

## 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 1762 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 60 Werke) werden die beiden Komponisten – weitgehend unabhängig von Wiener Einflüssen – zu Hauptbegründern der Gattung.

Giuseppe Maria Cambini aus Livorno verlässt gleichfalls seine Heimat, um in Paris, wo er zunächst Streichquintette mit (alternativer) Bläseroberstimme und der Gattung mit einem Cello bzw. „Basso“ komponiert. Nach 1771 schreibt er 114 Streichquintette mit zwei Celli, der Hauptbestand seiner Kammermusik der 60er Jahren entstanden verschiedene Frühformen und – über seine Heimat Süddeutschland – Hauptzentrum der Kammermusik – und schließlich in der Streichquintett in zeitlicher Nähe zum Haydn'schen Quintettstil – entstanden zuvor bei Boccherini, Brunetti und Cambini – zu dieser Zeit in der Gattung zu entfalten.

Die Kammermusik der Italiener unterscheidet sich von der Wiener Kammermusik aus aufgrund ihrer unterschiedlichen Art und Weise der Komposition, die zu unterschiedlicher Gestaltung des Streichquintetts führt. Die italienische Streichquintette. Die solistisch-virtuos gearbeiteten Streichquintette sind im Quintett wie im Streichquartett geformt, wobei die Quintette nicht nur aus drei oder zwei, sondern im Quintett aus vier Stimmen bestehen. Die Quintette sind in Abschnitten aus melodisch geformten Sätzen, die von einer einfachen Begleitung. So sind die Streichquintette in der Regel in drei Sätzen zu ordnen, der sich dadurch vom Antiquarischen von der deutschen Kammermusik unterscheidet. Unterschiedliche Formen der Quintette sind durch die Länge und Motiv. Kurze Motive, teils bis Anfang des 19. Jahrhunderts, jedoch in der Regel verändert, „durchgeführt“ im Stil der mathematischen Logik. Die Quintette sind durchsichtigen Satz unverbunden. Die Quintette sind in der Regel in drei Sätzen zu ordnen, der sich dadurch vom Antiquarischen von der deutschen Kammermusik unterscheidet.

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Cambini's Streichquintette mit zwei Celli sind in autographen Partituren nebst Einzelstimmen überliefert, nach Berichten bestimmt für einen vom Komponisten geleiteten Kammermusiklokal. Grundtext für die vorliegende Edition sind die autographen Stimmen in: The Library of Congress, Washington D.C. mit der Signatur M 552 H 2 C 17. Detaillierte Hinweise zur Quellenlage und einen kritischen Bericht enthält der von mir herausgegebene Band „Das klassische Streichquintett. Die Geschichte einer Gattung in Einzelwerken“ (= Musikalische Denkmäler IX, Mainz, 2005, Schott, Bestellnummer MD 9).

## Preface

Various tendencies may be identified in the history of the string quintet over the second half of the eighteenth Century. 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 did much to establish the genre, fully independent of any Viennese influences.

Giuseppe Maria Cambini was originally from Livorno, but worked in Paris. He first wrote string quintets with an alternative wind part for the top line, and later on with one cello or 'basso' part. After 1780 Cambini wrote at least ten string quintets, some with two cellos, forming the main body of his chamber music. He was writing string quintets here and there as early as the 1760s, followed by a few more in the 1770s, and then in Germany. Vienna eventually became the main centre of chamber music, with a new style emerging there at about the same time as Haydn's string quartets, and somewhat distinct from the quartet – as had already happened in the case of the string quintets and concertos.

Chamber music by the Italians in the eighteenth century is a complex phenomenon. Cambini from the south of the country on the one hand and Corelli from the north on the other reflect two distinct tendencies. The emergence of two distinct types of quintets, the concertante and the cantabile, in string quintets (as in string quartets) by the 1780s, and the influence of the concerto on the line of the concerto is reflected not only in the two types of quintets, but also in the concertante with successive concertante sections featuring solo instruments, and in the cantabile with successive sections with a simple accompaniment. The concertante style, which was being written in the concertante style, had already been written in the German-speaking countries. The principal difference between the two types of quintets is that the concertante – either freely related movements, or movements in a single movement, or with any sense of thematic development, are usually distinguished from each other in an open and transparent setting, and the cantabile is usually written in a single movement, with motifs, throughout the first movement.

Cambini's string quintets are, nevertheless more of a feature than with Boccherini, and they are more of a feature than with Boccherini, and they are more of a feature than with Boccherini. In some respects approaching the writing style used in the Viennese quintets, Cambini's string quintets are more of a feature than with Boccherini. Parts are interwoven to a great extent, and the parts are interchangeable in function. Smoothly flowing passages, often for the two violins, are another feature of Cambini's string quintets. In some respects approaching the writing style used in the concertante quintets give way to *cantabile* passages. The principal and subsidiary parts have *dolce* and *crescendo* markings in great abundance throughout the sonata. Most of these quintets have three movements, while some have two, and some have a slow movement; on occasion individual movements may be repeated as interchangeable movements, as with Boccherini.

Cambini's String Quintets with two cellos have survived in original manuscript scores and individual parts reportedly intended for a chamber music group directed by the composer. This edition is based upon original manuscript parts kept in The Library of Congress, Washington D.C., shelf mark AH 552 H 2 C 17. Detailed analysis of sources 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

Nr. 84, D-Dur

Giuseppe Maria Cambini  
ca. 1746 – 1825

Larghetto affettuoso

Violino I dolce

Violino II dolce

Viola dolce

Violoncello I

Violoncello II dolce

**PREVIEW**

Low Resolution

Musical score system 1 (measures 16-20). The system includes five staves: two treble clefs, two bass clefs, and a grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The first staff (treble clef) starts with a *dolce* marking and a first ending bracket. The second staff (treble clef) has a *dolce* marking. The third staff (bass clef) has a *dolce* marking. The fourth staff (bass clef) has a *dolce* marking. The fifth staff (grand staff) has a *dolce* marking. The system concludes with a *mf* marking.

Musical score system 2 (measures 21-25). The system includes five staves: two treble clefs, two bass clefs, and a grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The first staff (treble clef) has a *dolce* marking. The second staff (treble clef) has a *dolce* marking. The third staff (bass clef) has a *dolce* marking. The fourth staff (bass clef) has a *dolce* marking. The fifth staff (grand staff) has a *dolce* marking.

Musical score system 3 (measures 26-30). The system includes five staves: two treble clefs, two bass clefs, and a grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The first staff (treble clef) has a *dolce* marking. The second staff (treble clef) has a *dolce* marking. The third staff (bass clef) has a *dolce* marking. The fourth staff (bass clef) has a *dolce* marking. The fifth staff (grand staff) has a *dolce* marking. The system concludes with a *f* marking.

Musical score system 1 (measures 34-38). The system consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *p* (piano) and *f* (forte). There are also some markings like *sfz* (sforzando) and *sf* (sforzando).

Musical score system 2 (measures 39-43). The system consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music continues with a complex rhythmic pattern. Dynamics include *p* (piano) and *f* (forte).

Musical score system 3 (measures 44-48). The system consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music continues with a complex rhythmic pattern. Dynamics include *f* (forte) and *cresc.* (crescendo).



Musical score system 1, measures 10-14. The system includes five staves: two treble clefs, two bass clefs, and a grand staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The first staff (treble clef) begins with a piano (*p*) dynamic and a slur over the first four notes. The second staff (treble clef) also begins with a piano (*p*) dynamic. The third staff (bass clef) includes the instruction *dalce*. The fourth staff (bass clef) begins with a piano (*p*) dynamic. The fifth staff (grand staff) begins with a piano (*p*) dynamic. A large watermark "PREVIEW" is overlaid diagonally across the system.



Musical score system 2, measures 15-19. The system includes five staves: two treble clefs, two bass clefs, and a grand staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The first staff (treble clef) includes the instruction *dalce*. The second staff (treble clef) includes the instruction *dalce*. The third staff (bass clef) includes the instruction *dalce*. The fourth staff (bass clef) includes the instruction *ritardando* and *3 Acc.*. The fifth staff (grand staff) includes the instruction *ritardando* and *p*. A large watermark "PREVIEW" is overlaid diagonally across the system.



Musical score system 3, measures 20-24. The system includes five staves: two treble clefs, two bass clefs, and a grand staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The first staff (treble clef) begins with a piano (*p*) dynamic. The second staff (treble clef) begins with a piano (*p*) dynamic. The third staff (bass clef) begins with a piano (*p*) dynamic. The fourth staff (bass clef) begins with a piano (*p*) dynamic. The fifth staff (grand staff) begins with a piano (*p*) dynamic. A large watermark "PREVIEW" is overlaid diagonally across the system.

65

Musical score for measures 65-69. The score is in 2/4 time and features five staves. The first staff (treble clef) begins with a dynamic marking of *mf*. The second staff (treble clef) includes a first ending bracket. The third staff (bass clef) has dynamic markings of *cresc.* and *dolce*. The fourth and fifth staves (bass clef) also have *cresc.* and *dolce* markings. A large watermark 'PREVIEW' is overlaid diagonally across the page.

70

Musical score for measures 70-74. The score is in 2/4 time and features five staves. The first staff (treble clef) has a dynamic marking of *p*. The second staff (treble clef) has a dynamic marking of *p*. The third staff (bass clef) has a dynamic marking of *p*. The fourth and fifth staves (bass clef) have dynamic markings of *dolce*. A large watermark 'PREVIEW' is overlaid diagonally across the page.

Musical score for measures 75-79. The score is in 2/4 time and features five staves. The first staff (treble clef) has a dynamic marking of *dolce*. The second staff (treble clef) has a dynamic marking of *dolce*. The third staff (bass clef) has dynamic markings of *dolce* and *cresc.*. The fourth and fifth staves (bass clef) have dynamic markings of *dolce*. A large watermark 'PREVIEW' is overlaid diagonally across the page.

79

79

*dolce* *cresc.*

*dolce* *cresc.*

[trill]

79-84

Musical score for measures 79-84. The score is in 4/4 time and G major. It features a melody in the upper voice with dynamics *dolce* and *cresc.* (crescendo). The piano accompaniment includes a trill in the right hand and a walking bass line in the left hand.

85

85

*dolce*

*p*

85-90

Musical score for measures 85-90. The score continues in 4/4 time and G major. The dynamics are *dolce* and *p* (piano). The piano accompaniment features a consistent walking bass line.

91-96

*dolce* *f* *p*

91-96

Musical score for measures 91-96. The score continues in 4/4 time and G major. The dynamics include *dolce*, *f* (forte), and *p* (piano). The piano accompaniment features a walking bass line with dynamic markings.