vla

Vc

73

Vn I

Vn II

Vla

Vc

This system of music covers measures 73 through 81. It is written for four instruments: Violin I (Vn I), Violin II (Vn II), Viola (Vla), and Violoncello (Vc). The key signature is two sharps (F# and C#), and the time signature is 3/4. The Violin I part features a melodic line with various ornaments and slurs. The Violin II part provides harmonic support with a similar melodic contour. The Viola and Violoncello parts play a steady, rhythmic accompaniment with slurs and ornaments.

82

Vn I

Vn II

Vla

Vc

Minuetto D.C.

This system of music covers measures 82 through 89. It continues the instrumentation from the previous system: Violin I (Vn I), Violin II (Vn II), Viola (Vla), and Violoncello (Vc). The key signature remains two sharps (F# and C#), and the time signature is 3/4. The Violin I part has a melodic line with slurs and ornaments. The Violin II part has a melodic line with a dashed line indicating a breath mark or a specific articulation. The Viola and Violoncello parts continue with their accompaniment. The system concludes with a double bar line and repeat dots, followed by the instruction *Minuetto D.C.*

Adagio

Violin I
Violin II
Viola
Violoncello

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 1-7. The score is in D minor, 2/4 time, and begins with a repeat sign. The Violin I part features a melodic line with a sharp sign on the second measure. The Violin II, Viola, and Violoncello parts provide harmonic support with various rhythmic patterns.

Vn I
Vn II
Vla
Vc

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 8-15. The Violin I part has a dynamic marking of *sf* (sforzando) at the beginning of measure 8. The Violin II part has a slur over measures 8-10. The Viola and Violoncello parts continue with their respective parts.

Vn I
Vn II
Vla
Vc

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 16-24. The Violin I part has a dynamic marking of *sf* at the beginning of measure 16. The Violin II part has a dynamic marking of *sf* at the beginning of measure 17. The Viola and Violoncello parts continue with their respective parts.

Vn I
Vn II
Vla
Vc

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 25-32. The Violin I part has a dynamic marking of *sf* at the beginning of measure 25. The Violin II part has a dynamic marking of *sf* at the beginning of measure 26. The Viola and Violoncello parts continue with their respective parts. The score ends with a double bar line and repeat sign.

33

Vn I
Vn II
Vla
Vc

This system contains measures 33 through 37. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Vla), and Violoncello (Vc). The key signature is three flats (B-flat, E-flat, A-flat). The music is written in a 4/4 time signature. Measure 33 shows a complex rhythmic pattern with sixteenth and thirty-second notes in the Vn I and Vc parts. Measures 34-37 continue with similar rhythmic textures, including rests and slurs.

38

Vn I
Vn II
Vla
Vc

This system contains measures 38 through 42. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Vla), and Violoncello (Vc). The key signature is three flats. Measure 38 begins with a repeat sign. Measures 39-42 show a variety of rhythmic patterns, including slurs and rests, across all instruments.

43

Vn I
Vn II
Vla
Vc

This system contains measures 43 through 47. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Vla), and Violoncello (Vc). The key signature is three flats. The music continues with intricate rhythmic patterns, including sixteenth-note runs in the Vn I and Vc parts.

48

Vn I
Vn II
Vla
Vc

This system contains measures 48 through 52. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Vla), and Violoncello (Vc). The key signature changes to two flats (B-flat, E-flat) starting in measure 48. The music features a variety of rhythmic patterns, including slurs and rests, across all instruments.

56

Vn I

Vn II

Vla

Vc

61

Vn I

Vn II

Vla

Vc

66

Vn I

Vn II

Vla

Vc

75

Vn I

Vn II

Vla

Vc

83

Vn I
Vn II
Vla
Vc

This system contains measures 83 through 86. It features four staves: Vn I (Violin I), Vn II (Violin II), Vla (Viola), and Vc (Violoncello). The key signature has one flat (B-flat). Measures 83 and 84 show a melodic line in Vn I and Vn II, with a dotted line indicating a slur or breath mark. The Vla and Vc parts feature a rhythmic pattern of eighth notes with triplets. Measures 85 and 86 continue the melodic and rhythmic patterns.

87

Vn I
Vn II
Vla
Vc

This system contains measures 87 through 90. The key signature changes to two flats (B-flat and E-flat). Measures 87 and 88 show a melodic line in Vn I and Vn II. The Vla and Vc parts continue with the eighth-note triplet pattern. Measures 89 and 90 show a melodic line in Vn I and Vn II, with a dotted line indicating a slur or breath mark. The Vla and Vc parts continue with the eighth-note triplet pattern.

91

Vn I
Vn II
Vla
Vc

This system contains measures 91 through 94. The key signature remains two flats. Measures 91 and 92 show a melodic line in Vn I and Vn II. The Vla and Vc parts continue with the eighth-note triplet pattern. Measures 93 and 94 show a melodic line in Vn I and Vn II, with a dotted line indicating a slur or breath mark. The Vla and Vc parts continue with the eighth-note triplet pattern.

Finale: Allegretto

Violin I

Violin II

Viola

Violoncello

Vn I

Vn II

Vla

Vc

Vn I

Vn II

Vla

Vc

Vn I

Vn II

Vla

Vc

47

Vn I
Vn II
Vla
Vc

This system contains measures 47 through 58. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Vla), and Violoncello (Vc). The key signature has one flat (B-flat). The music is written in a common time signature. The Violin I part has a melodic line with eighth and sixteenth notes. The Violin II part provides harmonic support with similar rhythmic patterns. The Viola and Violoncello parts play a steady accompaniment with eighth notes and rests.

59

Vn I
Vn II
Vla
Vc

This system contains measures 59 through 70. The Violin I part continues its melodic line, now featuring some slurs and ties. The Violin II part has several measures of rests, indicating it is playing a sustained note or is silent. The Viola and Violoncello parts continue their accompaniment, with the Viola part showing some rhythmic variation.

71

Vn I
Vn II
Vla
Vc

This system contains measures 71 through 82. The Violin I part has a more active melodic line with slurs. The Violin II part is more active, playing eighth notes. The Viola and Violoncello parts continue their accompaniment, with the Viola part showing some rhythmic variation.

83

Vn I
Vn II
Vla
Vc

This system contains measures 83 through 94. The Violin I part has a melodic line with slurs. The Violin II part is active, playing eighth notes. The Viola and Violoncello parts continue their accompaniment, with the Viola part showing some rhythmic variation.

95

Vn I

Vn II

Vla

Vc

sf

sf

p

[sf]

[sf]

[p]

sf

sf

sf

108

Vn I

Vn II

Vla

Vc

1.

2.

121

Vn I

Vn II

Vla

Vc

132

Vn I

Vn II

Vla

Vc

sf

143

Vn I

Vn II

Vla

Vc

155

Vn I

Vn II

Vla

Vc

167

Vn I

Vn II

Vla

Vc

sf sf sf sf

180

Vn I

Vn II

Vla

Vc

192

Vn I
Vn II
Vla
Vc

sf

This system contains measures 192 through 203. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is D minor. The Violin I part has a dynamic marking of *sf* starting in measure 197. The Viola and Violoncello parts provide harmonic support with sustained notes and moving lines.

204

Vn I
Vn II
Vla
Vc

This system contains measures 204 through 214. The Violin I part continues with a melodic line, while the Violin II part plays a more active role. The Viola and Violoncello parts maintain the harmonic texture with various rhythmic patterns.

215

Vn I
Vn II
Vla
Vc

This system contains measures 215 through 225. The Violin I part has several rests, while the Violin II part plays a rhythmic pattern. The Viola and Violoncello parts continue their respective parts, with the Violoncello showing some rhythmic activity.

226

Vn I
Vn II
Vla
Vc

sf

This system contains measures 226 through 236. The Violin I part has rests until measure 228, then enters with a melodic line. The Violin II part has a dynamic marking of *sf* starting in measure 231. The Viola and Violoncello parts continue their parts, with the Violoncello showing some rhythmic activity.

237

Vn I
Vn II
Vla
Vc

This system contains measures 237 to 247. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Vla), and Violoncello (Vc). The key signature has one flat (B-flat). The music is written in a 4/4 time signature. Measures 237-247 show a complex interplay of notes and rests across all instruments, with some slurs and accents.

248

Vn I
Vn II
Vla
Vc

This system contains measures 248 to 259. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Vla), and Violoncello (Vc). The key signature has one flat (B-flat). The music continues with various rhythmic patterns. Measures 248 and 249 include dynamic markings of *sf* (sforzando) in the Violin II and Violoncello parts. There are also slurs and accents throughout the system.

260

Vn I
Vn II
Vla
Vc

This system contains measures 260 to 270. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Vla), and Violoncello (Vc). The key signature has one flat (B-flat). The music continues with various rhythmic patterns. Measures 260-270 show a mix of active and resting staves, with some slurs and accents.

271

Vn I
Vn II
Vla
Vc

This system contains measures 271 to 280. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Vla), and Violoncello (Vc). The key signature has one flat (B-flat). The music continues with various rhythmic patterns. Measures 271-280 show a mix of active and resting staves, with some slurs and accents.

283

Vn I
Vn II
Vla
Vc

This system contains measures 283 to 294. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Vla), and Violoncello (Vc). The key signature is D minor (two flats). The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with some rests in the upper staves. The dynamics are generally moderate.

295

Vn I
Vn II
Vla
Vc

This system contains measures 295 to 306. The music continues with similar rhythmic patterns. There is a noticeable increase in dynamics, with several *sf* (sforzando) markings appearing in measures 300, 301, 302, 303, and 304 across the different staves.

307

Vn I
Vn II
Vla
Vc

This system contains measures 307 to 319. It includes a repeat sign in measure 307. The dynamics are marked with *sf* in measures 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, and 319. The music features a mix of eighth and sixteenth notes with some rests.

320

Vn I
Vn II
Vla
Vc

This system contains measures 320 to 329. The music continues with a similar rhythmic texture. There are *sf* markings in measures 321, 322, 323, 324, 325, 326, 327, 328, and 329. The system concludes with a double bar line.