

Johannes Matthias Sperger
(1750 – 1812)

Quatuor

für/for

Flöte/Flute
Viola 1
Viola 2
Violoncello

nach der Handschrift in der Königlichen Dänischen Bibliothek

based on the Manuscript in the Danish Royal Library

Partitur – Full Score

Herausgegeben von/
Edited by

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Quatuor
Moderato Flauto

Handwritten musical score for Flute part of a Quatuor. The score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The first staff has a 'dolce' marking. The second staff has a 'for' marking. The third staff has a 'dolce' marking. The fourth staff has a 'for' marking. The fifth staff has a 'dolce' marking. The sixth staff has a 'for' marking. The seventh staff has a 'dolce' marking. The eighth staff has a 'dolce' marking. The ninth staff has a 'dolce' marking. The tenth staff has a 'dolce' marking. The score ends with a double bar line.

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Quatuor für Flöte, zwei Bratschen und Violoncello, erste Seite des Flötenparts – Königliche Dänische Bibliothek
 Quatuor for Flute, two Violas and Violoncello, first page of Flute part – Danish Royal Library

Bemerkungen des Herausgebers

Johannes Matthias Sperger wurde 1750 in Feldsberg in Niederösterreich (heute Tschechien) geboren und ab 1767 in Wien zum Kontrabassisten und Komponisten ausgebildet. 1776 heiratete er Anna Tarony aus Linz. Er wirkte ab 1777 in der Hofkapelle des Erzbischofs von Pressburg. Ab 1778 war er Mitglied in der Wiener Tonkünstlersozietät, in deren Konzerten er mit eigenen Werken und als Solist auftrat. Von 1783 bis 1786 war Sperger Mitglied der Hofkapelle des Grafen Ludwig von Erdödy in Kohfidisch. Von 1786 bis 1789 unternahm er Konzertreisen und bemühte sich um eine feste Anstellung, unter anderem am Preussischen Hof. Anfang April 1788 spielte er Herzog Friedrich Franz I. in Ludwigslust vor. Nach einer Italienreise fand Sperger im April 1789 sein Anstellungsdekret vor und trat als erster Kontrabassist der Mecklenburgisch-Schweriner Hofkapelle in Ludwigslust im Juni 1789 seinen Dienst an. 1792 führte eine Konzertreise nach Lübeck, 1793 nach Berlin und 1801 nach Leipzig, wo er mit dem Gewandhausorchester konzertierte. 1812 starb er in Ludwigslust an Nervenfieber

Quelle: www.wikipedia.org

Das Quartett für Flöte, zwei Bratschen und Cello liegt in der Handschrift der Königlichen Dänischen Bibliothek vor (Scan der Bibliothek auf www.imslp.org, PDF-Format, 17 Seiten inklusive Deckblatt).

Die Notenschrift ist gut und klar lesbar, lediglich einige Versetzungszeichen, Phrasierungsbögen und Schreibungenauigkeiten mussten ergänzt oder korrigiert werden. Ansonsten wurde versucht, den Urtext so authentisch wie möglich beizubehalten. Alle Anfügungen wurden als solche kenntlich gemacht.

Christian Hummer, 2010

Notes of the Editor

Johannes Matthias Sperger, also often Johann, born 1750 in Feldsberg, Lower Austria (today: Czech Republic) was an Austrian contrabassist and composer.

Sperger trained from 1767 in Vienna as a contrabassist and composer. He worked from 1777 in the Hofkapelle of the Archbishop of Pressburg. From 1778 he was also a member in the Wiener Tonkünstlersozietät, in whose concerts he appeared several times with his own works and as soloist. From 1783 to 1786, Sperger was a member of the Hofkapelle of count Ludwig von Erdödy in Kohfidisch. From 1789 he was employed as first contrabassist of the Mecklenburg Schwerin Hofkapelle in Ludwigslust. He was an extremely productive composer who wrote more than forty-four symphonies, numerous instrumental concertos, among them eighteen contrabass concertos, sonatas, rondos and dances, cantatas, choral works, and airs. He died in 1812 in Schwerin.

Source: www.wikipedia.org

The Source for this Edition of the Quartet for Flute, two Violas and Cello is based on a Scan published by the Danish Royal Library on www.imslp.org (PDF-format, consisting in 17 pages).

The MS is well legible, some accidentals, phrasing slurs and writing errors had to be added or corrected, though. These editorial annotations are made visible. Apart from that it was tried to copy the urtext as authentic as possible.

Christian Hummer, 2010

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Quatuor

Johannes Matthias Sperger (1750 - 1812)

I.

Flauto *Moderato*
dolce

Viola I
mf

Viola II
mf

Violoncello
mf

6

f

p *f* *p*

f

11

f *dolce* *p*

p

16

f *f* *f* *f*

21



System 21: Treble and Bass staves. Treble staff has a melodic line with eighth and sixteenth notes, including a trill at the end. Bass staff has a supporting line with eighth and sixteenth notes. The system consists of five measures.

26



System 26: Treble and Bass staves. Treble staff has a melodic line with eighth and sixteenth notes, including a trill at the end. Bass staff has a supporting line with eighth and sixteenth notes. The system consists of five measures. Dynamics include *p*, *f*, and *p*. Markings include *dolce* and *p*.

32



System 32: Treble and Bass staves. Treble staff has a melodic line with eighth and sixteenth notes, including a trill at the end. Bass staff has a supporting line with eighth and sixteenth notes. The system consists of five measures. Dynamics include *fz*, *dolce*, *fz*, and *p*. Markings include *fz*, *dolce*, *fz*, and *p*.

38



System 38: Treble and Bass staves. Treble staff has a melodic line with eighth and sixteenth notes, including a trill at the end. Bass staff has a supporting line with eighth and sixteenth notes. The system consists of five measures. Dynamics include *f*, *pf*, *pf*, and *pf*. Markings include *dolce*, *pf*, and *pf*.

43

43

44

45

46

47

p

f

p

f

p

f

48

48

49

50

51

52

f

p

f

f

f

p

staccato

dolce

[staccato]

[simile]

p

p

53

53

54

55

56

57

58

59

f

f

f

f

f

f

59

59

60

61

62

f

f

f

f

f

f

63

63

dolce

p

p

p

This system contains measures 63 through 67. The music is in 3/4 time with a key signature of one sharp (F#). The melody in the treble clef features sixteenth-note runs and trills. The piano accompaniment consists of eighth-note patterns in the right hand and quarter notes in the left hand. Dynamics include *dolce* and *p* (piano).

68

68

tr

tr

tr

tr

This system contains measures 68 through 72. The melody continues with trills and sixteenth-note runs. The piano accompaniment features long horizontal lines in the right hand, suggesting sustained chords or a specific texture. Dynamics include *tr* (trill) and *p* (piano).

73

73

f

f

f

f

This system contains measures 73 through 77. The music is marked *f* (forte). The melody and piano accompaniment both feature more active sixteenth-note patterns. Dynamics include *f* (forte).

78

78

dolce

mf

mf

This system contains measures 78 through 82. The music is marked *dolce* and *mf* (mezzo-forte). The melody and piano accompaniment continue with their respective patterns. Dynamics include *dolce* and *mf* (mezzo-forte).

83

89

95

100

6
106

System 106-111: This system contains six measures. The first three measures have rests in the upper staves. The piano accompaniment in the lower staves consists of eighth-note patterns. The final three measures feature a melodic line in the upper staves marked *dolce* and *p* (piano). The piano accompaniment continues with eighth-note patterns.

112

System 112-117: This system contains six measures. The first measure has a forte *fz* dynamic. The second measure is marked *dolce*. The third measure is marked *f*. The fourth measure is marked *dolce*. The fifth measure is marked *f* and *p* (piano). The sixth measure is marked *f* and *p*. The piano accompaniment features sixteenth-note patterns in the first two measures and eighth-note patterns in the last four measures.

118

System 118-123: This system contains six measures. The first measure has a trill (*tr*) in the upper staff. The second measure is marked *dolce*. The third measure is marked *pf* (pianissimo). The fourth measure is marked *pf*. The fifth measure is marked *tr*. The sixth measure is marked *tr*. The piano accompaniment features eighth-note patterns in the first two measures and sixteenth-note patterns in the last four measures.

124

System 124-129: This system contains five measures. The first measure is marked *f* (forte). The second measure is marked *f*. The third measure is marked *f*. The fourth measure is marked *f*. The fifth measure is marked *f*. The piano accompaniment features sixteenth-note patterns in the first four measures and eighth-note patterns in the fifth measure.

II.
Romance

Adagio

Flauto

Viola I

Viola II

Violoncello

dolce

sotto voce

sotto voce

6

fz *p* *fz* *p* *f*

fz *p* *fz* *p* *f*

p *p* *f*

p *p* *f*

11

f *f* *f* *f*

f *f* *f* *f*

f *f* *f* *f*

f *f* *f* *f*

**) orig.: 1/8*

16

dolce

p

p

dolce

21

dolce

dolce

sotto voce

tr

26

fz

p

fz

p

fz

p

f

p

p

f

p

f

III.
Rondo

Allegretto

Flauto *p*

Viola I *p*

Viola II *p*

Violoncello *pizzicato* *p*

5

f

f

col' arco *f*

10

f

15

f

f

f

f

20

System 20: Treble, Alto, and Bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Alto and Bass staves have a rhythmic accompaniment with eighth notes and rests.

24

System 24: Treble, Alto, and Bass staves. Treble staff has a melodic line with eighth notes and rests. Alto and Bass staves have a rhythmic accompaniment. Dynamics include *f* (forte) and *p* (piano). Performance markings include *decresc.* (decrescendo), *pizzicato*, and *f*.

29

System 29: Treble, Alto, and Bass staves. Treble staff has a melodic line with eighth notes and rests. Alto and Bass staves have a rhythmic accompaniment. Performance markings include *Phrasierung wie in T 4?* (phrasing like M 4?) and *tr.* (trill).

34

System 34: Treble, Alto, and Bass staves. Treble staff has a melodic line with eighth notes and rests. Alto and Bass staves have a rhythmic accompaniment. Performance markings include *dolce* (dolce), *p* (piano), and *[col'arco]* (col arco).

39

System 39: Treble, Alto, and Bass staves. Treble staff has a melodic line with eighth notes and rests. Alto and Bass staves have a rhythmic accompaniment. Performance markings include *p* (piano) and *tr.* (trill).

44

System 44-47: Treble clef, key of D major. The system contains four measures. The first measure has a whole rest in the treble and a half note D4 in the bass. The second measure has a half note D4 in the treble and a half note D4 in the bass. The third measure has a half note D4 in the treble and a half note D4 in the bass. The fourth measure has a half note D4 in the treble and a half note D4 in the bass.

48

System 48-52: Treble clef, key of D major. The system contains five measures. The first measure has a whole rest in the treble and a half note D4 in the bass. The second measure has a half note D4 in the treble and a half note D4 in the bass. The third measure has a half note D4 in the treble and a half note D4 in the bass. The fourth measure has a half note D4 in the treble and a half note D4 in the bass. The fifth measure has a half note D4 in the treble and a half note D4 in the bass.

53

System 53-57: Treble clef, key of D major. The system contains five measures. The first measure has a half note D4 in the treble and a half note D4 in the bass. The second measure has a half note D4 in the treble and a half note D4 in the bass. The third measure has a half note D4 in the treble and a half note D4 in the bass. The fourth measure has a half note D4 in the treble and a half note D4 in the bass. The fifth measure has a half note D4 in the treble and a half note D4 in the bass.

58

System 58-62: Treble clef, key of D major. The system contains five measures. The first measure has a half note D4 in the treble and a half note D4 in the bass. The second measure has a half note D4 in the treble and a half note D4 in the bass. The third measure has a half note D4 in the treble and a half note D4 in the bass. The fourth measure has a half note D4 in the treble and a half note D4 in the bass. The fifth measure has a half note D4 in the treble and a half note D4 in the bass.

63

System 63-67: Treble clef, key of D major. The system contains five measures. The first measure has a half note D4 in the treble and a half note D4 in the bass. The second measure has a half note D4 in the treble and a half note D4 in the bass. The third measure has a half note D4 in the treble and a half note D4 in the bass. The fourth measure has a half note D4 in the treble and a half note D4 in the bass. The fifth measure has a half note D4 in the treble and a half note D4 in the bass.

68

System 68-72: This system contains five measures of music. The first two measures are whole rests for the upper staves. The third measure features a forte (*f*) dynamic marking. The fourth and fifth measures continue the melodic and harmonic development. The key signature has one sharp (F#), and the time signature is 3/8.

73

System 73-77: This system contains five measures of music. The first two measures show a melodic line in the upper staves. The third measure has a forte (*f*) dynamic marking. The fourth and fifth measures continue the melodic and harmonic development. The key signature has one sharp (F#), and the time signature is 3/8.

78

System 78-82: This system contains five measures of music. The first two measures show a melodic line in the upper staves. The third measure has a forte (*f*) dynamic marking. The fourth and fifth measures continue the melodic and harmonic development. The key signature has one sharp (F#), and the time signature is 3/8.

83

System 83-87: This system contains five measures of music. The first two measures are whole rests for the upper staves. The third measure has a piano (*p*) dynamic marking. The fourth and fifth measures continue the melodic and harmonic development. The key signature has one sharp (F#), and the time signature is 3/8.

88

System 88-92: This system contains five measures of music. The first two measures are whole rests for the upper staves. The third measure has a piano (*p*) dynamic marking. The fourth and fifth measures continue the melodic and harmonic development. The key signature has one sharp (F#), and the time signature is 3/8.

93

f

f

f

98

p

f

*)
in HS Oktave höher
in MS octave higher

103

108

p

dolce

p

dolce

*)
in HS Oktave höher
in MS octave higher

14
113

System 113-117: This system contains five measures of music. The top staff (treble clef) has whole rests. The second staff (alto clef) features a melodic line with eighth and quarter notes, including a half-note pair with a slur. The third staff (alto clef) plays a steady eighth-note accompaniment. The bottom staff (bass clef) provides a harmonic foundation with half and quarter notes, including a descending eighth-note pair with a slur.

118

System 118-122: This system contains five measures. The top staff has whole rests. The second staff has a melodic line with eighth notes and a half note, marked with a forte *f* dynamic. The third staff continues the eighth-note accompaniment. The bottom staff features a more active bass line with eighth and sixteenth notes, also marked with a forte *f* dynamic. A measure in the bottom staff includes a treble clef and a melodic line with the instruction *in HS Oktave höher* and *in MS octave higher*.

123

System 123-127: This system contains five measures. The top staff has a melodic line with eighth notes and a half note. The second staff continues the eighth-note accompaniment. The third staff has a melodic line with eighth notes and a half note. The bottom staff features a steady eighth-note accompaniment.

128

System 128-132: This system contains five measures. The top staff has whole rests. The second staff has a melodic line with eighth notes and a half note. The third staff continues the eighth-note accompaniment. The bottom staff features a steady eighth-note accompaniment.

133

System 133-137: This system contains five measures. The top staff has whole rests. The second staff has a melodic line with eighth notes and a half note. The third staff continues the eighth-note accompaniment. The bottom staff features a steady eighth-note accompaniment. A measure in the bottom staff includes a treble clef and a melodic line with the instruction *dolce*. A measure in the bottom staff includes a treble clef and a melodic line with the instruction *dolce*. A measure in the bottom staff includes a treble clef and a melodic line with the instruction *p*. A measure in the bottom staff includes a treble clef and a melodic line with the instruction *8va* and *tr*.

138

dolce

p

pizzicato

p

143

tr.

f

f

col' arco

f

148

f

f

f

f

f

153

f

f

f

f

f

158

162

167

172

decresc. - - - - *p* *pp*

decresc. - - - - *p* *pp*

decresc. - - - - *p* *pp*

col' arco

decresc. - - - - *p* *pp*

**) T 176/177 in HS 'a'*
M 176/177 in MS 'a'