

Vorwort

In der Geschichte des Streichquintetts 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: 154 Werke) werden die beiden Komponisten – unabhängig von Wiener Einflüssen – zu Hauptbegründern der Gattung in Paris, gleichfalls Auswanderungsort italienischer Komponisten; schreibt danach Giuseppe Maria Cambini (1751) in dieser Stilosphäre gehörende Quintette, während schon in den 60er Jahren verschiedene Ensembles und Kompositionsserien in Italien und Süddeutschland entstehen. Hauptzentrum der Kammermusik der 1. Hälfte des 18. Jahrhunderts ist das Streichquintett in zeitlicher Nähe zum Haydn'schen Streichquartett entwickelt, von dem es sich abhebt (Boccherini, Brunetti und Cambini) – zu einer vom Quartett unterscheidbaren Gattung.

Die Kammermusik der Italiener einerseits und der Wiener und Süddeutschen andererseits lässt sich in zwei unterschiedlichen Ausgangslage zwei Entwicklungslinien erkennen: ein Ensemblesystem mit zwei Violini (Boccherini, Cambini) oder zwei Bratschen (Brunetti, Capuzzi, Moll) gegenüber dem Wiener Quintett, das konzertante und das Wiener Quintett. Die solistisch-virtuose Einzelfunktion der Violinen ist in den Concerto-Quart im Streichquintett wie im Streichquartett Boccherinis, Brunetti, Capuzzi und Moll zu erkennen, die aber in einem oder zwei, sondern schon früh in allen fünf Stimmen zu abwechselnd konzertanten Phasen für jeweils gestrichelten Soli oder aus solistisch virtuoseren Figurenwerk. So werden die Streichquintette in diese „Ausgewählten“ Stil zuzuordnen, der sich dadurch von Anfang an vom Quartett abhebt und sich als eigenständige Kammermusik etabliert.

Anders auch als im österreichischen Quintett, in dem die Violinen nur in den konzertanten Quintett alle Stimmen in ihrer Funktion austauschbar. Beide Ensemblesysteme weisen eine deutliche, aber unterschiedlichen Abstufungen; in dem das Prinzip der Klanglichen Harmonik nicht nur als Mittel zur Geitung kommt: Unterschiede bestehen auch in der Harmonik, die sich durch die Verwendung einer Violoncello frei eingeführt, teils vom Thema abgeleitet, jedoch weniger verbundene. In der vierten Stimme der „Ausgewählten“ Stil erklingen in einem aufgelockerten, durchsichtigen, unverkündeten, sondern durch die Verwendung von sequenzierten Motivketten.

Antonio Capuzzi, geboren 1714 in Venedig, war ein italienischer Komponist, dessen sechs Streichquintette in Italien entstanden sind. Sie sind ein Beispiel für den individuellen Kammermusikstil erkennen. Alle Werke sind vierstimmig mit zwei Violinen, zwei Bratschen und einem Violoncello. Die Besetzung mit zwei Bratschen folgt dem Vorbild der Wiener Cammermusik, aber die Verwendung von Violine- und Violoncello-Paar, oktaviert in paralleler Lage, ist eine Abweichung von der üblichen Besetzung von Violin- und Violoncello-Paar, oktaviert in paralleler Lage. Capuzzi's Quintette sind eher einstimmigen Satz mit gelegentlich dissonanten Akkorden, die durch die Verwendung von Violine- und Violoncello-Paar, oktaviert in paralleler Lage, zuweilen orchestral wirkt. Häufige Forte/Piano-Wechsel sind ein Merkmal der Kammermusik der 1. Hälfte des 18. Jahrhunderts. Bemerkenswert gegenüber seinen Zeitgenossen ist die Zahl der Werke und die motivische Verwandtschaft innerhalb eines Satzes oder eines Zyklus. Capuzzi's Quintette sind in drei Gruppen unterteilt, die sich in ihrem Ausmaß und in ihren musikalischen Strukturen unterscheiden. Eine Besonderheit ist Capuzzi's Verwendung einer Art Doppelschlag (vgl. 1. Satz, T. 1 oder T. 7), das er in mehreren Quintetten aufgreift. In einem Satz verarbeitet, den Zyklus vereinheitlicht.

Die vorliegende Edition ist ein Stich in fünf Einzelstimmen von Antonio Zatta, Venedig (nach 1780). Original: Original, Biblioteca del Conservatorio di Musica „Giuseppe Verdi“ (Archivio Musicale Nosedà). Signatur: D 11.1.3. Detaillierte Hinweise zur Quellenlage und einen kritischen Bericht enthält der von mir herausgegebene Band „Die Kammermusik des 18. Jahrhunderts. Die Geschichte einer Gattung in Einzelwerken“ (= *Musikalische Denkmäler*, Band IX, Bärenreiter, 2005, Schott, Bestellnummer MD 9).

Tilman Sieber

Preface

In the history of the string quintet over the second half of the eighteenth Century various tendencies may be identified. In 1771 Luigi Boccherini started writing quintets for performance at the Madrid court of *Infante* Don Luis of Spain. Gaetano Brunetti had been employed in the service of King Carlos III since 1767 and his string quintets were also written in 1771, three years before his first quartets. With their prolific output (Boccherini wrote a hundred and twenty five quintets, Brunetti sixty six) these two composers were largely responsible for establishing the genre, quite independent of any Viennese influences. In Paris, another destination favoured by emigrating Italian composers, Giovanni Maria Cambini wrote over a hundred and ten quintets of this kind, while as early as the 1760s other composers and a few groups of compositions appeared here and there in Italy and Southern Germany. In the latter region the main centre for chamber music, with the string quintet emerging there at about the same time as the string quartets and developing into a genre distinct from the quartet – as had already happened in the case of the piano and Cambini.

Chamber music by the Italians on the one hand and by the Viennese and German composers on the other shows two distinct lines of development from different origins. Apart from the combination with two cellos (Boccherini, Cambini) or two violas (Brunetti, Capuzzi) quartets, the dominant style was the concertante style and the Viennese quintet. In string quintets, unlike the string quartet, the soloistic virtuoso line of the Italian Concerto is not confined to two parts but quite early on in all five parts, with alternating concertante sections and more or less regular intervals of virtuoso solo figures. These string quintets may thus be categorised as being quite different in origin from the quintet in German-speaking countries.

Differing also from the Austrian quintet (divertimento) of the same period, the Italian quintet has all parts interchangeable in function. This results in string writing with frequent changes of part, where the principle of repetition using variations in time signature is common. There is also variation in the development of themes and motifs. Short motifs, such as the second movement of the first quintet, are used with frequent changes and less 'development' in the sense of the German tradition – and often after another or linked together in sequences in more of a concertante writing.

Antonio Capuzzi, born in 1750, wrote only two string quintets, but his six string quartets were written in Italy. Various influences of into the Italian chamber music tradition are evident in his works. His quartets and quintets have four movements with the minuet in second movement, a feature which follows the tradition of Viennese quintets, yet the typical pairing of violins and violas and cellos and basses is seldom features in Capuzzi's quintets and here only appears in the first movement. The concertante and imitative style of Cambini here the parts are combined in truly five-part writing with pronounced melodic lines and frequent changes of part. In the first movement, bar 153. Also unlike Brunetti, for instance, the first movement is in 3/4 or 4/4 time, with the result that the string texture sometimes feels more concertante than imitative. The numerous solos and the use of related motifs with frequent changes of part throughout a work. In the Rondo the refrain and three couplets, increasing in length and complexity, are held together by the same motivic structures. One notable feature is Capuzzi's use of a kind of *ritornello* (see first movement, bar 1 or bar 7), which he uses in several quintets and which here is used to divide in all movements, unifying the cycle.

This edition is based upon a score engraved in five separate parts by Antonio Zatta in Venice (after 1780): Milan, Biblioteca del Conservatorio di Musica 'Giuseppe Verdi' (Archivio Musicale Naseda), shelf mark D 29-5. Detailed analysis of the works and a critical commentary by the editor appear in 'Das klassische Streichquintett. Die Geschichte einer Gattung in Einzelwerken' ['The classical string quintet. The history of a genre through individual works'] by Tilman Sieber, volume IX in a series of *Musical Landmarks* Vol. IX, Mainz 2005, Schott, order no. MD 9).

Tilman Sieber
Translation Julia Rushworth

Streichquintett

op. 3 Nr. 6, G-Dur

Antonio Capuzzi
1755 - 1818

Allegro

The image displays a musical score for a string quintet, consisting of five staves: Violino I, Violino II, Viola I, Viola II, and Violoncello. The music is written in G major (one sharp) and 3/4 time. The tempo is marked 'Allegro'. The score is presented in three systems. A large, semi-transparent watermark reading 'PREVIEW Low Resolution' is overlaid diagonally across the entire page. The notation includes various rhythmic values, slurs, and dynamic markings such as 'f' (forte).

This score and the Republics Note are printed in
Germany and the printing of the musical score is
the responsibility of the publisher, and the
author's moral and material rights.

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PREVIEW
Low Resolution



Musical score system 1, measures 22-25. The system consists of five staves. The top staff is a treble clef with a melodic line featuring eighth-note patterns. The second staff is a treble clef with a more rhythmic accompaniment. The third and fourth staves are alto clefs with similar rhythmic accompaniment. The bottom staff is a bass clef with a steady bass line. Dynamics include *p* (piano) and *f* (forte) markings.



Musical score system 2, measures 26-29. The system consists of five staves. The top staff continues the melodic line with slurs and ties. The second staff has a more active accompaniment. The third and fourth staves continue the rhythmic accompaniment. The bottom staff continues the bass line. Dynamics include *p* (piano) and *f* (forte) markings.



Musical score system 3, measures 30-33. The system consists of five staves. The top staff features a complex melodic line with many slurs and ties. The second staff has a more active accompaniment. The third and fourth staves continue the rhythmic accompaniment. The bottom staff continues the bass line. Dynamics include *p* (piano) and *f* (forte) markings.



Musical score system 1, measures 45-48. The system includes five staves: two treble clefs and three bass clefs. The first two staves are for the vocal line, and the last three are for the piano accompaniment. The key signature is one sharp (F#). The first staff has a melodic line with slurs and accents. The second staff has a similar melodic line. The piano accompaniment consists of chords and rhythmic patterns. Dynamics include *p* and *sf*. A large watermark 'PREVIEW' is overlaid on the system.



Musical score system 2, measures 49-52. The system includes five staves: two treble clefs and three bass clefs. The first two staves are for the vocal line, and the last three are for the piano accompaniment. The key signature is one sharp (F#). The first staff has a melodic line with slurs and accents. The second staff has a similar melodic line. The piano accompaniment consists of chords and rhythmic patterns. Dynamics include *p* and *sf*. A large watermark 'PREVIEW' is overlaid on the system.



Musical score system 3, measures 53-56. The system includes five staves: two treble clefs and three bass clefs. The first two staves are for the vocal line, and the last three are for the piano accompaniment. The key signature is one sharp (F#). The first staff has a melodic line with slurs and accents. The second staff has a similar melodic line. The piano accompaniment consists of chords and rhythmic patterns. Dynamics include *p* and *sf*. A large watermark 'PREVIEW' is overlaid on the system.



Musical score system 1, measures 47-50. The system consists of five staves: two treble clefs, two alto clefs, and one bass clef. The music is in 2/4 time and features a melody in the first treble staff, accompaniment in the second treble staff, and a bass line in the bass staff. The two alto staves contain complex rhythmic patterns.



Musical score system 2, measures 51-54. The system consists of five staves: two treble clefs, two alto clefs, and one bass clef. The music continues from the previous system, with similar instrumentation and rhythmic complexity.



Musical score system 3, measures 55-58. The system consists of five staves: two treble clefs, two alto clefs, and one bass clef. The music concludes the page with a final cadence in the bass staff.

59

System 1 (measures 59-61) features a vocal line in treble clef with a melodic line and a piano accompaniment in bass clef. The piano part consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *f* and *mf*.

62

System 2 (measures 62-64) continues the vocal and piano parts. The piano accompaniment maintains its rhythmic pattern. Dynamics include *f*.

65

System 3 (measures 65-67) shows the vocal line and piano accompaniment. The piano part continues with the same rhythmic texture. Dynamics include *f*.