

SCHUBERT

Quintett in A

für Klavier, Violine, Viola, Violoncello und Kontrabass

»Forellen-Quintett«

Quintet in A major

for Piano, Violin, Viola, Violoncello and Double Bass

»Trout Quintet«

D 667 (op. post. 114)

Herausgegeben von / Edited by
Arnold Feil

Urtext der Neuen Schubert-Ausgabe
Urtext of the New Schubert Edition



Bärenreiter Kassel · Basel · London · New York · Praha
BA05608

Urtextausgabe aus: *Franz Schubert, Neue Ausgabe sämtlicher Werke*, herausgegeben von der Internationalen Schubert-Gesellschaft, Serie VI, Band 7: *Werke für Klavier und mehrere Instrumente* (BA05511), vorgelegt von Arnold Feil.

Urtext Edition taken from: *Franz Schubert, Neue Ausgabe sämtlicher Werke*, issued by the *Internationale Schubert-Gesellschaft*, Series VI, Volume 7: *Werke für Klavier und mehrere Instrumente* (BA05511), edited by Arnold Feil.

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Heinrich-Schütz-Allee 35–37, 34131 Kassel, Germany, info@baerenreiter.com
13. Auflage / 13th Printing 2026
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ISMN 979-0-006-47274-1 (print) · ISMN 979-0-006-61136-2 (digital)

VORWORT

In den Sommermonaten der Jahre 1819, 1823 und 1825 reiste Schubert mit Johann Michael Vogl, seinem großen Sänger und Freunde, jeweils für mehrere Wochen nach Oberösterreich und in dessen Heimat Steyr. Vogl führte ihn dort in die musikalischen Kreise der Stadt ein, vor allem in das Haus und in den Kreis von Sylvester Paumgartner, der in jenen Jahren der Musikmäzen Steyrs gewesen ist und im „Musiksalon“ seines Hauses am Stadtplatz regelmäßig Hauskonzerte veranstaltete, etwa vergleichbar den Sonnleithner-Abenden in Wien. Über Schuberts Beziehungen zu Steyr und besonders zu Paumgartner berichtet eindrücklich Albert Stadler, Schuberts Freund, der selbst aus Steyr stammte, in seinen Mitteilungen an Ferdinand Luib aus dem Jahre 1858. Stadlers Bericht ist die einzige Quelle über die Entstehung des Quintetts: „Schuberts Quintuor für Pianoforte, Violine, Viola, Cello und Contrabass mit den Variationen über ein Feuersiedchen ist Ihnen wahrscheinlich bekannt. Er schrieb es auf besonderes Ersuchen meines Freundes Sylvester Paumgartners über das köstliche Liedchen ganz entzückt. Das Quintuor hat eine sehr schöne Gliederung und Instrumentation.“

Die neuen Hummelschen erhalten. Schubert war selbst. „Aus die- auf Paumgartners und auch nicht erf jedoch annehm komponiert hat. (Fagotte, Oboe, Violon- (vier), war bereit ihr als Quintett mit den-Quintett herausge- kom-

Schuberts „erschollen, aber die „Auflage- stimmen“, die Albert Stadler „besorgt“ hat und aus denen man wahrscheinlich zum erstenmal im Hause Paumgartner in Steyr musiziert hat, sind erhalten (Stift St. Florian in Oberösterreich). Diese Stimmen überliefern eine Fassung, die von der aus dem Druck bekannten vor allem dadurch abweicht, dass sie in manchen Partien einfacher ist. Diese Fassung ist in der Neuen Schubert-Ausgabe zum erstenmal veröffentlicht; sie wird als Haupttext abgedruckt. Nun geht aber der Erstdruck von 1829 bei Josef Czerny ebenfalls auf Schuberts Partitur zurück, und es ist anzunehmen, dass die Veränderungen noch vom Komponisten selbst und nicht vom Verleger stammen. Diese Änderungen des Erstdrucks gegenüber den Stimmen werden ebenfalls mitgeteilt, so dass es anhand des einen Notentextes möglich ist, beide Fassungen zu spie-

len. Besonderes Gewicht ist den Abweichungen des Drucks von der Abschrift für die Frage beizumessen, an welches Bassinstrument Schubert gedacht hat, an den kleineren Violone (tiefste Saite E) oder an den größeren (tiefste Saite C). Während im Druck D und C (klingend D und C) selbstverständlich notiert sind, sind diese Töne in der Abschrift vermieden. Stadler schreibt seine Stimme also offensichtlich für einen kleineren Violone. In Schuberts Partitur – der Vorlage sowohl für Stadlers Abschrift als auch für Czernys Druck – war jedenfalls E oder auch D und wahrscheinlich auch C. Der Umfang des kleineren Violone also unterzuhören. Die Partie ist von Anfang an für ein Instrument gedacht, dessen Umfang unter E liegt; dies ist nicht allein durch den Druck, sondern durch die Fehler offenkundig, die Stadler unterzuhören und, was er die Stimmen abgeschrieben und zu- leiht für ein kleineres Instrument umgelegt hat.

Wie in Sonatensätzen zu Schuberts Zeit noch durchaus üblich, trägt der erste Satz des Quintetts am Ende der Exposition Wiederholungszeichen. Die Wiederholung ist indes nicht sinnvoll, weil der Hauptsatz der Sonate eine Art Einleitung (T. 1–24) gleichsam einleitend in der Gestalt des ersten Themas erscheint (T. 25–37). Nachdem das Thema aber das solches vor- und in der Exposition aufgeführt ist, kann die Wiederholung mit dieser Zweitführung nur als Tautologie wirken.

ZUR EDITION

In der Partitur der vorliegenden Ausgabe sind Zusätze folgendermaßen gekennzeichnet: Buchstaben und Ziffern durch Kursive (da die Ziffern 3 und 6 bei Triolen und Sextolen etc. jedoch immer kursiv erscheinen, sind hier die ergänzten kleiner gestochen); Hauptnoten, Akzidenzien vor Hauptnoten, Pausen, Punkte und Striche, Fermaten und Ornamente durch Kleinstich; Akzentzeichen, Crescendo- und Decrescendo-Winkel durch dünneren Stich; Bögen durch Strichelung; Vorschlags- und Ziernoten, Akzidenzien vor solchen Noten durch eckige Klammern. Ohne Kennzeichnung werden ergänzt: Akzidenzien, die sich aufgrund von Schuberts Notierungsweise selbstverständlich ergeben oder durch andere Stimmen oder Parallelstellen belegt sind; fehlende Schlüssel; fehlende Ganztaktpausen; Bögen von der Vorschlags- zur Hauptnote. In den beiliegenden Stimmen ist zwischen Original und Herausgeberergänzung nicht unterschieden.

Arnold Feil



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Quintett in A

Sylvester Paumgartner gewidmet

Allegro vivace

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of two sharps (F# and C#). The melody begins with a whole rest, followed by a quarter rest, and then a triplet of eighth notes (D4, E4, F#4) marked with a 'p' (piano) dynamic. This is followed by a series of eighth and quarter notes, including a triplet of eighth notes (G#4, A4, B4) and a half note (C5), all marked with a 'pp' (pianissimo) dynamic. The second system continues the melody with a half note (B4), a quarter note (A4), and a half note (G#4), marked with an accent (>). The melody concludes with a half note (F#4) and a quarter note (E4), marked with an '8' (octave) and a dotted line. The second system also includes a bass staff with a bass clef and a key signature of two sharps. It begins with a whole rest, followed by a quarter rest, and then a half note (D3) marked with a 'fp' (fortissimo) dynamic. The bass line continues with a series of eighth and quarter notes, including a triplet of eighth notes (E3, F#3, G#3) and a half note (A3), all marked with a 'pp' dynamic. The bass line concludes with a half note (G#3) and a quarter note (F#3), marked with an accent (>).

36

cresc.

ff

cresc.

ff

cresc.

ff

pizz.

p

cresc.

ff

40

ff

ff

p

pizz.

p

arco

ff

ff

f

44

ff

ff

p

arco

ff

ff

f

p

tr

tr

3

Bärenreiter
Leseprobe
sample page



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The image shows a musical score for a song titled "Bärenlied". The score is written on five staves. The first staff is a treble clef with a key signature of two sharps (F# and C#) and a time signature of 6/8. The second staff is a bass clef with a key signature of two sharps (F# and C#) and a time signature of 6/8. The third staff is a bass clef with a key signature of two sharps (F# and C#) and a time signature of 6/8. The fourth and fifth staves are bass clefs with a key signature of two sharps (F# and C#) and a time signature of 6/8. The score includes various musical notations such as notes, rests, and dynamic markings like "p". A large, bold, black watermark is overlaid diagonally across the score, reading "Bärenlied Leseprobe Sample page". In the bottom left corner, there is a circular logo containing a stylized black outline of a bear walking to the left, with a five-pointed star above it.

69

p

fp

cresc.

p

p

p

cresc.

p

73

dim. *p*

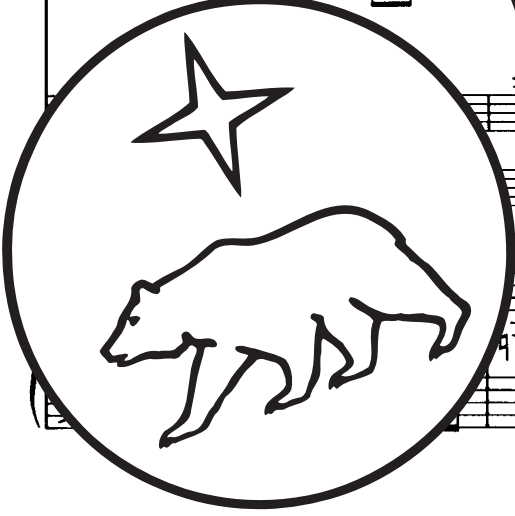
78

dim. *p*

82

dim. *p*

Bärenreiter
Leseprobe
sample page



86



90



Bärenreiter
Leseprobe
Sample page



94



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115

p

p

p

8

118

f

p

f

p

f

p

f

p

8

121

fz

p

fz

p

f

p

f

p

f

p

f

p

8

[illegible]

133

139

144

*) Takt 141f., Klavierstimme, *ossia*: Lesart im Erstdruck./Bars 141ff., piano part, *ossia*: reading of the first edition.

**) Zum Problem der Wiederholung vgl. Vorwort./Concerning the repeat cf. Preface.

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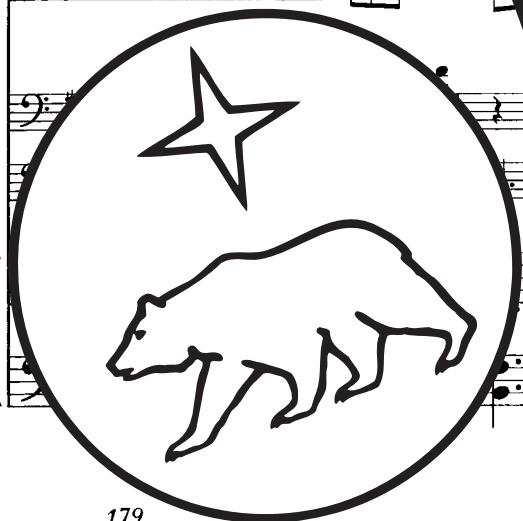
171



175



179



The image displays a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for a piano and includes staves for the right and left hands, as well as a grand staff. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into three systems, with measures 182, 185, and 188 marked at the beginning of each system. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like "p" (piano) and "cresc." (crescendo). A large, diagonal watermark reading "Bärenreiter Leseprobe" is overlaid across the center of the page. In the lower-left corner, there is a circular logo containing a stylized line drawing of a bear walking to the right, with a five-pointed star above its head.

192

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

8

196

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

202

dim. *f* *dim.* *f* *dim.* *f* *dim.* *f*

8

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221

cresc.

ff

ff

p

pizz.

p

cresc.

ff

p

225

ff

p

ff

p

pizz.

p

arco

ff

p

229

ff

p

ff

p

arco

ff

f

8

p

tr

tr

Bärenreiter
Leseprobe
sample page



A musical score for a piece titled "Bärenreiter Leseprobe". The score is written on multiple staves, featuring various musical notations including notes, rests, and dynamic markings such as "f" (forte) and "z" (zweites). A large, bold, diagonal watermark across the center of the page reads "Bärenreiter Leseprobe sample page". The watermark is in a dark, sans-serif font. The background of the page is white, and the musical notation is in black ink. The score appears to be a sample page from a larger work, as indicated by the watermark.

242

p *decresc.* *ff*

p *decresc.* *ff*

fp *decresc.* *p* *ff*

fp *decresc.* *p* *ff*

246

p *fp* *decresc.* *p* *Solo*

250

p

254

p *fp* *cresc.* *dim.* *p* *dim.* *dim.* *p* *dim.* *cresc.* *p* *dim.*

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271

Musical score for measures 271-274. The score is written for four staves: Treble, Alto, Bass, and a grand staff (Treble and Bass). The key signature is two sharps (F# and C#). The melody in the Treble staff of the grand staff features eighth and sixteenth notes, with a fermata over the final measure. The bass line in the grand staff is a continuous eighth-note pattern. The other three staves are empty.

275

Musical score for measures 275-278. The score is written for four staves: Treble, Alto, Bass, and a grand staff. The key signature is two sharps. The melody in the Treble staff of the grand staff includes a fermata and a piano (*p*) dynamic marking. The bass line in the grand staff is a continuous eighth-note pattern. The other three staves are empty.

279

Musical score for measures 279-282. The score is written for four staves: Treble, Alto, Bass, and a grand staff. The key signature is two sharps. The melody in the Treble staff of the grand staff includes a piano (*p*) dynamic marking. The bass line in the grand staff is a continuous eighth-note pattern. The other three staves are empty.

283

Measures 283-285 of a musical score in D major (two sharps). The score is written for five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The piano part consists of a right-hand melody and a left-hand bass line. Dynamics include *ff* (fortissimo) and *p* (piano). The music features various note values, rests, and articulation marks like accents and slurs.

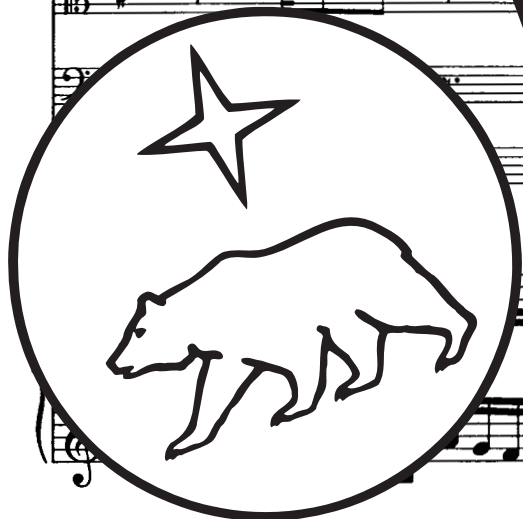
286

Measures 286-288 of the musical score. The piano part continues with a steady eighth-note accompaniment in the right hand and a more active bass line. Dynamics include *p* (piano) and *f* (forte). The vocal parts have various note values and rests.

289

Measures 289-291 of the musical score. The piano part features a more complex rhythmic pattern with sixteenth notes in the right hand and eighth notes in the left hand. Dynamics include *f* (forte). The vocal parts continue with their respective melodic lines.

Bärenreiter
Leseprobe
Sample page



291

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

294

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

297

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

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314

p cresc. ff fz

Andante

p cresc. ff fz

5

p cresc. ff fz

10

15

20

Bärenreiter
Leseprobe
Sample page



Handwritten musical score for piano, measures 10 through 20. The score is written on ten staves (five systems of two staves each). The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (fp, fz, tr). A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page. A circular logo with a stylized bear silhouette and a five-pointed star is located on the left side, overlapping the staves.

22

fp fp fp fp fp fz fz

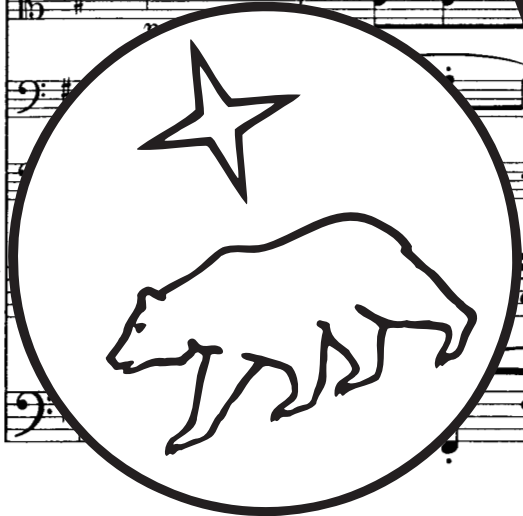
24

p fz

27

fz

Bärenreiter
Leseprobe
Sample page



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A musical score for a piano piece, likely a reading sample. The score is written for piano (p) and includes a large, stylized logo of a bear and a star. The logo is a circular emblem with a bear walking to the left and a five-pointed star above it. The score is in 2/4 time and features various musical notations, including notes, rests, and dynamic markings like 'pp' (pianissimo) and 'decresc.' (decrescendo). The score is divided into measures, with some measures containing a '6' or '8' indicating a specific rhythm or count. The overall style is that of a professional musical manuscript.

*) Basso, T. 43–44, in Albert Stadlers Abschrift: / Basso, bars 43–44, in Albert Stadler's copy:

entsprechend in den Takten 49–52, 97, 99, 107, 109, 110–113; vgl. Vorwort / accordingly in bars 49–52, 97, 99, 107, 109, 110–113; cf. Preface.

48

dim.

pp

pp

pp

pp

dim.

decresc.

decresc.

decresc.

decresc.

decresc.

52

simile

ppp

pp

ppp

ppp

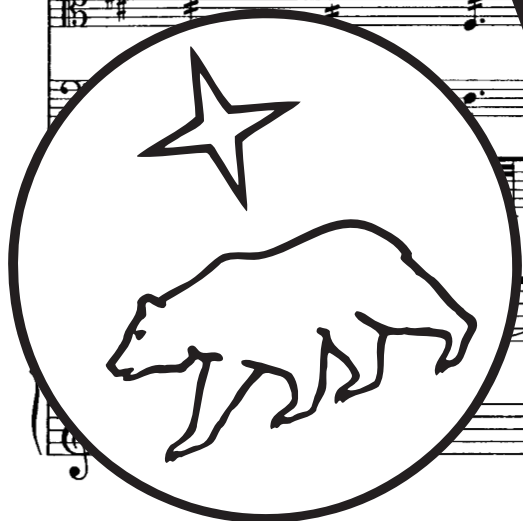
simile

simile

simile

simile

55



58



61



Bärenreiter
Leseprobe
Sample page



65



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81

fp fp fp fp fz fz

This block contains the musical notation for measures 81 and 82. It features five staves: four for individual instruments (treble, alto, tenor, and bass) and one grand staff for piano accompaniment. The key signature has three flats. The first four staves have a melodic line with eighth notes and rests, marked with *fp* (fortissimo piano). The piano part consists of a continuous eighth-note pattern in both hands, marked with *fz* (forzando).

83

fp p p p p

This block contains the musical notation for measures 83 and 84. The notation continues with the same five-staff structure. Measures 83 and 84 show a change in dynamics, with the first four staves marked *fp* and *p* (piano). The piano accompaniment continues with eighth notes. A large, semi-transparent watermark is overlaid on this section.

85

This block contains the musical notation for measures 85 and 86. The notation continues with the same five-staff structure. Measures 85 and 86 show a change in dynamics, with the first four staves marked *p* (piano). The piano accompaniment continues with eighth notes.

[illegible]

96

fp

6

6

6

6

99

fp

6

6

6

6

103

pp

6

6

6

6

Bärenreiter
Leseprobe
Sample page



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118



Scherzo

Presto



9



A black and white image of a musical score for piano. The score consists of several staves with musical notation, including notes, rests, and dynamic markings such as 'p', 'sf', 'fp', and 'f'. A large, bold, diagonal watermark is superimposed over the entire page, reading 'Bärenreiter Leseprobe Sample page'. The watermark is in a sans-serif font and is oriented from the top-left towards the bottom-right. The background of the image is a light gray, and the musical notation is in black. The watermark is a dark gray color.

[illegible]

47

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

57

p *p* *sf* *f* *sf* *f* *sf* *f* *sf* *f*

67

p *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

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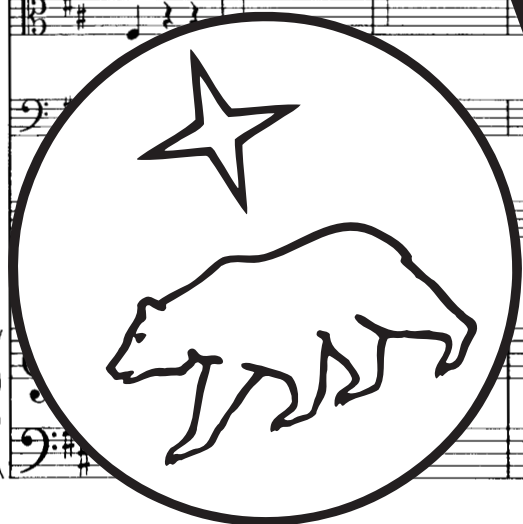
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Trio

Measures 1-11 of the Trio section. The score is for three staves: Treble, Bass, and Piano. The key signature is one sharp (F#) and the time signature is 3/4. The music is marked with 'p' (piano) in measures 1, 2, and 10. The piano part enters in measure 10.

Measures 12-22 of the Trio section. The score is for three staves: Treble, Bass, and Piano. The key signature is one sharp (F#) and the time signature is 3/4. The music is marked with 'pp' (pianissimo) in measures 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, and 22. The piano part is present throughout this section.

Measures 23-32 of the Trio section. The score is for three staves: Treble, Bass, and Piano. The key signature is one sharp (F#) and the time signature is 3/4. The music is marked with 'decresc.' (decrescendo) in measures 23, 24, 25, 26, 27, 28, 29, 30, 31, and 32. The piano part is present throughout this section.



Bärenreiter
Leseprobe
Sample page

34

ff

45

p

57

p

1. 2.

*Scherzo da capo,
senza ripetizione*

Thema

Andantino

pp

pp

pp

pp

Andantino

1. 2.

9

Bärenreiter
Leseprobe
Sample page

Va.

Ossia*)

pp

pp

pizz.

pp

p

3



*) Ossia: Fassung des Erstdrucks/Version of the first edition.

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Var. II

41 [b]

p

p

p

arco

p

mf

45

1.

3

1.

48b

2.

fp

2.

*) T. 44, Violino: Akzente im Erstdruck auf dem 5., 8. und 11. Sechzehntel. / Bar 44, Violino: accents on the 5th, 8th and 11th semiquavers in the first edition.

52

[]

fp

56

fp

Var. III

61

p

f_{tr}

63



66



68a

1. 2.



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78



Var. IV

81

ff *pp*



85



89

pp

pp

pp

pp

92

pp

p

p

pp

p

decresc.

pp

96

cresc.

p

pp

p

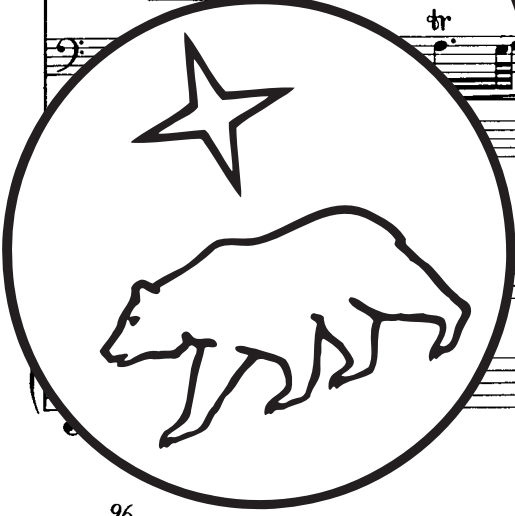
pp

cresc.

p

decresc.

pp



Bärenreiter
Leseprobe
Sample page

Var. V

101

pp

Solo

pp

105

cresc.

p

pp

108b

pp

pp

pp

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128

Allegretto

[♩]

First system of music (measures 128-132). It features a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The music begins with a piano (p) dynamic. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in measure 132. The bass staff contains whole and half notes. The alto and tenor staves are empty.

Allegretto

Second system of music (measures 133-137). It features a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 2/4 time signature. The music begins with a piano (p) dynamic. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in measure 133. The bass staff contains whole and half notes. The alto and tenor staves are empty.

133

Third system of music (measures 138-142). It features a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 2/4 time signature. The music begins with a piano (p) dynamic. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in measure 138. The bass staff contains whole and half notes. The alto and tenor staves are empty. A large circular logo is overlaid on the left side of the system, containing a stylized bear and a star. The text "Bärenreiter" and "Leseprobe" is written diagonally across the system.

138

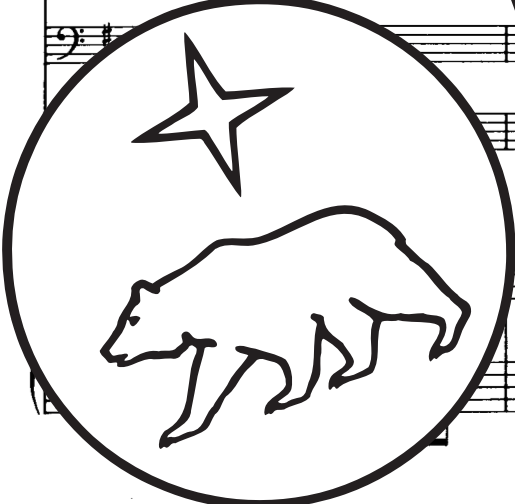
Fourth system of music (measures 143-147). It features a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 2/4 time signature. The music begins with a piano (p) dynamic. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in measure 143. The bass staff contains whole and half notes. The alto and tenor staves are empty.

144

148

152

Bärenreiter
Leseprobe
Sample page



The image displays a page of musical notation for a piece titled "Bärenreiter Leseprobe". The notation is arranged in two systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 3/4. The first system begins at measure 144, and the second system begins at measure 148. The piano accompaniment features a prominent sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand. A circular logo with a stylized bear and a star is positioned on the left side of the page, overlapping the musical notation. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page.

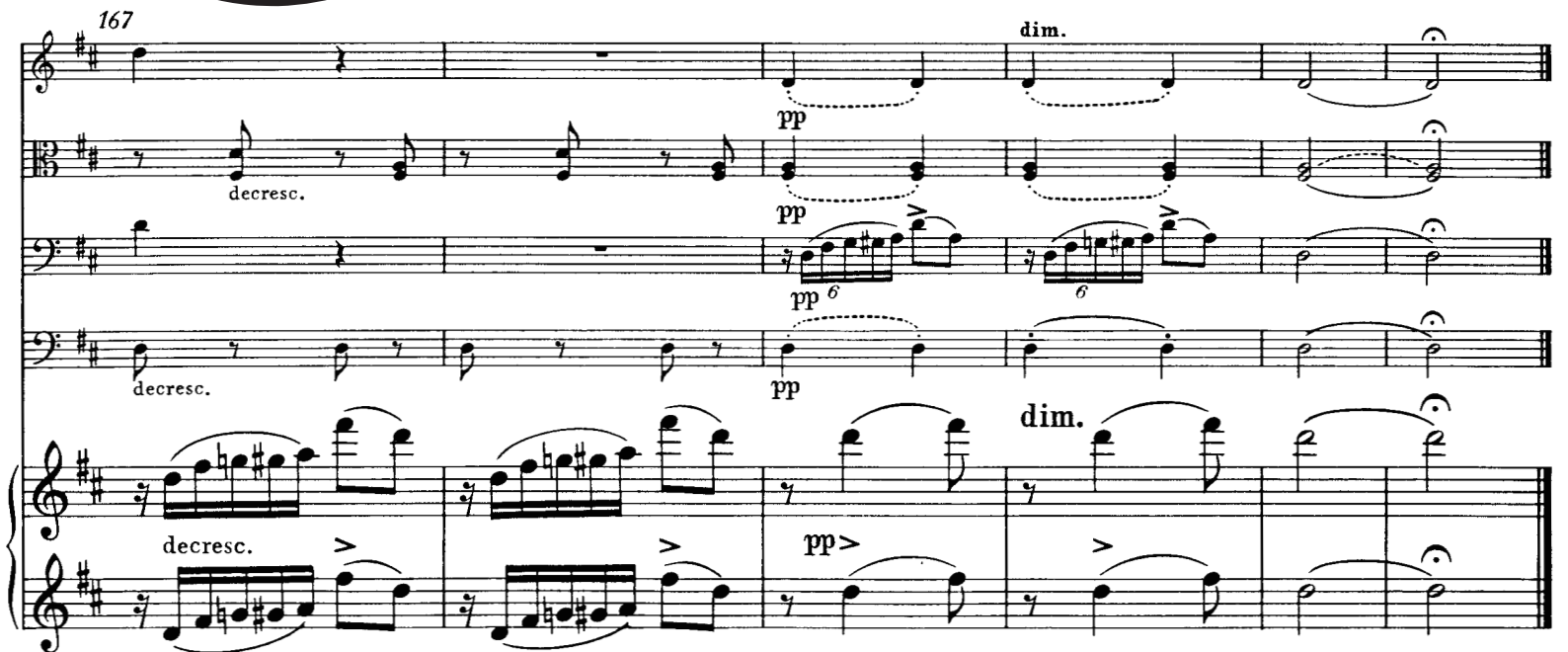
157



162



167



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33

ff fz

pp ff fz

42

p fp

p fp

p fp

53

ff fz

ff fz

ff fz



Bärenreiter
Leseprobe
Sample page

The image displays a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for a piano and includes staves for the right and left hands, as well as a grand staff. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems, with measures 61, 69, and 77 marked at the beginning of each system. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fp*, *p*, *pp*, *ppp*, and *mf*. A large, diagonal watermark reading "Bärenreiter Leseprobe" is overlaid across the center of the page. In the bottom left corner, there is a circular logo containing a stylized line drawing of a bear walking to the right, with a five-pointed star above its head. The logo is enclosed in a circle with a thick border.

86

mf

fz

93

mf

fz

100

decresc.

pp

decresc.

pp

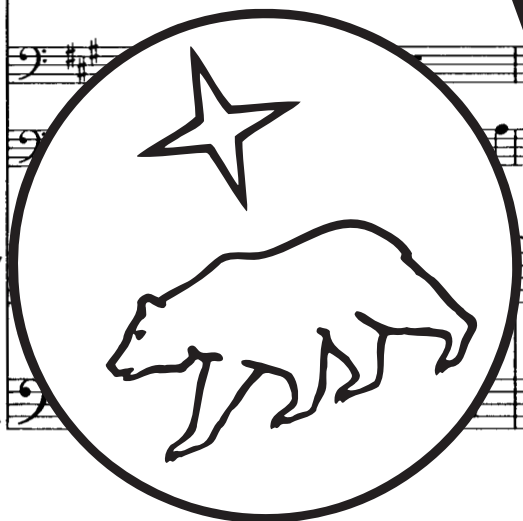
decresc.

pp

decresc.

pp

Bärenreiter
Leseprobe
Sample page



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139



146



153



The image displays a musical score for a piano piece, likely from a collection titled 'Bärenreiter Leseprobe'. The score is written for piano and right hand. It includes measures 161-170 and 175-180. The key signature is one sharp (F#), and the time signature is 4/4. The score features various musical notations, including dynamics (p, f, pp), articulation (accents, slurs), and fingerings (3, 4). A circular logo with a star and a bear is overlaid on the score. A large diagonal watermark reads 'Bärenreiter Leseprobe Sample page'.

*) T. 169–170, Pianoforte oben: im Erstdruck a' + cis'' + e'' + a''; vgl. T. 405–406. / Bars 169–170, piano, right hand: a' + c-sharp'' + e'' + a'' in the first edition; cf. bars 405–406.

183

f

f

f

f

8



190

p

p

p

p

3



198

p

p

p

p



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232

3

pp

fp

pp

fp

pp

fp>

da capo

243

Star and bear logo

254

Bärenreiter
Leseprobe
Sample page

293

fp>

301

fp>

pp>

310 *diminuendo*

pp

ppp

pp

ppp

pp

ppp

diminuendo

Bärenreiter
Leseprobe
Sample page



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341

pp

pp

pp

pp

pp

349

pp

358

cresc.

cresc.

cresc.

cresc.

cresc.

8

cresc.

366

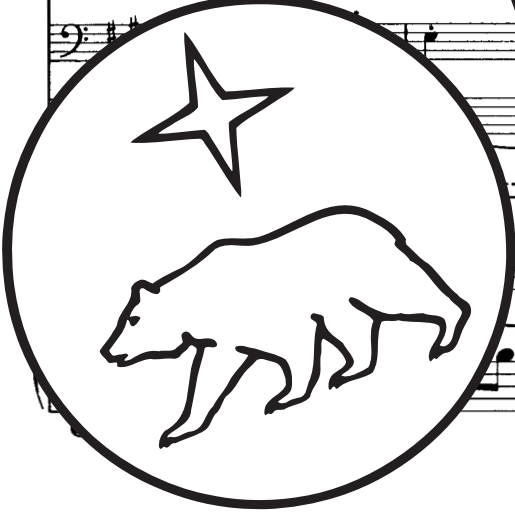
decresc. pp

8

373

379

8



Bärenreiter
Leseprobe
Sample page

The image displays a page of musical notation for a piece titled "Bärenreiter Leseprobe". The notation is arranged in two systems, each with four staves. The first system begins at measure 366 and the second at measure 373. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings like "decresc." (decrescendo) and "pp" (pianissimo) are present. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page. In the lower-left corner, there is a circular logo containing a stylized bear silhouette and a five-pointed star. The page number "74" is located in the top-left corner.

386

ff 3 3

ff

ff

ff

8

392

p

ff

p

ff

p

p

p

8

399

f

f

f

f

8

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425

p

432

p>

440

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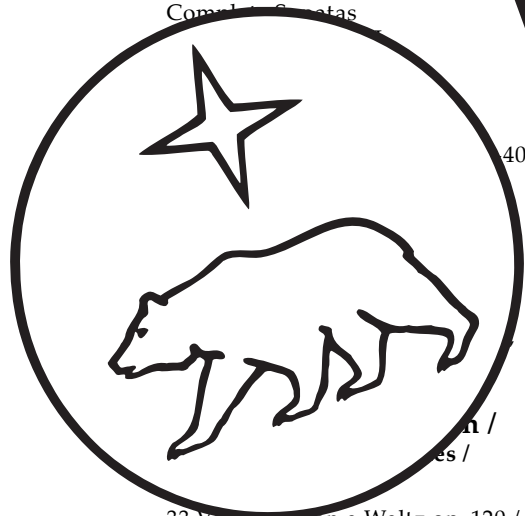
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