

Vorwort

In der Geschichte des Streichquintetts¹ der 2. Hälfte des 18. Jahrhunderts zeichnen sich verschiedene Entwicklungszüge ab. 1771 beginnt Luigi Boccherini sein Quintettschaffen für die Hofmusik des Infanten Don Luis von Spanien in Madrid. Gaetano Brunetti stand seit 1767 im Dienste König Carlos' III. in Madrid. Seine Streichquintette entstanden ebenfalls 1771, drei Jahre vor seinen ersten Quartetten. Mit ihrem reichen Repertoire (Boccherini 125, Brunetti 66 Werke) werden die beiden Komponisten – unabhängig von Wiener Einflüssen – zu Hauptbegründern der Gattung. In Paris, gleichfalls Auswanderungsort italienischer Komponisten, schreibt danach Giuseppe Maria Cambini über 130 zu dieser Stilphase gehörende Quintette, während in den 1800er Jahren verschiedene Frühformen und später vereinzelt Serien in Italien und Süddeutschland entstehen. Hauptzentrum der Kammermusik wird schließlich Wien, wo sich das Streichquintett in zeitlicher Nähe zum Haydn'schen Quartettstil etabliert, sich – wie schon zuvor bei Boccherini, Brunetti und Cambini – zu einer vom Quartett unterscheidbaren Gattung zu entwickeln.

Die Offenheit orchestraler und kammermusikalischer Gattungen im 18. Jahrhundert, ihre Austauschbarkeit ihrer Elemente lassen in Österreich um die Jahrhundertmitte die vierfältigen Streichquintette entstehen, welche wie die von ihm nicht klar zu trennenden fünfstimmigen Streichersinfonien (*sinfonia da camera*) zur Ausbildung des klassischen Streichquintetts werden. Der Wandel vom Divertimento zum klassischen Streichquintett, Hoffmeisters oder Mozarts vollzieht sich in den 70er- und den frühen 80er-Jahren. In Wien wird das Divertimentos von nur wenigen Quintettkomponisten, vor allem in Bezug auf den Violoncellisten, weitergeführt. Ein stilgeschichtlicher Einschnitt für das Streichquintett ergibt sich in Wien mit Ignaz Pleyel (1757–1831). Auf sie überträgt Pleyel die Satztechnik seiner 1782 entstandenen Streichquintette, die Josef Haydn als „neue Art“² versteht, wie sie erstmalig Joseph Haydn in seinen Streichquartetten (z. B. Op. 76 Nr. 1) durchsetzt. Haydn ist ihr der Anstoß für die Weiterentwicklung der Instrumentalmusik gegeben.

Das Quintett in g-Moll von Ignaz Pleyel (Op. 272, 1785) ist das zentrale Werk der Gattung. Es ist am häufigsten verfügbare, als auch in den unterschiedlichsten Fassungen existierende Streichquintette. In der „neuen Art“ auch hier in der thematischen Arbeit des Durchführungsteils, der sich – wie allem ab dem 18. Jahrhundert – durch den Einsatz des Streichsollis in diesem Quintett ist die Verarbeitung des Thematikopfes durch Mittelteil, Violine II, Violoncell und Kontrabaß sowie tonale Veränderung sowie Umkehrung. In die Durchführung sind die Themen der Streichquintette in zwei Abschnitten durch Stimmverdopplung meistens nur vier reale Stimmen (Violin I, Violin II, Violine III, Violoncell) zu führen (z. B. Op. 272 Nr. 1, 53). Wie in seinen Streichquartetten konzipiert Pleyel auch hier das erste Thema in der Violine I, das zweite in der Violine II, das dritte in der Durchführung. Jedoch nicht in der Befriese, um erst ganz am Ende – wie im Streichquartett – die Themen zu beenden, sondern in der Durchführung. Mittel zur Themenkontrastierung ist im 3. Satz – wie üblich – die Verwendung von Violine I und Violoncell. In der Durchführung des Themas und oktavierten Violoncell des zweiten Themas, begleitet von Violine II und Violoncell.

Grundtext für die vorliegende Edition ist die Originalhandschrift der Wiener Philharmoniker, die erste erschienene Erstausgabe (Wien 1786). Detaillierte Hinweise zur Vorlage sind im Vorwort des Herausgebers im Band „Das Klassische Streichquintett. Die Geschichte einer Gattung“ (München 2005, Musikwissenschaftlicher Verlag, Band IX, Mainz 2005, Schott, Bestellnummer MD 3).

¹ Weitere Ausführungen siehe Nachweise in: Tamar Sieber, *Das klassische Streichquintett. Quintettstudien und gattungsgeschichtliche Studien*, Bam, München 1983.

² Rita Benoit, *Ignaz Pleyel, Thematic Catalogue*, New York 1977, S. 83ff.

Preface

A number of developments may be traced in the history of the string quintet through the second half of the eighteenth century. In 1771 Luigi Boccherini started writing quintets to be performed at the court of the Spanish prince Don Luis in Madrid. Gaetano Brunetti was employed by King Carlos III in Madrid from 1767 and his string quintets were also written in 1771, three years before his first quartets. The extensive output of these two composers (Boccherini wrote 125 works, Brunetti 66) made them the founding fathers of the genre, quite independent of any influence from Vienna. In Paris, another popular destination for emigrant Italian composers, Giuseppe Maria Cambini wrote over 110 quintets in this genre. Various early forms appeared in the 1770s, notably in southern Germany, with individual sets of pieces following later. The main centre for chamber music events continued to be Vienna, where the string quintet was developed at about the same time as Haydn was writing his string quartets, and the genre flourished with Boccherini, Brunetti and Cambini, a genre emerged which was distinct from that of a quartet. The flexibility of genres amidst the reciprocal influences and interchangeable elements of the period's chamber music gave rise to the many forms of the *divertimento* in mid-century Austria, together with the *quintetto* and *sinfonias (sinfonia à cinque)*, these represent stages in the development of the classical string quintet. The *divertimento* into the classical string quintet of Pleyel, Hoffmeister or Mozart took place in the 1780s, marking a transitional form where just a few quintet composers adapted the form of the *divertimento* to the new genre. The publication of the first of Pleyel's quintets in Vienna in 1785 marked an important step in the development of the genre. Here Pleyel used the same composition techniques as in his string quartets of 1780, notably the use of a single melodic and rhythmic theme introduced by Joseph Haydn in his string quartets Op. 33, published in 1781. This approach was influential for further developments in instrumental music.

The String Quintet in G minor by Ignaz Pleyel (Bn. 272, 1785) is the first of his string quintets, appearing in numerous different versions. It is characterised by the exploration of material in the development section, chiefly derived from the first subject of the first movement. The structure of this quintet is the exploration of the theme through imitation, use of sequence, diminution, augmentation, inversion and inversion. All the instruments are drawn into the development, while in the second movement the first subject can be heard at a time, due to doubling of parts. Five-part harmonies are rarely used in this movement, but the first subject is heard again right at the end where it provides an effective conclusion, rather than a coda. The contrast between the first and second subjects is achieved by using violin sounds for the first subject, and the second subject is heard again right at the end where it provides an effective conclusion, rather than a coda. The contrast between the themes is achieved by using violin sounds for the first subject, and the second subject is heard again right at the end where it provides an effective conclusion, rather than a coda. The contrast between the themes is achieved by using violin sounds for the first subject, and the second subject is heard again right at the end where it provides an effective conclusion, rather than a coda.

This edition is based upon the first edition of the work, published in Paris in 1785. Detailed analysis of sources used can be found with a critical commentary in the *Monographie des Œuvres complètes de Ignaz Pleyel, Klavier- und Streichquintett. Die Geschichte einer Gattung in der Musik des 18. Jahrhunderts*, ed. by Hans-Joachim Witt, order no. MD 91.

Quintets for String Quintet: Sources

- 1: *Œuvres complètes de Ignaz Pleyel*, t. 128, Paris 1786
2: *Œuvres complètes de Ignaz Pleyel*, t. 128, Paris 1786
3: *Œuvres complètes de Ignaz Pleyel*, t. 128, Paris 1786
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100: *Œuvres complètes de Ignaz Pleyel*, t. 128, Paris 1786

Handschriften / Manuscripts

- L: Parma, Conservatorio di musica, Biblioteca palatina di Parma, Signatur AO. II.8 (53867871)
M: Haltenbergstetten, Schlossbibliothek, Signatur: olim Nr. 9, 10, 11
N: Wien, Österreichische Nationalbibliothek, Signatur: SM 11488
O: Regensburg Hofbibliothek, Thurn u. Taxis, Signatur: Pleyel 29
P: Biblioteka Narodowa (Nationalbibliothek), Warschau, Signatur: Mus 1391 II 1
Q: Västerås, stadsbibliotek (Schweden), Sign. Molér 95 (29)
R: (BAR Kat.), Bärthenstein

Streichquintett

g-Moll / G minor

Ignaz Pleyel
(1757 – 1831)

Moderato

Violino I
Violino II
Viola I
Viola II
Violoncello

The first system of the score shows the beginning of the piece for five string instruments. Each part starts with a dynamic marking of *p* (piano). The music is in G minor and 2/4 time, marked Moderato.

The second system of the score continues the musical development for all five instruments. The dynamics remain at *p*.

The third system of the score features more complex rhythmic patterns and dynamics. The Violino I part has a *ff* (fortissimo) marking. The Viola I and II parts have *p dolce* (piano dolce) markings. The Violoncello part has a *ff* marking.

* Va. I in F, H, K

System 1 (measures 22-25): This system contains the first four measures of the piece. It features a grand staff with five staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. Dynamics include *ff* (fortissimo) and *pp* (pianissimo). The music consists of complex rhythmic patterns, including sixteenth-note runs and chords.

System 2 (measures 26-29): This system contains measures 26 through 29. The notation continues with similar rhythmic complexity. Dynamics include *f* (forte) and *pp*. The music features a mix of melodic lines and chordal textures.

System 3 (measures 30-33): This system contains measures 30 through 33. The notation continues with similar rhythmic complexity. Dynamics include *f* (forte) and *p* (piano). The music features a mix of melodic lines and chordal textures.

* Schreibweise in N 



Musical score system 1, measures 42-47. The system consists of five staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It features a melodic line with eighth and sixteenth notes, including a trill in measure 45. The second staff is also in treble clef with a similar melodic line. The third and fourth staves are in bass clef and contain harmonic accompaniment. The fifth staff is in bass clef and contains a bass line. A large watermark 'PREVIEW' is overlaid on the system.



Musical score system 2, measures 48-53. The system consists of five staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It features a melodic line with eighth and sixteenth notes. The second staff is also in treble clef with a similar melodic line. The third and fourth staves are in bass clef and contain harmonic accompaniment. The fifth staff is in bass clef and contains a bass line. A large watermark 'PREVIEW' is overlaid on the system.



Musical score system 3, measures 54-59. The system consists of five staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It features a melodic line with eighth and sixteenth notes. The second staff is also in treble clef with a similar melodic line. The third and fourth staves are in bass clef and contain harmonic accompaniment. The fifth staff is in bass clef and contains a bass line. A large watermark 'PREVIEW' is overlaid on the system.



Musical score system 1, measures 50-53. It features five staves: two treble clefs and three bass clefs. The music includes various rhythmic patterns and dynamics.



Musical score system 2, measures 54-57. It features five staves: two treble clefs and three bass clefs. The music includes various rhythmic patterns and dynamics.



Musical score system 3, measures 58-61. It features five staves: two treble clefs and three bass clefs. The music includes various rhythmic patterns and dynamics.

PREVIEW
Low Resolution



Musical score system 1, measures 25-29. It features five staves: two treble clefs, two alto clefs, and one bass clef. The music includes various note values, rests, and dynamic markings such as *p* and *tr*.



Musical score system 2, measures 30-34. It features five staves: two treble clefs, two alto clefs, and one bass clef. The music includes various note values, rests, and dynamic markings such as *f* and *p*.



Musical score system 3, measures 35-39. It features five staves: two treble clefs, two alto clefs, and one bass clef. The music includes various note values, rests, and dynamic markings such as *f* and *p*.



Musical score system 1, measures 93-96. The system includes five staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), Bass Clef (fourth), and Bass Clef (bottom). The key signature is one flat (B-flat). The time signature is 4/4. The first staff contains a melody with notes and rests, including a dynamic marking *p dolce*. The second staff contains a sixteenth-note accompaniment with a dynamic marking *p*. The third and fourth staves contain a sixteenth-note accompaniment with a dynamic marking *p*. The fifth staff contains a bass line with notes and rests, including a dynamic marking *p*.



Musical score system 2, measures 97-100. The system includes five staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), Bass Clef (fourth), and Bass Clef (bottom). The key signature is one flat (B-flat). The time signature is 4/4. The first staff contains a melody with notes and rests. The second staff contains a sixteenth-note accompaniment. The third and fourth staves contain a sixteenth-note accompaniment. The fifth staff contains a bass line with notes and rests.



Musical score system 3, measures 101-104. The system includes five staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), Bass Clef (fourth), and Bass Clef (bottom). The key signature is one flat (B-flat). The time signature is 4/4. The first staff contains a melody with notes and rests, including a dynamic marking *10*. The second staff contains a sixteenth-note accompaniment. The third and fourth staves contain a sixteenth-note accompaniment. The fifth staff contains a bass line with notes and rests, including a dynamic marking *10*.