

Ambros Rieder
(1771-1855)

Quartett in G-Dur
Quartet in g major

(op. 8 Nr.2, 1796)

Urtext-Edition nach dem Autograph
in der Österreichischen Nationalbibliothek, Wien

Urtext-Edition based on the manuscript
Vienna, Austrian National Library

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Christian Hummer
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Violino Primo

con Sordani
Allegro

senza Sordani
Allegro

Coda

Quartetto in G, erste Seite der ersten Violine, Wien, Österreichische Nationalbibliothek
Quartetto in g major, first page of the violin 1-part, Vienna, Austrian National Library

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Ambros Rieder

Quartett in G-Dur, op. 8 Nr. 2

Zur Komposition

Nach Eusebius Mandyczewski¹ handelt es sich bei dem hier vorliegenden Werk um das zweite der drei Streichquartette op.8: „*Von seinen Compositionen sind hervorzuheben: [...] drei Streichquartette op. 8 [...]*“.

Die Komposition liegt in der Handschrift des Komponisten vor und trägt den Vermerk: „Del Sig: Rieder [...] 796“. Es liegt auch eine Abschrift von Ferdinand Krammer aus dem Jahr 1805 vor, hier sind die jeweiligen Stimmen von den drei Quartetten nacheinander notiert (in B-Dur, G-Dur und c-Moll, in der Musiksammlung der Österreichischen Nationalbibliothek unter der Signatur *Mus.Hs.2987.Mus*). Diese Abschrift wurde an manchen Stellen als zusätzliche Quelle herangezogen. Es kann daher als gesichert gelten, dass die Stimmen, die in der Musiksammlung der Österreichischen Nationalbibliothek lagern, diejenigen drei Quartette op. 8 sind, die gemäß dem Erstdruck (ebenfalls in der Österreichischen Nationalbibliothek) Johann Georg Albrechtsberger gewidmet sind:

„*Composés et Dediés A Monsieur George Albrechtsberger, Maître de Chapelle de la Cathedrale de Vienne par Ambroise Rieder. Oeuv. 8^{te}*“

Die Komposition ist dreisätzig. Den ersten Satz bildete ein *Adagio*, der zweite ist in der klassischen Sonatensatzform geschrieben, wie sie für Kopfsätze in dieser Zeit durchwegs üblich war. Darauf folgt zum Abschluss ein Rondo im Zweivierteltakt.

Quellenbeschreibung

Mikrofilmkopie des Autographes von Ambros Rieder aus dem Jahr 1796 (Wien, Österreichische Nationalbibliothek, Musiksammlung unter der Signatur *Mus.Hs.12326.Mus*). Es handelt sich um die Einzelstimmen jeweils in einfacher Ausführung.

Die Abschrift ist sehr gut lesbar und vollständig. Lediglich die Seiten der zweiten Violine und der Bratsche sind falsch nummeriert und verreicht.

Kritischer Bericht

Rieder ist in seiner Notationsweise recht genau, manchmal sind die exakten Stellen der dynamischen Vorschriften eher aus dem Kontext zu interpretieren.

1. Satz:

keine Anmerkungen

2. Satz:

Violine 1:

T 32: Rieder und Krammer (im *Ossia* wiedergegeben) haben unterschiedliche Versionen

T 52: im Original c, aber eher cis

T 81: Achteltriolen?

Viola:

T57: drittes Sechzehntel: cis statt c?

3. Satz:

T80: Dynamik? - jede Stimme ist anders

Violine 1:

T 69: *fi* statt *f*

Violine 2:

T33: 3. Sechzehntel: im Original *es*, eher *e?*

Christian Hummer im Februar 2012

Ambros Rieder

Quartet in g major, op. 8 Nr. 2

Composition

Eusebius Mandyczewski³ mentioned „*three string-quartets op.8⁴*“.

The main source of this edition is the manuscript by Ambros Rieder from 1796 (Austrian National Library, shelfmark *Mus.Hs.12326.Mus*). Also a copy by Ferdinand Krammer from the year 1805 (Austrian National Library, shelfmark *Mus.Hs.2987.Mus*) gives us three quartets in b-flat major, g major and c minor. There is hardly any doubt, that these quartets are those first published with the following title:

„*Composés et Dediés A Monsieur George Albrechtsberger, Maître de Chapelle de la Cathedrale de Vienne par Ambroise Rieder. Oeuv. 8^{te}*“

The quartet op. 8 Nr. 1 has three movements. The first is an *Adagio* followed by an *Allegro* in the classical sonata form. A Rondo closes the opus.

Source

Microfilm-Copy of Manuscript by Ambros Rieder from the year 1796 (Vienna, Austrian National Library, shelfmark *Mus.Hs.12326.Mus*).

The parts are complete and well legible but the violin 2 and the viola-parts are numbered wrong.

Critical Commentary

Rieder is accurate in his notation. Corrections are as follows:

1st Movement

no annotations

2nd Movement

Violin 1:

M 32: Rieder and Krammer show divergent versions (Krammer's vs. in the *ossia*)

M 52: original *c*, more likely *c-sharp*

M 81: tuplets?

Viola:

M 57: third sixteenth: *c-sharp* instead of *c?*

3rd Movement

M 80: dynamics?

Violin 1:

M 69: *f-sharp* instead of *f*

Violin 2:

M 33: third sixteenth: original *e-flat*, more likely *e?*

Christian Hummer, March 2010

¹ Artikel „Rieder, Ambrosius“ von Eusebius Mandyczewski in: Allgemeine Deutsche Biographie, herausgegeben von der Historischen Kommission bei der Bayerischen Akademie der Wissenschaften, Band 28 (1889), S. 527–528, Digitale Volltext-Ausgabe in Wikisource, URL: http://de.wikisource.org/w/index.php?title=ADB:Rieder_Ambrosius&oldid=1024063 (Version vom 17. März 2010, 14:20 Uhr UTC)

² komponiert und gewidmet dem Herrn Georg Albrechtsberger, Domkapellmeister in Wien von Ambros Rieder, op. 8

³ Artikel „Rieder, Ambrosius“ von Eusebius Mandyczewski in: Allgemeine Deutsche Biographie, herausgegeben von der Historischen Kommission bei der Bayerischen Akademie der Wissenschaften, Band 28 (1889), S. 527–528, in: Wikisource, URL: http://de.wikisource.org/w/index.php?title=ADB:Rieder_Ambrosius&oldid=1024063 (Version 13. March 2010, 14:20 Uhr UTC)

⁴ composed and dedicatet to Mr. Georg Albrechtsberger, director of music in the Viennese Cathedral by Ambros Rieder, op. 8

Quartetto in G

a due Violini, Viola et Violoncello

Ambros Rieder (1771 - 1855), op. 8,2

I.

Adagio
con Sordini

Violino primo
p *fp*

Violino secondo
p *fp* *p*

Viola
p *p*

Violoncello
p *p*

VI I
fp *f*

VI II
f

Vla
f

Vcl
f

10
VI I
p *fp* *pf* *f*

VI II
p *f* *pf* *f*

Vla
fp *p* *f*

Vcl
p *fp* *p* *f*

VI I

VI II

Vla

Vcl

15

p *f* *p* *p*

fp *pf* *fp*

fp *pf*

f *pf*

Detailed description: This system contains measures 15 through 18. The first violin (VI I) starts with a piano (*p*) dynamic, playing a melodic line with slurs and accents. The second violin (VI II) plays a rhythmic accompaniment with *fp* dynamics. The viola (Vla) has a *fp* dynamic in measure 15 and a *pf* dynamic in measure 18. The cello (Vcl) has a *f* dynamic in measure 17 and a *pf* dynamic in measure 18. A hairpin crescendo is shown in the first violin part between measures 16 and 17.

VI I

VI II

Vla

Vcl

20

f *p* *p* *fp*

p *fp*

fp

fp *p*

Detailed description: This system contains measures 19 through 22. The first violin (VI I) has dynamics of *f*, *p*, *p*, and *fp*. The second violin (VI II) has dynamics of *p* and *fp*. The viola (Vla) has a *fp* dynamic in measure 21. The cello (Vcl) has dynamics of *fp* and *p*. Measure 20 is marked with a repeat sign.

VI I

VI II

Vla

Vcl

25

f *p* *fp* *p* *fp*

p

f *p* *p*

fp *p*

Detailed description: This system contains measures 23 through 26. The first violin (VI I) has dynamics of *f*, *p*, *fp*, *p*, and *fp*. The second violin (VI II) has a *p* dynamic in measure 25. The viola (Vla) has dynamics of *f*, *p*, and *p*. The cello (Vcl) has dynamics of *fp*, *f*, *p*, and *p*. Measure 25 is marked with a repeat sign.

VI I

VI II

Vla

Vcl

6

fp

p

p

p

30

VI I

VI II

Vla

Vcl

fp

p

fp

fp

p

fp

fp

p

fp

35

VI I

VI II

Vla

Vcl

fp

p

fp

p

fp

p

fp

VI I

VI II

Vla

Vcl

40

mf

p

fp

p

fz

rf

fz

VI I

VI II

Vla

Vcl

45

f

p

f

p

f

p

f

p

fp

p

f

p

p

VI I

VI II

Vla

Vcl

pf

p

p

p

II.

Allegro
senza Sordini

Violino primo
f

Violino secondo
f

Viola
f

Violoncello
f

VI I
5

VI II

Vla

Vcl

rf

pf

pf

f

VI I

VI II

Vla

Vcl

tr

p

f

pf

p

10

VI I

VI II

Vla

Vcl

fp

fp

rf

fp

VI I *f*

VI II *rf* *p* *f*

Vla *f* *f*

Vcl *pf* *f* *f*

25 VI I

VI II

Vla *rf* *pf* *f*

Vcl *pf* *f*

VI I

VI II *p*

Vla *p*

Vcl

30

VI I ^{*)}

VI II *p*

Vla *p*

Vcl *p*

*) siehe kritischer Bericht
see critical commentary

VI I *f* *tr* 35 *pf* 3

VI II *ff* *pf*

Vla *f* *f*

Vcl *f* *p*

VI I *f* 3

VI II *fz*

Vla *f* *f*

Vcl *f* *p*

*) Phrasierung wie T36?
phrasing as M36?

40 VI I *f* *fp* *fp*

VI II *f* *f* *p* *f*

Vla *f* *p* *p*

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

45 VI I *f* *f*

VI II *ff* *f*

Vla *f* *f*

Vcl *ff* *f*

VI I

VI II

Vla

Vcl

pf *fz* *f*

Detailed description: This system contains measures 45, 46, and 47. The Violin I part starts with a triplet of eighth notes in measure 45, followed by eighth notes. The Violin II part has a long note in measure 45 and rests in 46 and 47. The Viola part has eighth notes in 45 and 46, and eighth notes with a forte dynamic in 47. The Violoncello part has eighth notes in 45 and 46, and eighth notes with a forte dynamic in 47. Dynamics include *pf* and *fz*.

VI I

VI II

Vla

Vcl

50

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

Detailed description: This system contains measures 48, 49, and 50. Measure 49 has a key signature change to C major. The Violin I part has eighth notes with dynamics *p* and *fz*. The Violin II part has rests in 48 and 49, and a half note in 50. The Viola part has eighth notes with dynamics *p* and *f*. The Violoncello part has eighth notes with dynamics *p* and *fz*. Dynamics include *p*, *fz*, and *f*.

VI I

VI II

Vla

Vcl

55

fp *f* *p* *f* *p* *f* *p* *f* *p*

Detailed description: This system contains measures 51, 52, 53, and 54. The Violin I part has eighth notes with dynamics *fp*, *f*, and *p*. The Violin II part has eighth notes with dynamics *f*, *p*, and *f*. The Viola part has eighth notes with dynamics *f* and *p*. The Violoncello part has eighth notes with dynamics *f* and *p*. Dynamics include *fp*, *f*, and *p*.

VI I

VI II

Vla

Vcl

fp *pf* *pf*

Detailed description: This system contains measures 55, 56, and 57. The Violin I part has rests in 55 and 56, and a half note in 57. The Violin II part has eighth notes with dynamics *p* and *pf*. The Viola part has eighth notes with dynamics *fp* and *pf*. The Violoncello part has eighth notes with dynamics *pf* and *pf*. Dynamics include *fp*, *pf*, and *p*.

VI I

VI II

Vla

Vcl

60

p

p

p

Detailed description: This system covers measures 60, 61, and 62. The first violin (VI I) has a whole rest in measure 60 and begins a melodic line in measure 61. The second violin (VI II) and viola (Vla) play a rhythmic accompaniment. The cello (Vcl) has a whole rest in measure 60 and begins a bass line in measure 61. Dynamics include *p* (piano) in measures 61 and 62.

VI I

VI II

Vla

Vcl

f

f

f

Detailed description: This system covers measures 63, 64, and 65. The first violin (VI I) continues its melodic line. The second violin (VI II) and viola (Vla) play a rhythmic accompaniment. The cello (Vcl) plays a bass line. Dynamics include *f* (forte) in measures 64 and 65. A triplet of eighth notes is marked in measure 65.

VI I

VI II

Vla

Vcl

65

f

ff

ff

f

f

ff

Detailed description: This system covers measures 66, 67, and 68. The first violin (VI I) plays a melodic line. The second violin (VI II) and viola (Vla) play a dense rhythmic accompaniment. The cello (Vcl) plays a bass line. Dynamics include *f* (forte) and *ff* (fortissimo) throughout the system.

VI I

VI II

Vla

Vcl

70

f

f

f

f

Detailed description: This system covers measures 69, 70, and 71. The first violin (VI I) plays a melodic line. The second violin (VI II) and viola (Vla) play a dense rhythmic accompaniment. The cello (Vcl) plays a bass line. Dynamics include *f* (forte) throughout the system.

VI I
VI II
Vla
Vcl

VI I
VI II
Vla
Vcl

75

VI I
VI II
Vla
Vcl

80

VI I
VI II
Vla
Vcl

85

VI I

VI II

Vla

Vcl

Musical score for measures 85-87. The system includes staves for VI I, VI II, Vla, and Vcl. VI I starts with a half note G4, followed by a quarter rest, then a half note G4, and a quarter rest. VI II starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Vla starts with a quarter rest, followed by eighth notes G3, A3, B3, C4, B3, A3, G3. Vcl starts with eighth notes G2, A2, B2, C3, B2, A2, G2. Measure 86 features a dynamic marking of *f* and a sixteenth-note triplet in VI I. Measure 87 features a quarter rest in VI I and VI II, and a quarter note G4 in Vla.

VI I

VI II

Vla

Vcl

90

Musical score for measures 88-90. The system includes staves for VI I, VI II, Vla, and Vcl. VI I starts with a half note G4, followed by a quarter rest, then a half note G4, and a quarter rest. VI II starts with a half note G4, followed by a quarter rest, then a half note G4, and a quarter rest. Vla starts with a half note G3, followed by a quarter rest, then a half note G3, and a quarter rest. Vcl starts with a half note G2, followed by a quarter rest, then a half note G2, and a quarter rest. Measure 89 features a dynamic marking of *f* and a sixteenth-note triplet in VI I. Measure 90 features a dynamic marking of *rf* in VI II and *f* in Vcl, with a trill in Vcl.

VI I

VI II

Vla

Vcl

Musical score for measures 91-93. The system includes staves for VI I, VI II, Vla, and Vcl. VI I starts with a half note G4, followed by a quarter rest, then a half note G4, and a quarter rest. VI II starts with a half note G4, followed by a quarter rest, then a half note G4, and a quarter rest. Vla starts with a half note G3, followed by a quarter rest, then a half note G3, and a quarter rest. Vcl starts with a half note G2, followed by a quarter rest, then a half note G2, and a quarter rest. Measure 91 features a dynamic marking of *fp* in VI I and *f* in Vla. Measure 92 features a dynamic marking of *p* in VI I and VI II. Measure 93 features a dynamic marking of *p* in VI I and Vla, and a triplet in Vcl.

VI I

VI II

Vla

Vcl

95

Musical score for measures 94-96. The system includes staves for VI I, VI II, Vla, and Vcl. VI I starts with a half note G4, followed by a quarter rest, then a half note G4, and a quarter rest. VI II starts with a half note G4, followed by a quarter rest, then a half note G4, and a quarter rest. Vla starts with a half note G3, followed by a quarter rest, then a half note G3, and a quarter rest. Vcl starts with a half note G2, followed by a quarter rest, then a half note G2, and a quarter rest. Measure 94 features a dynamic marking of *p* in VI I and VI II. Measure 95 features a dynamic marking of *p* in VI I and Vla. Measure 96 features a dynamic marking of *p* in VI I and Vla, and a triplet in Vcl.

VI I

VI II

Vla

Vcl

p

p

8va

100

VI I

VI II

Vla

Vcl

p

p

pf

pf

8va

tr

VI I

VI II

Vla

Vcl

ff

f

f

f

p

p

8va

loco

105

VI I

VI II

Vla

Vcl

fp

rf

fp

fp

pf

f

f

f

p

p

p

p

110

VI I

VI II

Vla

Vcl

VI I: Treble clef, G major key signature. Measures 111-114. Measure 114 has a *rf* dynamic marking.

VI II: Treble clef, G major key signature. Measures 111-114. Measure 111 has a *fp* dynamic marking. Measure 112 has a *pf* dynamic marking.

Vla: Bass clef, G major key signature. Measures 111-114. Measure 111 has a *pf* dynamic marking. Measure 112 has a *pf* dynamic marking.

Vcl: Bass clef, G major key signature. Measures 111-114.

115

VI I

VI II

Vla

Vcl

VI I: Treble clef, G major key signature. Measures 115-118. Measure 115 has a *p* dynamic marking. Measure 116 has a *f* dynamic marking. Measure 118 has a *fz* dynamic marking.

VI II: Treble clef, G major key signature. Measures 115-118. Measure 115 has a *pf* dynamic marking. Measure 116 has a *f* dynamic marking. Measure 118 has a *fz* dynamic marking.

Vla: Bass clef, G major key signature. Measures 115-118. Measure 115 has a *f* dynamic marking. Measure 116 has a *pf* dynamic marking. Measure 117 has a *cresc.* marking. Measure 118 has a *fz* dynamic marking.

Vcl: Bass clef, G major key signature. Measures 115-118. Measure 115 has a *fz* dynamic marking. Measure 118 has a *fz* dynamic marking.

VI I

VI II

Vla

Vcl

VI I: Treble clef, G major key signature. Measures 119-122. Measure 119 has a *fz* dynamic marking. Measure 120 has a *120* marking. Measure 121 has a *p* dynamic marking. Measure 122 has a *p* dynamic marking.

VI II: Treble clef, G major key signature. Measures 119-122. Measure 120 has a *cresc.* marking. Measure 121 has a *p* dynamic marking. Measure 122 has a *p* dynamic marking.

Vla: Bass clef, G major key signature. Measures 119-122. Measure 121 has a *p* dynamic marking. Measure 122 has a *p* dynamic marking.

Vcl: Bass clef, G major key signature. Measures 119-122. Measure 119 has a *fz* dynamic marking. Measure 122 has a *p* dynamic marking.

VI I

VI II

Vla

Vcl

VI I: Treble clef, G major key signature. Measures 123-126. Measure 123 has a *f* dynamic marking. Measure 124 has a *f* dynamic marking. Measure 125 has a *f* dynamic marking. Measure 126 has a *f* dynamic marking.

VI II: Treble clef, G major key signature. Measures 123-126. Measure 123 has a *f* dynamic marking. Measure 124 has a *f* dynamic marking. Measure 125 has a *f* dynamic marking. Measure 126 has a *f* dynamic marking.

Vla: Bass clef, G major key signature. Measures 123-126. Measure 123 has a *f* dynamic marking. Measure 124 has a *f* dynamic marking. Measure 125 has a *f* dynamic marking. Measure 126 has a *f* dynamic marking.

Vcl: Bass clef, G major key signature. Measures 123-126.

VI I 125

VI II

Vla

Vcl

pf

ff

f

VI I 130

VI II

Vla

Vcl

p

pf

ff

f

VI I

VI II

Vla

Vcl

pf

f

p

f

VI I 135

VI II

Vla

Vcl

fp

f

fp

fz

p

fz

ff

III. - Rondo

Allegro

Violino primo *p* *p* *f* *p*

Violino secondo *p*

Viola *p*

Violoncello *p* *f*

VI I *f* *f* *f* ¹⁰

VI II *f* *f* *f*

Vla *f* *f* *f*

Vcl *f* *f* *f*

VI I *f* *ff* ¹⁵

VI II *fp* *f*

Vla *f* *f*

Vcl *f* *f*

VI I *p* ²⁰ (b)

VI II *p*

Vla *p*

Vcl *p*

VI I

VI II

Vla

Vcl

f *f* *f* *f* *p*

f *f* *f* *f* *p*

f *f* *f* *f* *p*

f *f* *f* *f* *p*

VI I

VI II

Vla

Vcl

f *f* *f* *f* *f*

f *f* *f* *f* *f*

f *f* *f* *f* *f*

f *f* *f* *f* *f*

VI I

VI II

Vla

Vcl

f *f* *f* *f* *f*

f *f* *f* *f* *f*

f *f* *f* *f* *f*

f *f* *f* *f* *f*

VI I

VI II

Vla

Vcl

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

f *f* *f* *f* *f*

f *f* *f* *f* *f*

f *f* *f* *f* *f*

VI I

VI II

Vla

Vcl

p *pf* *p* *f* *pf* *p* *f* *pf* *p*

VI I

VI II

Vla

Vcl

f *p* *p*

VI I

VI II

Vla

Vcl

p *f* *p* *p* *p*

VI I

VI II

Vla

Vcl

p *p* *pf* *p* *pf* *p* *pf* *pf* *pf*

VI I
VI II
Vla
Vcl

65 70

pp *p*
p *pp* *p*
p *pf*
p *p*

Detailed description: This system of music covers measures 65 to 70. It features four staves: Violin I (VI I), Violin II (VI II), Viola (Vla), and Violoncello (Vcl). The key signature has one flat (B-flat). Measure 65 starts with a treble clef and a key signature change to one flat. The dynamics are marked as *pp* for VI I, *p* for VI II, *p* for Vla, and *p* for Vcl. Measure 70 has dynamics of *p* for VI I, *p* for VI II, *pf* for Vla, and *p* for Vcl.

VI I
VI II
Vla
Vcl

75

Detailed description: This system of music covers measures 71 to 75. It features four staves: Violin I (VI I), Violin II (VI II), Viola (Vla), and Violoncello (Vcl). The key signature has one flat. Measure 75 has a dynamic marking of *p* for VI I.

VI I
VI II
Vla
Vcl

80

f *p*
ff *p*
f *p* *pf*
f *p*

Detailed description: This system of music covers measures 76 to 80. It features four staves: Violin I (VI I), Violin II (VI II), Viola (Vla), and Violoncello (Vcl). The key signature has one flat. Measure 80 has dynamics of *p* for VI I, *pp* for VI II, *pf* for Vla, and *p* for Vcl.

VI I
VI II
Vla
Vcl

85

p *f* *p*
p *f*
f *f*
p *f*

Detailed description: This system of music covers measures 81 to 85. It features four staves: Violin I (VI I), Violin II (VI II), Viola (Vla), and Violoncello (Vcl). The key signature has one flat. Measure 85 has dynamics of *f* for VI I, *f* for VI II, *f* for Vla, and *f* for Vcl.

VI I
VI II
Vla
Vcl

90 *fp* *f*

f *p*

VI I
VI II
Vla
Vcl

95 *f* *ff* *ff* *ff* *ff* *ff*

f *ff*

VI I
VI II
Vla
Vcl

105 *p* *p* *p* *p* *f* *f*

p *f*

VI I
VI II
Vla
Vcl

110 *f* *p* *p* *p* *p* *p*

f *p* *p*

VI I *ff* *p*

VI II *ff* *ff* *p*

Vla *f* *p*

Vcl *f* *ff* *p*

VI I *p* *ff*

VI II *p* *f*

Vla *f*

Vcl *f*

125 VI I *p* *ff* *ff* *ff*

VI II *p* *f* *ff*

Vla *p* *f* *ff*

Vcl *p* *f* *ff*

130