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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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/.

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EDITORIAL PROCEDURES

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

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

Mvmnt	Bar(s)	Part(s)	Remark
2	65	Vn II	No legato in MS; *cf.* Vn I.
2	68	Vn II	No legato in MS; *cf.* Vn I.
2	72	Vn II	No legato in MS; *cf.* Vn I.
2	74–89	All	No staccato in MS; *cf.* bb. 42–57.
2	82	Vn II, Vla	No slur in MS; *cf.* b. 50.
2	88–89	Vn II	No tie in MS; *cf.* b. 56f.
3	4	Vn II, Vla	No slur in MS; *cf.* Vn I.
3	8	Vn II, Vla	No slur in MS; *cf.* Vn I.
3	15	Vn II	MS has an impossible 𝅗𝅥. 𝅗𝅥 rhythm. For harmonic reasons (*viz.*, 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; *cf.* Vn I, Vn II.
3	32	Vn II, Vla	No slur in MS; *cf.* 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; *cf.* Vn I.
3	48	Vc	Pickup 𝄾 missing in MS.
3	52	Vn I, Vn II, Vla	No slurs in MS; *cf.* b. 4.
3	56	Vn II, Vla	No slurs in MS; *cf.* 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 𝆒 in MS; *cf.* b. 17.
3	75	Vc	No 𝆒 in MS; *cf.* b. 19.
3	77	Vc	No 𝆒 in MS; *cf.* b. 21.
3	78	Vc	See comment for b. 22.
3	80	Vc	No 𝆒 in MS; *cf.* b. 24.
3	84	Vn I, Vn II	No slurs in MS; *cf.* b. 4.
4	20	Vla	Note given as 𝅘𝅥𝅯 in MS; *cf.* the other parts.
4	27	Vc	First note given as E♭ in MS; *cf.* Vla.
4	33	Vn I, Vn II	First note given as 𝅘𝅥𝅯 in MS; *cf.* Vla and Vc. Also *cf.* b. 48.
4	65	Vn I	Slur from first to last note in MS; *cf.* Vla; also *cf.* 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, *cf.* b. 67.
4	84	Vn II	Third note given as G in MS, *cf.* b. 68.
4	90–91	Vn II	No tie in MS, *cf.* bb. 74–75.
4	92–94	Vn I	No staccatos or slurs in MS, *cf.* bb. 76–78.
4	99	Vn II, Vla	No 𝆒 in MS, *cf.* Vn I and Vc.
4	103	Vn II	No 𝆒 in MS, *cf.* the other parts.
4	106	Vn II	No dynamics in MS, *cf.* Vn I.
4	107–108	Vla	In both bars, MS gives 𝅘𝅥𝅯-notes, *cf.* the other parts.
4	121–122	Vn II	MS particularly blurry in these bars.
4	123	Vn I	No articulation in MS, *cf.* 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.

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4	167	Vn II	♯ missing for F in MS.
4	170–174	Vn II, Vla	No instances of *sf* in MS, *cf.* Vn I.
4	171	Vc	♯ missing in MS.
4	172	Vc	No *sf* in MS, *cf.* the other parts.
4	173	Vn II, Vla, Vc	♩ in MS, *cf.* Vn I.
4	174	Vc	No *sf* in MS, *cf.* the other parts.
4	175	Vn I	MS very blurry. Uncertain note and note length.
4	175	Vn II, Vla	♩ in MS, *cf.* Vn I, Vc.
4	175	Vc	𝄾 missing in MS.
4	176–177	Vla, Vc	No ties in MS, *cf.* Vn II.
4	204–205	Vn II	♯ missing in MS.
4	206–209	Vn II	No articulation in MS, *cf.* Vn I, bb. 202–205.
4	238	Vn II	First note given as ♪ in MS, *cf.* 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 *sf* in MS, *cf.* Vn I and Vc.
4	260	Vn I	No articulation in MS, *cf.* b. 245.
4	262	Vn II	No articulation in MS, *cf.* Vla, b. 261.
4	264	Vn II	No articulation in MS, *cf.* Vla, b. 263.
4	279–282	Vn II	No ties in MS, *cf.* bb. 295–298.
4	281–282	Vla	No tie in MS, *cf.* bb. 297–298.
4	292	Vn II	No articulation in MS, *cf.* b. 276.
4	312	Vla	One missing 𝄾 in MS introduced in edition.
4	313	Vn II	♩ in MS changed into ♪ in edition, *cf.* Vn I and Vla; also two missing 𝄾 in MS introduced in edition.
4	313	Vc	♩ in MS changed into ♪ in edition, *cf.* Vn I and Vla.
4	321	Vn II	No slur in MS, *cf.* Vn I.

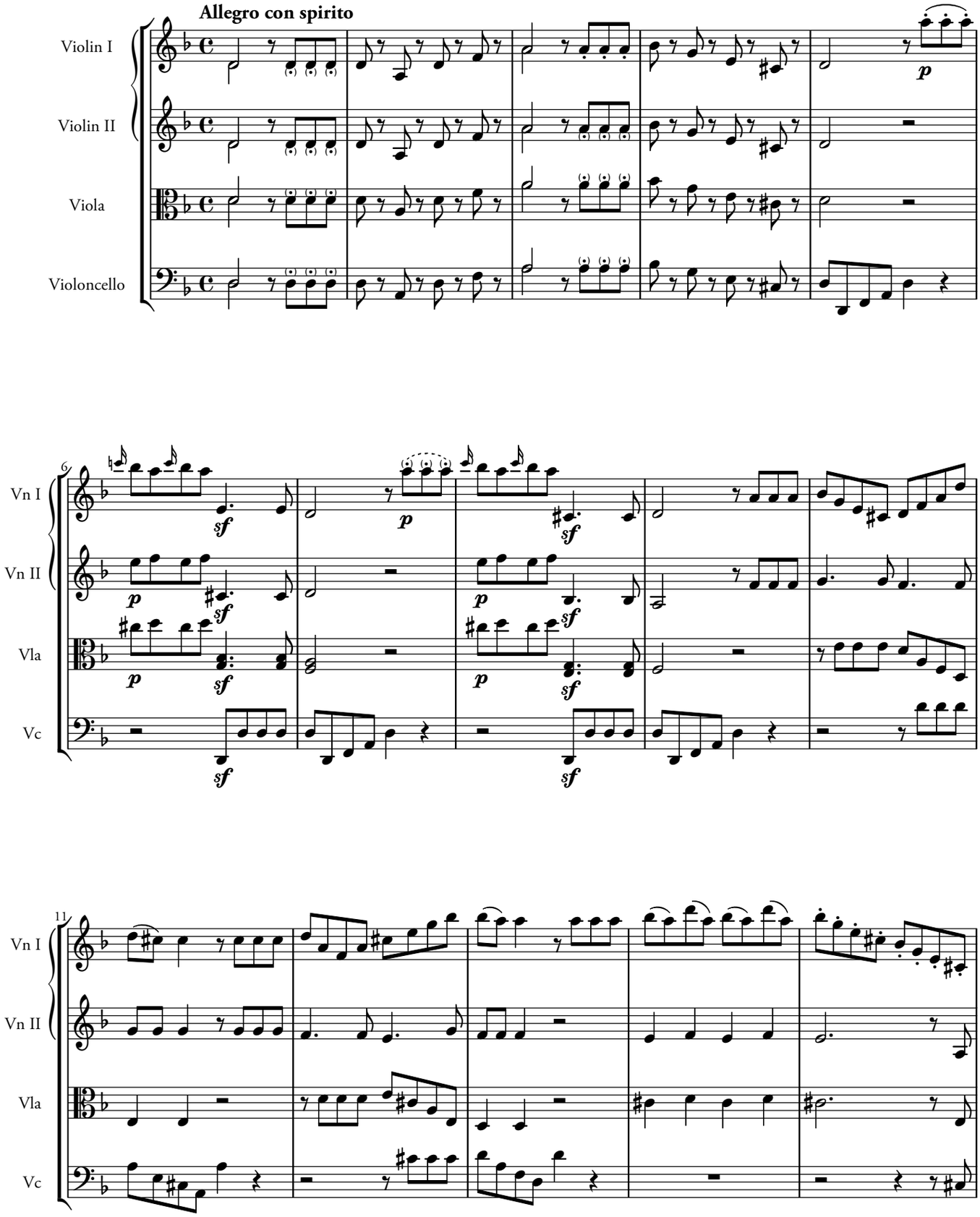
ACKNOWLEDGMENTS

This edition was prepared as part of the course *Editing Music* at Uppsala University. Mattias Lundberg, professor at the Department of Musicology, provided information on the source and on what is known about the work performance history.

String quartet in D minor

1

Jacob Struve (1767–1826)



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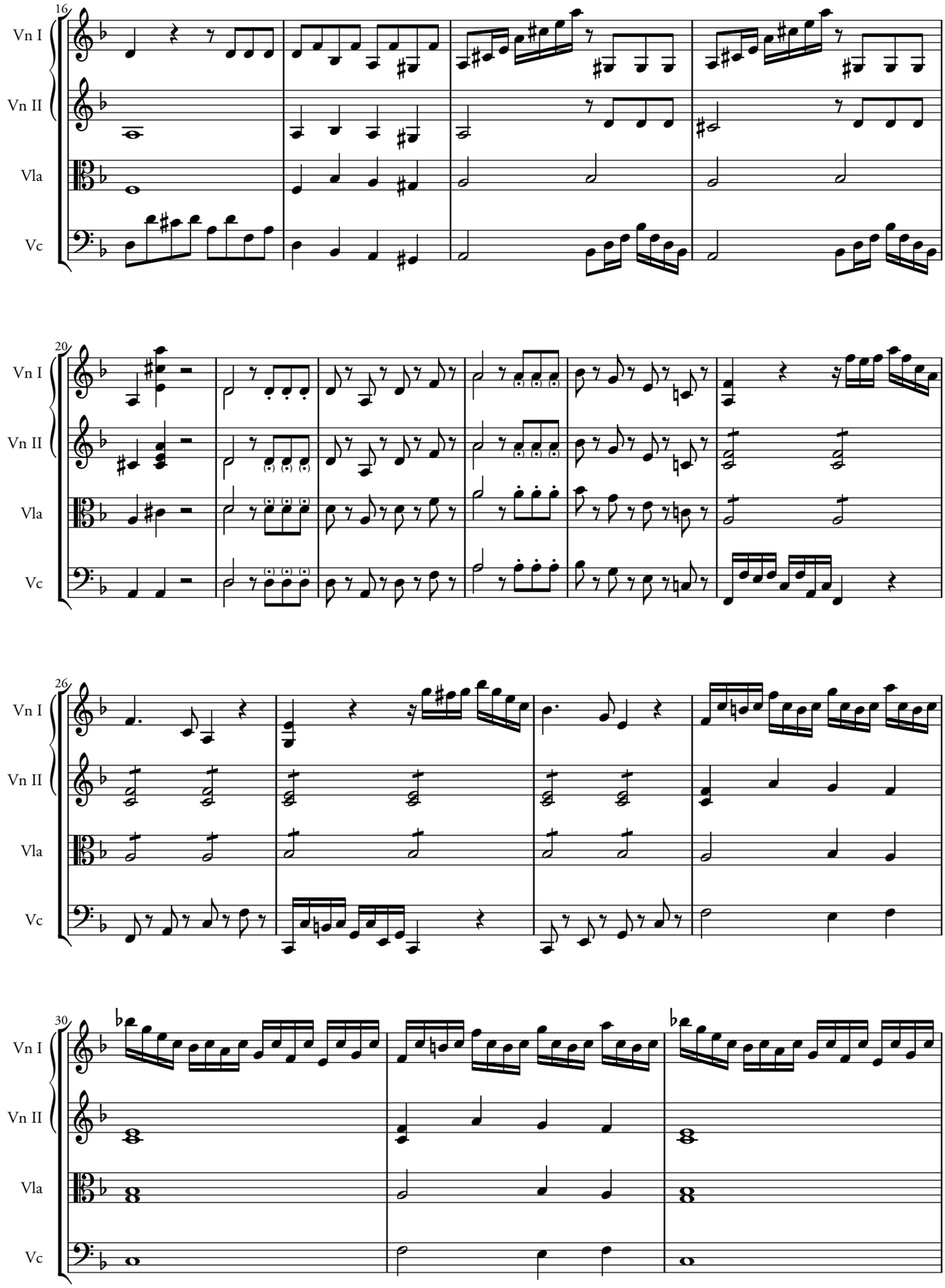
16
Vn I
Vn II
Vla
Vc
20
Vn I
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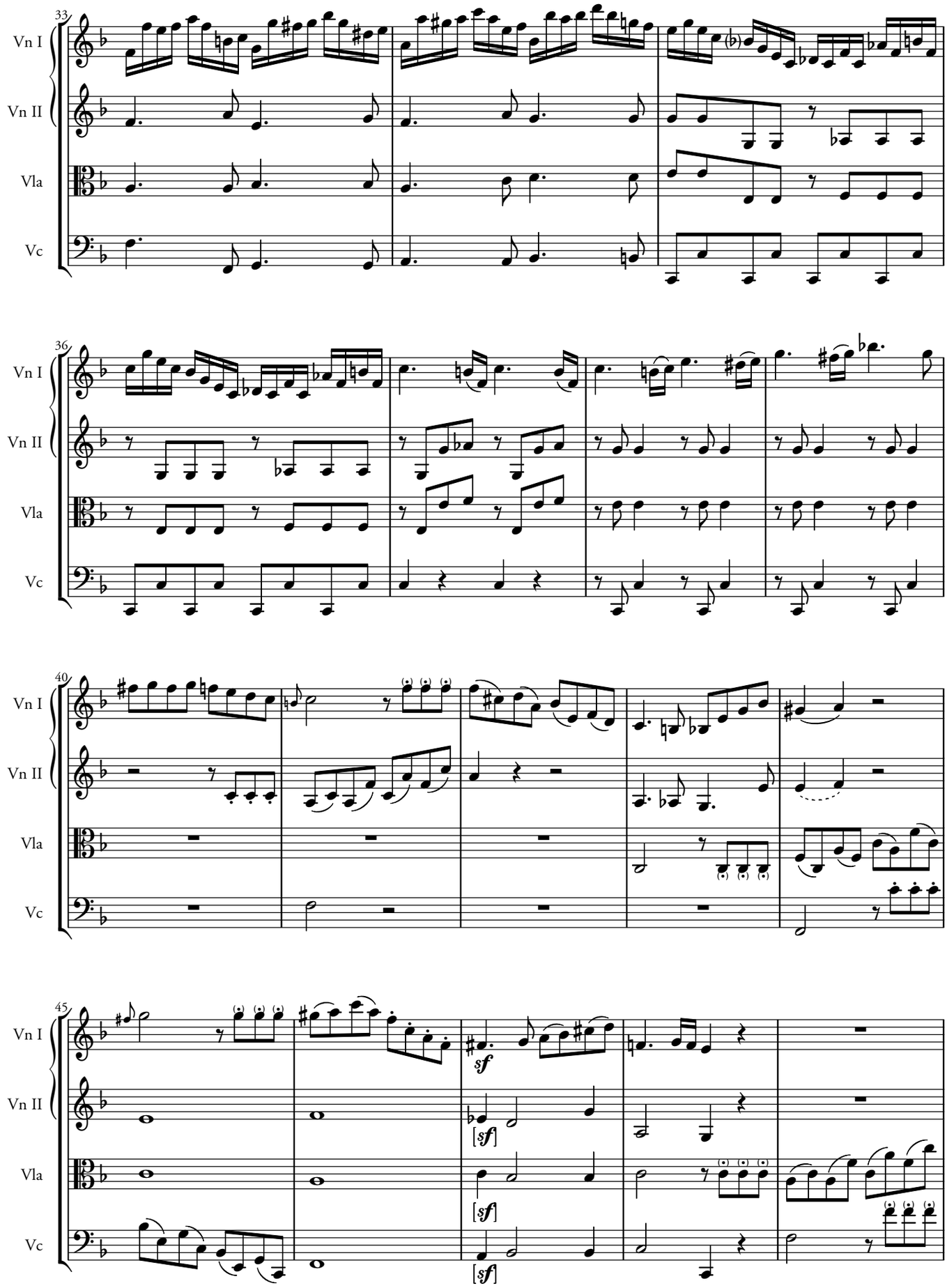

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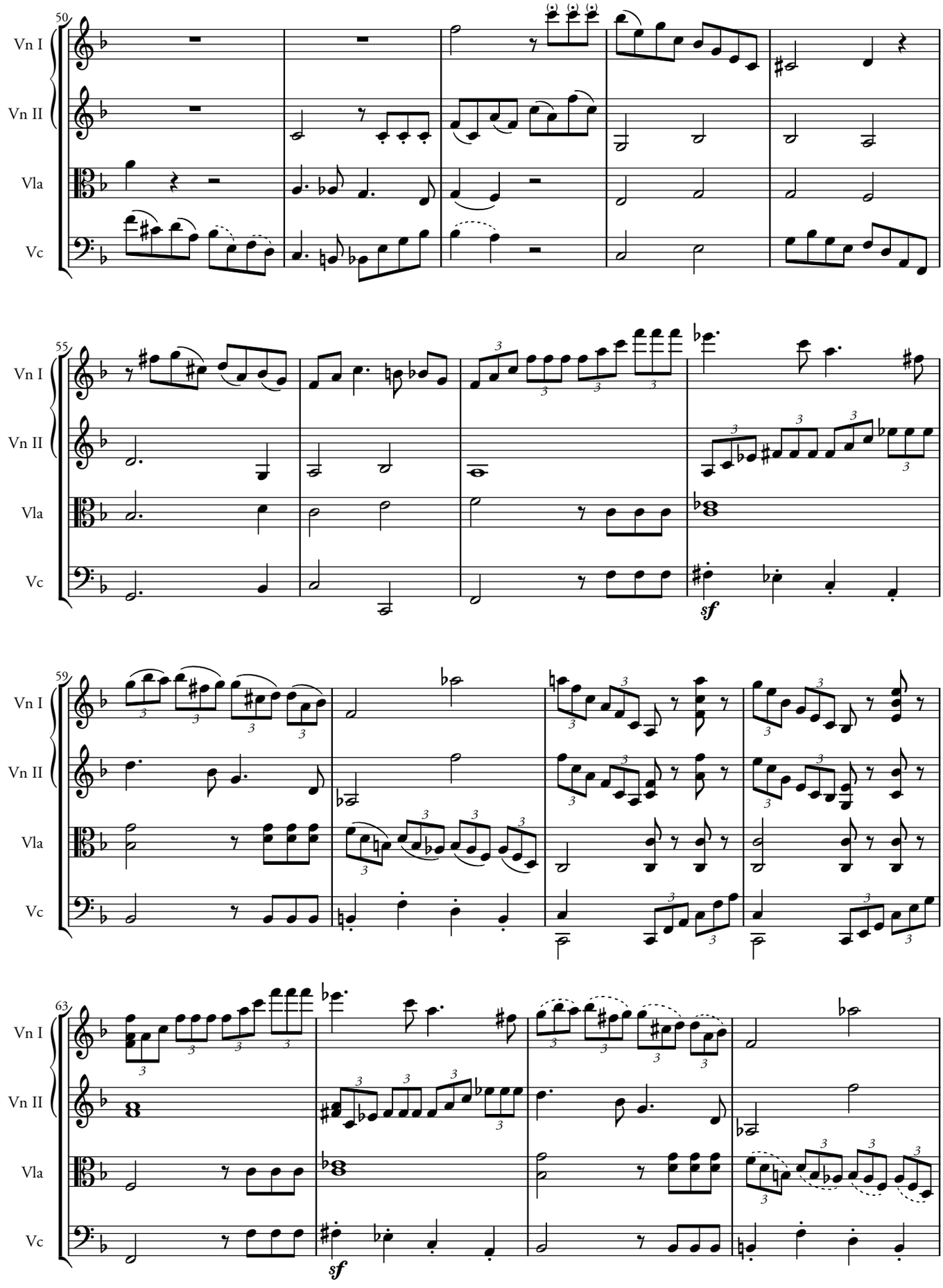
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Vn I
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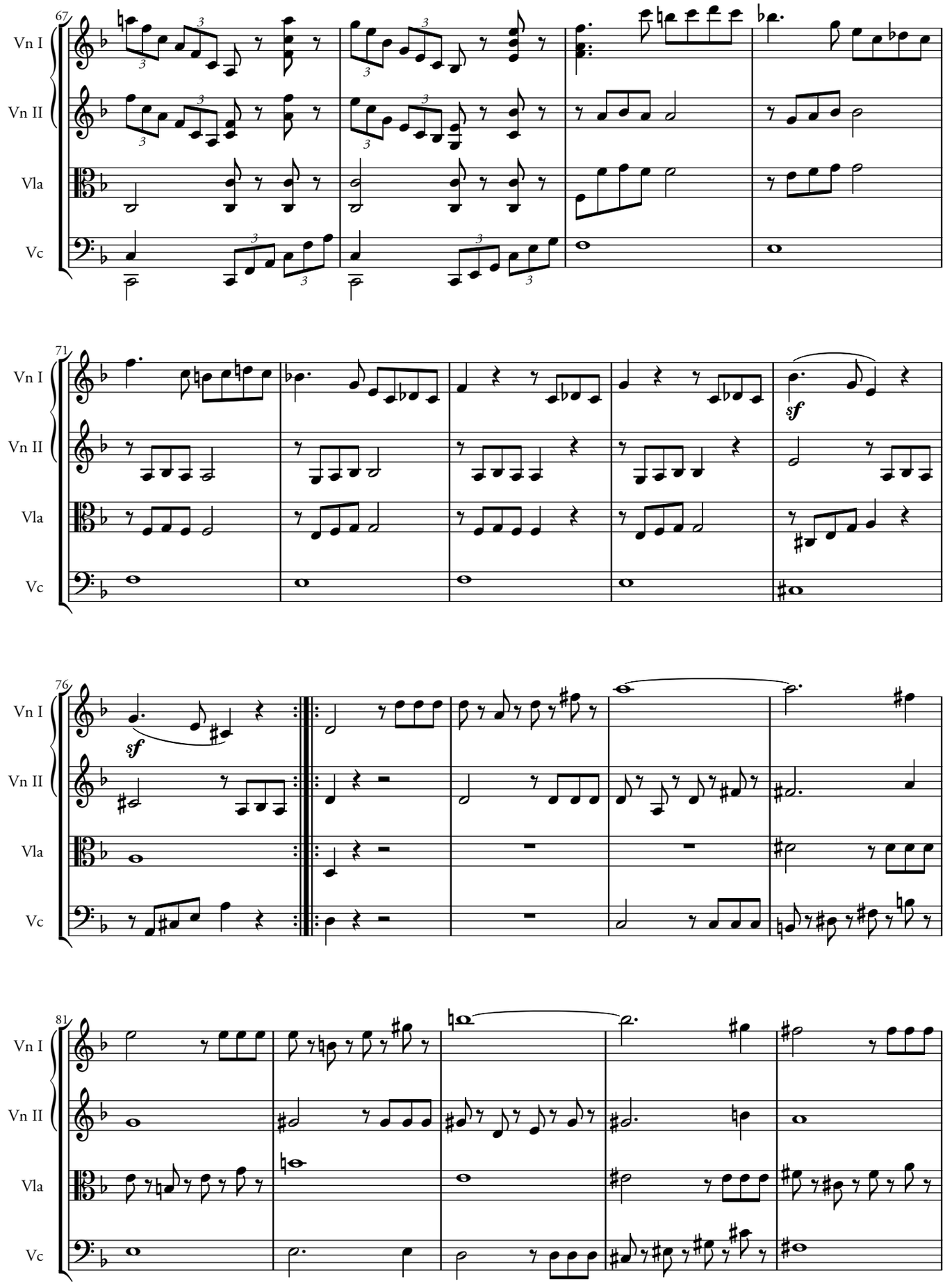

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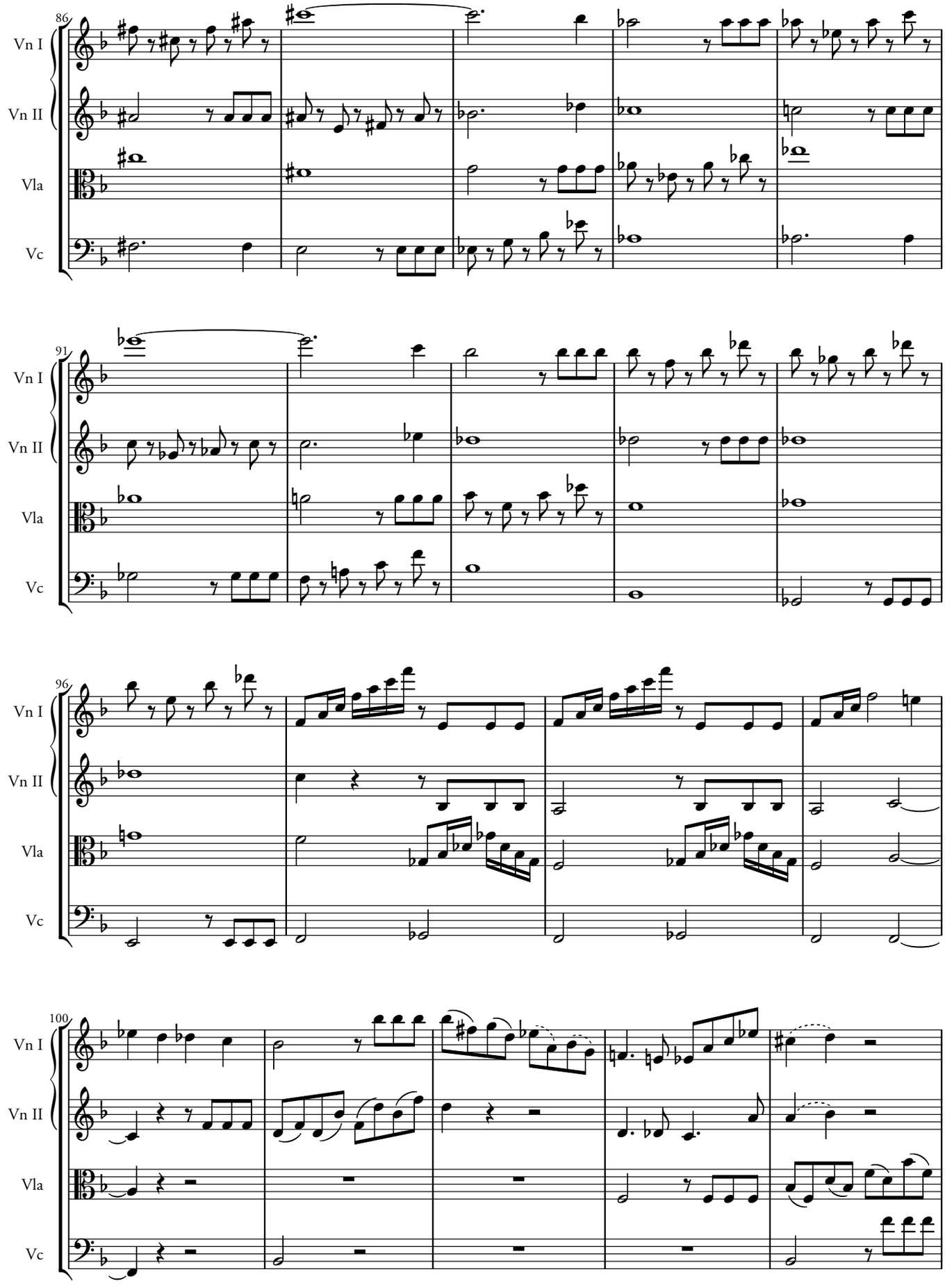
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Vn I
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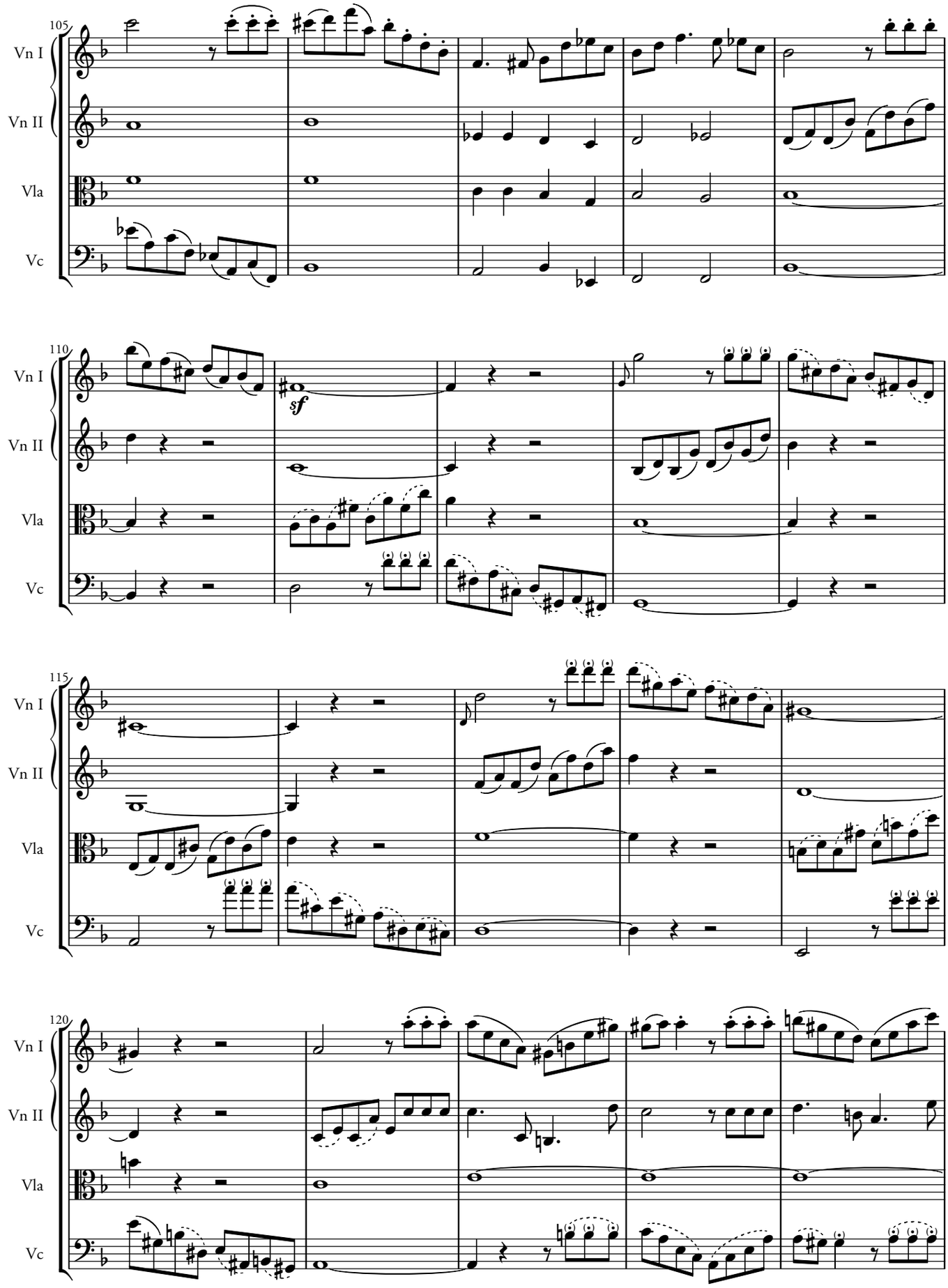
Vla
Vc
91
Vn I
Vn II
Vla
Vc
96
Vn I
Vn II
Vla
Vc
100
Vn I
Vn II
Vla
Vc



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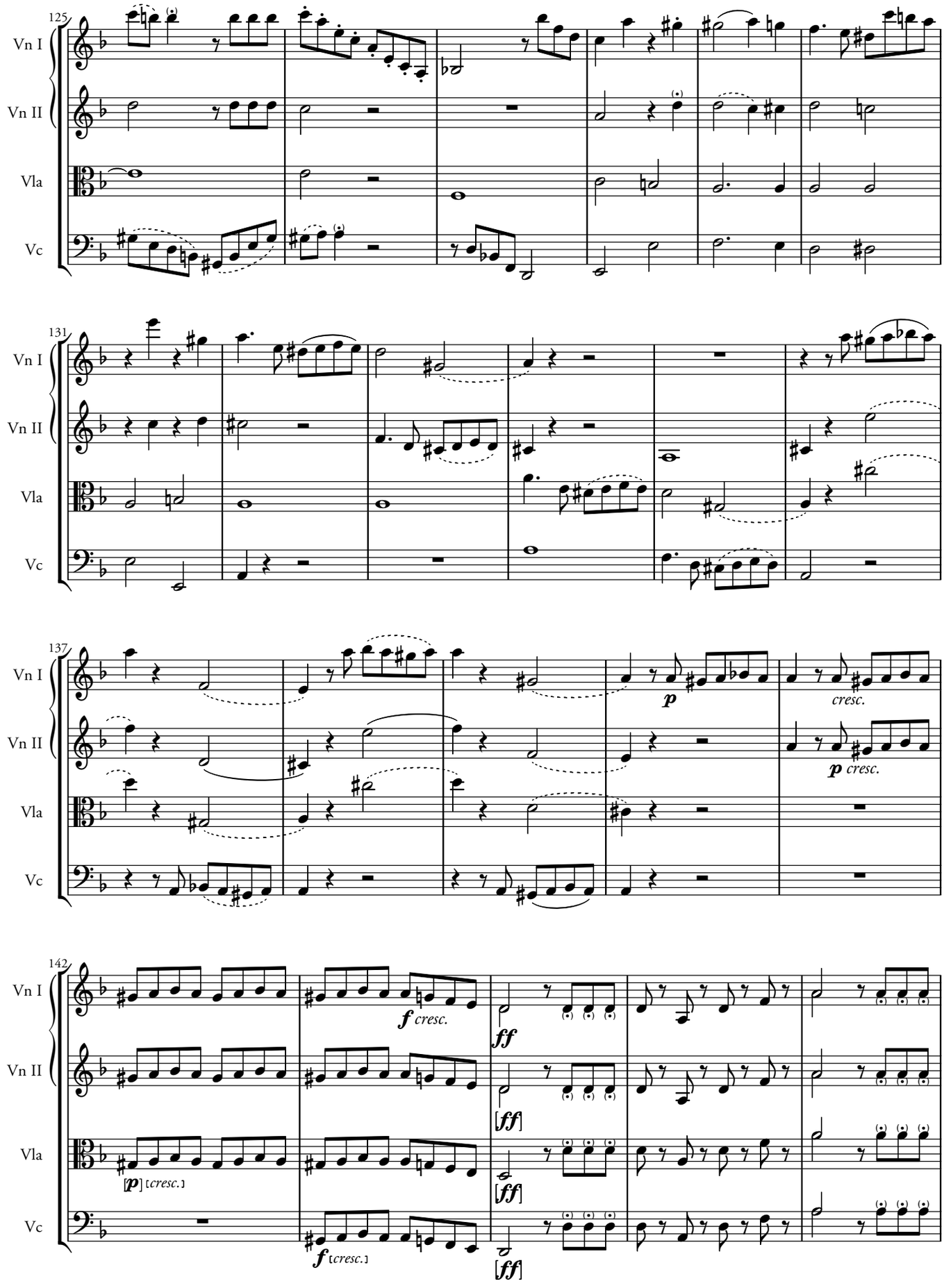
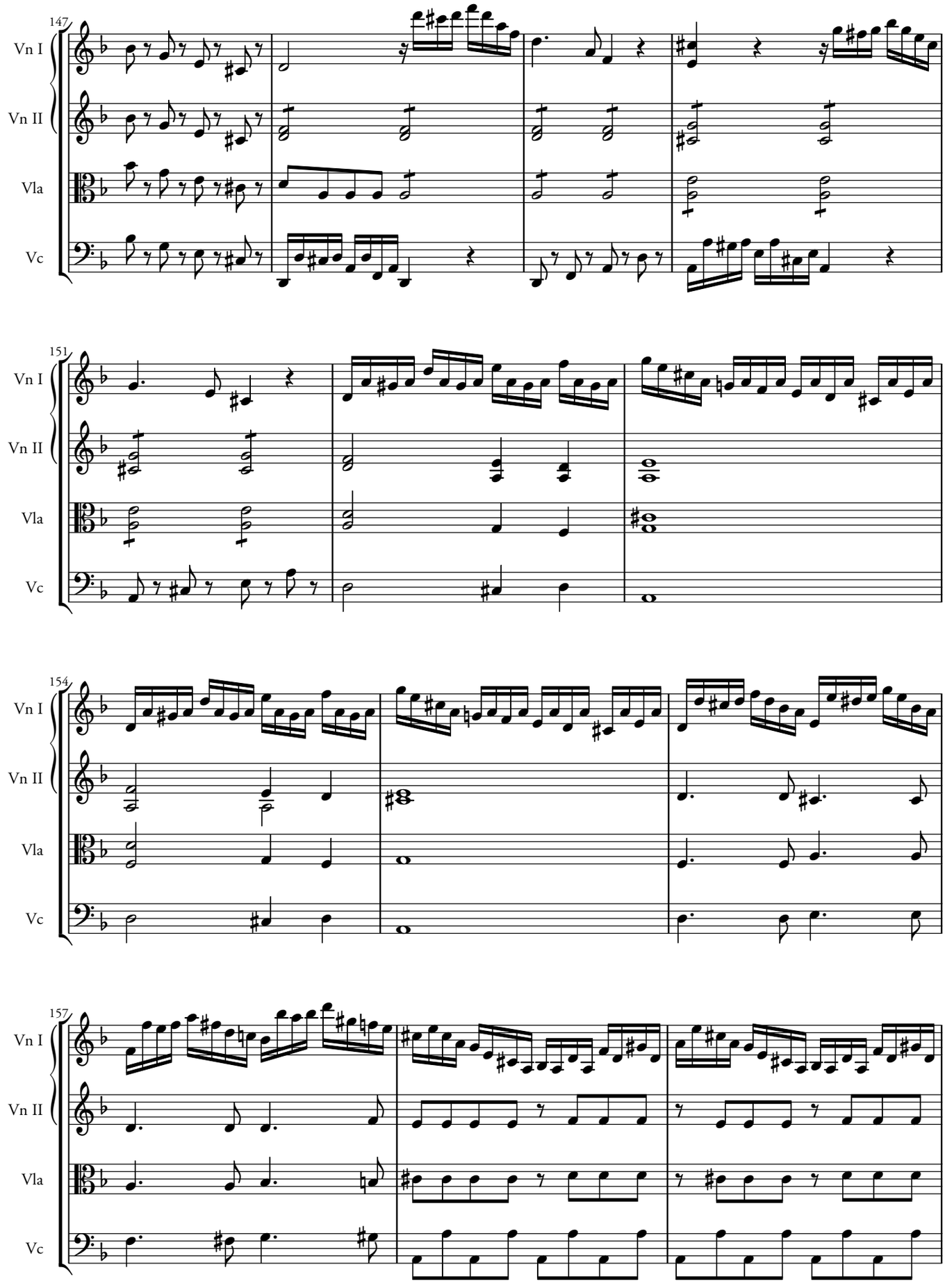

125
Vn I
Vn II
Vla
Vc
131
137
p
cresc.
p cresc.
142
f cresc.
ff
[ff]
[p] [cresc.]
f [cresc.]



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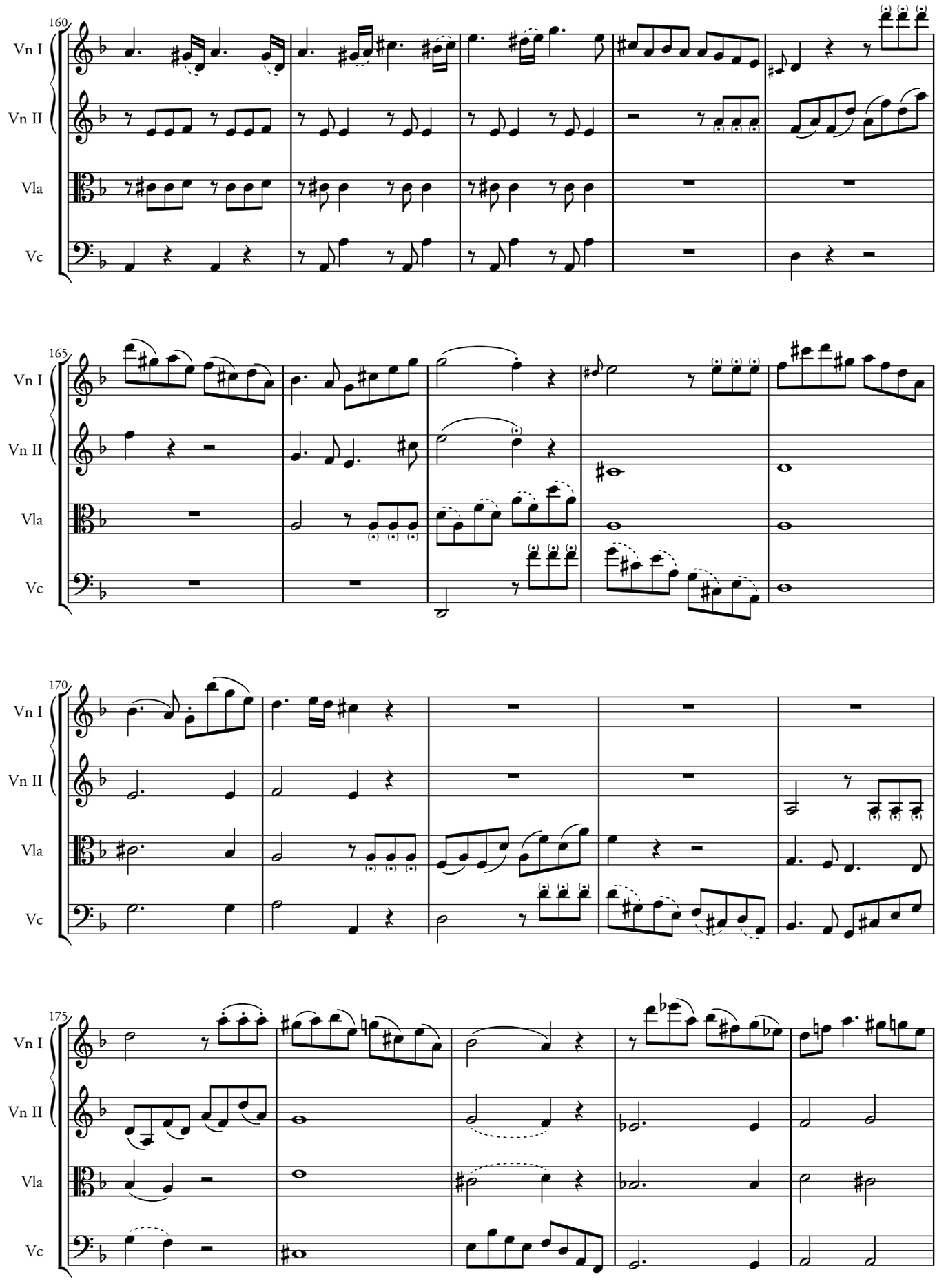
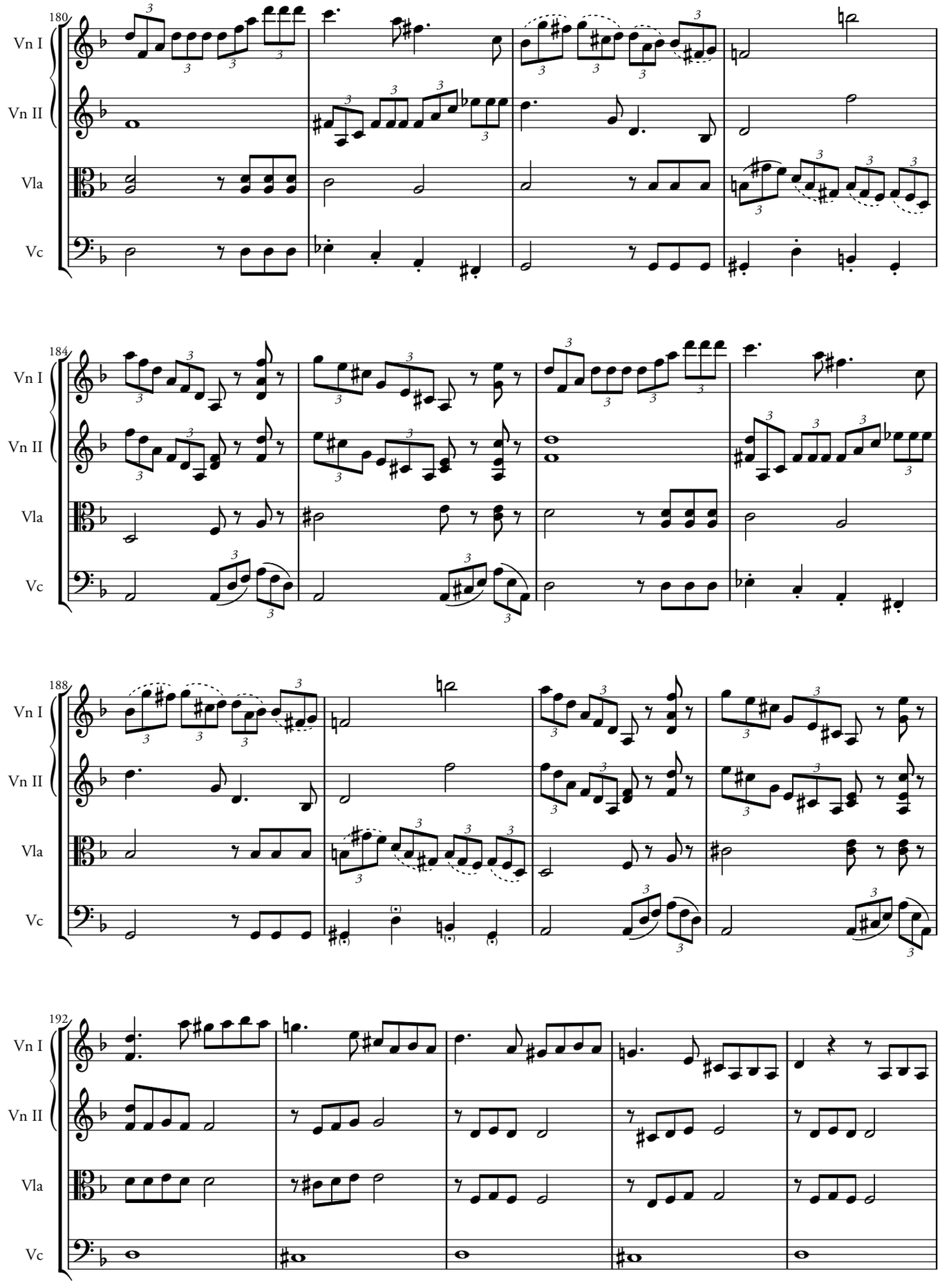

160
Vn I
Vn II
Vla
Vc
165
Vn I
Vn II
Vla
Vc
170
Vn I
Vn II
Vla
Vc
175
Vn I
Vn II
Vla
Vc



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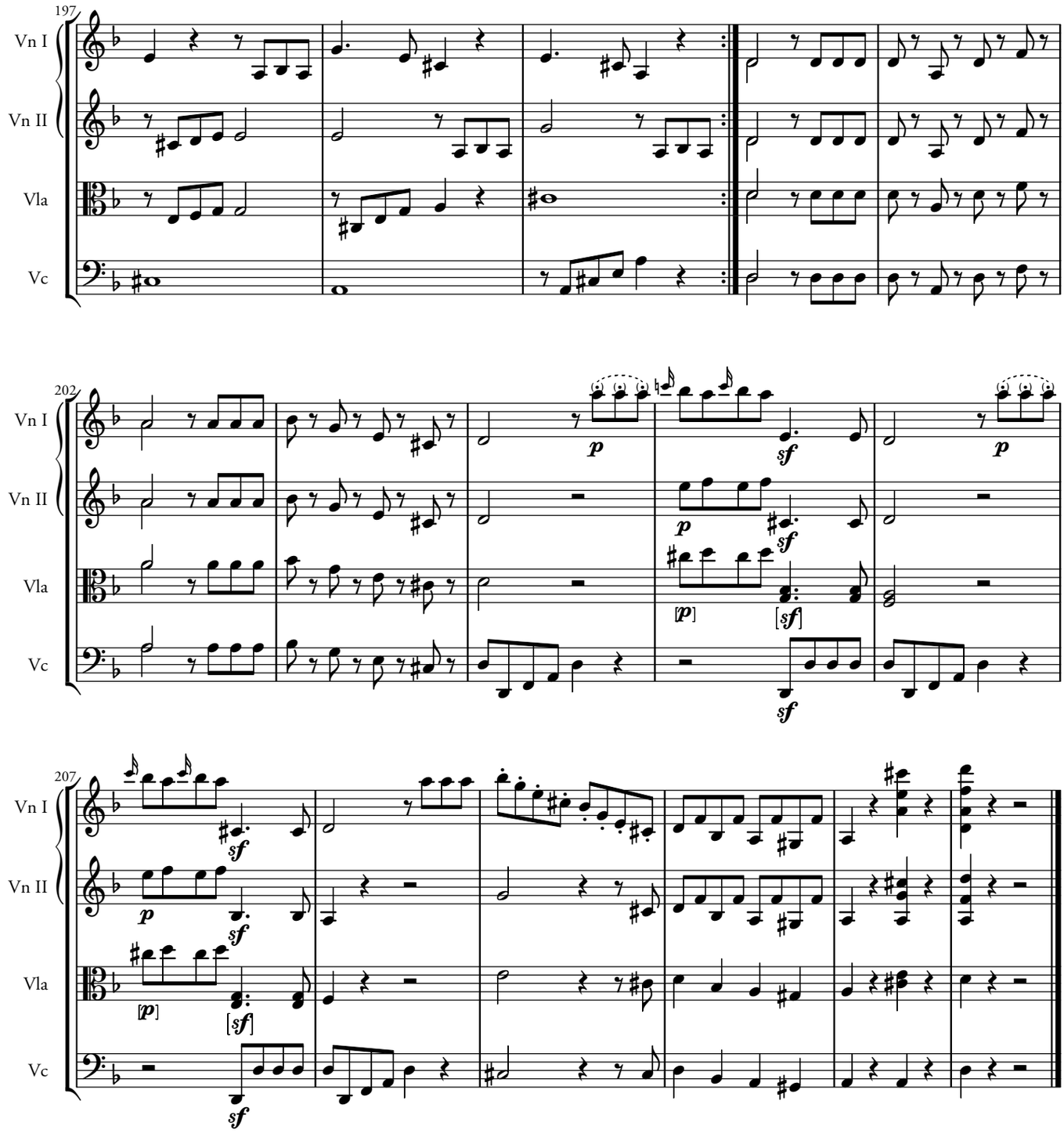
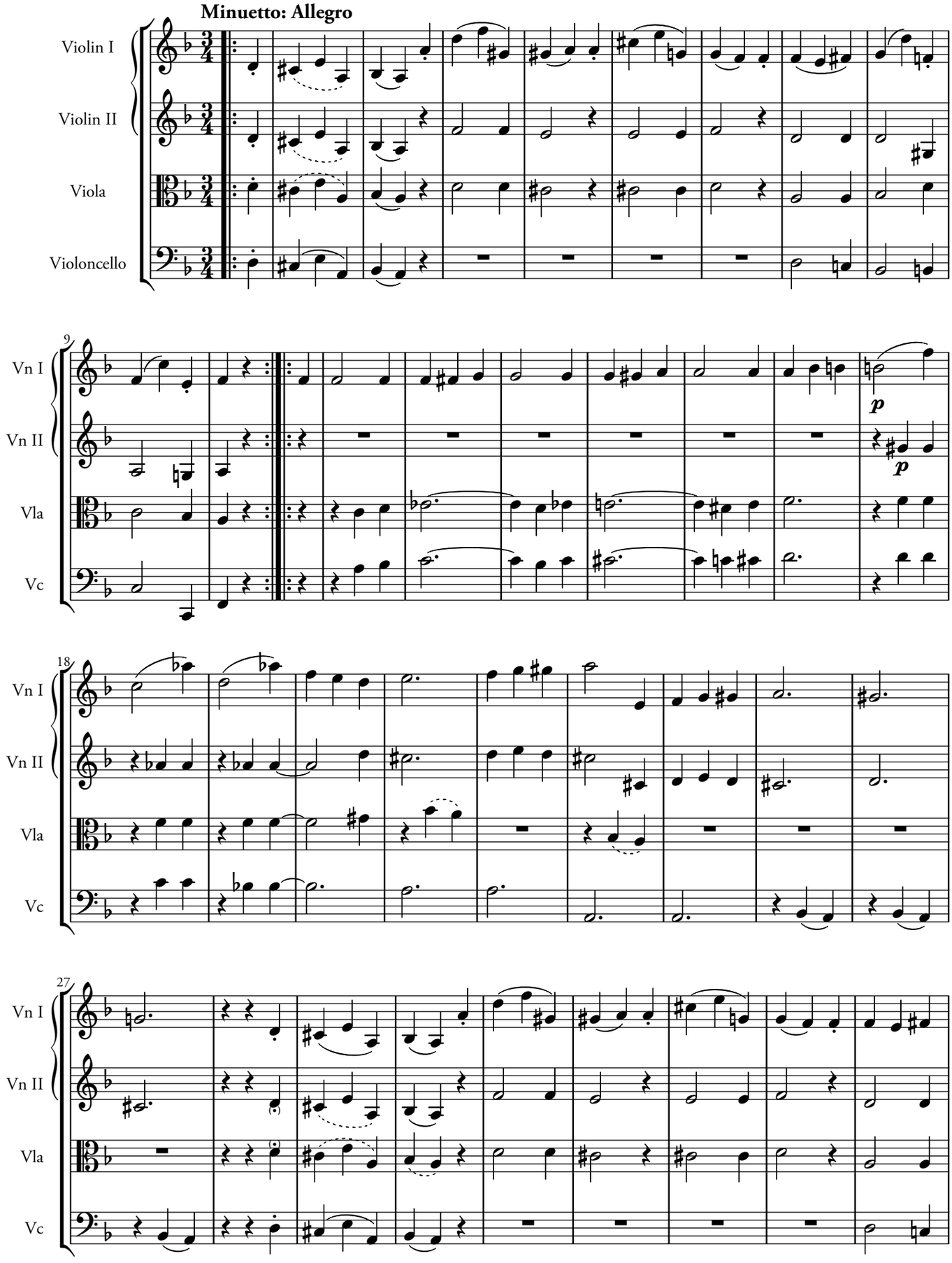

197
Vn I
Vn II
Vla
Vc
202
Vn I
Vn II
Vla
Vc
207
Vn I
Vn II
Vla
Vc

2

Minuetto: Allegro



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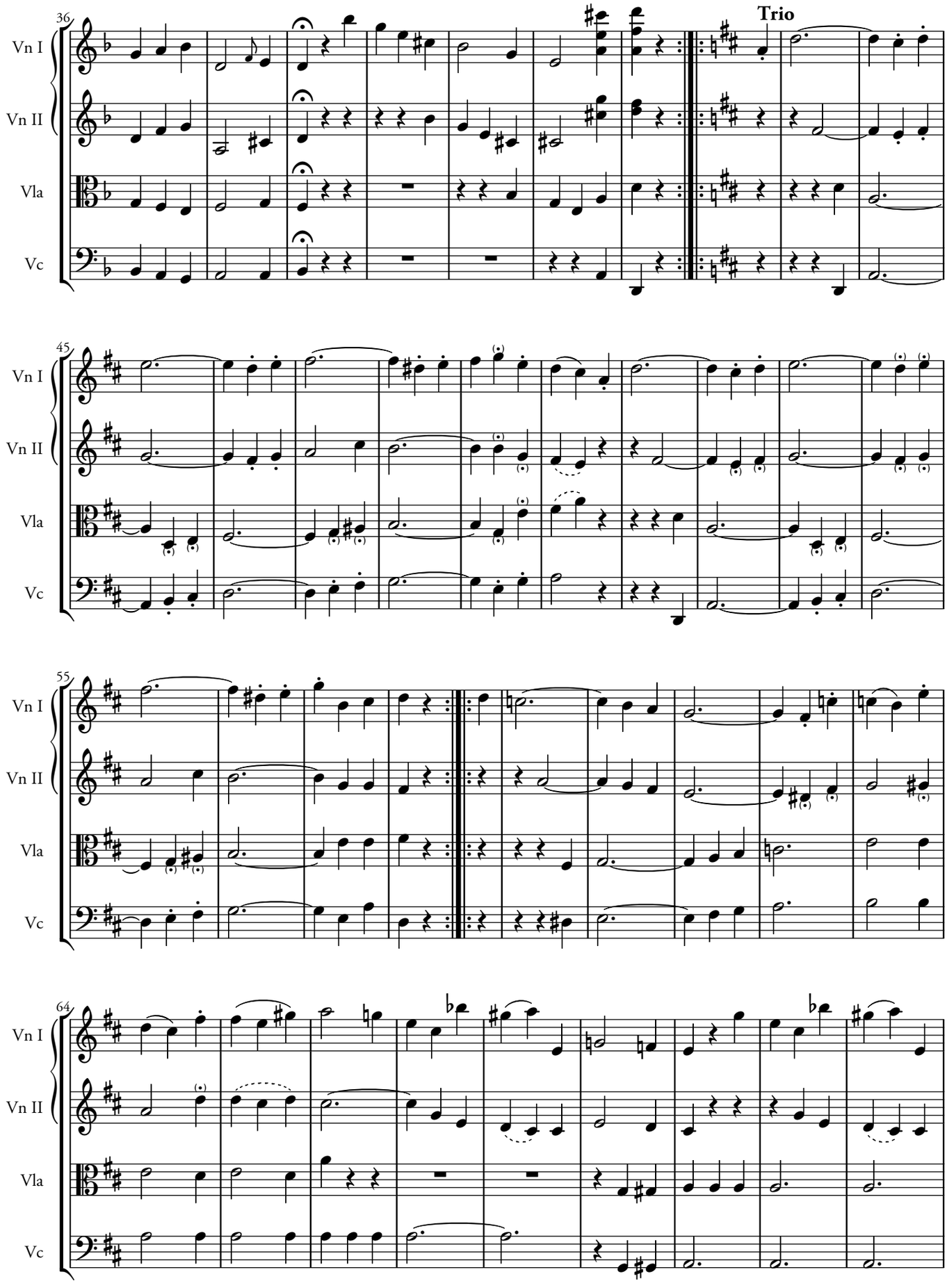
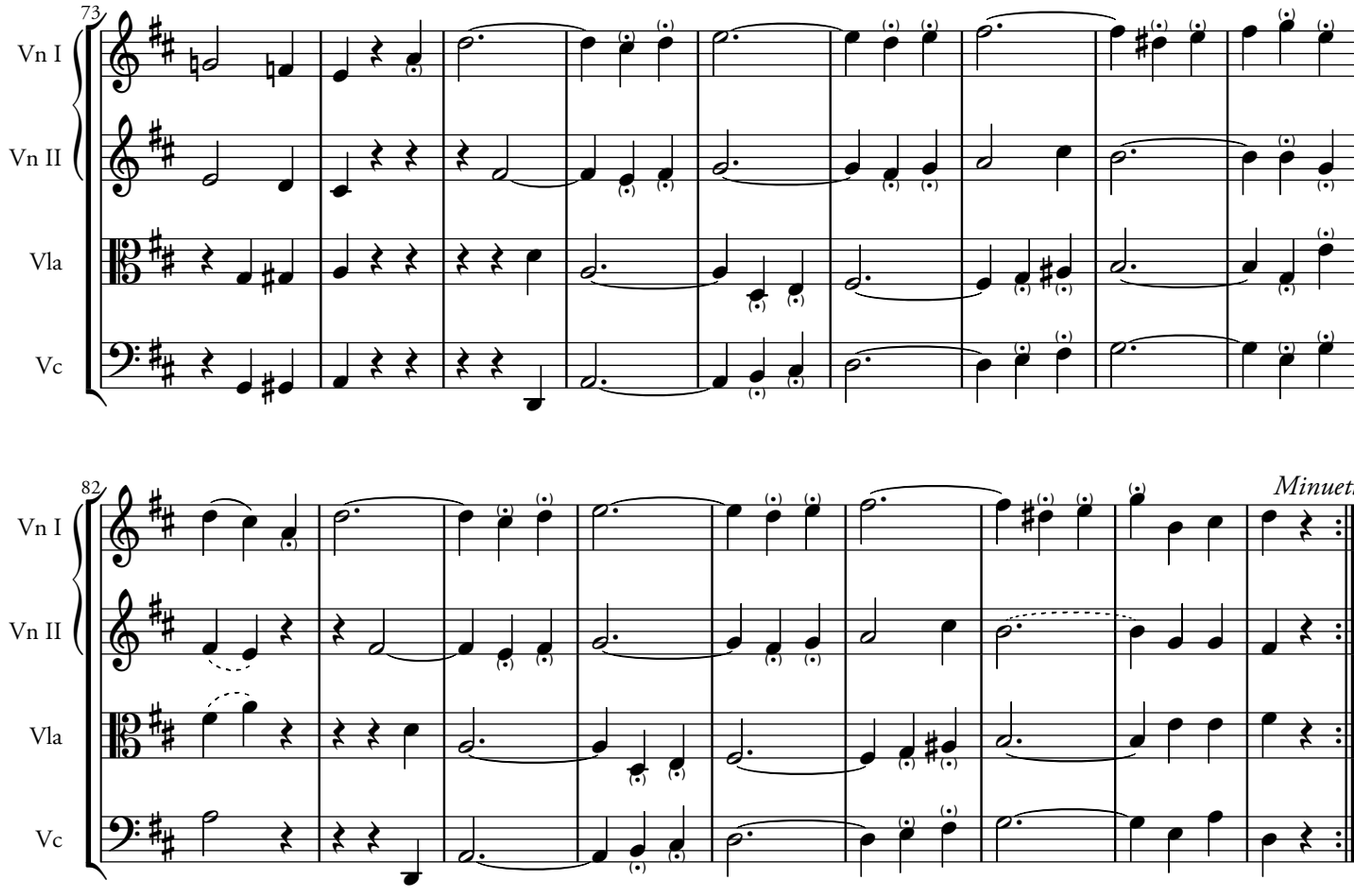

36
Trio
Vn I
Vn II
Vla
Vc
45
55
64



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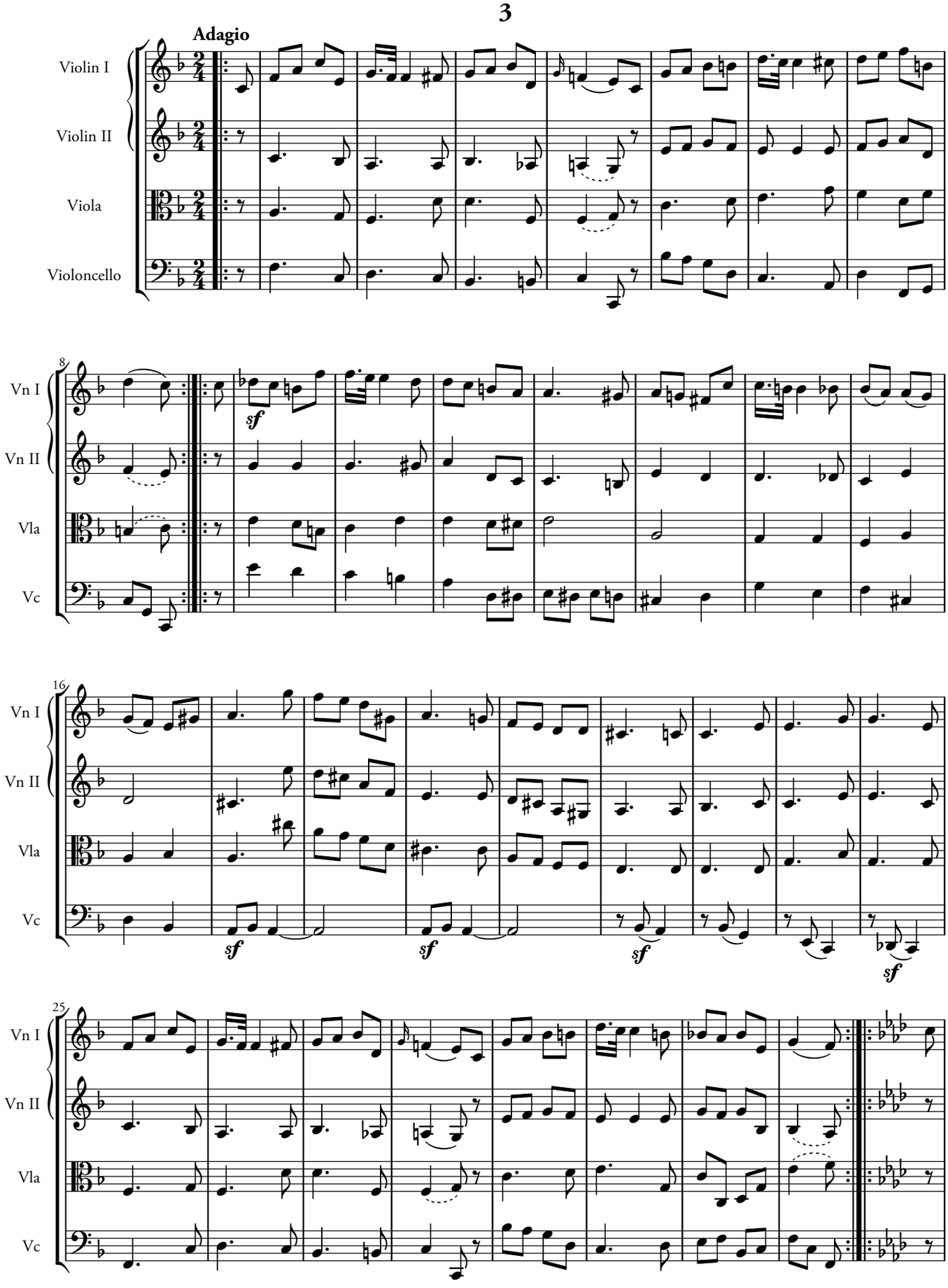
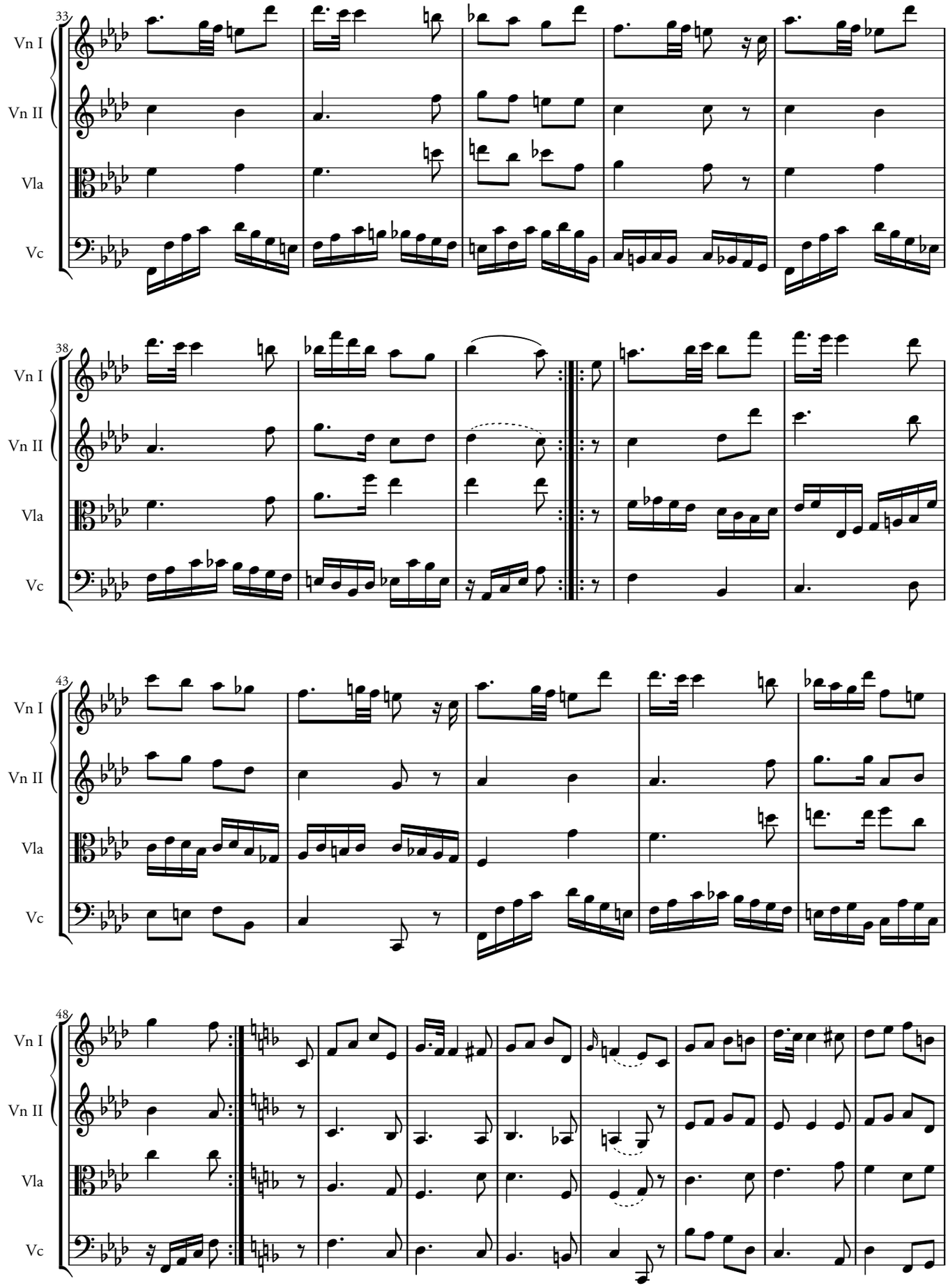
3


Adagio
Violin I
Violin II
Viola
Violoncello
8
Vn I
Vn II
Vla
Vc
sf
16
Vn I
Vn II
Vla
Vc
sf
sf
sf
sf
25
Vn I
Vn II
Vla
Vc



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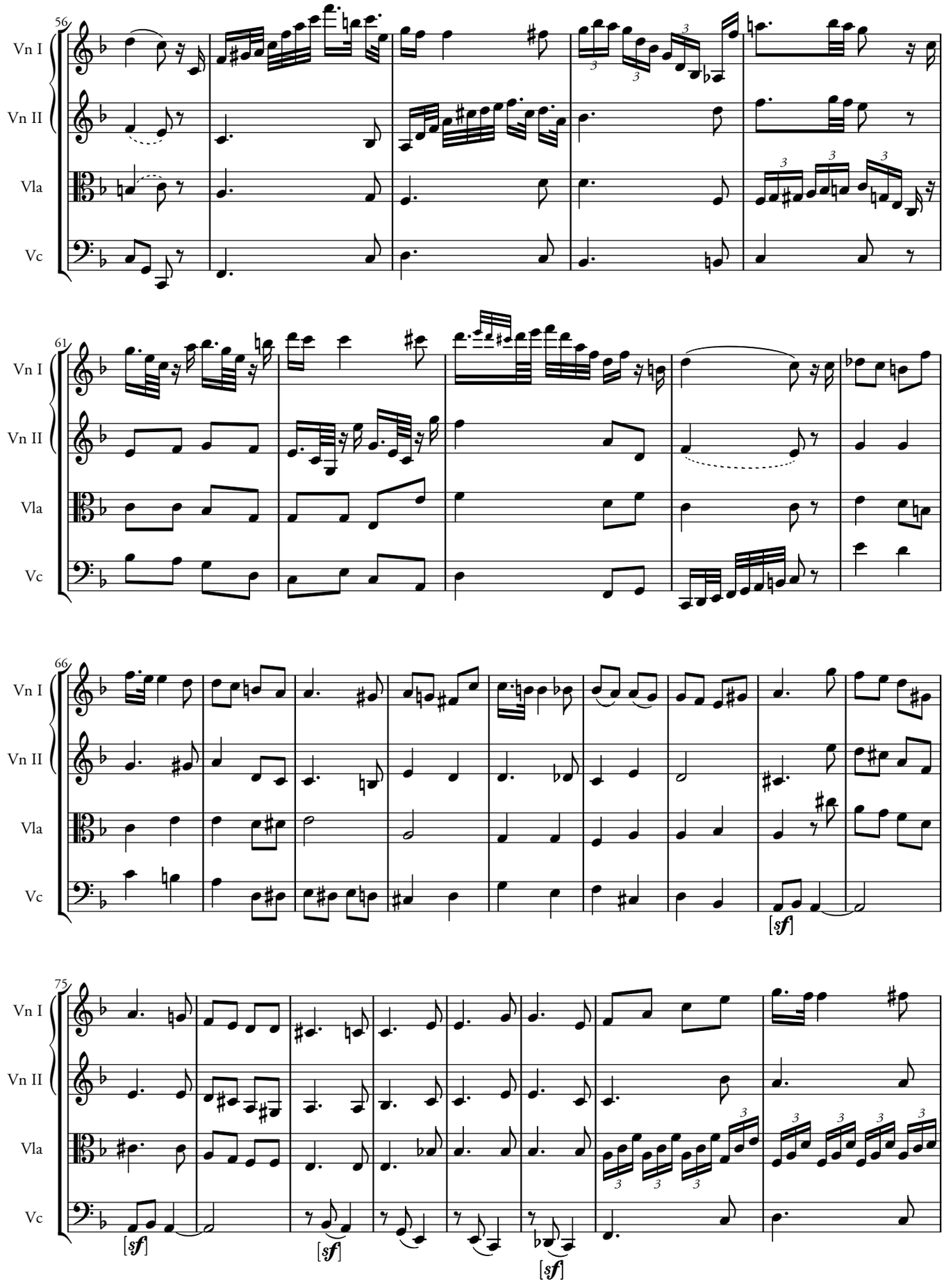
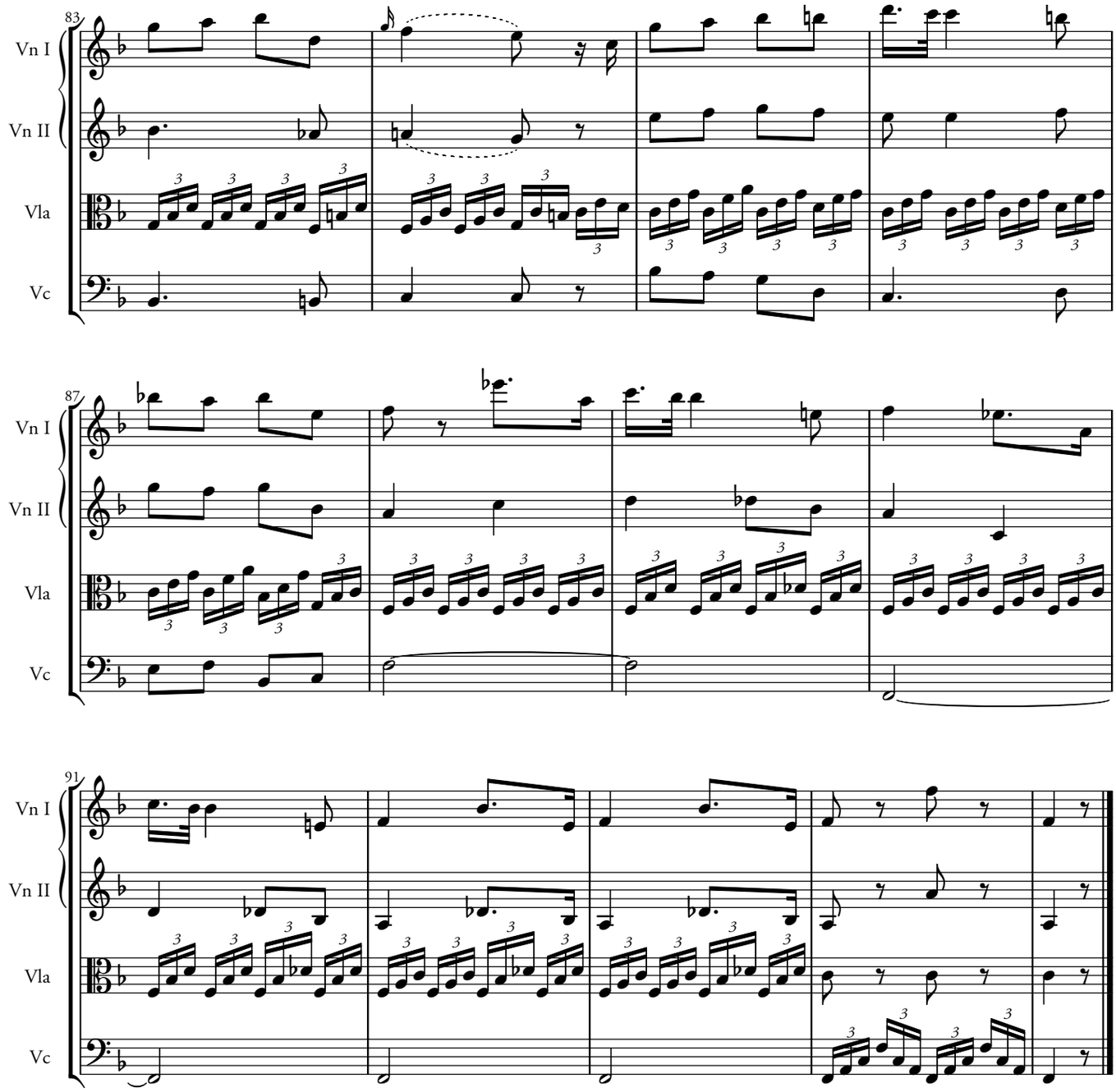

56
Vn I
Vn II
Vla
Vc
61
Vn I
Vn II
Vla
Vc
66
Vn I
Vn II
Vla
Vc
[sf]
75
Vn I
Vn II
Vla
Vc
[sf]
[sf]
[sf]



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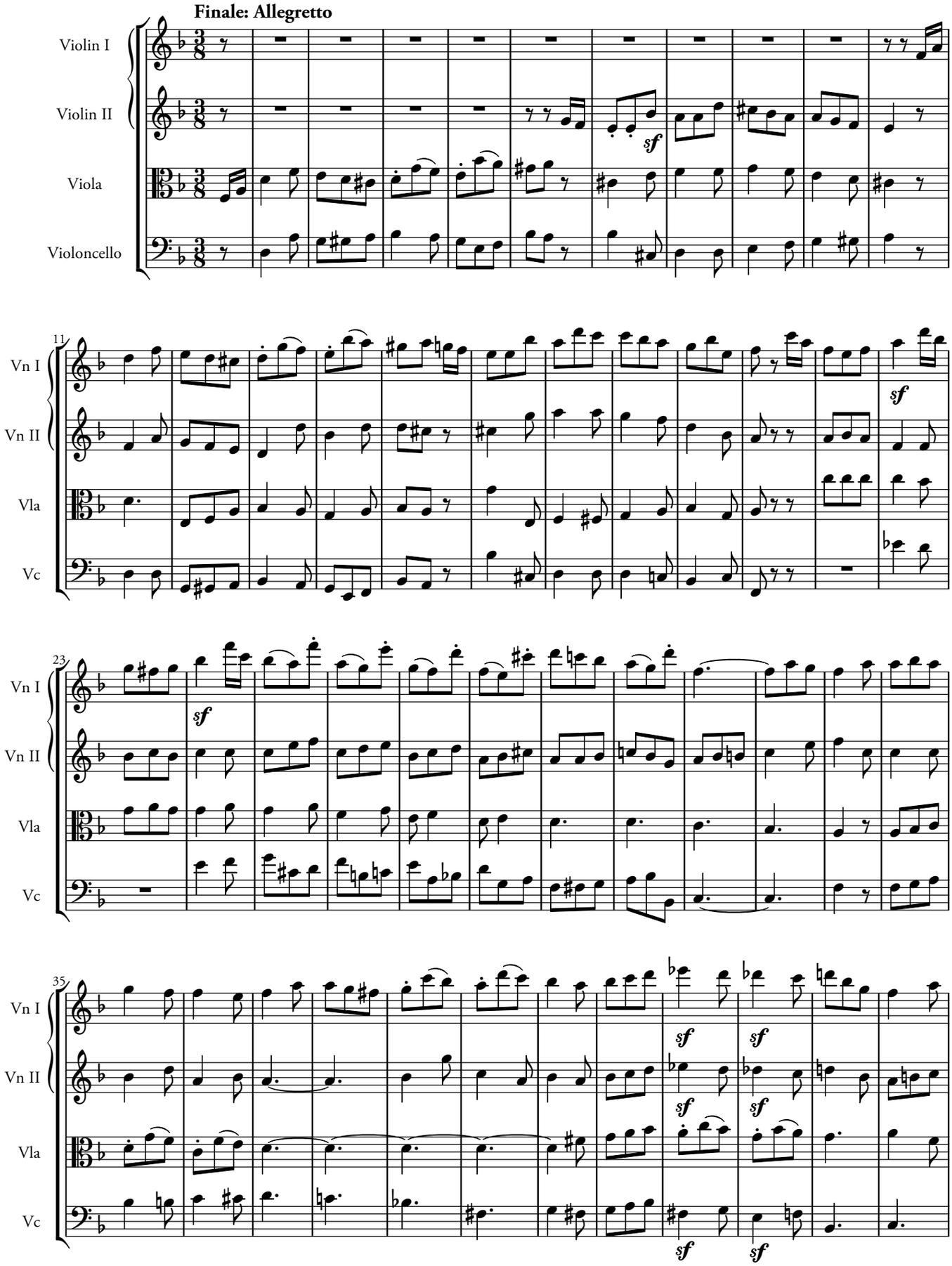
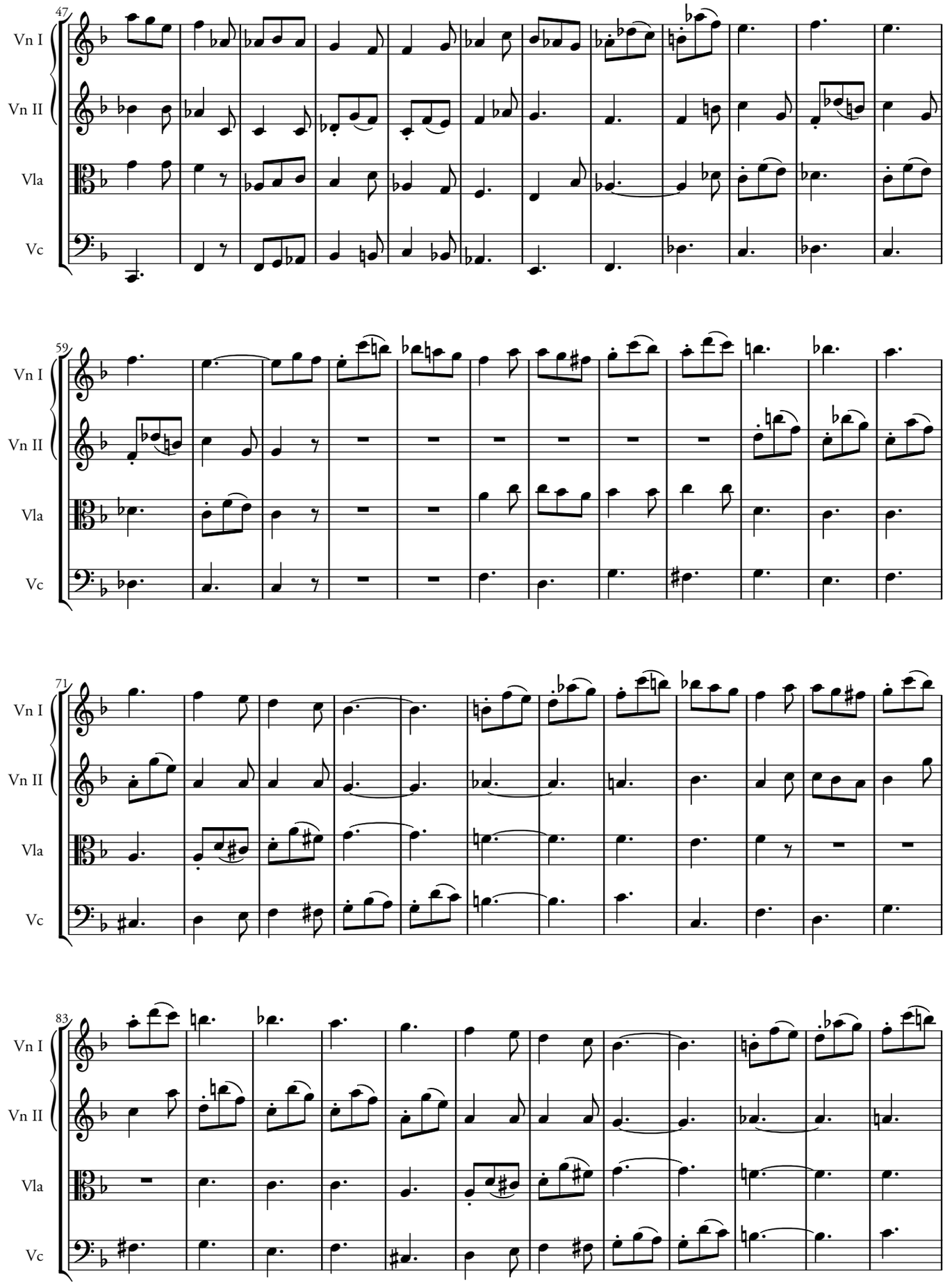
Finale: Allegretto





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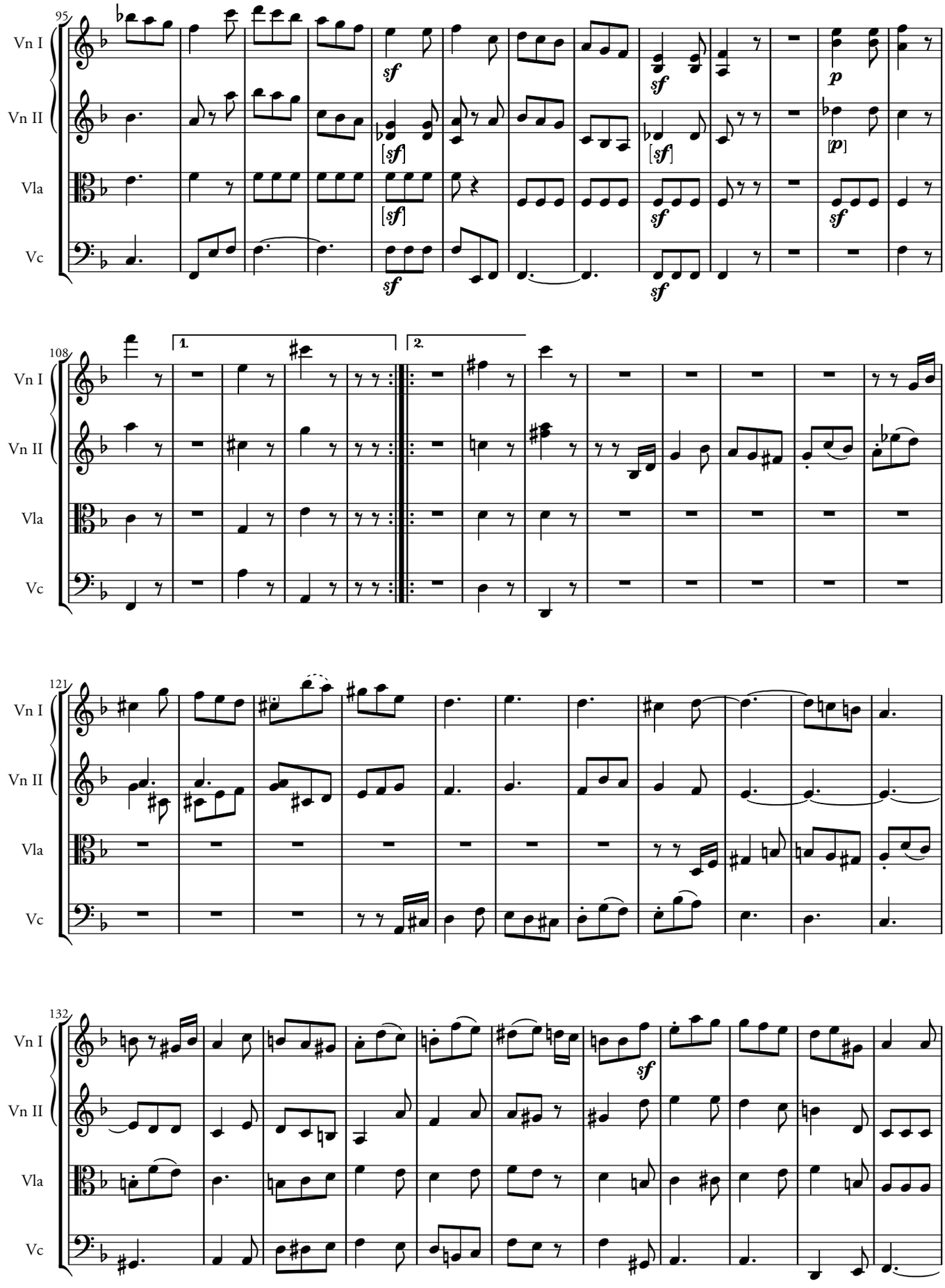
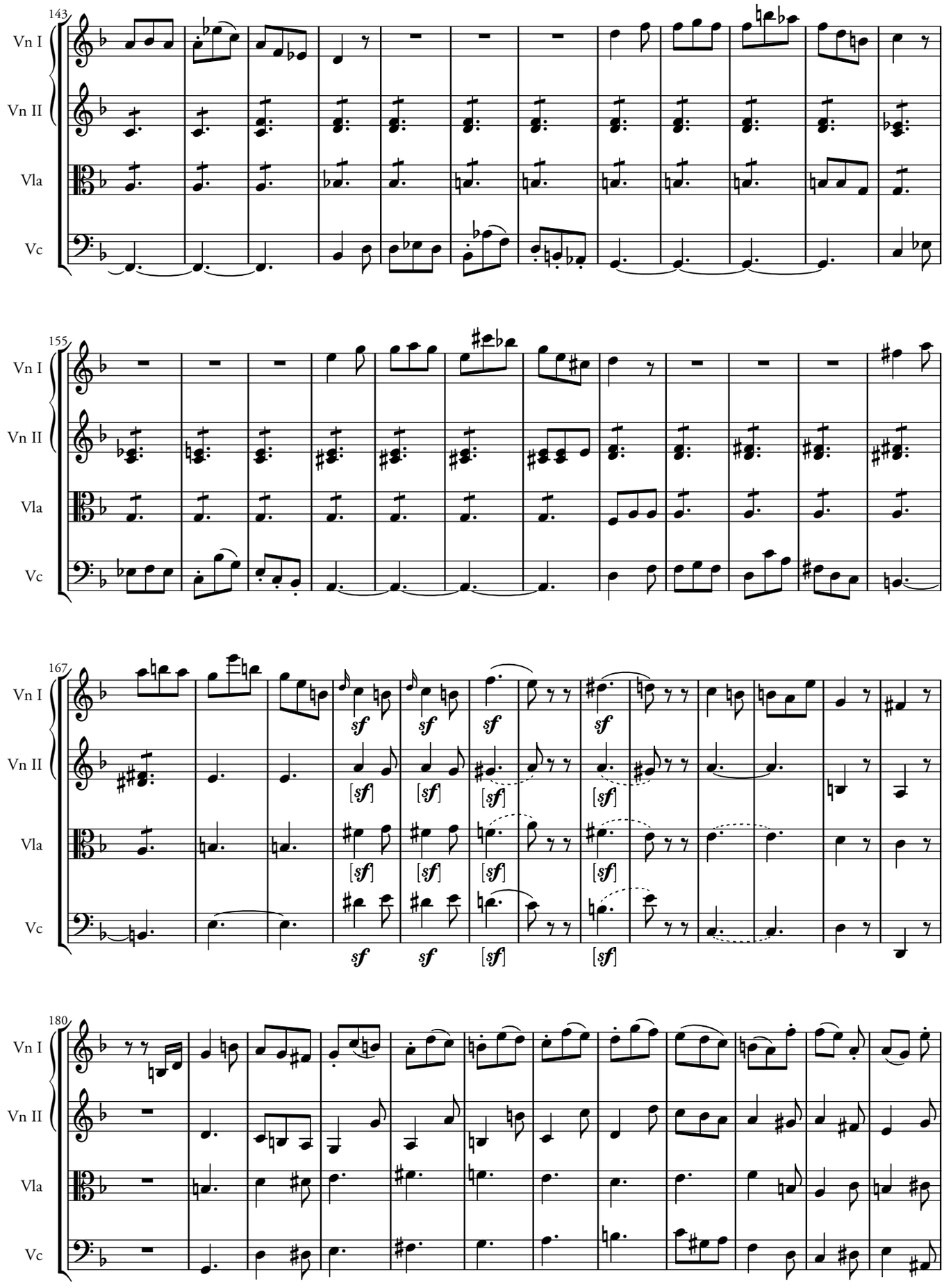

95
Vn I
Vn II
Vla
Vc
sf
[sf]
p
[p]
108
1.
2.
121
132



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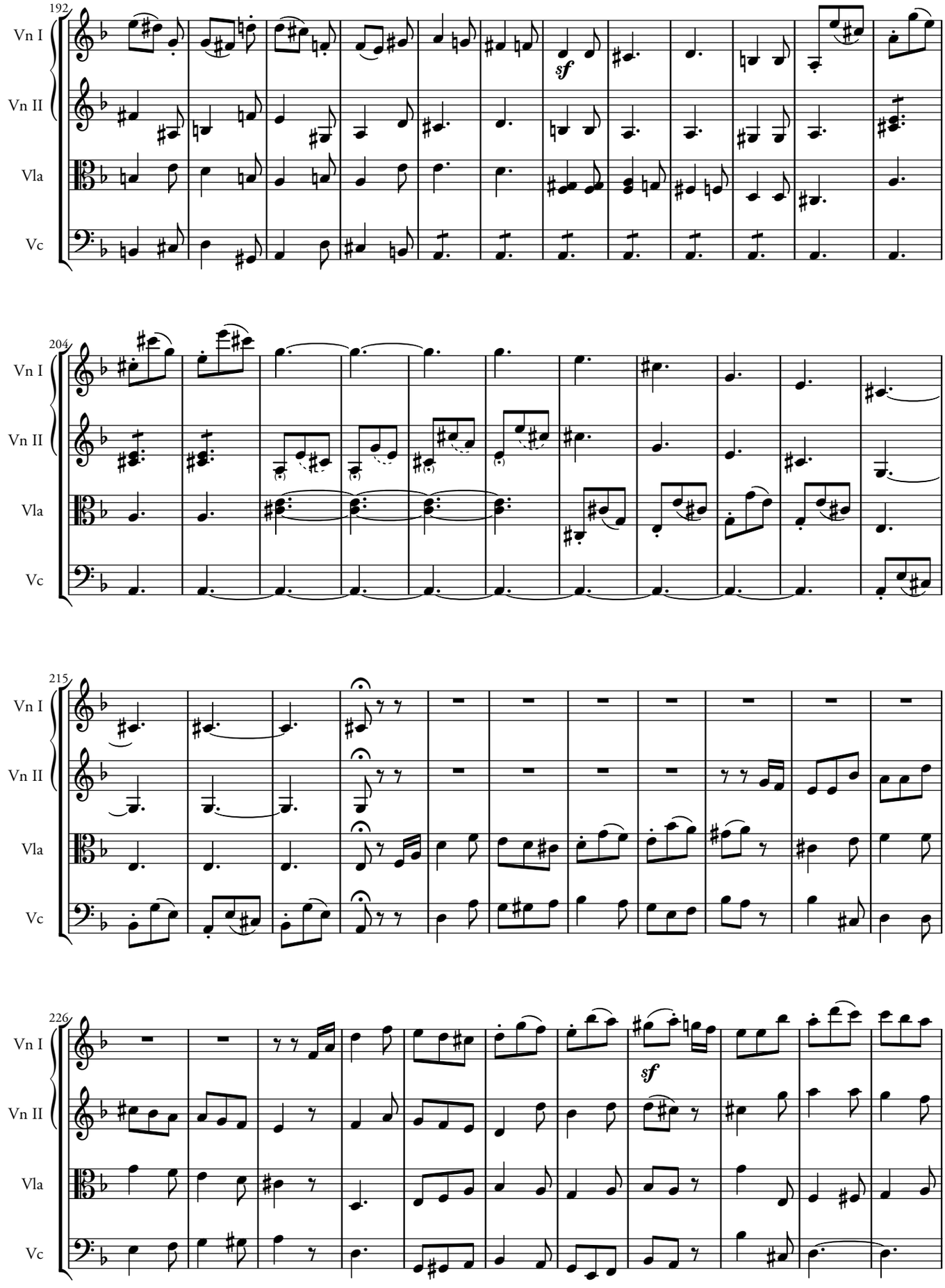
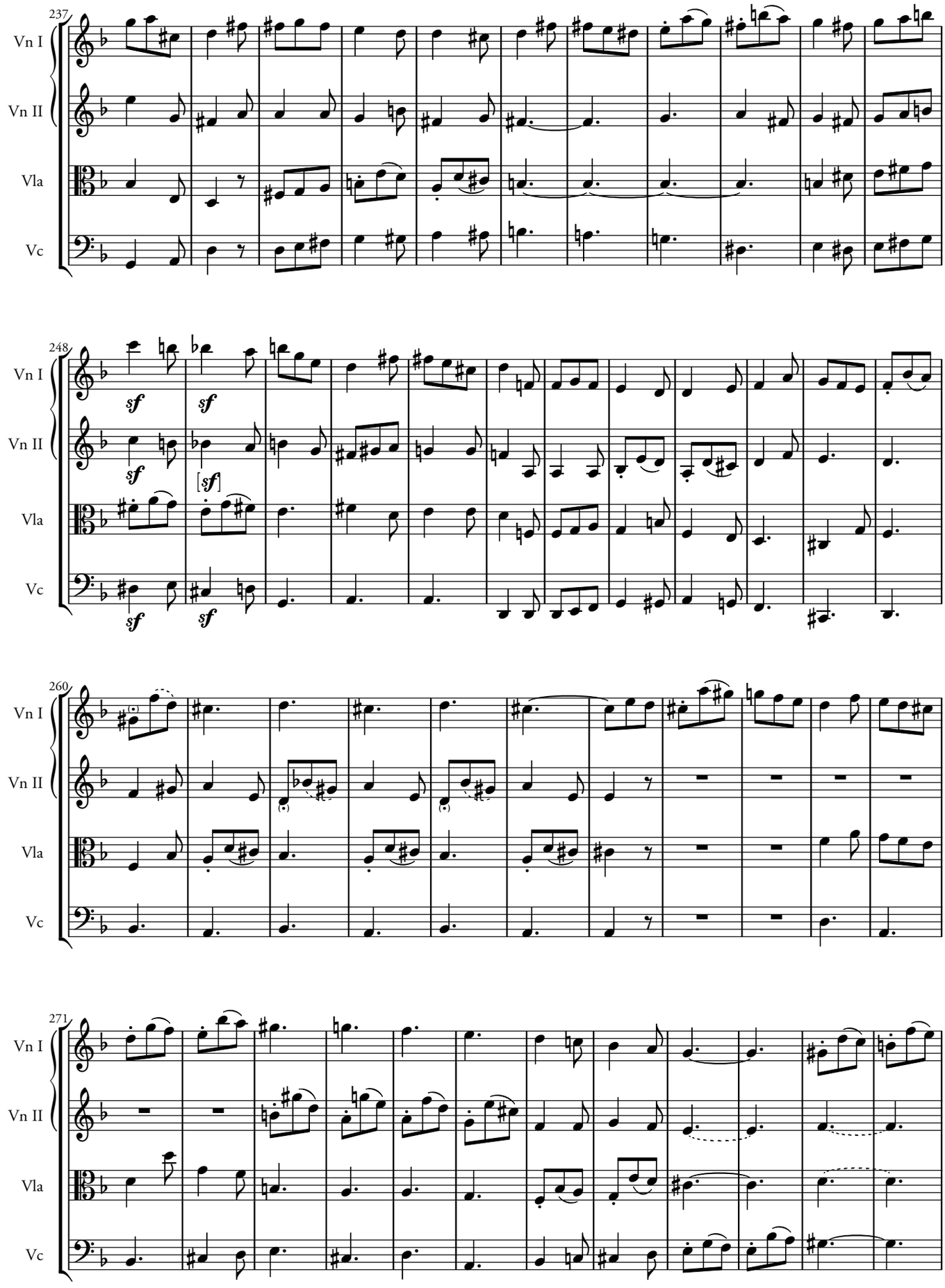

192
Vn I
Vn II
Vla
Vc
sf
204
Vn I
Vn II
Vla
Vc
215
Vn I
Vn II
Vla
Vc
226
Vn I
Vn II
Vla
Vc
sf



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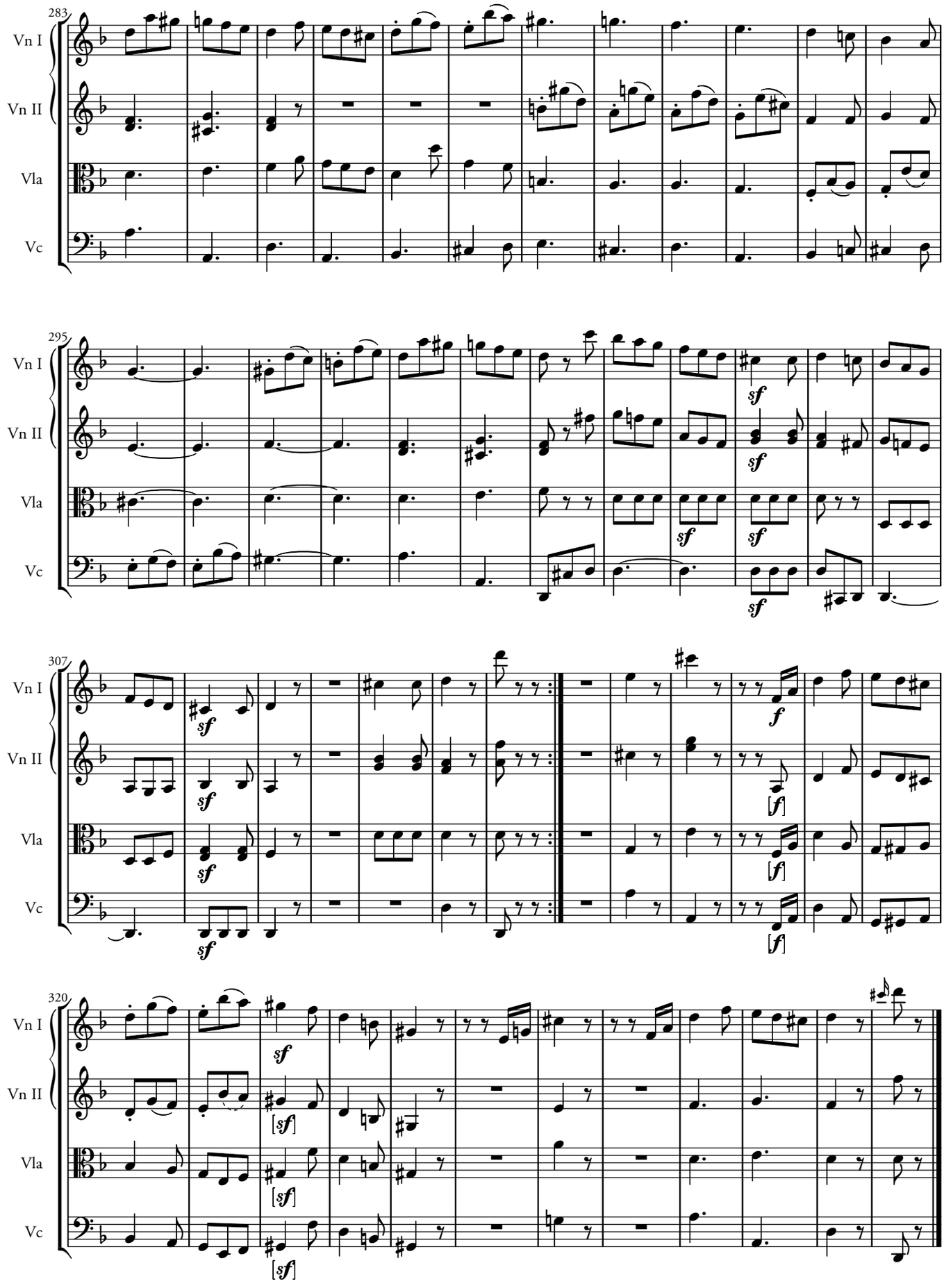
283
Vn I
Vn II
Vla
Vc
295
307
320
sf
f