



Wilhelm Stenhammar (1871-1927)

Stråkkvartett f-moll
String Quartet F minor

(för två violiner, viola och violoncello)
(for two violins, viola & violoncello)

Partitur /Score

Wilhelm Stenhammars stråkkvartett f-moll

Under 1890-talets sista år skrev Wilhelm Stenhammar sin tredje stråkkvartett. Säkert var han inspirerad av samarbetet med Aulinska kvartetten, tidens ledande kammarmusiker. Verket, i tonarten f-moll, komponerades förmodligen på hösten 1897. Den 21 februari 1898¹⁾ gavs det första framförandet av "Aulinarna"; Tor Aulin, Edvin Sjöberg, Christian Sandqvist och Berndt Carlsson i Stockholm på en konsert som för övrigt innehöll enbart svensk musik²⁾. En månad senare, den 17 mars framträdde man i Mazerska Kvartettsällskapet. Vid det tillfället medverkade Stenhammar själv vid pianot, i ett framförande av Brahms pianokvintett (f-moll även det verket).

Sedermera måste tonsättaren ha ställt sig tvekande till sin kvartett, för den kom aldrig att publiceras. Han nämner den själv i ett brev som sin "kvartett nr 3 med den dåliga finalen". I Mazerska Sällskapets noggrant förda böcker kan man läsa att verket framfördes vid ytterligare två tillfällen: den 24 april 1903 samt den 9 mars 1906. Därefter saknas vidare anteckningar³⁾ om kvartetten.

Den 5 maj 2003 var det äntligen dags igen. På en spelafton i Mazerska Kvartettsällskapet framfördes f-mollkvartetten av Patrik Swedrup, Lovisa Brodin, Karin Dungal och Krister Persson.

Stenhammar kan dock inte ha tyckt helt illa om verket. Redan de inledande takterna innehåller ett motiv som i något förändrad form återkommer i violinstämman i den sista kvartetts första sats (Stråkkvartett nr 6 d-moll, op. 35). Även om den kvartetten har en helt annan textur med en nästan upphävd taktkänsla i inledningen så känner man direkt igen f-mollkvartetts inledande motiv. Jämför alltså gärna violin 1 i takt 1-4 i denna kvartett med avslutningen (strax före den avslutande codan) av första satsen i stråkkvartett nr 6!

Även om exemplet ovan är det mest uppenbara finns det likheter med tonsättarens övriga kvartetter. Här handlar det kanske mer om att Stenhammar faktiskt ganska tidigt funnit ett personligt språk som han sedan kom att använda under sin tonsättargärning. Det finns fler fall där materialet i denna kvartett kan ha tjänat som inspirationskälla och musiken har alltså inte gått till spillo utan återkommer här och var i den fortsatta produktionen. Som exempel kan tjäna de första och fjärde kvartetterna liksom de två sentimentala romanserna för violin och orkester.

Källor

Föreliggande utgåva har kommit till efter det att undertecknad läst och fascinerats av Bo Wallners utmärkta biografi "Wilhelm Stenhammar och hans tid". I första bandet omnämns f-mollkvartetten i samband med Aulinska kvartetts verksamhet. Vidare letande visade att Statens musikbibliotek har ett renskrivet partitur i sina samlingar. Där förekommer även den första satsens och ett fragment av den andra i arrangemang för fyrehändigt piano av Leif G. Bratt⁴⁾. En detalj är att det finns en alternativ lydelse, en skiss om man så vill, till första satsens takter 64-74. Skissen är på ett separat blad och är en takt kortare. Den återfinns i denna utgåva i partitur och stämmor omedelbart efter sats 1. Stenhammar var alltså inte nöjd med finalen. I mappen i Statens musiksamlingar finns även en autograf i blyerts på inledningen till en ny final. Det rör sig om ca 90 takter över drygt två sidor. Första sidan är daterad 9 juli, 1904. Dessutom står där en plan över de ingående satserna:

"Kvartett 1. Allegro con brio, F-moll
 2. Adagio, A-dur
 3. Scherzo, Presto, F-dur
 4. Försök till Final i F-moll"

Över notsystemet står föredragsbeteckningen "Allegro". Intressant är att notera att den tredje satsen bytt föredragsbeteckning. (I partituret anges "Allegro giocoso" och tonarten är C-dur). Fanns där planer även på att revidera kvartetten? Om detta vet vi inget idag. "Försöket" till final redovisas här sist i stämmor och partitur.

1) Vid uruppförandet medverkade även Stenhammar i verk av Emil Sjögren och Franz Berwald. Stenhammars kvartett uppfördes även senare i maj i Köpenhamn. Bo Wallner: Wilhelm Stenhammar och hans tid, del 1, sidan 499

2) Bo Wallner: Wilhelm Stenhammar och hans tid, del 1, sidan 445.

3) Samtal med Gert Crafoord, violinist och tidigare medlem av Kyndelkvartetten ledde fram till att undertecknad kontaktade Sveriges Radio. Där informerade Eva-Britt Selén att verket framförts i radio av Kyndelkvartetten vid tre tillfällen på 1960-talet: 10 februari 1962, 17 juni 1963 & 27 juli 1966.

4) Systerson till tonsättarens maka, Helga Westerberg.

F-mollkvartetten

Första satsen är skriven i sonatform. Huvudtemat (f-moll) presenteras redan från allra första början i violin 1, med cello i trångföring hack i häl. Det innehåller den för Stenhammar så typiska uppåtgående skalan, ett sextsprång följt av en fallande skala, redan då något av ett kännetecken för hans musik. Sidotemat i Ass-dur presenteras i takt 28. En kort brygga med omväxlande sextondelar och åttondelstrioler leder över till och ackompanjerar det tredje temat, även det i Ass-dur. Genomföringen baseras nästan helt på det första temat med dess punkterade rytm. Ett affekterat tonläge uppnås genom en koncentration av första motivet med upprepade stora språng oktav och sext. Den här delen var tonsättaren osäker på och i en alternativ skiss spelar violin 1 och viola i trångföring som under de inledande takterna. I det slutliga partituret har tonsättaren valt en annan väg här med viola och violin 1 i parallella oktaver. Som motor verkar här violin 2 med en monoton sextondelsrörelse. Första temats allra första motiv används även till den homofont genomförda modulationen till återtagningen där ordningen mellan första och andra grupperna är omkastad. En upprepning av sidotemat direkt följt av satsens tredje tema (båda i F-dur) inleder. Efter en kort brygga återkommer en förkortad variant av förstatemat (i huvudtonarten) som omedelbart leder in i en kort, avslutande coda.

Den andra satsen, Adagio - "Con intimissimo sentimento, poco scherzando" – kan sägas visa upp två ansikten. Inledningen är elegisk och innerlig. Här finns likheter i stämningen med den första kvartettens långsamma sats (Mesto). Efter endast tio takter förändras karaktären då förstaviolinen inleder en ackompanjerande ostinat triolrörelse. Cello och andraviolinen spelar pizzicato och violan i högt läge ges huvudrollen i något som kan karakteriseras som en lättsam marsch (con intimissimo sentimento?). En kort brygga leder ensemblen in i dueller med 32-delar (scherzando) innan inledningens toner på nytt tas upp. Nu följer en nästan identisk repris av vad som tidigare spelats. Visserligen varierar det hela så att det t.ex. är violan som står för triolerna och förstaviolinen som svarar för melodin. Satsen avslutas med kort coda som sätter primarien på prov i en, av de övriga stämmorna, ackompanjerad solokadens.

Den tredje satsen (C-dur), "Allegro giocoso" är en dansant sats med utpräglat "ett-slag-i-takten-känsla". Stenhammar presenterar här ett tretaktsmotiv som återkommer genom hela satsen. Satsen är till sin karaktär ett scherzo på formen A-B1-A-B2-A. Tonartsförhållandena mellan de olika delarna är C-dur, H-dur, C-dur, c-moll och slutligen C-dur igen. Vidare varierar melodin (i A-delen) så man tydligt kan höra "stortakter" antingen två (hemioler), tre eller fyra takter tillsammans. Triodelarna är mer klassiskt sammanhållna i åttataktersfraser.

Finalen, "Allegretto" är ett Rondo. Det inledande motivet är f-mollskalans första fem toner i fallande rörelse. Därefter kommer det egentliga temat i första violinen som börjar med ett uppåtgående oktavsprång. Växelspel i uppåtgående rörelse leder över till en påminnelse om första satsens punkterade rytmer. Efter en modulation återkommer Rondotemat. De olika instrumenten faller in med det inledande motivet med en åttondelsförskjutning av insatserna. Som ett andra avbrott kommer en melodi som kan sägas utgöra ett sidotema i satsen. (Denna del påminner starkt om första satsen i den fjärde stråkkvartetten.) Melodin ackompanjeras av ett ostinato – legatobågar först i violin 2, därefter i viola. Så följer en tredje förkortad återtagning av rondotemat som denna gång direkt avbryts av de punkterade rytmerna. Den sista återtagningen innehåller en vandring längs kvintcirkeln. Återigen trångförs det fallande femtonsmotivet, men nu över tio takter. Satsen avslutas med sidotemat i halva dess ursprungliga notvärden.

Stenhammar var alltså inte nöjd med kvartettens final. Sist i partituret bifogas det nya försöket till final som tonsättaren hann skriva ca 90 takter på.

På sidan I. visar Robert Thegerströms porträtt av Wilhelm Stenhammar avårande mar. Porträttet finns i Nationalmusums samlingar, men den kopia som här är avfotograferad är i dåvarande Rosenbergrummet, i Musikaliska Akademiens forna lokaler i Stockholm. Fotograf Krister Persson.

*Krister Persson, Saltsjöbaden 21 maj 2003
rev. 14 maj 2004
rev. 9 juli 2015*

Wilhelm Stenhammar, String Quartet f minor

Towards the end of the 1890s Wilhelm Stenhammar wrote a string quartet in f minor. Certainly he was inspired by the collaboration with the Aulin Quartet, Sweden's most distinguished string ensemble at that time. The quartet was probably composed in the autumn of 1897 and the first performance took place on February 21, 1898 ¹⁾. The musicians were the Aulin String Quartet, Tor Aulin, Edvin Sjöberg, Christian Sandqvist and Berndt Carlsson ²⁾. One month later, March 17, the ensemble appeared at a meeting of the Mazer String Quartet Society ³⁾ On that occasion the composer joined the quartet, playing the Piano Quintet in f minor by Johannes Brahms.

Later on the composer apparently felt dissatisfied with his quartet and decided not to publish it. A letter exists in which Stenhammar refers to the piece as "my quartet no 3 with the poor finale". In the meticulously maintained journals of the Mazer Society one can read that the f minor quartet was performed at least twice more: April 24, 1903 and March 9, 1906, but there is no mention of a performance since then, either by the Aulin ensemble or anybody else ⁴⁾.

Stenhammar may not have felt entirely negative about this music. The very first motif of the first movement is re-used in another form in his last string quartet (no 6, D minor, op. 35). Although this latter has an entirely different texture one can easily recognize the reappearance of the motif.

This example may be the most obvious, but there is other music as well of Stenhammar's hand that shows a great deal of similarity with the f minor quartet. It definitely is a logical result of a composer's effort to master the string quartet medium.

Sources

There is a fascinating trilogy by Bo Wallner, "Wilhelm Stenhammar och hans tid" describing musical life in the Swedish capital at the turn of the last century. The first book of the trilogy mentions the f minor quartet in its description of activities of the Aulin Quartet, and it was this mention that prompted the production of this edition. Investigation showed that the Music Library of Sweden owned a copy of the score. There was also a transcription for piano, four hands by the Swedish composer Leif G. Bratt ⁵⁾ extending over the first movement and the initial bars of the second movement. There is an interesting detail: On a separate sheet of music there is an alternative version of eleven bars (bars 64-74) of the first movement. The alternative version (ten bars 64-73) is printed at the end of the movement.

In the Music Library of Sweden there is also an autograph in lead pencil, of an attempt to write a new finale. It is some 90 bars of music and extends over two pages. The date of the first page is July 9 1904. On the first page there is also a plan for the whole quartet:

"Quartett 1. Allegro con brio, F minor
 2. Adagio, A major
 3. Scherzo, Presto, F major
 4. Attempt at Finale in F minor"

Above the note system there is "Allegro" written. It is interesting that in this plan a Scherzo, Presto in F major replaces the existing third movement Allegro giocoso in C major. Were there plans to make a revision of the quartet as a whole? It is impossible to tell today.

The portrait on p. I. depicts the composer (detail) painted by the Swedish artist Robert Thegerström and is a copy deposited in the Royal Academy of Music in Stockholm. The original painting in the collection of Nationalmuseum, Stockholm. Photo by Krister Persson.

1) On the occasion Stenhammar took part in a performance with Swedish music of Emil Sjögren and Franz Berwald. In May there was a performance in Copenhagen. Bo Wallner: "Wilhelm Stenhammar och hans tid", part 1 of 3, p 499.

2) Bo Wallner: "Wilhelm Stenhammar och hans tid", part 1 of 3, p 445.

3) The Mazer Quartet Society was formed in 1849 as a result of a generous donation by the silk merchant and devoted chamber musician Johan Mazer. The society has ever since been playing chamber music with each other, for each other. Nowadays the society counts professionals as well as devoted amateurs among its 400 members.

4) Following a conversation with Gert Crafoord, member of the Mazer Quartet Society, violinist and former member of the Kyndel Quartet the editor contacted the Swedish Broadcasting Corporation, who revealed that the music had been broadcast three times in the 1960s.

5) Nephew of the composer's wife, Helga Westerberg.

*Krister Persson, Saltsjöbaden May 21 2003
rev. May 14 2004
with the unvaluable assistance of Theo Wyatt
rev. July 9 2015*

Wilhelm Stenhammar, String quartet f minor

Editorial decisions

Movement I, Allegro

- | | | | |
|-------|----------|------------------------------------|--|
| 1) v1 | b14 | second beat, last 16 th | staccato dot omitted. |
| 2) v1 | b21-22 | | slur extended to first note in b22 |
| 3) vc | b30 | second and third beat | slur added |
| 4) vc | b37 | | crescendo added |
| 5) va | b56 | second beat | slur added |
| 6) | b64-74 | | In the source there are two alternative versions for b64-74:
In both the score and the parts the alternative 2 nd version:
b64-73 immediately follows the first movement. |
| 7) va | b89 | first beat | staccato dot (on 16 th) omitted |
| 8) v1 | b131/137 | | triplet in b131 and b137 are identical except in v1.
Erroneous copywriting? |
| 9) va | b159 | v2 & va | Eb is chosen instead of F. This is somewhat unclear in the score. The transcription for piano, four hands clearly favours the tone F. |

Movement II, Adagio

- | | | | |
|----------|-----|-----------------------------------|---|
| 0) v2 | b14 | third note is a 16 th | 16 th rest added after it |
| 1) v1 | b16 | first beat | slur added |
| 1) v2 | b17 | second beat last 16 th | presumably F sharp. Blurred out in source |
| 2) v2/va | b33 | whole bar | cf b1. Score unclear in v2 and va |
| 3) v2 | b62 | first beat | slurs missing (cf b27) |
| 3) va | b62 | last group, first note | score unclear. F Sharp chosen – cf b26 |
| 4) v | b63 | first beat | slurs missing (cf b28) |
| 5) v1 | b65 | last beat | 16 th the whole last beat. In b30 there is a 64 th rest |

Movement III, Allegro giocoso

Generally: In movement III the slurs are not consequently written regarding the beginnings of phrases.
(cf v1: b21 and v2: b117)

- | | | | |
|----------|------|-------------------------|--|
| 1) va | b15 | added piano | p as in v2: b15 |
| 2) v2 | b25 | added fortissimo | ff as in v2: b135 |
| 3) vc | b40 | slur missing | added (cf b150) |
| 9) va/vc | b45 | staccato dot added | cf b155 and b249 |
| 4) vc | b47 | staccato dot added | cf b157 |
| 5) va | b77 | presumed error | second to third 8 th changed from D to D sharp cf b69 |
| 6) va/vc | b117 | slur over the whole bar | cf b23 suggest different bowings/phrasings |
| 7) v1 | b133 | slur over the whole bar | changed to slur extending over last two beats, cf b23
cf also the previous comment 6) |
| 2) v2 | b135 | cf b25 | here ff, added in b25 |
| 8) va/vc | b159 | p sempre | added cf b49 |
| 9) va | b155 | added staccato dot | cf t45, b247 (first beat, wrongly dotted 4 th) |
| 11)v1 | b158 | piano nuance | omitted, probably a copying error |
| 9) v1 | b249 | added staccato dot | cf b45, b155 |
| 10)v2 | b270 | double stop, unclear | source unclear. Probably the A should be played alone |

Movement IV, Allegretto

- | | | | |
|-------|----------|--------------------------------------|---|
| 1) v1 | b44 | crescendo | added in v1 |
| 2) v2 | b51 | wrong notes | bar transposed diatonically one second up:
(from d-f-f-e flat etc. to e flat-g-g-f) cf b151. |
| 3) vc | b66 | staccato dot missing | added |
| 3) v2 | b77 | staccato dot missing | added on first note in bar |
| 4) vc | b127 | staccato dot missing
slur missing | added on last 8 th
added on first two notes |
| 5) vc | b136,140 | | cf b36, 40 |
| 6) va | b165 | first 16 th | possible double stop E-G, "p" suggested (cf cello) added |

abbreviations: b = bar, v = violins, v1 = violin 1, v2 = violin 2, va = viola, vc = violoncello

wn (whole note) = sb (semi-breve)

4th = quarter note = crotchet

16th = sixteenth note = semiquaver

hn (half note) = mn (minim)

8th = eighth note = quaver

32nd = thirty-second note = demisemiquaver

Krister Persson, Saltsjöbaden May 1 2003

Wilhelm Stenhammar, String quartet f minor

Redaktionella kommentarer och beslut

Sats I, Allegro

1) v1	t14	andra slagets sista 16del	staccatopunkt borttagen.
2) v1	t21-22		legatobåge binds över till första tonen i t22.
3) vc	t30	andra och tredje slaget	tillagd legatobåge
4) vc	t37		crescendo tillagt
5) va	t56	andra slaget	legatobåge tillagd
6)	t64-74		det förekommer en alternativ lydelse av takterna 64-74. I både stämmor och partitur återfinns de alternativa takterna som t64-73 omedelbart efter sats 1.
7) va	t89	första slaget	staccatopunkt borttagen på 16delen
8) v1	t131,137		triolet t131 och t137 identiska förutom v1. Skrivfel?
9) va	t159	v2+va	F i viola klingar fränt. Ändrat till Eb (Otydligt i partitur, däremot är F valt i den fyrhändiga klaversatsen av P. Bratt.)

Sats II, Adagio

0) v2	t14	tredje tonen är en 16del	lägg till en saknad sextondelspaus efter den tonen.
1) v1	t16	första slaget	legatobåge tillagd
1) v2	t17	andra slagets sista 16del	förmodligen Fiss. Otydligt i partituret.
2) v2/va	t33	hela takten	Jfr t1. Otydligt partitur i v2 och va.
3) v2	t62	första slaget i	legatobågar saknade (jfr t27)
3) va	t62	sista gruppens första ton	otydligt i partitur. Fiss valt – jfr parallellt t26
4) v	t63	första slaget i	legatobågar saknade (jfr t28)
5) v1	t65	sista slaget	sextondelar hela vägen. I t30 är inskrivet en 64paus.

Sats III, Allegro giocoso

Generellt: satsen är otydlig med avseende på legatobågar vid fraser som börjar med brutet ackord (jfr t.ex. v1: t21 med v2: t117)

1) va	t15	tillagd styrkegrad	p analogt med v2, t15.
2) v2	t25	tillagd styrkegrad	ff analogt med v2, t 135
3) vc	t40	legatobåge saknad	tillagd (jfr t150)
9) va/vc	t45	tillagd staccatopunkt	jfr t155, t249
4) vc	t47	staccatopunkt saknad	tillagd (jfr t157)
5) va	t77	förmodad felskrift	Andra och tredje åttondelen ändrad från D till Diss jfr t69
6) va/vc	t117	legatobåge över hela takten	jfr t23 där annat stråk föreslås.
7) v1	t133	legatobåge över hela takten	ändrad till legatobåge över sista 2 slagen. Jfr t23. jfr även not 6)
2) v2	t135	analogt med t 25	här ffg, tillagt i t25
8) va/vc	159	p sempre saknat	tillagt analogt med t49.
9) va	t155	tillagd staccatopunkt	jfr t45, t247 (felaktig punkterad 4del på första slaget)
11)v1	t158	p-nyans	onödig, förmodligen fel av kopisten, borttagen
9) v1	t249	tillagd staccatopunkt	jfr t45, t155
10)v2	t270	osäkert dubbelgrepp	manus otydligt. Förmodligen skall endast tonen a spelas.

Sats IV, Allegretto

1) v1	t44	crescendo	tillagt i v1.
2) v2	t51	felaktiga noter i manus	takten höjd diatoniskt ett steg: (från d-f-f-ess osv. till ess-g-g-f). Jfr t151.
3) vc	t66	saknad staccatopunkt	tillagd
3) v2	t77	saknad staccatopunkt	tillagd på första tonen i takten.
4) vc	t127	saknad staccatopunkt saknad legatobåge	tillagd på sista åttondelen tillagd mellan första och andra tonen.
5) vc	t136,140		Jfr t36, 40
6) va	t165	första 16del	ev. dubbelgrepp E-G

Krister Persson, Saltsjöbaden 1 maj 2003

Stråkkvartett f-moll

I. Allegro

Wilhelm Stenhammar
(1871-1927)

The musical score is arranged in four staves: Violin I, Violin II, Viola, and Cello. The key signature is F major (three flats) and the time signature is common time (C). The score is divided into three systems of three measures each.

System 1 (Measures 1-3):
Violin I: *espressivo*, *f*. Melodic line with slurs and ties.
Violin II: *mf*. Rhythmic accompaniment of eighth notes.
Viola: *mf*. Rhythmic accompaniment of eighth notes.
Cello: *f*, *espressivo*. Melodic line with slurs and ties.

System 2 (Measures 4-6):
Violin I: Melodic line with slurs and ties.
Violin II: *mf*. Rhythmic accompaniment of eighth notes.
Viola: *mf*. Rhythmic accompaniment of eighth notes.
Cello: Melodic line with slurs and ties.

System 3 (Measures 7-9):
Violin I: *cresc.*, *mf*. Melodic line with slurs and ties, including triplets.
Violin II: *cresc.*. Rhythmic accompaniment of eighth notes.
Viola: *(cresc.)*. Rhythmic accompaniment of eighth notes.
Cello: *cresc.*. Melodic line with slurs and ties, including triplets.

Stenhammar, Stråkkvartett, f-moll

10

ff *f* *ff* *ff*

A

14

1) *p* *p* *pp* *p*

19

espressivo *p* *pp* *pp* *pp*

2)

24

p *cresc.* *cresc.* *cresc.* *cresc.*

Stenhammar, Stråkkvartett, f-moll

27 B

p dolce espressivo

p dolce espressivo

p dolce 3)

p dolce

32 *cresc.*

cresc.

cresc. 5)

(*cresc.*)

38 *p dolce* *cresc.* *p*

p dolce *cresc.* *p*

p dolce *cresc.* *p*

p dolce *cresc.* *p*

43 *dolce* *dolce* *sfz p* *sfz p*

dolce *sfz p* *sfz p*

dolce *sfz p* *sfz p*

dolce *sfz p* *sfz p*

Stenhammar, Stråkkvartett, f-moll

46 C *molto espressivo*

p cresc. *f*
sfz p *sfz p* *p cresc.* *f*
sfz p *sfz p* *p cresc.* *f*
sfz p *sfz p* *p cresc.* *f*

50

dim. *p*
dim. *sfz p* *sfz p* *sfz p* *sfz p*
dim. *sfz p* *sfz p* *sfz p* *sfz p*
dim. *sfz p* *sfz p* *sfz p* *sfz p*

53

p cresc. *f*
p cresc. *f* *5)* *f*
p cresc. *f* *mf*
p cresc. *f* *mf*

57 D

ff
p
p dim. *pp*
p dim. *pp* *ff* *ff*

Stenhammar, Stråkkvartett, f-moll

61 6)

Musical score for measures 61-65. The system consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 61 features a dynamic of *p* in the Violin I part. Measures 62-65 show alternating dynamics of *ff* and *p* across the Violin I and II parts, with the Cello/Double Bass part playing a steady *ff* accompaniment.

66

Musical score for measures 66-68. Measure 66 starts with *ff* in the Violin I part and *p* in the Violin II part. Measure 67 features a *f* dynamic in the Violin I part. Measure 68 continues with *f* in the Violin I part and *ff* in the Cello/Double Bass part.

69

Musical score for measures 69-71. Measure 69 features a *f* dynamic in the Violin I part. Measures 70-71 continue with *f* in the Violin I part and *ff* in the Cello/Double Bass part.

72 6)

Musical score for measures 72-74. Measure 72 features a *cresc.* dynamic in the Violin I part. Measures 73-74 continue with *cresc.* in the Violin I part and *cresc.* in the Cello/Double Bass part.

Stenhammar, Stråkkvartett, f-moll

75 E

ff f

ff f

ff f

ff f

Musical score for measures 75-77, marked 'E'. The score is in E-flat major (three flats) and 3/4 time. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measures 75 and 76 are marked *ff* (fortissimo), while measure 77 is marked *f* (forte). The music consists of melodic lines in the outer staves and rhythmic accompaniment in the inner staves.

78

Musical score for measures 78-80. The music continues with melodic lines in the outer staves and rhythmic accompaniment in the inner staves. The dynamics remain consistent with the previous section.

81

cresc.

cresc.

cresc.

cresc.

Musical score for measures 81-83. The music continues with melodic lines in the outer staves and rhythmic accompaniment in the inner staves. All four staves are marked *cresc.* (crescendo) starting from measure 81.

84 F

ff

ff

ff

ff

Musical score for measures 84-87, marked 'F'. The score is in F major (one flat) and 3/4 time. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. All staves are marked *ff* (fortissimo). The music consists of melodic lines in the outer staves and rhythmic accompaniment in the inner staves.

Stenhammar, Stråkkvartett, f-moll

89 G

Measures 89-94. Dynamics: *p*, *cresc.*, *ff*, *pp*. Includes a fermata over measure 94.

95

Measures 95-99. Dynamics: *ff*, *p*, *cresc.*, *ff*. Includes a fermata over measure 99.

100

Measures 100-105. Dynamics: *pp*, *p*, *pp*, *pp*, *p*. Includes a fermata over measure 105.

106 H

Measures 106-111. Dynamics: *pp*, *pp*, *pp*, *pp*, *p*, *p*. Includes a fermata over measure 111.

Stenhammar, Stråkkvartett, f-moll

112

118

124

128

molto espressivo

Stenhammar, Stråkkvartett, f-moll

131

Musical score for measures 131-133. The score is in F minor and 3/4 time. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 131 starts with a dynamic of *mf* and includes an 8-measure rest for the Violin I part. Measure 132 begins with a *dim.* instruction. Measure 133 features a *sfz p* dynamic and includes a triplet of eighth notes in the Violin I and II parts.

134

Musical score for measures 134-136. The score continues with four staves. Measure 134 starts with a dynamic of *sfzmf* and includes a triplet of eighth notes. Measure 135 begins with a *p cresc.* instruction. Measure 136 features a triplet of eighth notes in the Violin I and II parts.

137

Musical score for measures 137-139. The score continues with four staves. Measure 137 starts with a dynamic of *f* and includes an 8-measure rest for the Violin I part. Measure 138 begins with a *mf dim.* instruction. Measure 139 features a dynamic of *p* and includes a triplet of eighth notes in the Violin I and II parts.

140

Musical score for measures 140-142. The score continues with four staves. Measure 140 starts with a dynamic of *p*. Measure 141 begins with a *mp* instruction. Measure 142 features a dynamic of *p* and includes a triplet of eighth notes in the Violin I and II parts.

Stenhammar, Stråkkvartett, f-moll

143

Measures 143-145. The score consists of four staves. The top two staves (Violin I and Violin II) play a rhythmic pattern of eighth notes. The bottom two staves (Viola and Cello) play a similar pattern. Dynamics are marked as *p*, *piu p*, and *pp* across the measures.

146 K

Measures 146-148. Measure 146 is marked with a 'K' and contains a key signature change to F major. The score features dynamic contrasts between *ff* and *p*. The top staff has a melodic line, while the bottom staves provide harmonic support.

149

Measures 149-151. The score continues with dynamic markings of *f*, *p*, and *ff*. The texture is dense with overlapping lines in all four staves.

152

Measures 152-154. The score concludes with dynamic markings of *f* and *ff*. The top staff features a prominent melodic line, and the bottom staves provide a strong harmonic foundation.

Stenhammar, Stråkkvartett, f-moll

155

f *espressivo*
mf
mf
f *espressivo*

157

cresc. *ff* *molto espressivo*
cresc. *f*
cresc. *f*
cresc. *ff* *molto espressivo*

160

cresc. *ff* *molto espressivo*
cresc. *f*
cresc. *f*
cresc. *ff* *molto espressivo*

163

f *piu f* *cresc. sempre*
f *piu f* *cresc. sempre*
f *piu f* *cresc. sempre*
f *piu f* *cresc. sempre*

Stenhammar, Stråkkvartett, f-moll

167

ff

ff

ff

ff

Measures 167-170: Four staves of music. The first staff has a *ff* dynamic. The second staff has a *ff* dynamic and contains triplet markings. The third and fourth staves also have *ff* dynamics.

171

dim.

dim.

dim.

dim.

Measures 171-174: Four staves of music. The first staff has a *dim.* dynamic. The second staff has a *dim.* dynamic and contains triplet markings. The third and fourth staves also have *dim.* dynamics.

175

p

p

p

p

Measures 175-178: Four staves of music. The first staff has a *p* dynamic. The second staff has a *p* dynamic and contains triplet markings. The third and fourth staves also have *p* dynamics.

179

dim.

pp

pp

pp

pp

Measures 179-182: Four staves of music. The first staff has a *dim.* dynamic. The second staff has a *pp* dynamic. The third and fourth staves also have *pp* dynamics.

Stenhammar, Stråkkvartett, f-moll

II. Adagio

Con intimissimo sentimento, poco scherzando

Violin I *pp* *p*

Violin II *pp* *pp*

Viola *pp* *pp*

Cello *pp* *p*

5 *pp* *mf* *p* *pp*

mf *p* *pp*

mf *p* *pp*

mf *p* *pp*

10 *pp* *A* *pizz.* *p*

dolce *p* *pizz.* *p*

12

Stenhammar, Stråkkvartett, f-moll

14 dolce p arco pp pp

16 1) 3) cresc. cresc. cresc. arco pp cresc.

18 poco f dim. pp poco f dim. pp poco f dim. pp poco f dim. pp

20 B cresc. mf p pp cresc. mf p pp cresc. mf p pp cresc. mf p pp

Stenhammar, Stråkkvartett, f-moll

23

cresc.

cresc.

cresc.

cresc.

Measures 23-24: Four staves of music in F minor. All staves feature a continuous sixteenth-note pattern. The first three staves are marked with *cresc.* (crescendo). The fourth staff is also marked with *cresc.*

24

p dolce

p dolce

p

p

Measures 25-26: Four staves of music. Measures 25-26 are marked with *p dolce* (piano dolce). The first two staves have triplets in measures 25 and 26. The third and fourth staves are marked with *p* (piano).

26 C

poco cresc.

poco cresc.

poco cresc.

poco cresc.

Measures 27-28: Four staves of music. Measures 27-28 are marked with *poco cresc.* (poco crescendo) on all four staves. A 'C' time signature change is indicated at the beginning of measure 27.

28

dim. *pp* *cresc.*

dim. *pp* *cresc.*

dim. *pp* *cresc.*

dim. *pp* *cresc.*

Measures 29-30: Four staves of music. Measures 29-30 are marked with *dim.* (diminuendo) and *pp* (pianissimo) in the first half, and *cresc.* (crescendo) in the second half. This dynamic marking is repeated on all four staves.

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30

Measures 30-33 of the score. The music is in F minor (three sharps). Measure 30 starts with a forte (*f*) dynamic. Measures 31-33 transition to piano (*p*) and pianissimo (*pp*) dynamics. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass.

33 D

Measures 33-36 of the score. Measure 33 is marked with a 'D' and a second ending bracket labeled '2)'. The dynamics are consistently pianissimo (*pp*) throughout this section. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass.

37

Measures 37-40 of the score. This section features a crescendo (*cresc.*) in all parts, starting from a moderate dynamic and increasing to a forte (*f*) dynamic by measure 40. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass.

40

Measures 40-43 of the score. Measure 40 starts with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) leading to piano (*p*) and pianissimo (*pp*) dynamics in measures 41-43. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass.

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44

E

mf p *dolcissimo*

mf p

mf p pp *pizz.* p

mf p

Detailed description: This system contains measures 44 and 45. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is F minor (three flats). Measure 44 has dynamics *mf* and *p*. Measure 45 has dynamics *pp* and *pizz.*, with a first ending bracket above the strings. A first ending sign 'E' is placed above the first staff.

46

dolcissimo

Detailed description: This system contains measures 46 and 47. It features four staves. Measure 46 has dynamics *mf* and *p*. Measure 47 has dynamics *pp* and *pizz.*, with a first ending bracket above the strings.

48

poco meno

p

mp espressivo

Detailed description: This system contains measures 48 and 49. It features four staves. Measure 48 has dynamics *mf* and *p*. Measure 49 has dynamics *pp* and *pizz.*, with a first ending bracket above the strings. The dynamic *mp espressivo* is indicated at the end of the system.

50

cresc.

mp cresc. *pp cresc.* *mp cresc.* *pp cresc.*

pp cresc. *arco* *cresc.*

pp cresc.

Detailed description: This system contains measures 50 and 51. It features four staves. Measure 50 has dynamics *mf* and *p*. Measure 51 has dynamics *pp* and *pizz.*, with a first ending bracket above the strings. The dynamic *mp espressivo* is indicated at the end of the system.

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52

musical score for measures 52-53, featuring four staves with dynamic markings *poco f*, *dim.*, and *pp*.

54

F

musical score for measures 54-56, featuring four staves with dynamic markings *cresc.*, *mf*, *p*, and *pp*.

57

musical score for measures 57-58, featuring four staves with dynamic markings *cresc.*.

59

musical score for measures 59-60, featuring four staves with dynamic markings *p dolce* and *p*.

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61 G

62 *poco cresc.*

63 *dim.* *pp*

64 *cresc.*

65 *f* *p* *pp*

Stenhammar, Stråkkvartett, f-moll

67

p *H dolcissimo*
pp
pp
pp

71

poco cresc. *dim.* *ppp* *pochissimo cresc.*
poco cresc. *dim.* *ppp* *pp pochissimo cresc.*
poco cresc. *dim.* *ppp* *pp pochissimo cresc.*
poco cresc. *dim.* *ppp* *pp pochissimo cresc.*

75

pp
p
p
p

76

pp
arco *pp*
arco *pp*
arco *pp* *pizz.*

III. Allegro giocoso

Violin I

Violin II

Viola

Cello

Measures 1-10 of the score. The Violin I and II parts are in treble clef, and the Viola and Cello parts are in bass clef. The music features dynamic markings of *f* and *p*.

10

Measures 11-20 of the score. The Violin I and II parts are in treble clef, and the Viola and Cello parts are in bass clef. The music features dynamic markings of *f*, *p*, and *cresc.*.

20

A

Measures 21-29 of the score. The Violin I and II parts are in treble clef, and the Viola and Cello parts are in bass clef. The music features dynamic markings of *ff* and *ff*.

29

Measures 30-39 of the score. The Violin I and II parts are in treble clef, and the Viola and Cello parts are in bass clef. The music features dynamic markings of *p*.

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35

3)

B

41 *8^{va}*

pp *cresc.* *f dim.*

pp *cresc.* *f dim.*

pp *cresc.* *f dim.* 9)

pp *cresc.* *f dim.* 9)

47

p *p sempre*

p *p sempre*

p *p sempre* 4)

p *p sempre*

53

C

Stenhammar, Stråkkvartett, f-moll

59

cresc.

cresc.

cresc.

cresc.

65

D

ff dim.

ff dim.

ff dim.

ff dim.

p dolce

p dolce

p

p

72

5)

78

5)

Stenhammar, Stråkkvartett, f-moll

84 E

Musical score for measures 84-91, marked 'E'. The score is in E major (three sharps) and 3/4 time. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music consists of melodic lines with slurs and ties, and a rhythmic accompaniment in the lower staves.

92

Musical score for measures 92-99. The score continues from the previous system with similar melodic and rhythmic patterns.

100 F

Musical score for measures 100-107, marked 'F'. The score is in F major (one sharp). It features dynamic markings: *dim.* (diminuendo) and *pp* (pianissimo). The music includes melodic lines and a rhythmic accompaniment.

108 G

Musical score for measures 108-115, marked 'G'. The score is in G major (two sharps). It features dynamic markings: *mp* (mezzo-piano), *f* (forte), *ff* (fortissimo), and *p* (piano). The music includes melodic lines and a rhythmic accompaniment.

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115 8^{va}

ff *p*
ff 6) *p*
ff 6) *p*
ff *p*

124

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

135 H 7)

ff *p*
2) *ff* *p*
ff *ff* *p*
ff *ff* *p*

142

Stenhammar, Stråkkvartett, f-moll

(151) *pp* *cresc.* *f* *dim.*

(157) *p* *p sempre* *p* *p sempre* *p* *(p sempre)* *(p sempre)*

(164)

(171) *ff* *dim.* *ff* *dim.* *ff* *dim.* *ff* *dim.*

Stenhammar, Stråkkvartett, f-moll

178 K

p
pizz.
p
pizz.
p
pizz.
arco

187 L

pizz.

196

pizz.

205 M

dim.
pp
dim.
pp
dim.
pp
dim.
pp

Stenhammar, Stråkkvartett, f-moll

(214)

Musical score for measures 214-221. The score is in F minor and 4/4 time. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The Cello/Double Bass part is marked 'arco' and 'pp' at the beginning. The Violin I and II parts have 'arco' markings. Dynamics include 'p cresc.', 'f', and 'f p'.

(222)

Musical score for measures 222-228. The score continues with four staves. Dynamics include 'p cresc.', 'f', 'f p', 'pp', and 'p cresc.'.

N (229)

Musical score for measures 229-237, marked with a fermata 'N'. The score features four staves with dynamic markings 'ff' and 'p'.

(238)

Musical score for measures 238-245. The score features four staves with dynamic markings 'p' and 'pp'. A fermata 'O' is placed over the first measure of the second system.

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247

9) *f dim.* *p*

This system contains measures 247 to 252. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The first three measures of this system (measures 247-249) are marked with a circled '247' and the instruction 'cresc.'. The fourth measure (measure 250) is marked with a circled '9)' and the instruction '*f dim.*'. The final two measures (measures 251-252) are marked with '*p*'. The music consists of melodic lines in the upper staves and a rhythmic accompaniment in the lower staves.

253

p sempre

This system contains measures 253 to 258. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. All staves are marked with '*p sempre*' at the beginning of the system. The music consists of a continuous rhythmic accompaniment in the lower staves and a melodic line in the upper staves.

259

P

This system contains measures 259 to 264. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The first measure (measure 259) is marked with a circled '259'. A dynamic marking '*P*' is placed above the first staff in the second measure. The music consists of a melodic line in the upper staves and a rhythmic accompaniment in the lower staves.

265

cresc. *ff* 10)

This system contains measures 265 to 270. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The first three measures of this system (measures 265-267) are marked with '*cresc.*'. The fourth measure (measure 268) is marked with '*ff*'. The final two measures (measures 269-270) are marked with '*ff*' and a circled '10)'. The music consists of a melodic line in the upper staves and a rhythmic accompaniment in the lower staves.

IV. Allegretto

Violin I *dolce espressivo*

Violin II *dolce*

Viola *dolce*

Cello

This system contains the first eight measures of the piece. The Violin I part features a melodic line with slurs and accents, marked *dolce espressivo*. The Violin II, Viola, and Cello parts provide harmonic support with rhythmic patterns, all marked *dolce*. The key signature is three flats (F major/D minor) and the time signature is 2/4.

9 A *dolce*

p

This system contains measures 9 through 16. Measure 9 is marked with a circled '9' and the letter 'A'. The Violin I part continues with a melodic line, marked *dolce*. The Violin II and Viola parts continue with their rhythmic accompaniment. The Cello part has a *p* (piano) dynamic marking at the end of the system. The key signature and time signature remain the same.

17 B *pp* *p dolce espressivo*

espressivo

dolce espressivo

dolce

This system contains measures 17 through 24. Measure 17 is marked with a circled '17' and the letter 'B'. The Violin I part starts with a *pp* (pianissimo) dynamic, then moves to *p* (piano) and *dolce espressivo*. The Violin II part is marked *espressivo*. The Viola part is marked *dolce espressivo*. The Cello part is marked *dolce*. The key signature and time signature remain the same.

Stenhammar, Stråkkvartett, f-moll

24 C

Musical score for measures 24-30, marked 'C'. It features four staves with various rhythmic patterns and dynamics including 'cresc.' and 'mf'.

31 D *animato*

Musical score for measures 31-36, marked 'D animato'. It features four staves with more complex rhythmic patterns and dynamics including 'f' and 'espressivo'.

37 E

Musical score for measures 37-43, marked 'E'. It features four staves with complex rhythmic patterns and dynamics including 'p' and 'f'.

44 1)

Musical score for measures 44-49, marked '1)'. It features four staves with complex rhythmic patterns and dynamics including 'f', 'p', and 'cresc.'.

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49

ff *ff* *ff* *ff* *sfz* *dim.*

2)

55

F

p *dolce espressivo* *dolce espressivo* *dolce* *dolce espressivo* *dolce*

62

G

p 3)

70

H

p *p* *p*

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77 *poco rit.*

3)
p
dim.
dim.
dim.

83 | *tranquillo*

con intimissimo sentimento
dolcissimo
dolcissimo
dolcissimo

89 K

95 L

poco cresc.
poco cresc.
poco cresc.
poco cresc.

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127 ○ animato

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

4)

135

f *espressivo*

4)

141 P

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

147 Q

f *ff* *ff* *ff* *f* *ff*

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(153) R *agitato*

sfz *ff* *ff* *ff* *ff*

(158)

dolce *p*

(165) S

espressivo *dolce* *espressivo* 6) (*p*)

(171)

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

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177

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

185

ff *ff* *ff* *p* *p* *p*

189 *ritardando*

ritardando *p*

U 193 *Tempo I.*

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

pizz. *mp* *p*

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V

199

p
p
p
mp

205

pp
pp
pp
p
f

209 *poco accelerando al Fine*

cresc.
cresc.
cresc.
arco
pp cresc.
ff
ff
ff
ff

IV. Allegro (försök till Finale)

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 1-9. The score is in F minor and 2/4 time. Violin I starts with a *dolce* marking, followed by *p*. Violin II and Viola also start with *p*. Violoncello starts with *p*. The music features a rhythmic pattern of eighth and sixteenth notes.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 10-19. The score is in F minor and 2/4 time. Measures 10-19 are marked with a circled 10 and a section letter 'A'. The dynamics are *cresc.*, *f*, *dim.*, and *p*. The music features a rhythmic pattern of eighth and sixteenth notes.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 20-29. The score is in F minor and 2/4 time. Measures 20-29 are marked with a circled 20. The dynamics are *cresc.*, *f*, *dim.*, and *p*. The music features a rhythmic pattern of eighth and sixteenth notes.

Stenhammar, Stråkkvartett, f-moll

28

B

musical score for measures 28-36, marked 'B'. It features four staves (Violin I, Violin II, Viola, and Cello) with dynamic markings: *cresc.*, *f*, and *p cresc.*

37

C

musical score for measures 37-45, marked 'C'. It features four staves (Violin I, Violin II, Viola, and Cello) with dynamic markings: *f* and *fp*.

46

musical score for measures 46-54. It features four staves (Violin I, Violin II, Viola, and Cello) with a consistent rhythmic pattern.

Stenhammar, Stråkkvartett, f-moll

55 D

Four staves of music in D major. The first three staves are Treble Clef and the fourth is Bass Clef. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *cresc.*, *dim.*, and *p*.

63

Four staves of music in D major. The first three staves are Treble Clef and the fourth is Bass Clef. The music continues with the same rhythmic pattern. Dynamic markings include *cresc.* and *piu cresc.*.

71

Four staves of music in E major. The first three staves are Treble Clef and the fourth is Bass Clef. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *piu f*, *ff*, and *p*.

Stenhammar, Stråkkvartett, f-moll

79

Musical score for measures 79-87. The score is in F minor (three flats) and 3/4 time. It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is F minor, and the time signature is 3/4.

88

Musical score for measures 88-91. The score is in F minor (three flats) and 3/4 time. It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is F minor, and the time signature is 3/4.