

SCHUBERT

Streichquintett in C

String Quintet in C major

D 956 – op. post. 163

Herausgegeben von / Edited by
Martin Chusid

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



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Neben dieser Studienpartitur
ist eine Stimmenausgabe (BA 5612) erschienen.

In addition to this study score,
the parts (BA 5612) are also published.

Urtextausgabe aus: *Franz Schubert, Neue Ausgabe sämtlicher Werke*,
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Band 2: *Streichquintette* (BA 5508), vorgelegt von Martin Chusid.

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VORWORT

Soweit uns bekannt ist, schrieb Schubert nur zwei Quintette für Streichinstrumente, das eine am Anfang seiner kompositorischen Laufbahn, das andere ganz am Schluss. Das frühe Werk, eine Ouvertüre für Streichquintett in c-Moll (besetzt mit zwei Violinen, zwei Bratschen und Violoncello) wurde 1811 geschrieben und ist das früheste datierte Kammermusikwerk von Schubert (D 8). Das vom Komponisten auch für Streichquartett arrangierte Werk ist in einem Satz geschrieben. Einzelheiten zeigen deutlich, dass Schuberts Modell für diese Ouvertüre Cherubinis Ouvertüre zu der Oper *Faniska* gewesen ist.

Das große Streichquintett in C-Dur (D 56) ist in den tiefen Streichern mit zwei Violoncelli besetzt, vielleicht um einen ähnlichen Vergleich mit Mozarts Meisterwerken für Streichquintett zu ziehen. Der Komponist studienhalber von seinen Brüdern ausgetrieben, hat Schubert, eines der größten Kammermusiker der ersten Hälfte des 19. Jahrhunderts, gehört zu seinen besten Instrumentalisten. Es war die Schreibung der Sonaten für's Pianoforte, die er an den Verleger C. A. Probst: „[...] Ich habe Sonaten für's Pianoforte geschrieben, welche ich Hummel dediciren möchte. Auch habe ich mehrere Lieder von Heine aus Hamburg gesetzt, welche hier außerordentlich gefielen, und endlich ein Quintett für 2 Violinen, 1 Viola u. 2 Violoncello verfertigt. Die Sonaten habe ich an mehreren Orten mit vielem Beyfall gespielt, das Quintett aber wird dieser Tage erst probirt [...]“¹

Probst scheint kein Interesse an dem Quintett gehabt zu haben, das nach Schuberts Tod von seinem Bruder Ferdinand um 1830 an die Firma Diabelli & Co. verkauft wurde. Nach

den Untersuchungen von Otto Erich Deutsch gibt es trotz des erwähnten Briefes keinen Beleg für eine Aufführung des Werkes zu Lebzeiten Schuberts, nicht einmal im privaten Rahmen. Die erste öffentliche Aufführung des Quintetts fand jedenfalls mehr als zwanzig Jahre später, am 17. November 1850 im kleinen Musikvereinssaal in Wien statt. Die Ausführenden waren Josef Hellmesberger und sein Quartett (Mathias Durst, 2. Violine; Carl Heissler, Viola; Carl Schleiermacher, Violoncello) und Josef Stránský, 1. Violoncello. Es mag von Interesse sein, dass der Vater von Hellmesberger, der Geiger Johann Georg Hellmesberger, zur selben Zeit wie Schubert als anerkanntes Mitglied der k. k. Hofkapelle auf dem Programm für die erste Aufführung enthielt die Annmerkung: „Die Herren Diabelli & Comp. haben das Manuscript von Schubert der Konzertsängerin zur Aufführung aus besondere Gefügigkeit überlassen.“² Das Stück war im Programm schon als Opus 16 bezeichnet, obwohl das Streichquintett erst 1853 als Stimmendruck bei C. A. Spina in Wien, den Nachfolgern von Diabelli und Cappi, erschien. Das Autograph Schuberts ist leider nicht überliefert. Stichvorlage für unsere Ausgabe des Streichquintetts ist deshalb die erwähnte Erstausgabe der Stimmen mit der Plattennummer D. & C. No. 9101. Der Titel lautet: GRAND QUINTUOR / en Ut / pour / DEUX VIOLONS, ALTO / et / 2 VIOLONCELLES / PAR / FRANCOIS SCHUBERT / Oeuvre 163 / VIENNE, chez C. A. SPINA.

Spinas Ausgabe ist im allgemeinen frei von Stichfehlern. Offensichtliche und consequente Zutaten des Verlegers, wie Zeichen für Aufstrich und Abstrich, wurden in der Neuausgabe getilgt. Der Verleger hat jedoch sicherlich auch Schuberts Artikulation, Dynamik und Bogensetzung an zahlreichen Stellen geändert

1 Vgl. Otto Erich Deutsch, Schubert. Die Dokumente seines Lebens (Neue Schubert-Ausgabe, Serie VIII, Band 5), Kassel etc. 1964, S. 540.

2 A. a. O., S. 21 und 22.

3 Zitiert nach Theodor Müller-Reutter, Lexikon der deutschen Konzertliteratur, Leipzig 1909, S. 50.

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and Co. (ca. 1830). Despite the letter, Otto Erich Deutsch says there is no evidence of even a private performance of the composition during the composer's lifetime. In any case, the first public performance took place more than 20 years later in Vienna's *Kleiner Musikvereinsaal*, on 17 November 1850. The performers were Josef Hellmesberger and his quartet (Matthias Durst, 2nd Violin; Carl Heissler, Viola; Carl Schlesinger, 1st Violoncello) and Josef Stransky (2nd Violoncello). It is of some interest that Hellmesberger's father, the violinist Johann Georg Hellmesberger, was a member of the *k. k. Hofkapelle* at the time Schubert sang there.² The program for the first performance contained the note "Die Herren Diabelli & Comp. haben das Manuskript von Schubert den Konzertgebern zur Aufführung aus besonderer Gefälligkeit überlassen".³ Included on the program was the 205th number of our number 163, although the work did not actually appear in print until early 1853, published in the *Wiener Allgemeine Musik-Zeitung* of Vienna, successor to the *Wiener Musik-Zeitung*. Unfortunately, the publisher, as a result, the *Stich* has been the above parts which was number 163. & Co. s GRAND QUINTE VIOLONS, AUCUN PAR / FRANCOIS / VIENNE, chez C. A. SPINA.

While Spina's edition appears to be relatively free of engraver mistakes, there are cer-

tain consistent editorial additions such as up-bow and down-bow indications that have been eliminated. It is also certain that numerous additions or changes to Schubert's articulation, dynamics and bowing markings have been made and these have been carefully reconsidered by comparing the first edition by Diabelli & Co. of the G major String Quartet, D 887, published about the same time as the Quintet, with Schubert's autograph score of that work.

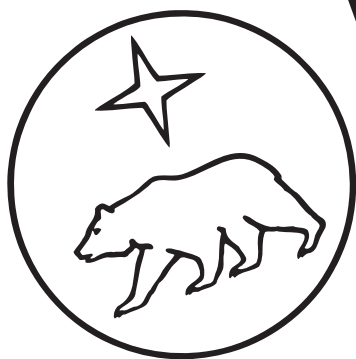
Martin Chusid

EDITORIAL NOTE

The edition follows the principles of the *Neue Schubert-Ausgabe* (New Schubert Edition). Editorial additions are indicated as follows: letters and numerals in italics (since the numbers 3 and 6 are always used in italics for triplets, sextuplets, etc., additions in this case are indicated in small print); main notes, accidentals preceding main notes, rests, notes fermatas and ornaments in main print; accents and crescendo and decrescendo hairpins in lighter print; slurs and ties by dotted lines; appoggiatura and grace-notes and accidentals preceding them in square brackets. The following are supplied without comment: accidentals which are self-evident in the context of Schubert's notation or from other instruments or parallel passages; missing clefs; missing whole-bar rests and slurs from appoggiatura to main notes.

2 Ibid., pp. 21–22.

3 Cited according to Theodor Müller-Reutter, *Lexikon der deutschen Konzertliteratur*, Leipzig 1909, p. 50.



Bärenreiter
Leseprobe
Sample page

Nr. 2
Quintett in C
D 956 - op. post. 163

September(?) 1828

Allegro ma non troppo

Violino I

Violino II

Viola

Violoncello I

Violoncello II



10



Musical score for the second system of the Quintet in C, measures 10-18. Dynamics include p, f, and pp.

19

Musical score for the third system of the Quintet in C, measures 19-27. Dynamics include p, pp, cresc., and ff.

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[illegible]

54

cresc. *f* *fz*

cresc. *f* *fz*

cresc. *f* *fz*

cresc. *f* *fz* *fp>*

cresc. *f* *fz* *fp>*

59

pp

pizz.

pp

decresc.

pp

decresc.

65

simile

pp

pizz.

pp

decresc.

pp

decresc.

71

pp

pizz.

pp

decresc.

pp

decresc.

77

fp> fp> decresc. pp
fp> fp> decresc. pp
fp> pp³
fp> pp³
pizz. pp

83

simi
simi

89

decresc.
decresc.
decresc.
decresc.
decresc.

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106

109



Bärenreiter
Leseprobe
Sample page

112

123

The musical score for 'The Rose Tree' consists of a vocal line and four piano accompaniment staves. The vocal line is in treble clef and features a melody with eighth and sixteenth notes, including a trill and a grace note. The piano accompaniment includes a right-hand part with a similar melodic line and a left-hand part with a bass line. The score includes dynamic markings such as 'decresc.' (decrescendo) and 'p' (piano), and articulation like 'acc.' (accent) and 'trill'. The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into three measures, with the third measure ending with a double bar line and repeat dots.

127



130



133



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155

p cresc. fz p pp fz> pp

p cresc. fz p pp fz> pp

p cresc. fz p pp fz> pp

p cresc. fz pp fz> pp

p cresc. fz pp fz> pp

162

cresc. f fz

cresc. f fz

cresc. f fz

cresc. f fz

cresc. f fz

168

fz fz fz fz fz fz

fz fz fz fz fz fz

fz fz fz fz fz fz

fz fz fz fz fz fz

fz fz fz fz fz fz

[illegible]

191

197

203

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228

pp

pp

pp

pp

234

mf

mf fz

mf fz

240

mf fz

mf

fz

fz

fz

fz

244

fz

248

fz *cresc.*

252

fz *cresc.*

256

ff cresc. ff>

260

espressivo p espressivo ∞ (#)



266

pp f p

Bärenreiter
Leseprobe
Sample page

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294

fz *fz* *fz* *fz* *ff*

299

fz *ff* *fz*

304

fz *fz* *fz* *ff* *ff*

309

cresc. *fp* *p*

313

cresc. *fp* *p*

317

cresc. *f* *fz* *pp* *pp* *pp* *pizz.* *pp*

323

simile

simile

330

decesc.

pp

pp

pp

pp

336

decesc.

fp>

fp>

decesc.

decesc.

decesc.

decesc.

decesc.

fp>

fp>

fp>

fp>

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361

*f**p**p**p**f**p**pp**simile*

365

*decresc.**decresc.**decresc.**decresc.*



368

371

decresc.

decresc.

decresc.

decresc.

decresc.

374

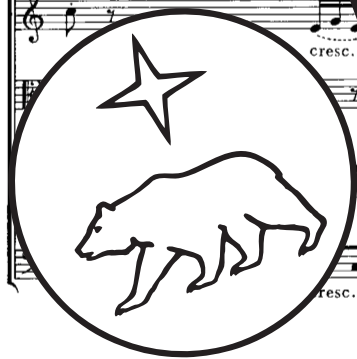
cresc.

cresc.

cresc.

cresc.

cresc.



377

cresc.

cresc.

cresc.

cresc.

cresc.

arco

cresc.

f>

f>

f>

f>

f>

381

decresc. p cresc. f

decresc. p cresc. f

decresc. p cresc. f

decresc. p cresc. f

decresc. p cresc. f

385

decresc. p cresc. f

decresc. p cresc. f

decresc. p cresc. f

decresc. p cresc. f

decresc. p cresc. f

389

decresc. p cresc. f

decresc. p cresc. f

decresc. p cresc. f

decresc. p cresc. f

decresc. p cresc. f

Bärenreiter
Leseprobe
Sample page



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407

p *pp* *dim.*

413

p *pp* *dim.*

Bärenreiter
Leseprobe
Sample page

420

fz *ff* *cresc.*

424

fz
fz
fz
fz
fz

428

p>
pp
pp>
p
pp>
pp>



436

pp>
decresc.
decresc.
decresc.
decresc.
ff
ff
ff
ff
ff
p
p
p
p
p

Adagio (♩ = 1/2)

pp

pp espressivo

pp espressivo

pp espressivo pizz.

pp

5

cresc. - - - - - f > decresc. - - - - - p

9

pp

pp

pp

pp

pp

cresc. - - - - - f > decresc. - - - - - p

cresc. - - - - - f > decresc. - - - - - p

cresc. - - - - - f > decresc. - - - - - p

cresc. - - - - - f > decresc. - - - - - p

cresc. - - - - - f > decresc. - - - - - p

*) Takt 1, Violino I: Ausführung im ganzen Satz ♩. / Bar 1, Violin I: play ♩ in the whole movement.

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[illegible]

29

Bären
Leseprobe
Sample page



The image shows a page from a music book, numbered 29. It features a musical score for a piece titled 'Bären' (Bears). The score is written on five staves, with the first two staves in treble clef and the last three in bass clef. The key signature is one flat (B-flat). The tempo/mood is marked 'ff' (fortissimo). The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. A large, stylized circular logo is overlaid on the left side of the page, containing a silhouette of a bear walking to the right and a five-pointed star above it. The text 'Bären' is written in a large, bold, sans-serif font across the top of the page. Below it, the words 'Leseprobe' and 'Sample page' are written in a smaller, bold, sans-serif font, stacked vertically. The background of the page is white, and the musical notation is in black ink.

31

Handwritten musical score for 'The Rose Tree' (March). The score is written for five staves, likely representing different instruments or voices. The key signature is one flat (B-flat), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets marked with a '3' and a bracket. The score is divided into two systems by a double bar line. The first system contains measures 31 through 34, and the second system contains measures 35 through 38. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and articulation marks.

33

cresc.

cresc.

cresc.

cresc.

cresc.

35

p

p

p

p

p

36

cresc.

cresc.

cresc.

cresc.

cresc.

[illegible]

The image shows a musical score for a song titled "Bärenlied". The score is written for a piano and voice. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "Allegretto". The score includes a circular logo on the left side, which features a stylized bear walking to the right, with a five-pointed star above it. The text "Bärenlied" is written in a large, bold, sans-serif font across the top of the score. The text "Leseprobe" is written in a smaller, bold, sans-serif font below "Bärenlied". The text "Sample page" is written in a large, bold, sans-serif font across the middle of the score. The score includes various musical notations such as notes, rests, and dynamic markings like "pp" (pianissimo).

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50

ff>

52

fff>

decresc.

decresc.

decresc.

decresc. [b] tr

decresc. #.

54

p

pp

p

pp

p

pp

p

pp

Bärenreiter
Leseprobe
Sample page



56

dim.

dim.

dim.

dim.

dim.

3 3 3

dim.

iter

58

ppp



Bären
Leseprobe
Sample page

62

ppp

pp

ppp

mf

pp

ppp

mf

pp

ppp

pp

65



67



69



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76

76

pp

pp

pp

pp

arco

pp

pizz.

78

78

ppp

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.



81

81

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

p

84

arco pizz. arco pizz. arco pizz. arco

decresc. p decresc. p decresc.

87

pp decresc. ppp

ppp

ppp

ppp

90

cresc. fz p pp

cresc. fz p pp

cresc. fz p pp

cresc. fz p pp

arco

Scherzo

Presto

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55

fz fz p fz p fz p fz p

63

f fz

70

p p p p fz p

77

Musical score for measures 77-82. The score is written for five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has one flat (B-flat). The music features various melodic lines with slurs and ties, and dynamic markings including *f* (forte) and *ff* (fortissimo). The measures are numbered 77, 78, 79, 80, 81, and 82.

83

Musical score for measures 83-88. The score is written for five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has one flat (B-flat). The music features various melodic lines with slurs and ties, and dynamic markings including *ff* (fortissimo) and *fz* (forzando). The measures are numbered 83, 84, 85, 86, 87, and 88.

A circular logo is overlaid on the score. It contains a five-pointed star above a stylized bear walking to the right.

89

Musical score for measures 89-94. The score is written for five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has one flat (B-flat). The music features various melodic lines with slurs and ties, and dynamic markings including *p* (piano) and *fz* (forzando). The measures are numbered 89, 90, 91, 92, 93, and 94.

95

Musical score for measures 95-102. The score is written for five staves. The first three staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#). The music features various melodic lines with slurs and ties, and dynamic markings including *ff* (fortissimo) and *f* (forte).

103

Musical score for measures 103-112. The score is written for five staves. The first three staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#). The music features various melodic lines with slurs and ties, and dynamic markings including *fz* (forzando) and *f* (forte).

Musical score for measures 113-120. The score is written for five staves. The first three staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#). The music features various melodic lines with slurs and ties, and dynamic markings including *fff* (fortississimo) and *p* (piano).

Bärenreiter
Leseprobe
Sample page



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157

ff> fz> ff> fz> ff> fz> ff> fz>

165

p cresc. f fz> p cresc. f fz> p cresc. f fz> p cresc. f fz>

173

p p p p p p p

[illegible]

Trio

Andante sostenuto

First system of the musical score, measures 1-8. The score is for a Trio section in 3/4 time, marked Andante sostenuto. It features five staves: two for the upper voices (treble clef) and three for the lower voices (bass clef). The key signature has three flats (B-flat, E-flat, A-flat). The first system includes dynamics such as *p* (piano), *cresc.* (crescendo), *f* (forte), and *pp* (pianissimo). There are also trill ornaments marked with a trill symbol (tr) above notes in measures 7 and 8.

Second system of the musical score, measures 9-18. This system continues the Trio section. It includes dynamics such as *pp* (pianissimo), *p* (piano), *cresc.* (crescendo), *f* (forte), and *mf* (mezzo-forte). Trill ornaments (tr) are present above notes in measures 10, 14, and 18. A large watermark is overlaid on the right side of the page, reading "Bärenreiter Leseprobe Sample page".

Third system of the musical score, measures 19-28. This system continues the Trio section. It includes dynamics such as *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). Trill ornaments (tr) are present above notes in measures 20, 24, and 28. The score concludes with a double bar line at the end of measure 28.

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51
Tempo I

Scherzo da capo

Allegretto



^{*)} Takt 3, Violino I, II: Ausführung hier und im ganzen Satz in allen Stimmen ♪./ Bar 3, Violins I,II: play ♪ here and in all parts in the whole movement.

[illegible]

26

Treble 1: *fz* *fz* *p* *f* *fz* *fz* *fz* *fz*
 Treble 2: *fz* *fz* *p* *f* *fz* *fz* *fz* *fz*
 Bass 1: *fz* *fz* *p* *f* *fz* *fz* *fz* *fz*
 Bass 2: *fz* *fz* *p* *f* *fz* *fz* *fz* *fz*

33

p *fz* *fz* *p* *cresc.* *fz* *fz*

p *fz* *fz* *p* *cresc.* *fz* *fz*

p *fz* *fz* *p* *cresc.* *fz* *fz*

p *fz* *fz* *p* *cresc.* *fz* *fz*

p *fz* *fz* *p* *cresc.* *fz* *fz*

40

p *fz* *cresc.* *fz* *ff>*

fz *cresc.* *fz* *ff>*

fz *fz* *cresc.* *fz* *ff>*

fz *fz* *cresc.* *fz* *ff>*

fz *fz* *cresc.* *fz* *ff>*

fz *fz* *cresc.* *fz* *ff>*

47

fz> *p*

fz> *p*

simile

fz> *p*

fz> *p*

fz> *p*

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69

pp

pp

pp

pp

pp

74

p

p

p

p

fp>

p

80

fz>

p

fz>

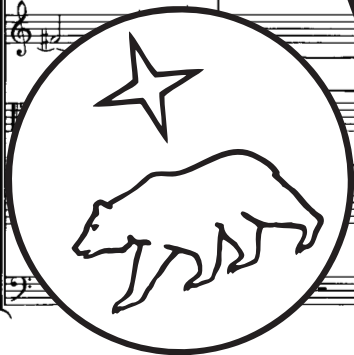
p

fz>

p

simile

Bärenreiter
Leseprobe
Sample page



Musical score for measures 87-91. The score is written for five staves. The first two staves are in treble clef, and the last three are in bass clef. The music features complex rhythmic patterns, including triplets and sixteenth notes, with many slurs and accents. The word "simile" is written above the third staff in measure 89.

Musical score for measures 92-96. The score is written for five staves. The first two staves are in treble clef, and the last three are in bass clef. The music features complex rhythmic patterns, including triplets and sixteenth notes, with many slurs and accents. The word "simile" is written above the third staff in measure 94.

A circular logo is overlaid on the left side of the page. It contains a five-pointed star above a stylized line drawing of a bear walking to the right.

Musical score for measures 97-101. The score is written for five staves. The first two staves are in treble clef, and the last three are in bass clef. The music features complex rhythmic patterns, including triplets and sixteenth notes, with many slurs and accents. The word "simile" is written above the third staff in measure 99.

102

Musical score for measures 102-106. The score is for a piano and features a melody in the right hand with triplets and a bass line with sustained notes. Dynamics include f (forte) and mf (mezzo-forte).

107

Musical score for measures 107-111. The score continues the melody and bass line. Dynamics include fz (forzando), p (piano), and f (forte).

112

Musical score for measures 112-116. The score continues the melody and bass line. Dynamics include fz (forzando), p (piano), cresc. (crescendo), and pp (pianissimo).

Bärenreiter
Leseprobe
Sample page



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146

Musical score for measures 146-154. The score is written for five staves (two treble, two bass, and a middle staff). It features complex rhythmic patterns with many beamed notes and rests. The key signature has one flat (B-flat). The music is in a 4/4 time signature.

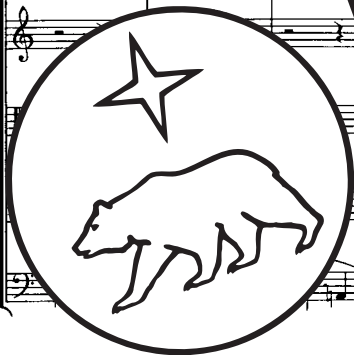
155

Musical score for measures 155-163. The score is written for five staves. It continues the complex rhythmic patterns from the previous system. The key signature has one flat. The music is in a 4/4 time signature.

164

Musical score for measures 164-172. The score is written for five staves. It continues the complex rhythmic patterns from the previous system. The key signature has one flat. The music is in a 4/4 time signature. The score includes dynamic markings such as *ff*, *ffz*, *fz*, and *simile*.

Bärenreiter
Leseprobe
Sample page



173

fz *fz* *fz* *fz* *fz*

180

ff *fz* *fz* *ff* *ff*

187

ff *simile* *simile* *ff* *ff*

193

Musical score for measures 193-199. The score is written for five staves (treble, alto, and two bass staves). It features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *fz* (forzando), *p* (piano), and *f* (forte). A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the middle of the page.

200

Musical score for measures 200-206. The score continues with complex rhythmic patterns. Dynamic markings include *fz*, *p*, and *f*. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the middle of the page.

207

Musical score for measures 207-213. The score continues with complex rhythmic patterns. Dynamic markings include *ff* (fortissimo), *fz*, *p* (piano), and *f* (forte). A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the middle of the page.

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234

Musical score for measures 234-239. The score is written for five staves (two treble and three bass). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *fz* (forzando) and *fz* (forzando). The key signature has one sharp (F#).

240

Musical score for measures 240-245. The score is written for five staves. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *decrsc.* (decrescendo). The key signature has one sharp (F#).

Musical score for measures 246-251. The score is written for five staves. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *pp* (pianissimo). The key signature has one sharp (F#).

261

ritardando a tempo

Bären
Leseprobe
Sample page

The image shows a page from a music book. At the top left, the page number '261' is printed. The title 'Bären' is written in a large, stylized font. Below the title, the words 'Leseprobe' and 'Sample page' are written in a smaller font. The main content is a musical score for a piece titled 'Bären'. The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The tempo markings 'ritardando' and 'a tempo' are present. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano). A circular logo is overlaid on the left side of the page, featuring a stylized bear walking to the right and a five-pointed star above it. The logo is black and white.

[illegible]

276

Musical score for measures 276-281. The score is written for five staves: two treble clefs, two bass clefs, and a double bass clef. The music features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with various dynamics and articulation symbols.

281

Musical score for measures 281-286. The score continues from the previous system, featuring similar rhythmic patterns and dynamics. A large, stylized watermark is overlaid on the right side of the page, reading "Bärenreiter Leseprobe Sample page".

286

Musical score for measures 286-291. The score continues from the previous system, featuring similar rhythmic patterns and dynamics. A large, stylized watermark is overlaid on the right side of the page, reading "Bärenreiter Leseprobe Sample page".

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307

musical score for measures 307-315. The score is written for five staves. Measures 307-310 show a crescendo (cresc.) in the first three staves and piano (pp) in the last two. Measures 311-315 show piano (pp) in all staves. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid diagonally across the score.

316

musical score for measures 316-324. The score is written for five staves. Measures 316-324 show a decrescendo (decresc.) in the first three staves and piano (pp) in the last two. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid diagonally across the score. A circular logo featuring a bear and a star is visible on the left side of the score.

325

musical score for measures 325-333. The score is written for five staves. Measures 325-333 show piano (pp) in all staves. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid diagonally across the score.

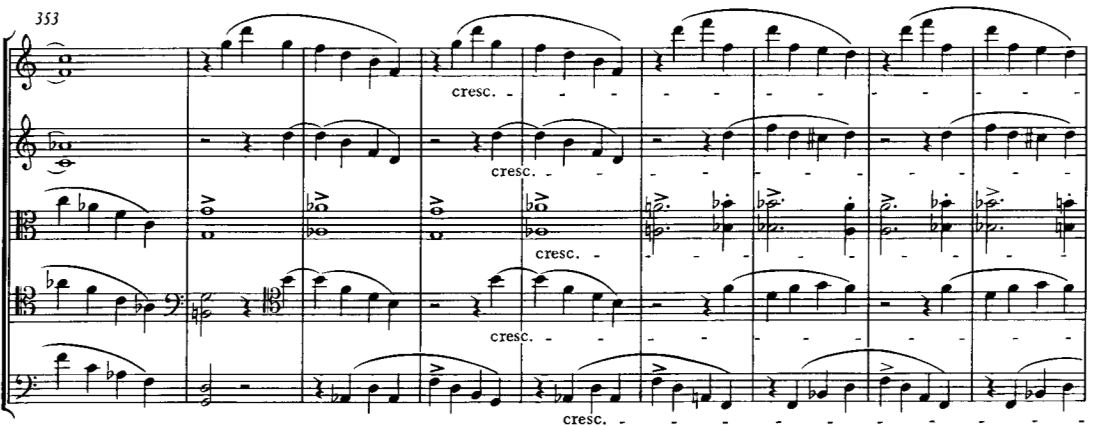
335



344



353



362

Musical score for measures 362-366. The score is written for five staves (treble and bass clefs). The key signature has one flat (B-flat). The tempo is marked *più allegro*. The dynamics are marked *fff* (fortississimo) for measures 362-366. The music features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes.

370

*più allegro**simile*

Musical score for measures 370-374. The score is written for five staves. The key signature has one flat. The tempo is marked *più allegro*. The dynamics are marked *fz* (forzando) and *p* (piano). The music features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. The score includes a *cresc.* (crescendo) marking for measures 370-374.



375

Musical score for measures 375-379. The score is written for five staves. The key signature has one flat. The tempo is marked *più allegro*. The dynamics are marked *f* (forte) and *fz* (forzando). The music features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes.

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396

Musical score for measures 396-400. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the middle of the page.

401
più presto

Musical score for measures 401-405. The tempo marking "più presto" is present. The score continues with the same five-staff arrangement. A circular logo is positioned on the left side of the page, overlapping the first two staves. The logo contains a stylized five-pointed star above a walking bear. The watermark "Bärenreiter Leseprobe Sample page" is also present.

406

Musical score for measures 406-410. The score continues with the same five-staff arrangement. The watermark "Bärenreiter Leseprobe Sample page" is also present.

411

cresc. - - - ff

cresc. - - - ff

cresc. - - - ff

cresc. - - - ff

cresc. - - - ff

tr.

416

fz fz fz fz fz fz

fz fz fz fz fz fz

fz fz fz fz fz fz

fz fz fz fz fz fz

fz fz fz fz fz fz

fz fz fz fz fz fz

422

fz fz fz fz fz fz

fz fz fz fz fz fz

fz fz fz fz fz fz

fz fz fz fz fz fz

fz fz fz fz fz fz

fff> fff> fff> fff> fff> fff>

tr.

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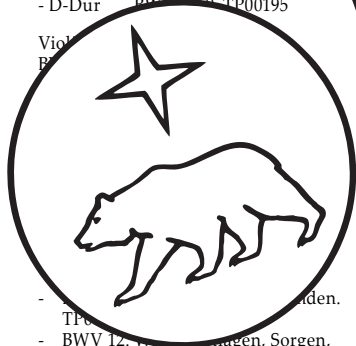
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Violon

Ba



- TP00196. Ich hatte viel Bekümmernis.
TP00197. Ich hatte viel Bekümmernis.
- BWV 12. Ich hatte viel Bekümmernis, Sorgen,
Zagen. TP01012
- BWV 16. Herr Gott, dich loben wir.
TP01016
- BWV 21: Ich hatte viel Bekümmernis.
TP01021
- BWV 26. Ach wie flüchtig, ach wie
nichtig. TP01026
- BWV 31. Der Himmel lacht!
Die Erde jubiliert. TP01031
- BWV 36. Schwingt freudig euch
empor. TP01036
- BWV 45. Es ist dir gesagt,
Mensch, was gut ist. TP01045
- BWV 51: Jauchzet Gott in allen
Länden. TP01051
- BWV 56. Ich will den Kreuzstab
gerne tragen. TP01056
- BWV 61. Nun komm, der
Heiden Heiland. TP01061

- BWV 62. Nun komm, der
Heiden Heiland. TP01062
- BWV 78. Jesu, der du meine Seele.
TP01078
- BWV 80. Ein feste Burg ist unser
Gott. TP01080
- BWV 91. Gelobet seist du, Jesu
Christ. TP01091
- BWV 106. Gottes Zeit ist die aller-
beste Zeit (Actus tragicus). TP01106
- BWV 130. Herr Gott, dich loben alle
wir. TP01130
- BWV 140. Wachet auf, ruft uns die
Stimme. TP01140
- BWV 143. Lobe den Herrn, meine
Seele. TP01143
- BWV 147. Herz und Mund und Tat
und Leber. TP01147
- BWV 172. Erschallet, ihr Lieder
(C-Dur-Fassung). TP01172
- BWV 175. Er ruft seinen Schafen
nach Namen. TP01175
- BWV 176. Es ist ein trotzig und
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- BWV 187. Ich wart' alles auf dich.
TP01187
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