

# MUSICALIA DANUBIANA

MTA  Zenetudományi  
Intézet

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ANTON  
ZIMMERMANN

(1741-1781)

XII QUINTETTI

# MUSICALIA DANUBIANA

REDIGUNT

**FERENCZI ILONA**

**SAS ÁGNES**

**SZENDREI JANKA**

**CURIS**

**DOBSZAY LÁSZLÓ**

**MUSICALIA DANUBIANA**  
**15.**

**ANTON ZIMMERMANN (1741-1781)**  
**XII QUINTETTI**

EDITED BY  
**JÁNOS MEZEI**

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**Felelős kiadó: FALVY ZOLTÁN**  
**Lektorálta: CSABAI ADRIEN**  
**Fordította: MÉSZÁROS ERZSÉBET**  
**Címlapterv: P. HORVÁTH ÉVA**  
**Kottagrafika: ÁMON ILONA**

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## Pozsony zenei élete az 1770-es években és a Batthyány-zenekar

A török hódítás után az ideiglenes fővárossá lett Pozsony jelentősége soha nem látott mértékben megnövekedett: a magyarországi helytartó, az országgyűlés és számos hivatal székhelyeként a politikai élet központjává vált. Az Esztergomból Nagyszombatba áthelyezett prímási udvar is gyakran időzött itt, több szerzetesrend rendházat tartott fenn, a főnemesi családok előszeretettel építettek palotákat a városban. A társadalmi reprezentációhoz kapcsolódó zenélési alkalmak száma megsokszorozódott: Pozsony a tereziánus korszak végén (az 1770-80-as években) élte első zenei „aranykorát”. E fénykor első évtizedének kulcsfiguráját, Anton Zimmermant jól működő zenei intézmények vették körül, melyek a színvonalas együttesekkel, jelentős művészegyéniségekkel való inspiráló együttműködést is lehetővé tették számára.

A zenei élet hagyományos mecénásait a gazdag múlttal rendelkező templomok és kolostorok jelentették. Kiemelkedett közülük a városi plébánia, a Szent Márton-dóm, a koronázási ünnepek színhelye. Itt a zene nemcsak e rendkívüli eseményeknek, hanem a rendszeres évi ünnepeknek (pl. a Szt. Rozália, Szt. Imre és Szt. Katalin tiszteletére rendezett körmeneteknek, vagy a különösen fényesen megült Szent Cecília-napnak), és a mindennapi istentiszteleteknek is természetes tartozéka volt. A zenét a város által fenntartott zenekar szolgáltatta (egy 1768-as adat szerint hat vocalistát és hat toronyzenészt fizettek<sup>1</sup>). A vezető zenészek, az orgonisták és *regens chorik* közül ebből az időből Johann Andreas Schantroch (1710-1780), Sebastian Ruppert (\*1738), ill. Jakob Lichtenegger (1763-1792 között a templom zenésze) és Jakob Kunert (1748-1833) nevét ismerjük – többen közülük zeneszerzőként is működtek.<sup>2</sup>

A fennmaradt kottaállomány tanúsága szerint számottevő zenei hagyományra tekinthetett vissza a mariánus provinciához tartozó pozsonyi ferencesek temploma és kolostora is.<sup>3</sup> A rend legjelentősebb zeneszerzői, az 1769-es reform után az alaprepertoárt összefoglaló P. Pantaleon Roskovsky (1734-1789) és P. Gaudentius Dettelbach (1739-1818) évtizedünkben a pozsonyi rendházban fejtették ki tevékenységüket (Roskovsky 1771-73, Dettelbach 1773-78 között).<sup>4</sup> Az egyéb rendek közül a figurális zenét művelték a jezsuitáknál, a Szent Szalvátor templomban (regens chori Jakob Kunert, a Szt. Márton dóm későbbi karnagya), a trinitáriusoknál (orgonista Zimmermann Szt. Márton-beli elődje, J. A. Schantroch), valamint az irgalmasok és a klarisszák templomában. A női kolostorokban az ifjúság zenei neveléséről is gondoskodtak: az orsolya-rendi apácáknál a zeneszerző és *regens chori* Stanislava von Seydl (1752-1837) felügyelte a tanítást, a *Notre Dame* kolostorának iskolájában a kötelező zeneoktatás ellátására nem más, mint a zeneszerző Heinrich Kleint (1756-1832), a pozsonyi zeneélet későbbi vezéralakját alkalmazták.<sup>5</sup>

A magyarországi egyházi iskolák mellett a *Ratio educationis* nyomán a század utolsó negyedében jelentek meg a városi oktatási intézmények, és velük a speciális zeneiskolák. Az első, mintaként szolgáló nyilvános intézmény 1775-ben Pozsonyban létesült, a Nemzeti Főiskola (*Haupt-*

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<sup>1</sup> Ld. Bárdos Kornél kéziratot hagyatékát, MTA ZTI (a továbbiakban BK). Az általa feldolgozott levéltári anyagok a következők: Pozsony, Archív Mesta, Városi számadáskönyvek (BK 903-908. l.), Városi jegyzőkönyvek (BK 930-940. l.), Iratok (BK 940-942 és 948), valamint Štátny ústredný archív SSR Bratislava, Káptalani jegyzőkönyvek Nr.1-3, 1657-1800 (BK 960-969. l.). Az idézett adatot ld. BK 928r.

<sup>2</sup> Darina Múdra, *Dejiny hudobnej kultúry na Slovensku. II Klasicizmus*, Bratislava 1993, 21. o.

<sup>3</sup> Dobroslav Orel, *Hudební památky Františkánské knihovny v Bratislave*, Bratislava 1930.

<sup>4</sup> Ladislav Kačic, *Missa franciscana der Marianischen Provinz im 17. u. 18. Jahrhundert*, *Studia Musicologica* 33, 1991, 27. o. és uő., *P. Pantaleon Roškovský OFM: Vesperae bachanales*, Bratislava 1994, 8. o.

<sup>5</sup> Heinrich Klein 1776-től keresett pozsonyi állást, de csak 1784-ben telepedett le a városban. (D. Múdra, *Heinrich Klein, Príspevok k biografii a tvorbe*, *Hudobný archív* 10, 1987, 89. o. és Múdra 1993, 72. o.)

*nationalschule*) keretében.<sup>6</sup> Alapítója, Franz Paul Rigler (1748?-1796) adta ki az első hazai billentyűs hangszerre szánt iskolát.<sup>7</sup> Olyan eredményesen oktatott, hogy már 1777-ben egyik kis növendékével együtt léphetett fel. A koncerten egyébként Rigler – akit nemcsak kiváló tanárként, hanem jelentős pianistaként is számon tartottak – Zimmermann egy erre az alkalomra írt csembalóversenyét is eljátszotta.<sup>8</sup>

A város hétköznapjainak és ünnepeinek zenével való ellátása a városi trombitások nagy hagyománnyal rendelkező testületére várt. A városháza tornyából fanfárokot játszottak, közreműködtek a tanács tisztújítási ünnepségein, az uralkodók tiszteletére rendezett ceremóniákon, muzsikáltak a templomi istentiszteleteken,<sup>9</sup> de bálokon, multságokon is. 1755-1781 között Matthias Otzelsberger volt a városi muzsikások vezetője, majd a legismertebb „toronyzenész”, Franz Xaver Tost (1754-1829).<sup>10</sup> Tost 1773-tól működött a városban, a városi zeneigazgató címének elnyerése előtt a városi színház igazgatói posztját töltötte be, ahol több operáját is bemutatták.<sup>11</sup>

A pozsonyi operajátszás kezdetén a fellépő – eleinte főleg olasz – vándortársulatok különböző, többé-kevésbé alkalmi jellegű színházépületekben játszottak (mint pl. 1760-1775 között a *Grünes Stübel*-ben). A 800 nézőt befogadó új színház 1776-ban épült fel.<sup>12</sup> Az 1770-es években vendégszereplő legnevezetesebb együttes Karl Wahr (1745-1798k.) társulata volt, mely felváltva Eszterházában és Pozsonyban játszott (a szezonra Esterházy herceg szerződtette őket, télen Pozsonyban léptek fel).<sup>13</sup> Wahr nem kisebb zeneszerzővel működött együtt, mint Joseph Haydn. A gothai *Theater-Kalender* Haydnt egyenesen a társulat házszerzőjeként tartotta számon, hiszen 1772-77 között előadott színdarabjaikhoz több kísérezenet komponált, vagy állított össze.<sup>14</sup> Wahr pozsonyi komponistákat is foglalkoztatott: társulatának egyik 1774-75-ös pozsonyi előadásához Georg Glantz katonakarmester jól ismert török zenéjét játszották,<sup>15</sup> 1777-ben Johann Schilson *Die Wilden* c. drámáját Zimmermann kísérezetével mutatták be.<sup>16</sup>

A városi színházban Joseph Schmallögger igazgatása idején, 1779-80-ban az „első magyar opera” szerzője, Chudy József (1751?-1813) *Der Doktor* c. operáját adták.<sup>17</sup> Egy 1779. novemberi koncert műsorán Chudy egy áriája Zimmermann új bőgőversenyével együtt hangzott el.<sup>18</sup>

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<sup>6</sup> Az iskola nyilvános vizsgáiról a *Pressburger Zeitung* (a továbbiakban: PZ) beszámolt, 1780. okt. 21. (ld. BK 993r).

<sup>7</sup> *Anleitung zum Clavier ...*, 1779, átdolgozott változata: *Anleitung zum Gesänge und dem Klaviere* 1798.

<sup>8</sup> PZ 1777. febr. 26, ld. Pándi Mariann-Schmidt, Fritz: *Musik zur Zeit Haydns und Beethovens in der Pressburger Zeitung*, Haydn Jahrbuch 8, 1971, 174. o. (A PZ adatait többnyire innen idézzük, a továbbiakban csak az egyéb forrásokat jelöljük.)

<sup>9</sup> Tanács tisztújítási ünnepek adatai 1699-1780 (BK 921-922, 929), ünnepségek uralkodók tiszteletére (BK 922-923, 927-928, 937-939). Városi zenészek a dómban: adatok 1686-1778 (BK 930-8, 941, 960, 975).

<sup>10</sup> Nem azonos az 1783-88 között Kismartonban alkalmazott hegedűssel, Johann Tost-tal (1755-1831), vö. Tank, *Studien zur Esterházyischen Hofmusik von etwa 1620 bis 1790*, Regensburg 1981, 416. o. F. X. Tost 1794 körül a Vigadó és a városi színház igazgatója, majd 1796-tól városi zeneigazgató (*Stadt-Thurmer-Meister*). Zeneszerzőként is jelentős, versenyművek, alkalmi kantáták, magyaros zongoradarabok szerzője.

<sup>11</sup> Franz Stieger, *Opernlexikon*, Tutzing 1977, Teil II, 3. Band, 110. o. és Major Ervin, *A magyar énekes színpad, A magyar muzsika könyve*, Budapest 1936, 36. o.

<sup>12</sup> Múdra 1993, 22. o.

<sup>13</sup> A társulat 1773-ban Pozsonyban a *Thamos*-t játszotta, Mozart zenéjével. Pándi-Schmidt i.m. 169. o.

<sup>14</sup> Shakespeare: *Hamlet*, Goethe: *Götz von Berlichingen* (mindkettő elveszett). Regnard *Le distrait* c. darabjához, Grossmann *Die Feuerbrunst*-jához írt zenéjének egy része szimfóniák formájában maradt fenn (No. 60 és 59 „Feuer”). H. C. Robbins Landon, *Haydn: Chronicle and Works* 2, Bloomington-London 1978, 208, 216-7, 279-80. o.

<sup>15</sup> Landon i.m. 217, PZ 1775. máj. 3. Georg Glantz (†1783) katonakarmestert először 1774-ben említették (PZ 1774. dec. 31.), Pozsony után Pécsen működött. Fennmaradt művei: *Sinfonia* (OSzK), *Miserere* (pécsi székesegyház).

<sup>16</sup> Johann Schilson kamarai tanácsos, később maga is zeneszerző (művek 1800-1809 között, ld. OSzK).

<sup>17</sup> Cesnaková-Michalková, *Die Musik auf den slowakischen Bühnen im 17. und 18. Jahrhundert*, Musik des Ostens 6, Kassel 1971, 76. o. (idézi BK 968. l.).

<sup>18</sup> PZ 1779. nov. 24.



A hangversenyeket túlnyomórészt a színházépületben, majd később a városi Vigadóban rendezték. Ezek a „zenei akadémiák” a legfrissebb bécsi repertoár mellett a pozsonyi komponisták darabjai is megszólaltak, többnyire a szerzők saját előadásában. A hangversenyeken számos neves zeneszerző és előadóművész is vendégszerepelt: a gyermek Mozart (1762), Dittersdorf (1779) és Vanhal (1779) mellett az énekes Marianna Izo (1776), Morigi (1777), Elisabeth Mara (1781), a fuvolista Bacher (1777), a világhírű kürtös Joseph Leitgeb (1777), a hegedűs Menzel (1776).<sup>19</sup>

Mindezek mellett fényűző bálakat és egyéb táncos multságokat rendeztek. A zártkörű főúri bálokon az udvari együttesek, a városi multságokon a toronyzenészek muzsikáltak, de pl. 1775-ben cigányzenészek is „bebocsátást nyernek a városba”, „mivel ebben a műfajban kitűnően játszanak”.<sup>20</sup> A zenés multságok, felvonulások, városi ünnepségek közreműködője volt továbbá a Károly-ezred bandája, mely Georg Glantz zeneszerző vezetésével vasárnap esténként térzenét adott.<sup>21</sup>

A pezsgő zenei élet legaktívabb és legszínvonalasabb résztvevői a kiemelt lehetőségekkel rendelkező, számos kiváló hangszerjátékost foglalkoztató főúri zenekarok voltak. A mintát Esterházy Miklós Haydn által vezetett együttese testesítette meg, mely kismartoni, eszterházi és bécsi tartózkodása mellett gyakran játszott a herceg pozsonyi palotáiban is. 1767-ben Pozsonyban töltötték a farsangot: a herceg e két hónap során mutatta be zenekarát a helyi arisztokráciának. Haydn *La canterina* c. operájának első nagy sikerű nyilvános előadásán Mária Terézia lánya, Mária Krisztina hercegnő és férje is részt vett – ezenkívül valószínűleg koncerteket is adtak, bálokon is játszottak.<sup>22</sup> 1772. novemberében a pozsonyi Grassalkovich-palotában Haydn dirigálta a tánczenét szolgáltató (valószínűleg Esterházy-)zenekart,<sup>23</sup> 1774-ben a Cecília-napi ünnepségen Regnard *Le distrait*-jét adták elő, Haydn kísérezzenéjével, de nem az ő jelenlétében.<sup>24</sup> 1775-ben a zenekar, külföldi virtuózzal és helyi zenészekkel kiegészítve, újból a pozsonyi Esterházy-palotában koncertezett,<sup>25</sup> bár lehet, hogy Haydn nélkül.

(Haydn személyesen is kapcsolatba került pozsonyi zenészekkel: 1769-ben közülük toborzott új énekesnőket, más alkalommal – mint a Mária Terézia tiszteletére 1770-ben, Eszterházán adott bálon – 36 főre bővített zenekarában talán pozsonyi trombitás és dobos kiegészítők közreműködését is igénybe vette.<sup>26</sup>)

\* \* \*

Az első állandó, az Esterházy-zenekarhoz mérhető pozsonyi együttest Batthyány József kardinális (1727-1799) alapította.<sup>27</sup> Batthyány 1776. februárjában nyerte el az esztergomi primási méltóságot, július elején tartotta az ünnepélyes bevonulást Nagyszombatba, majd Pozsonyba. Zenészeket már 1775-ben foglalkoztatott: Theodor Lotz klarinétos már ebben az évben „a primás

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<sup>19</sup> A PZ adatait felsorolja Múdra 1993, 23. o.

<sup>20</sup> BK 938. l.

<sup>21</sup> PZ 1780. ápr. 12. és 1780. aug. 26. (BK 992-993. l.)

<sup>22</sup> Landon i.m. 78, 133-4, 137. o.

<sup>23</sup> Landon i.m. 36, 180. o.

<sup>24</sup> Landon i.m. 211, 285. o. – PZ 1774. aug. 23.

<sup>25</sup> PZ 1775. ápr. 12.

<sup>26</sup> Landon i.m. 158. és 164. o.

<sup>27</sup> A primás együttesével kb. egy időben, 1776-1780 között Albert Sachsen-Teschen (Magyarország helytartója) a pozsonyi várban kevésbé jelentékeny együttest tartott. (Rudolf Flotzinger–Gernot Gruber, *Die Wiener Klassik und ihre Zeit*, Musikgeschichte Österreichs, Band 2, Graz–Wien–Köln 1979, 147. o.). Kisebbs létszámú főúri együttesekről, néhány arisztokrata palotában rendezett koncertekről további adatokkal rendelkezünk: Csáky gróf zenészeiről (Schiringer és mások, 1767 – Landon i.m. 78. o.), Balassa gróf akadémiaiáról, a Pálffy család rezidenciájának kertjében tartott színházi előadásokról. A zene lelkes hívei közé tartozott az Amadé-, az Apponyi-, a Szapáry- és a Viczay-család. (Múdra 1993, 20. o.)

kamarazenésze” címet viselte.<sup>28</sup> A zenekar felállításával megbízott Zimmermann (tudomásunk szerint) Bécsben, az Esterházy-udvarban<sup>29</sup> és pozsonyi főúri együttesek tagjai között verbuvált zenészeket. A zenekarról szóló első beszámoló a *Pressburger Zeitung* 1776. február 17-i számában jelent meg: a 36 tagú (nyilván kibővített) együttes Zimmermann litániáját adta elő a Csáky-palotában.<sup>30</sup>

Az együttes összetételéről a legkorábbi adatokat egy 1778-as elszámolásból ismerjük,<sup>31</sup> ekkor a zenekar 21 játékosból állt. A nagy létszámú együttesben a vonóskart kilenc muzsikus alkotta: a karmester Zimmermann, a zenekar adminisztratív vezetője, Joseph Zistler,<sup>32</sup> valamint Franz Mraff és Stephan Försch hegedűn, F. X. Hammer,<sup>33</sup> Leopold Schwendner csellón, J. M. Sperger<sup>34</sup> bőgőn, Karl Franz<sup>35</sup> barytonon játszott (a brácsaszólamot egy kiségitő látta el).

A tizenkét, fúvósként számontartott muzsikus a következő volt: három oboista – Albrecht Schaudig,<sup>36</sup> Johannes és Philipp Theimer, két klarinétos – Theodor Lotz,<sup>37</sup> Michael Pum, egy fagottos – Jahn (John), két kürtös – Anton Boeck, Paul Rau, két trombitás – Franz Faber, Johann Klepp. Rajtuk kívül egy hárfást, Jakob Schrottenbachot és egy kopistát szerződtettek.

A következő három évben a zenekar új tagokkal bővült: előbb a hegedűs Ignaz Sef, a pozsonyi születésű csellista Johannes Kämpfer és a fagottos Franz Czervenka lépett az együttesbe, majd még egy fagottos, Joseph Spadny és a kürtös Ignaz Boeck, végül a fuvolista Anton Mikus. Miután közben egy-egy zenész távozott a szolgálatból, ebben az időszakban a 23 tagú zenekar állandósult. Az együttes 1782-es létszámáról ellentmondó adatok ismertek: a Batthyány-archívum anyagára hivatkozva Meier létszámcsökkenést regisztrált: Försch mellett az elhunyt Zimmermann hiányzott a listáról (akitől Zistler vette át a zenekar vezetését). Ezzel szemben Forkel két új zenész felvételéről tud, s szerinte a zenekar ekkor érte el legmagasabb létszámát (24 fő).<sup>38</sup>

Annyi bizonyos, hogy 1783-ban az együttes folyamatos működésének vége szakadt: II. József reformjának – mely tiltotta a világi zene befolyását a főpapi udvartartásokban – Batthyány sem állhatott ellen. Előbb egy kamaraegyüttesre való zenészt még megtartott (a vonósok közül Zistlert, Mraffot, Sefet, Hammert, Spargert, a fúvóegyüttesből Lotzot, Spadnyt, Mikust és Kleppet), de 1784-ben valamennyiüket elbocsátotta.<sup>39</sup> (Új zenekar alkalmazására csak II. József halála után, 1790-ben gondolhatott: ekkor Druschetzky vezetésével egy – minden valószínűség szerint – fúvóegyüttest szerződtetett.<sup>40</sup>)

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<sup>28</sup> PZ 1775. ápr. 12.: Lotz „Kammermusik Sr. Exzellenz des Herrn Erzbischof Grafen Batthyányi”.

<sup>29</sup> Az Esterházy-együttesből lépett át Hammer, Karl Franz, Staudig (?), ld. alább.

<sup>30</sup> PZ 1776. febr. 17. – teljes szöveg: Pavol Polák, *Zur Erforschung des Lebensdaten von Anton Zimmermann*, *Musicologica Slovaca* VII, 1978, 173. o.

<sup>31</sup> Ld. Adolf Meier, *Konzertante Musik für Kontrabaß in der Wiener Klassik*, Diss. Univ. Mainz 1968, Worms 1969, 162. o. és uő., *Die Pressburger Hofkapelle des Fürstprimas von Ungarn, Fürst Joseph von Batthyány in den Jahren 1776 bis 1784*, *Haydn Jahrbuch* 10., 1978, 81-89. o.

<sup>32</sup> Joseph Zistler (1744?-1794) 1776-tól a zenekar tagja, Mozart is ismerte (*Briefe u. Aufzeichnungen* IV/100, Landon i.m. 731. o.). Pozsonyban tanított is, legismertebb növendéke Lavotta János.

<sup>33</sup> F. X. Hammer (1741-1817) – korának egyik legkiválóbb csellistája és gambajátékosa, 1771-1776-ig Haydn zenekarában játszott Eszterházában. 1776-tól bécsi *Tonkünstler-Societät* tagja volt (Landon i.m. 74-75. o.)

<sup>34</sup> Johann Matthias Sperger (1750-1812) Bécsben tanult (zeneszerzést Albrechtsbergernél, bőgőt talán Pichelbergernél), valószínű Linz környéki főúri szolgálat után 1777-től Pozsonyban működött. Ld. Meier 1969, 159ff.

<sup>35</sup> Karl Franz (1738-1802) kürtös, hegedűs. 1763-1776 között Eszterházában élt, Haydn egy kantátát írt számára (Landon i.m. 71. o.). Fia Stephan Franz zeneszerző (1785-1855).

<sup>36</sup> Kétes adat: Landon szerint ugyanő Eszterházában volt szerződtetve 1776. ápr. 1.–1781. febr. között mint fuvolista és oboista (Landon i.m. 78. o.).

<sup>37</sup> Theodor Lotz (1748-1820), a basszektürtökéletesítésével (1782) vált ismertté.

<sup>38</sup> Forkel, *Musikalischer Almanach für Deutschland* 1783, idézi Meier 1969, 164-5. o.

<sup>39</sup> PZ 1784. jan. 24.

<sup>40</sup> PZ 1790. jún. 23. Továbbá vö. Sas Ágnes, *Georg Druschetzki, Batthyány József hercegprímás zenésze*, *Zenetudományi dolgozatok* 1987, Budapest, 53-73. o.

A zenekar felállása a számadáskönyvekben nyilvántartottnál jóval rugalmasabban alakult. A vonósként ill. fúvósként felsorolt zenészek a korabeli gyakorlatnak megfelelően több hangszeren játszottak: Pum, Rhau, Ignaz Boeck, Czervenka és Mikus hegedült is, Lotz és a kopista Joseph Kinel brácsásként, Sperger fagottosként is használható volt. Franz, a barytonista kürtvirtuózként lett híressé.

Az állandó tagokon kívül más főúri együttesekből és/vagy a színházból hívhattak kiegészítőket, így az egyes fellépéseken a szokásosnál sokkal nagyobb létszámú zenekar szerepelt. Az említett 1776. februári koncerten például 36 zenész játszott Zimmermann litániáját, 1778. márc. 15-én negyventagú együttes koncertezett a színházban (a basszus-csoport 3 bőgő-, 3 cselló-, 2 fagottjátékosból állt!). A fúvósok feltűnően nagy számát és a klarinétosok korai jelenlétét magyarázza, hogy külön együttesként, mint *Harmoniemusik* is szerepeltek, főleg szabadtéri rendezvényeken (1781 augusztusában pl. egy hajós felvonuláson török muzsikát játszottak<sup>41</sup>). Az 5-6 szolamú fúvós-együttes vezetését Theodor Lotz látta el, repertoárjukról Zimmermann mellett Sperger gondoskodott.<sup>42</sup>

A zenekar alapfeladatát a főúri udvarokban és polgári mecénásoknál (Esterházy, Erdődy, Brukenthal) szokásos heti két muzsikális akadémia abszolválása jelentette. A koncerteket eleinte a család régi palotájában, majd 1780-tól az új rezidencián rendezték.<sup>43</sup> A nyári hónapokban az érsek nyárilakának kertjében pénteken és vasárnap 6 órakor tartották a hangversenyeket, melyek – s ez ritkaságszámba ment – a nagyközönség előtt is nyitva álltak.<sup>44</sup>

Az érseki együttes a koncerteken kívül a legkülönbözőbb rendezvényeken, ünnepségeken működött közre. Az 1777-es évben például a *Pressburger Zeitung* a következő eseményekről számolt be: jan. 28-án „az orsolyita apácák bált rendeztek [...] jól hangszerelt és a primásérsek saját zenészei által játszott zene mellett”. Márc. 5-én az új színházban Lotz egy fuvolista és egy csellista társaságában kamaraeszen működött közre. Október közepén az újság két eseményt is említésre méltónak talált: 13-án a Szt. István-renddel kitüntetett Batthyány primás tiszteletére ünnepi fogadás volt a palotában, melyen a „jól hangszerelt asztali zenét” az érseki zenekar szolgáltatta. Két nap múlva „reggel 9-kor a dómban ünnepi mise; [...] este muzsikális akadémia”. Szt. Cecília novemberi ünnepén „a muzsikások [...] a városplébánián a legjobban hangzó zeneműveket adták elő. Különösen tetszett mindenkinek az érseki udvar virtuózának, Zistler Anton hegedűsnek a játéka, amely nagy elismerést szerzett a zeneművészetnek.”<sup>45</sup>

A hagyományos főúri együttes szerepkörében tehát templomi zenét játszottak, de asztali zenét is szolgáltattak, bálokon muzsikáltak, ugyanakkor a nyilvános hangversenyeken sokan közülük szólístaként léptek fel. A zenekar profiljának kialakulását valószínűleg épp e kettős helyzet befolyásolta: fenntartója egy bőkezű főúri mecénás, aki a legelőnyösebb feltételeket biztosította számára, ugyanakkor a zárt udvari élet követelményein túllépve, egy alakuló polgári közönség előtti nyilvános fellépések követelményeivel, a hangsúlyozott virtuozitás igényével is szembesült.

A zenekar különleges státuszával, rendkívüli képességeivel a kortársak is tisztában voltak: az együttes Európában ritka magas színvonalát dícsérték, és tagjait „hercegprimási virtuózként, koncertistákként” (*Virtuosen und Concertisten*) emlegették.<sup>46</sup>

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<sup>41</sup> Meier 1969, 168. o., *Brünner Zeitung*.

<sup>42</sup> Zimmermann 7, Sperger 42 partitát írt – ld. Meier 1978, 84. o.

<sup>43</sup> PZ 1780. nov. 25. (BK 993. l.)

<sup>44</sup> PZ 1777. aug. 30. (Meier 1978, 86. o.) és Meier 1969, 166. o.: *Geschichte des Faschings*, Pozsony 1779 (továbbiakban *GdF*).

<sup>45</sup> PZ 1777. febr. 1 (BK 995. l.), 1777. márc. 5., 1777. aug. 30. (Meier 1978, 86. o.), 1777. nov. 1. (BK 996. l.), 1777. nov. 26.

<sup>46</sup> Meier 1969, 166. o., *GdF*: „[Batthyány] hat eine Capelle, wo gewis schwerlich in ganz Europa eine so viele starke Männer und Virtuosen aufzuweisen hat, als diese”, ld. továbbá PZ 1778. márc. 18.: „... Die ausserordentliche Stille und Aufmerksamkeit des ganzen zahlreichen Publikums mag der sicherste Zeuge von dem ungetheilten Beyfall seyn, den man hier von der Kunst ganz hingerissen, so grossen Virtuosen unmöglich versagen konnte.”

Valóban, az elitegyüttes csaknem minden tagja szólistaként is megállta a helyét. A legnagyobb hírnévre Sperger tett szert: Pozsony mellett Bécsben is koncertezett (1778), és több szerző ajánlott neki versenyművet (Zimmermannon kívül később Vanhal, Hoffmeister). A *Pressburger Zeitung* legtöbb elismerő kritikáját Zistler aratta le, de versenymű szólistájaként Kämpfert, Lotzot, Staudigot, Hammert, Czervenkát is dicsérték.<sup>47</sup> A méltatott virtuózok mellett a trombitás Faber, a hárfás Schrottenbach (és a fuvolista is) rendelkezett a szólista adottságaival: Sperger ill. Zimmermann az ő számukra írták versenyműveiket. A többiek (Försch, Mraff, Karl Franz és Rau<sup>48</sup>) kamaraművek igényes szólamainak előadójaként léptek fel.

Az együttes fennállásának rövid ideje alatt tagjai olyan hírnévre tettek szert, hogy a zenekar feloszlata után néhányan koncertturnéokra indulhattak (Franz, Hammer, Kämpfer és a Boeck-testvérek),<sup>49</sup> és/vagy szintén kiemelkedő főúri együttesekben vállaltak állást: Sperger (Försch-sel és Mikussal együtt) Erdődy Lajos zenekarában működött, majd – európai koncertturné után – a mecklenburgi hercegi udvarban kötött ki; a hegedűs Mraff Eszterházára ment,<sup>50</sup> Karl Franz és a két Boeck a müncheni udvarban, Hammer Schwerinben helyezkedett el. A többiek is előnyös ajánlatokat kaptak: Schaudig és Kämpfer a bentheim-burgsteinfurti zenekarba, a két Theimer Krumauba (ma: Český Krumlov), Joseph Schwarzenberg herceg udvarába került.<sup>51</sup>

A Batthyány-zenekar szerepét a pozsonyi zenei életben két főúri együttes vette át: Grassalkovich Antal herceg zenekara és Erdődy János gróf nevezetes operatársulata. A Grassalkovich-zenekar már 1772-ben (1775-ben) fennállt, de létszáma csak 1784-ben érte el a 24 főt, amikor a Batthyány-zenész Zistler került az élére. Az együttes első zeneszerzője Franz Kurzweil (\*1754) volt, később olyan neves komponisták léptek az együttes soraiba, mint Franz Krommer (1759-1831), Georg Druschetzky (1745-1819) és a korábbi Esterházy-zenész Anton Krafft (1749-1820).

Erdődy János több, mint húsztagú együttese 1785-89 között kiemelkedő operaelőadások sorát produkálta. A társulat összállítója és első vezetője Hubert Kumpf (1757-1811), karmestere Chudy József és 1787 után Johann Panck volt. Élénk aktivitásukat jellemzi, hogy pl. 1785-ben 64 előadást tartottak, 13 új operát mutattak be.

A Batthyány-zenekar repertoárjának gerincét az együttes zeneszerző-tagjainak művei alkották.<sup>52</sup> A sokoldalú, változatos műfajokban alkotó Zimmermann mellett Sperger termékeny, de csak a hangszeres zene területén otthonos komponistának bizonyult: pozsonyi éve alatt 18 szimfóniát, 6 bőgőversenyt, kilenc egyéb versenyművet írt, továbbá sok – jól képzett előadónak szánt – kamarazenét.<sup>53</sup> (Egyetlen pozsonyi kórusműve egy kantáta: „Lang lebe Batthyány” – 1779?).

A többiek komponistaként is hívek maradtak hangszerükhöz: Hammer az említett csellóversenyen kívül<sup>54</sup> egy cselló-bőgő szonátát, négy késői gambaszonátát írt csellókísérettel – műveit

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<sup>47</sup> Zistler 5 koncertjéről ld. Darina Múdra, *Odras hudobného života Bratislavy v Pressburger Zeitung*, *Musicologica Slovaca* 8, 1982, 87. o. – Kämpfer: 1778. márc. 18., 1779. nov. 19. – Lotz: 1775. márc. 11, 1777. márc. 5. – Schaudig és Czervenska: 1778. márc. 18 – Hammer: 1779. nov. 24.

<sup>48</sup> Försch és Rau – PZ 1778. márc. 18. és 1776. dec. 7.

<sup>49</sup> Meier 1969, 172. o. Az egyik Boeck kivételes produkciója volt, hogy egyidejűleg két hangot is megszólaltatott a kürtön, a főhangot és kvintjét (Landon i.m. 539. o.).

<sup>50</sup> Tank és Landon szerint 1786-ban meghalt (az Esterházy-zenekar fizetési jegyzékeiből való adat, i.m. 416, ill. 75. o.). Tank ismerteti Pohl adatait, miszerint Mraff előbb Prágában Kollowrat grófnál szolgált, majd a Batthyány-zenekar és Eszterháza után, 1792-től Grassalkovichnál működött volna.

<sup>51</sup> Az adatok forrásai: Schaudig (Meier 1978, 85. o.), Kämpfer (Meier 1969, 50. o.), Theimer testvérek (Flotzinger-Gruber i.m. 144-145. o.)

<sup>52</sup> „[a zenekar koncertjein] nicht nur alle neue im Reich und in Frankreich u. Italien herausgekommene vorzügliche Stücke hören, sondern auch unseres Zimmermanns, Spengers und Schrottenbachs Arbeiten seinem Geist Wonne und Vergnügen verschaffen kann.” (Meier 1969, 166. o., *GdF*)

<sup>53</sup> 1 *sinfonia concertante* (fl. va, vlne – 1778), 2 trombita- (1778, 1779 – Fabernak), 2 kürtverseny és 1-1 fuvola-, brácsa-, cselló- és fagottverseny. Számos kamaramű fuvolával, 6 *divertimento* (1779). Új kiadások: *Trios, Sinfonia in B* (Musica Antiqua Slovaca, 1982, 1992 és 1993, ed. Múdra)

<sup>54</sup> PZ 1779. nov. 24.

figyelemreméltó melodikus báj jellemzi.<sup>55</sup> A hegedűs Zistler, a klarinétos Lotz versenyművet írt magának,<sup>56</sup> Kämpfer különböző obligát hangszerekkel kombinált bögőversenyt (*sinfonia concertante?*), de mellette szonátákat is.<sup>57</sup> Jakob Schrottenbach műveiről nincs konkrét adatunk.<sup>58</sup>

A zenekar műsorán szereplő, a nemzetközi repertoár újdonságai közé számító művekről kevés információ áll rendelkezésre. Néhány – a koncerteken elhangzott, a *Pressburger Zeitung* tudósításaiban említett – darab címét ismerjük (Martini nyitánya, Le Prin oboaversenye, Dittersdorf szimfóniája). A zenekar kottái közül Sperger a saját műveit, az általa játszott versenyműveket magával vitte Ludwigslustba (ahol azok máig megtalálhatók). A kottatár maradékáról csak egy késői, Georg Druschetzky által 1792-98 között vezetett inventárium áll rendelkezésre.<sup>59</sup> Miután az ebben felsorolt műveket 1800-ban elárverezték, többségüknek nyoma veszett (csak Druschetzky hat-szólamú fúvóspartitáinak további sorsa ismert: ezek a keszthelyi Helikon Könyvtárba kerültek). Egyébként is, Druschetzky jegyzéke főleg az 1790 után újjászervezett második Batthyány-együttes kottáit vette számba, bár két lapján a Zimmermann-zenekar repertoárjának részletei is felismerhetők. Úgy tűnik, hogy a korábbi zenekar idejéből még megmaradt csekély anyag leltározására is sor került.

Egyértelműen a 70-es évekből fennmaradt anyagra utal a 3v oldal aljára került bejegyzés: „auf 5 und 6 stimmige Harmoni, alde Sachen / von Herrn Lotz zeiten nemlich: Parthien von verschiedenen Authoren 110, Operen 21, Ballets 10, Arien 7”. A Lotz vezetése alatt álló együttes tehát főleg eredeti műveket játszott (a különböző szerzők művei között talán Sperger 5-6 szólamú, az együttesnek írt darabjai is szerepeltek), és viszonylag kevés átíratot. A darabok 1790 után már divatjamúltnak bizonyultak – legalábbis erre utal, hogy csak összefoglalóan, a műcímek felsorolása nélkül, a műfajokat regisztrálták.

Druschetzky komplett (vonóskarral rendelkező) zenekarra írt műveket is listázott (1v): „Musicalien betrefend in Sinfonien und Sinfonien Concertant, nebst Sinfoni Concertino”. A mintegy száz mű lajstromozásakor azonban nem tett különbséget a régi anyag és az újabb beszerzések között, így a különböző rétegeket csak utólag kísérelhetjük meg elkülöníteni. Nyilvánvalóan Zimmermann halála után került a gyűjteménybe Druschetzky kb. 25 darabja, Sterkel négy és Maschek egy műve, valamint Pleyel 4 szimfóniája<sup>60</sup>. A korábbi „Batthyány-zeneszerzők” közül Zimmermanntól és Spergertől 11-11 *Sinfonien ordinarien*, a Grassalkovich-zenész Kurzweiltől 3 mű szerepelt, a valószínűleg szintén pozsonyi (dilettáns) zeneszerző „gr Czaki”-tól (Csáky János gróftól)<sup>61</sup> 2 szimfóniát játszottak. Feltehető, hogy a lista élére került 8 *sinfonia concertantét* még Zimmermann zenészei adták elő (Capuzzi 2, Hoffmeister 1, Demachi 1 és Cambini 4 művét), mivel a későbbiek a lap aljára kerültek. A további kották beszerzésének idejét nem lehet meghatározni, miután részletes címléírások híján a darabok nem azonosíthatók. A zenekar szűkebb környezetében alkotó komponisták közül Haydn 7, Vanhal 11 műve szerepelt, a francia szerzőtől feltűnően sok (Martini 1, Davaux 4, Gossec 1, Guénin 3 darabja). Ezek, továbbá valamelyik „párizsi” Stamitz

<sup>55</sup> William S. Newman, *The Sonata in the Classic Era*, Chapell Hill 1963, 553. o.

<sup>56</sup> *The Breitkopf Thematic Catalogue*, ed. Barry S. Brook, N. Y. 1966, 1782-4; Lotz: *Cassatio*.

<sup>57</sup> PZ 1781. máj. 5. (Meier 1969, 168. o.); PZ 1775. ápr. 12.; PZ 1778. márc. 18. és Meier 1969, 114. o.

<sup>58</sup> Meier 1978, 86. o. *GdF*.

<sup>59</sup> Békefi Antal, *Musikalienkatalog und Inventar des Fürstprimas Josef Batthyány (1798)*, *Studia Musicologica* 14, 1972, 401-421. o. és Sas, i.m.

<sup>60</sup> Pleyel csak 2 szimfóniát írt 1778 előtt, a többi 1782 után keletkezett, ld. Rita Benton, *Ignace Pleyel. A Thematic Catalogue of his Compositions*, N. Y. 1977, Nos. 121., 125.

<sup>61</sup> Gr. Csáky János koronaőr, országbíró más művei: *Walder*, opera (PZ 1779), *12 Variationen fuers Clavier* op. 1, kiadva: Pozsony 1783, valószínűleg ua. *12 Variazioni per il Clavicembalo solo*, hirdetés: Wiener Zeitung, 1787 és *Ständchen*, Pozsony, Schauff 1801. (Mona Ilona, *Magyar zeneműkiadók és tevékenységük 1774-1867*, Műhelytanulmányok a magyar zenetörténethez II, Budapest 1989, 360. o., ill. Major Ervin cédulakatalógusának adatai, MTA Zenetudományi Intézet).

(Carl?) 6 szimfóniája, valamint a kevésbé ismert Schmidt 1, Lang 3 műve valószínűleg közvetítők (pl. a Breitkopf-cég) útján jutott a zenekar birtokába.<sup>62</sup>

A Batthyány-zenekar tehát nemcsak a pozsonyi zenei virágkor kezdetének fontos tényezője volt, hanem mind a zenészek képességeit és képzettségét, mind a repertoár frissességét tekintve a szűkebb régió belül is irányadó, példamutató együttesként tartották számon. A zenekar hírnevének is köszönhető, hogy az együttes zeneszerző tagjai közül Sperger és főleg Zimmermann művei Európa-szerte a templomok és zenetermek programjának szerves részévé váltak.

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<sup>62</sup> Ld. a Breitkopf-katalógus Párizsból átvett tételeit („*intagliate in Parigi*”). A katalógus J. G. Lang (1722-98) hat szimfóniáját (1767) és J. Schmidt több művét is hirdette (1772, 1773-1774). A listán két szimfóniával szereplő Reimann talán a pesti színházi zenésszel azonos, ld. Major cédulakatalógusát.

## Anton Zimmermann élete és művei

A város zenei életének körvonalai, a zenekar működésének körülményei – noha a kutatás számos területen még nincs elvégezve – a rendelkezésre álló levéltári adatokból, újságcikkekből nagy vonalakban rekonstruálhatók. A Zimmermann életére vonatkozó dokumentumok csekély száma viszont csak vázlatos biográfia összeállítását teszi lehetővé: az életrajz sarokpontjait, a születés, házasság és halál pontos dátumait tartalmazó anyakönyvi bejegyzéseken kívül<sup>63</sup> a *Pressburger Zeitung* közleményei és a művek kiadásainak körülményei nyújtanak némi támpontot. Ezzel együtt a rövidre szabott élet első harminc éve – a pozsonyi megjelenés előtti idő – csaknem teljes homályba vész.

Anton Zimmermann 1741. dec. 27. előtt született<sup>64</sup> a sziléziai Breitenau faluban (ma Široká Niva). Miután a helyi lakosság a német nyelv egy dialektusát beszélte, valószínű, hogy a zeneszerző anyanyelve német volt. Zenei tanulmányairól nincs adatunk – első ismereteit feltehetően a szülőfalu környezetében szerezte. Polák feltételezi, hogy fiatal korában ugyanott muzsikusként vagy orgonistaként valamilyen állást is betöltött.

Később, 1763 után Königrätzben a püspöki templom orgonista állását nyerte el. Dlabatz erre vonatkozó információját<sup>65</sup> – miután nem tartalmazott keresztnévet – sokáig kételkedéssel fogadták; az újabb életrajzok, egyéb adatokat is mérlegelve, Anton Zimmermannhoz kapcsolják. A lexikonban említett Hannibal von Blümegen ugyanis 1763-tól haláláig, 1774-ig volt püspök Königrätzben – ez az időszak mindenképp szóba jöhet a fiatal Zimmermann-nal összefüggésben. Az is bizonyított, hogy a zeneszerző kapcsolatban állt a königrätzei püspökséggel: 1774-ben Joseph Giraskyhoz, a königrätzei püspök ceremóniamesteréhez írt levelet.<sup>66</sup> Egyébként pedig nagyon valószínű, hogy orgonistaként működött, hiszen 1774-ben pozsonyi, olmützi vagy brünni *organista állást* keresett.

Zimmermann königrätzei éveit közelebről nem lehet meghatározni: lehetséges, hogy az 1770-es évek elején onnan települt át Pozsonyba. Az adott időszakra az életrajzi adatok csaknem teljes hiánya jellemző – ami rendelkezésre áll, az is inkább zavarbaejtő: Zimmermann név alatt 1764-ben Londonban, 1768-ben Párizsban jelentek meg művek,<sup>67</sup> az 1769-es és 1772-es Breitkopf-katalógus pedig egy fagottversenyt, ill. három szimfóniát kínált (a szerző keresztnévének megadása nélkül), a kiadó saját anyagából. A rendkívül mozgékony lipcsei cég és a harmincas éveiben járó, pályakezdő sziléziai muzsikuskapcsolata még csak feltételezhető (Breitkopf a későbbiekben Antonio Zimmermann további műveit is forgalmazta), de a korai londoni, párizsi kiadások létrejötte a szerző személyes jelenléte nélkül nehezen képzelhető el.<sup>68</sup>

Az eddig publikált életrajzok szerint Zimmermann az 1770-es évek elején telepedett le Pozsonyban. Valószínű pozsonyi tartózkodására műveinek előadása alapján következtettek: *Nar-*

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<sup>63</sup> Polák 1978, 171-212. o. és uő., *Beiträge zur Biographie von Anton Zimmermann Kapellmeister des Fürsten Joseph Batthyány*, Studien für Musikwissenschaft 30, Tutzing 1979, 61-89. o.

<sup>64</sup> Dec. 27-e a keresztelés dátuma – az anyakönyv bejegyzése. ld. Polák 1978, 189-192. o.

<sup>65</sup> *Allgemeines Künstler-Lexikon für Böhmen und zum Theil auch für Mähren und Schlesien* 3. Prag 1815, 441. o.: Zimmermann, ein guter Organist zu Königrätz in Böhmen, der vom Bischof v. Blümegen hochgeschätzt wurde.

<sup>66</sup> B. Štědroň, *K životopisu Antona Zimmermanna*, Slovenská hudba 1-2. Bratislava 1960, idézi Polák 1978, 175, de főleg 182-3. o.

<sup>67</sup> London, Thompson (ld. *The British Union Catalogue of Early Music II*, ed. E. B. Schnapper, London 1957, 964. o.) és Párizs, Huberty (ld. Cari Johansson, *French Music Publisher's Catalogues of the Second Half of the Eighteenth Century*, Stockholm 1955, I. k. 47-48. o.).

<sup>68</sup> A művek szerzőjeként egy bizonyos „Lieutenant Zimerman” is szóba jöhet, akinek 1765 körül Párizsban hat hegedűszonátáját adták ki, ld. *British Union Catalogue II*, 1102.

*cisse et Pierre* c. daljátékát 1772-ben mutatták be és az 1773-as Cecília-ünnepségen egy közelebb-ről meg nem nevezett művét játszották. (A *Pressburger Zeitung* az ünnepségről beszámolva a szerzőt mint a helyi zenei élet ismert szereplőjét említette: „der bekannte Herr Anton Zimmermann”<sup>69</sup>). 1774-ben viszont már biztosan Pozsonyban tartózkodott – az említett levelet, melyben brünni vagy olműtzi organista állás megszerzéséhez kér támogatást, 1774. ápr. 17-én Pozsonyban keltezte.<sup>70</sup>

Egy újonnan feltárt dokumentum igazolja azt a feltételezést, mely szerint már az 1772-73-as bemutatók is a szerző jelenlétében zajlottak. Bárdos Kornél pozsonyi levéltári kutatásai során a magisztrátus és a káptalan iratai közt is megtalálta Zimmermann kérelmének regisztrálását, mely szerint 1774 decemberében a dóm organista-állásáért folyamodott.<sup>71</sup> Ekkor már huzamosabban a városban élt, hiszen kérvényében előadta, hogy *többször helyettesítette a beteg organistát, Johannes Schandrochot, és a dóm részére több énekes misét is komponált*. Értékes ajánlásaira és kiváló képességeire való tekintettel ígéretet kapott, hogy az állást, annak megüresedése esetén, ő fogja megkapni. Mint tudjuk, erre 1780-ig várnia kellett.

Addig talán független zeneszerzőként próbált megélni. 1775 áprilisában Esterházy Antal grófnál különböző szimfóniáit játszották,<sup>72</sup> és amikor 1775. aug. 15-én Pozsonyban megnősült, az anyakönyvbe *Musicae Compositor*ként jegyezték be.<sup>73</sup> (Elisabeth Lichteneggert, Jakob Lichteneggernek,<sup>74</sup> a Szt. Márton dóm regens chorijának lányát /vagy hűgát/ vette feleségül, házasságukból öt gyermek született.<sup>75</sup>)

Kapóra jött tehát, hogy valamikor az 1775-ös év folyamán Battyhány József hercegprímás udvari zeneszerzőnek nevezte ki. (Az erről szóló híradás a *Pressburger Zeitung* 1776. febr. 17-i számában jelent meg: Csáky György palotájában Zimmermann, a városban már néhány éve ismert zeneszerző, a röviddel ezelőtt kinevezett „Hofkompositeur” litániáját játszották.<sup>76</sup>) Az év szeptem-

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<sup>69</sup> Milan Poštoľka, *Zimmermann, Anton*, MGG és PZ 1773. nov. 24.: „Den 22. ist das Fest der heil. Cäcilia... in der hiesigen Kollegiat Stadtpfarrkirche recht feyerlich begangen worden. Die unter dem Gottesdienste aufgeführte Musik verfertigte der bekannte Herr Anton Zimmermann...”

<sup>70</sup> Štédroň, ld. a 66. jegyzetet.

<sup>71</sup> Pozsony, Archív mesta, *Városi jegyzőkönyvek*. 225. doboz, 293. old. 1774. dec. 19. (BK 937v): Ad Instantiam Antoni Zimmermann apud Amplissimum Magistratum in eo humillime supplicantes, quatenus eundem ex gratiosa Reflexione illa, quod is Joannem Schandroch Actualem in hujate Eccl. Cath. organistam quam plurimis vicibus qua aegrotum in suis functionibus supportasset, cantatas quoque Missas pro honore praedictae Ecclesiae composuisset et secus etiam ad perficiendas omnes Organistae functione semet ad Notorietatem quoque publicam proxime ideneum comperiret, Casum praecise in illum ubi memoratum organistam mori aut ob magis invalescentem Statum suum morbidum ad satisfaciendum Functioni sua pro inhabili denominari contingeret, in Locum illum cum cohaerentibus Beneficiis Gratiose assumere ac super obtinenda hac Functione, nunc pro tunc assecurare dignaretur, determinatum est: Tum ex objecto efficacium Recommendationum tum vero quoque Idoneitas supplicantis pro intus denotata statione Civico huic Magistratui bene nota sit Eidem ad Casum affuturam vacantiae expectativa accesserit Magistratualiter resolvitur. (Továbbá ld. uo. 349. o., a magisztrátus iratait.)

<sup>72</sup> PZ 1775. ápr. 12.

<sup>73</sup> Polák 1978, 176 és 185. o.

<sup>74</sup> Polák 1978, 176-7. o.: Lichtenegger 1763-tól tenorista, 1768-9-től regens chori a templom együttesében.

<sup>75</sup> Polák 1978, 178-9. o. (A gyermekek születési éve: 1776, 1777, 1779, 1780, 1782).

<sup>76</sup> PZ 1776. febr. 17., Polák 1978, 173-4. o.: „Dieser Tagen wurde bey Sr. Exc.Hrn.Grafen Georg Csaky in Dero Hotel, in Beyseyen einiger hohen Kenner der Tonkunst, durch ein auserlesenes Orchester von 36 Tonkünstler, eine neue Kirchenkomposition des in allhiesigen Stadt schon seit einigen Jahren sehr berühmten Kompositors, Hrn. Anton Zimmermann, welcher in einer musikalischen Lytanie bestund, mit lautem und ausserordentlichem Beyfall aufgeführt. [...] das ganze Stück dauerte 36 Minuten. [...]

Herr Zimmermann hat den Lohn seiner Geschicklichkeit, und den Preis seiner Zeitverwendung erhalten, da er von Kurzem bey Sr.Hochbischöflichen Gnaden Hrn. Erzbischoffen von Gran, Primaten des Königreichs Ungarn, Fürsten von Batthyány Hauskapelle fürst. Hofkompositeur angenommen worden.”



berében már új titulussal, mint udvari karmestert említik,<sup>77</sup> ettől kezdve tehát dirigensként, művészi vezetőként irányította az együttes munkáját.

Nemcsak az együttes hangversenyein szerepelt, hanem az új műsorszámokról is gondoskodott. A *Pressburger Zeitung* az említett, 1775. áprilisában játszott szimfóniákon, az 1776. februárjában előadott litánián, a Rigler által tolmácsolt csembalóversenyen kívül beszámol egy klarinét-fagottkürt-cselló szólístacsoporra írt *sinfonia concertante* bemutatójáról (1778. márc.), és 1779-ben, a Cecília-nap alkalmából elhangzott ünnepi nagymiséjéről.<sup>78</sup>

Emellett színházi művek komponálására is jutott ideje: a korábban bemutatott *Narcisse et Pierre* „Singspiel”<sup>79</sup> után érdeklődése a melodráma műfaja felé fordult: 1777-ben a Schilson-darabhoz írt zenét (*Die Wilden*).<sup>80</sup> Induló – de a kezdet kezdetén félbetört – színházi karrierjére utal, hogy *Andromeda und Perseus* c. melodramáját a bécsi *Hofburgtheater* mutatta be (1781. ápr. 23, 3 ea.), és ugyanez a színház 1782-ben még *Leonardo und Blandine* c. melodramáját is műsorára tűzte.<sup>81</sup> (Zimmermann negyedik, *Zelmor und Ermete* c., kéziratban fennmaradt melodramájának előadásáról nincs adat.) A műfaj iránti érezhető affinitása azonban további művekben nem bontakozhatott ki – a Benda utáni korszak egyik korai, a drámai jellemzés képességével megáldott melodráma-szerzőjeként így is számon tartják.<sup>82</sup>

Közben egyre több műve látott napvilágot nyomtatásban is: Breitkopfnál további szimfóniasorozatai jelentek meg (1774, 1775, ill. majd 1782-4),<sup>83</sup> a lyoni Guéra cég első kiadványaiként Zimmermann-műveket választott (6 szonáta, 6 kvartett – 1777).<sup>84</sup> A tekintélyes bécsi Artaria-firma három szonátáját, csembalóversenyét és az *Andromeda und Perseus* „zongorakivonatát”,<sup>85</sup> az első Pozsonyban működő zeneműkiadó, Johann Schauff pedig Mária Terézia halálára írt kantátáját és egy csembaló-kvartettjét adta ki. A bécsi zeneműpiacon Johann Traeg is terjesztette műveit: a kopista-cég első, 1799-ben kiadott katalógusában számos műve szerepelt (*Notturmo*, 6 szextett, oboaverseny, versenymű két fagottra, csembalóverseny, hárfaverseny, 12 vonóskvintett, 12 fuvolás kvintett, 6 csembaló-hegedű szonáta stb.).<sup>86</sup>

1780-ban végül a dóm orgonistájának posztját is sikerült elnyernie. (A korábbi feltételezésekkel ellentétben tehát csak ekkor, az idős J. A. Schantroch 1780. áprilisában bekövetkezett halála után ülhetett a Szt. Márton orgonájához.) Májustól alig több mint egy éven át játszott a templomban: 1781. okt. 8-án váratlanul meghalt.<sup>87</sup> A zenekar élén Joseph Zistler, az orgonista állásban Sebastian Ruppert követte.<sup>88</sup>

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<sup>77</sup> Ld. a Zimmermann első gyermekének keresztelésével kapcsolatos bejegyzést, 1776. szept. 13.: „Antonio Czimerman, cell[issim]i principis Capellae Magister”. (Polák 1978, 178. o.)

<sup>78</sup> PZ 1778. márc. 18. – PZ 1779. nov. 24.

<sup>79</sup> Stieger a darabnak még egy előadásáról tud, eszerint 1778-ban Rigában is játszották (i.m. 1180. o.).

<sup>80</sup> PZ 1777. dec. 10. (BK 996r)

<sup>81</sup> Stieger uo. A mű hely és év megjelölése nélkül napvilágot látott kiadásának címlapja szerint a melodráma „nach der Musik des Preussischen Kapellmeister Zimmermann”. Valószínűleg azonban csak a Pressburger-Preussischen szó felcseréléséről van szó.

<sup>82</sup> Milan Po štolka cikkei, MGG, Grove.

<sup>83</sup> Breitkopf a másutt kiadott Zimmermann-műveket is terjesztette, ld. a katalógusokat 1776/7, 1778, 1779/80.

<sup>84</sup> RISM A/I/9, 312. o., Z 220, Z 223. A nyomtatványokat más francia cégek is terjesztették: Bureau d'Abonnement 1772-82, Huberty 1769-1773, Preudhomme 1779, Le Duc 1786-1798 között, ld. *French Music Publisher's Catalogues* ..., II. k. 19-22, 30-33, 34, 66-68. o.

<sup>85</sup> Op. 1: Pl.Nr. 5, (1779), op. 3: Pl.Nr. 27, (1782?) és Pl.Nr. 17 (1781).

<sup>86</sup> Alexander Weinmann, *Johann Traeg. Die Musikalienverzeichnisse von 1799 und 1804*. Bd. 1, Wien 1973 (Beiträge zur Geschichte des Alt-Wiener Musikverlages II. 17), *passim*.

<sup>87</sup> Polák 1978, 200-8. o.

<sup>88</sup> Polák 1978, 182. o. és Pozsony, *Archív mesta, Káptalani jegyzőkönyv, 1781-1800*. 29. o.: 1781. okt. 11. (BK 968. l.) és *Városi jegyzőkönyv* 323. o.: 1781. okt. 31. (BK 968 r).

Halálát a pozsonyi zenei élet súlyos veszteségének érezték; a *Pressburger Zeitung* (és nyomán a *Wiener Zeitung*<sup>89</sup>), valamint a pozsonyi *Magyar Hírmondó* érdemeit méltató nekrológot közölt.<sup>90</sup> Művészetének egy tisztelője gyászódával búcsúztatta,<sup>91</sup> zenésztársai a Szt. Márton-templomban egy *Requiem* megszólaltatásával emlékeztek meg róla.

\* \* \*

Anton Zimmermann életművéről nehéz pontos képet adni, hiszen műveinek tematikus jegyzéke híján (az azonos című és hangnemű darabok azonosítása ill. megkülönböztetése nélkül) bármilyen áttekintésnek a tévedések kockázatával kell szembenéznie.<sup>92</sup>

Az azonban jelenlegi ismereteink alapján is megállapítható, hogy Zimmermann, a számára adatott rövid élet ellenére arányos, komplett életművet hagyott hátra. Jóllehet oeuvre-jét – a főúri alkalmazásban álló komponistákéhoz hasonlóan – a világi művek túlsúlya jellemzi, a fiatalkori és „kései” templomi szolgálat, valamint az a körülmény, hogy az általa vezetett főúri zenekar fenntartója egyházi személyiség volt, egyházi művek alkotására is ösztönözhetette. Múdra összegzése szerint mintegy 120 világi és 50 egyházi művet írt (ezen belül a reprezentatív műfajok aránya is hasonlóan alakul: 40 szimfóniával szemben 13 mise áll).<sup>93</sup>

Egyházi művei közt sok a kiemelkedő alkalomra készült nagyszabású kompozíció, mint pl. *Motetta S. Caeciliae* és *Missa S. Caeciliae* – az előbbi talán az 1773-as, az utóbbi valószínűleg az 1779-es ünnepre íródott.<sup>94</sup> A három *Missa solemnis* (két C-dúr és egy G-dúr mű), valamint két *Te Deumot* feltehetőleg szintén konkrét alkalom hívta életre. A korban divatos, főleg a ferences szerzők által kultivált „pásztormise” műfaját Zimmermann is előszeretettel művelte: három *Missa pastoralis*, *Missa pastoritia* programcímmel ellátott miséje maradt fenn (egy C-dúr és két D-dúr kompozíció – továbbá egy *Offertorium pastoritium* feliratot viselő mű).

A rendelkezésére álló fúvósgárdának köszönhetően a misék hangszerelése gazdag és változatos. Az ünnepi misékben ez magától értetődő (pl. 2 klarinét, 2 clarino, 2 kürt a D-dúr *Missa solemnis*ben, vagy 2 clarino, 2 kürt, timpani az egyik C-dúr darabban). A *pastorale*-misékben a választott műfajnak szintén voltak számára hangszerválasztási konzekvenciái: ezekben az 1-2 fuvalához vagy 2 oboához 2 clarinót társított. A hétköznapi használatra szánt darabokban is legalább 2-4 fúvósszólamot írt, és csupán egyetlen A-dúr mise szorítkozik a templomi alap-apparátusra (CATB, 2 hegedű, orgona).

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<sup>89</sup> Polák 1978, 200. o., jegyzet.

<sup>90</sup> PZ 1781. okt. 24.: Múlt héten 40 éves korában az ideiglenest felcserélte az örökkévalóval *Zimmermann, Anton*, az érseki zenekar karmestere és a dóm orgonistája. Kiváló zeneműveivel és egy Graun [?] szelíd játékával a zeneismerők körében rendkívüli tetszést, szeretetet és figyelmet keltett maga iránt. A dómban megtartott Requiemben a virtuóz zenészek tompított hangszerekkel adták meg neki a végtisztességet. Egy tisztelője nagy művészetének a következő gyászódát írta halálára: „*Ach – so neigest auch Du – der göttlicher Tonkunst Schöpfer und Lieber, Orpheus Pisons, du Meister.*” (BK 994v)

Pozsonyi *Magyar Hírmondó* 1781. okt. 24.: „Az ékes muzsikabéli tudományak nem kitsiny kárvallása esett azzal, hogy Battyáni Kardinális s Fejedelem Ur ő Eminenciájának Fő-Muzsikussa, Tzimmermann Ur, a legközelebb múlt héten e világból ki-múlték.” (BK 996v)

<sup>91</sup> Közli Polák 1978, 207. o. (PZ uo.)

<sup>92</sup> Zimmermann műveinek tematikus jegyzékén Darina Múdra dolgozik. (Részletes, de részben elavult műlista: MGG, Milan Poštolka szócikkében). A művek alábbi ismertetése Múdra könyvének alapján (1993, 61-65. o.), valamint a MTA ZTI Újkori Zenetörténeti Osztálya inventáriuma és partitúragyűjteménye adatainak felhasználásával készült.

<sup>93</sup> Múdra 1993. A szimfóniák új kiadása csak 30 autentikus műről tud, ld. *The symphony 1720-1840*, ed. Barry S. Brook, Series B, Vol. 14, ed. Michael Biondi, N. Y. 1984.

<sup>94</sup> PZ 1773. nov. 24.: „unter Gottesdienste aufgeführte Musik vertigte der bekannte Komponist Herr Anton Zimmermann” és PZ 1779. nov. 24.: „.... feyerliche Hochamt ... eine musikalische Messe von dem fürstl. Kapellmeister, Hrn. Anton Zimmermann”.

A misék közül – a fennmaradt forrásokra vonatkozó ismereteink szerint – a Cecília-mise, az egyik ünnepi C-dúr mise (melynek egy e-moll lassú bevezetéssel induló változata is készült), és talán az egyik D-dúr pásztormise örvendett a legnagyobb népszerűségnek. A misék a térség templomaiban egyenletes eloszlásban maradtak fenn (Pozsony, Pest-Buda, Brünn, Prága, Bécs, Trencsén, Selmecebánya, Ilava, Pruské, Pécs, Kőszeg, Tata, Wilhering etc.), a kisebb egyházi művek közül (7 antifona, 7 himnusz, 3 ária, 4 offertorium, 6 litánia, 4 graduale, 1 zsoltár, 4 motetta,<sup>95</sup> legalább 2 *Te Deum*) viszont feltűnően sok bécsi forrásból ismert.

A világi művek legnagyobb műfaji csoportját alkotó szimfóniák már Zimmermann életében népszerűvé váltak: Breitkopf 1772-5 között tizet kiadott közülük (és 1782-4 között további kettőt). A legfényesebb karriert az „Echo” programcímmel ellátott, 8 fűvóst (és a lassú tételben fuvalót is) foglalkoztató Esz-dúr darab futotta be: egy példányát a *British Museum* gyűjteményében Haydn műveként őrizték, miután 1794-ben a londoni Salomon-féle koncertek egyikének műsorán szerepelt.<sup>96</sup> (A mű egy másik Zimmermann-szimfóniával együtt 1784-ben a trieri választófejedelem udvarában is elhangzott.<sup>97</sup>) A darab különlegessége – talán sikerének titka – a 2 szóló és 2 ripieno szordínós kürt használata.<sup>98</sup>

Szintén Haydn műveként tartották számon Donaueschingenben egy háromtételes C-dúr szimfóniáját, noha a mű másolata 1790-1800 körül a veszprémi székesegyházba Zimmermann műveként került.<sup>99</sup> Nem véletlen, hogy a magyarországi kottatárak közül az Esterházy-gyűjteményben található a legtöbb Zimmermann-szimfónia (négy darab, közte a *Sturm und Drang* jegyeket mutató e-moll mű).<sup>100</sup>

(A szimfóniák a tételek elrendezését tekintve két típusba sorolhatók. Többségük négytételes: I. szonáta, II. dalforma, III. menüett – de scherzo is lehet, a IV. rondó; néhányszor a lassú bevezetéssel induló háromtételes ciklus-szervezés is előfordul.)

Zimmermann versenyművei – mint láttuk – a pozsonyi zenész-kollégáknak készültek: a D-dúr bőgőversenyt Spergernek írta, valószínűleg 1778-ban. A schwerini Sperger-hagyatékban fennmaradt mű partitúrája kettejük szoros együttműködésének bizonyítéka: Sperger nemcsak a mű előadója, hanem az első tétel másolója is volt.<sup>101</sup> A fennmaradt bőgő, fagott és csembalóverseny(ek)en kívül egy-egy elveszett oboa- és hárfaversenyről tudunk.<sup>102</sup> Két versenymű – az említett korai fagottverseny és egy csembalóverseny – nyomtatásban is megjelent (Breitkopf 1769 és Artaria & Co. 1782).

A kamaraművek közül az életrajz kapcsán a korai kétés (ld. párizsi, londoni) kiadásokat említettük. A párizsi és az 1779-ben Artariánál megjelent, biztosan Zimmermann-nak tulajdonítható hegedű-csembaló szonátasorozat is inkább a francia gyakorlatot tükröző hegedűkíséretes művek típusát követi: Newman jellemzése szerint a hegedűszólamok egyszerűek és alárendeltek, a zenei gondolatok éneklők, a csembaló írásmód idiomatikus, anélkül, hogy nagy technikai igényeket támasztana.<sup>103</sup> Ugyanakkor a lyoni ciklus egységesen kéttételes hat szonátája (1777) igazi duó-

<sup>95</sup> A műfajok felsorolását ld. Múdra 1993, 63. o.

<sup>96</sup> A kézirat vízjele 1794-1805, ld. H. C. Robbins Landon, *The Symphonies of Joseph Haydn*, London 1955, 814. o. No. 86. – Hob. I.256 Es 15.

<sup>97</sup> Landon, *Haydn 2*, 690. o. jegyzet.

<sup>98</sup> Zimmermann hangszín-érzékének további bizonyítéka a klarinétpár és basszetcürt korai alkalmazása misékben (*Missa S. Caeciliae* és egy pesti *Missa solemnis*) vagy négy clarino fényes hangzásának kiaknázása különböző műfajú művekben (*Te Deum*, *Cantata à 15* és D-dúr szimfónia).

<sup>99</sup> Landon *Symph.*, App. II. No. 27 – Új kiadásai: Münchener Haydn-Renaissance I/3, ed. A. Sandberger, Brunswick 1939 és ua. ed. Z. Fekete, Wien-Basel 1950. Veszprémi jelzet: *Symph. 32*.

<sup>100</sup> Viszonylag kevés a programcímmel ellátott mű, pl. *La Gratulatione, Sinfonie militaire* (kiadva: *The Symphony 1720-1840*), *Sinfonia pastoritia*.

<sup>101</sup> Meier 1969, 121. o.

<sup>102</sup> Traeg 1799, ld. Weinmann, i. m. 351. o.

<sup>103</sup> Newman i.m. 360. o.

szonáta, olykor hegedűszólókkal.<sup>104</sup> Stíluskritika és forrásanalízis alapján Múdra ehhez a sorozathoz kapcsolja a Nagyszombatban fennmaradt duettek is,<sup>105</sup> de lehet, hogy azok inkább a hegedűkíséretes műfajba sorolhatók (vagy pedagógiai céllal íródtak). Más kamaraművekben a szolamok technikai igényessége tűnik fel – tehát valószínűleg Pozsonyban, a Batthyány-együttes tagjainak készültek, mint például a szokatlan hangszerösszeállítású csembaló-hegedű-brácsa *Divertimentók*, vagy a csembalóra, hegedűre, brácsára és csellóra írt *Quartetto*.

A nagyobb apparátust foglalkoztató kamaraművek közül – az itt kiadott 12 kvintett mellett – 8 vonósnégyes (köztük a divertimento jellegű 6 bécsi kvartett), 6 szextett, vonós-fúvós kombinációkra szánt 6 *Divertimento*, 5 *Cassatio*, 4 *Nocturno*, és 5-7 szólamú fúvósegyüttesre írt 4 *Partita* maradt fenn.

A szóló billentyűs művek két – műfajilag ellentétes – tömböt alkotnak: Zimmermann, az orgonista archaikus műfajú preludiumokat és fugákat, valamint 6 *Versetti*-t komponált,<sup>106</sup> de udvari zeneszként talán a könnyű használati zene írásától sem idegenkedett, ld. a *Belagerung von Valenciennes* csembaló-programdarabot, és a 12 *Zingaresi* (szintén nem teljes biztonsággal Zimmermann-nak tulajdonítható) sorozatát.<sup>107</sup>

A 18. században Magyarországon működött zeneszerzők közül csak néhánynak – elsősorban a bécsi kiadókkal kapcsolatot teremtő komponistáknak – sikerült műveiket a nemzetközi forgalomba juttatni. Zimmermann azon kevesek egyike, akinek darabjai meglehetősen széles – talán a legszélesebb – körben terjedtek: nemcsak a hazai együttesek játszották szívesen, hanem a régió központjaiban (Bécsben, Prágában, Brünnben), osztrák kolostorokban (Wilhering, Zwettl, Krems, Klosterneuburg, Seitenstetten, St. Pölten), cseh és német rezidenciákon (Kroměříž, Český Krumlov – Donaueschingen, Regensburg, Schwerin, Wolfenbüttel) is a repertoár értékes részét képezték. Sőt, egy londoni és egy firenzei könyvtárban is őrzik műveit.

A korabeli népszerűségnek – és az új kiadásoknak – köszönhetően jelenleg leginkább szimfóniái ismertek, kamaraműveiből az utóbbi években csak néhány kisebb darab került kiadásra (duettek, két szonáta etc.). Indokolt tehát, hogy kamarazene-termésének reprezentatív sorozatát közreadva új vonással járjunk hozzá zeneszerzői portréjának megrajzolásához.

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<sup>104</sup> Egy szonáta új kiadása: *Early Viennese Chamber Music with Obligato Keyboard*, ed. Michele Fillion, Madison 1989.

<sup>105</sup> Kiadás: *Dueto*, ed. D. Múdra, Musica Antiqua Slovaca, Bratislava 1994.

<sup>106</sup> Ezek Rigler zongoraiskolájának függelékében jelentek meg, ld. a 7. jegyzetet.

<sup>107</sup> Kiadása in: *Hungarian dances*, ed. Papp Géza, Musicalia Danubiana 7, Budapest 1986. (A darabok másolatát valószínűleg a Traeg-műhely készítette és terjesztette, ld. WZ 1792. ápr. 21-i szám hirdetését.)

## A vonóskvintettek: hangszerösszeállítás, tételrend és ciklusterv

Az 1780 előtt különböző elnevezésekkel (*Sonata, Divertimento, Cassatio*, stb.) ellátott vonóskvintett tipikus összeállítása: 2 hegedű, 2 brácsa, 1 cselló, esetleg 2 hegedű, 1 brácsa, 2 cselló. Zimmermann vonóskvintettjeinek 3 hegedű, 1 brácsa, 1 cselló összetétele elég szokatlannak mondható, legalábbis a Bécs hatása alatt álló kamarazenében. (Ilyen összeállításokra inkább a francia hagyományvidéken vannak példák.) Néhány adat azonban mégis arra utal, hogy a hangszerösszeállításban, mely néha egy cikluson belül is változott, a zeneszerző egyéni hajlamai is megmutatkozhattak. Albrechtsberger 2-, 3-, 4-, 5- és hatszólamú műveket tartalmazó szonátasorozatában például sok egyéb mellett felbukkan a 3 hegedű + 1 brácsa + 1 cselló kombináció is (ez az opus azonban későbbi Zimmermann műveinél). Ahogy Boccherini 200 kvintettjének többségében a saját hangszerének tekinthető cselló dominál, úgy elképzelhető, hogy Zimmermann is magának írta a harmadik hegedűszólamot, hiszen a prímet – maga orgonista lévén – Zistlernek engedte át.

A bécsi klasszicizmus e korai szakaszában persze az összeállítást még amúgy sem kell szigorúan előírtnak vennünk. Pichl, Krommer, de maga Zimmermann egyes műveinek felirata is megengedi, hogy az első hegedűt fuvola helyettesítse. Ez a variabilitás talán még az efféle szabadsággal bőven élő barokk utóhatásával magyarázható. Mint Rosen megjegyzi, Mozart előtt az összeállítás alapja még az az elgondolás, mely az együttest (akár a kvartettet, akár azt kibővítve, a kvintettet) az első hegedű kísérettel ellátott szólójának tekinti. „Ez a fajta megközelítés persze a formát divertimento jellegűvé teszi, és minden komoly lehetőséget kizár.”<sup>108</sup> A belső, kísérő szólamok variabilitása tradicionális vonás, míg az érett kamarazenében (1760 után) valamennyi szólam egyéniségként lép a színre.

A hangszerelés tekintetében arra is válaszolnunk kell, milyen hangszert vagy hangszercsoportot igényel a kvintett *Basso* szólama. Elvileg négy lehetőség van: a szóló cselló, a szóló nagybőgő, a cselló és bőgő együtt, végül a billentyűs hangszerrel kombinált *Basso continuo*.<sup>109</sup> A bécsi klasszicizmus korai korszakában e kérdésre szinte minden mű esetében külön kell a feleletet megtalálni. (Webster megállapítása szerint Haydn is csak az Op. 20-ban „fedezi fel” a szólócselló funkcióját, a korábbiaknál nem zárhatjuk ki a cselló + nagybőgő összeállítást.<sup>110</sup>)

A Zimmermann-művek szólamkönyveinek felirata: „XII Quintetti à Violino I<sup>mo</sup> II<sup>do</sup> III<sup>o</sup> Viola et Basso”. *Violoncello*-t olvashatunk viszont a basszusszólam borítólapján. A zenei anyag vizsgálata megerősíti ezt a diszpozíciót: gyakran lép F alá, sőt C'-ig, a cselló legmélyebb hangjáiig is leereszkedik (az akkori négyhúros bőgő hangolása általában F A d g); gyakori a C'-G kettősfogás, mely bőgőn egyáltalán nem játszható; a zongoraszerű kísérőfigurákat tempóban és világos színnel csak a cselló tudja megszólaltatni. A virtuóz passzázatok, különösen ha az F alatti régiót is érintik, látszólag kizárják a bőgő alkalmazását. Ugyanakkor néhány helyen (amikor a cselló dallamot játszik), olyan furcsa „ál-kvartszext akkordok” keletkeznek, melyek talán mégis igényelnék az oktávval mélyebb vonóshangszer jelenlétét (pl. a 4. és 5. kvintett utolsó tételében).<sup>111</sup> A virtuóz passzázatok jelenléte önmagában különben sem volna kizáró ok, hiszen a nagybőgő az 1760-as,

<sup>108</sup> Charles Rosen, *A klasszikus stílus. Haydn, Mozart, Beethoven*, Budapest 1977, 364. o.

<sup>109</sup> James Webster, *The Scoring of Haydn's Early String Quartets*, Haydn Studies, N. Y. 1975, 235. o.

<sup>110</sup> James Webster, *The Bass Part in Haydn's Early String Quartets and in Austrian Chamber Music 1756-1780*, Musical Quarterly, 63 (1974)

<sup>111</sup> „Dieser Überschreitung der Oberstimme mit der Unterstimme ist in der musikalischen Setzkunst bey Halbcomponisten ein ganz gemeinen Fehler” – írja Leopold Mozart, *Gründliche Violinschule*, 3. Aufl., Augsburg 1789, 3. o.

70-es években concertáló hangszernek számított,<sup>112</sup> a Batthyány-zenekar pedig két kitűnő bőgő-virtuózzal is büszkélkedhetett (Kämpfer és Sperger). A basszusszólam F alatti régiójának gyakori használata, ráadásul sokszor tematikus anyaggal, mindenesetre a bőgő ellen szól, valamint az is, hogy a bőgős Sperger darabjai soha nem mennek ennyire mélyre.

A 6. Zimmermann-kvintett első tételének kidolgozásában a *Violoncelle* beírását mintegy 20 ütem múlva ismét a *Basso* csatlakozása követi. Itt fordul elő ez a jelölés először, de a rákövetkező kvintettek szinte mindegyikében alkalmazza azt a szerző. Ha tehát ragaszkodunk ahhoz, hogy a ciklus első és második fele azonos apparátusra íródott, akkor tudomásul kell vennünk, hogy igényes, virtuóz basszusszólammal állunk szemben, amelyet a csellón kívül egy valószínűleg F-re hangolt öthúros bőgő is játszott (kivéve a cselló szóló számára fenntartott helyeket), a mély hangokat pedig talán oktávval feljebb játszotta a bőgős. Olykor-olykor a ciklus első felében is előfordulnak olyan menetek, melyeket csak szólista játszhat (pl. a 3. kvintett 1. tétel kidolgozásában a brácsára felelő csellószóló). Az előadóknak tehát – ha kétszemélyes Basso-előadás mellett döntenek – meg kell próbálniuk analógiásan kiegészíteni az ilyen helyeket.

Mindenesetre a kvintetteket sokkal több szál fűzi a kamaraműfajokhoz, hogysen a teljes vonószekarral való előadást autentikusnak tartanánk. Zimmermann, ha vonószekarra szánta volna művét, valószínűleg nem 12-es sorozatban bocsátja ki, s inkább *sinfoniae*, mint *quintetti* elnevezést használt volna.

\* \* \*

A ciklus egészének megítélésekor jelentős szempont, hogy milyen minták és szándékok alapján alakítja ki a szerző a kvintettek stabil, kikristályosodott háromtétéles rendjét. Valamennyi mű *Allegro* vagy *Allegro moderato* típusú tétellel kezdődik (ez 12-ből 10 esetben páros ütemű), utána *Andante* vagy *Poco adagio* lassú tétel következik, zárásul pedig többnyire *Tempo di Menuetto* (6 esetben), ritkábban *Rondo* vagy *Polonaise* feliratú finálé.

1. Allegro 4/4 B	Largo languido 6/8 Esz	Tempo di Menuetto
2. Moderato 3/4 F	Adagio 4/4 C	Tempo di Menuetto
3. Allegro vivace 4/4 C	Andante un poco adagio 3/4 F	Rondo Allegretto 3/8
4. Moderato 2/4 G	Adagio 4/4 e	Rondo 2/4
5. Allegro 3/4 D	Andantino 2/4 A	Rondo (alla breve)
6. Un poco allegretto 6/8 A	Andante sostenuto 2/4 E	Tempo di Menuetto
7. Allegro 4/4 C	Andante 2/4 F	Tempo di Menuetto
8. Scherzando allegro vivace 2/4 F	Un poco adagio 4/4 B	Allegretto Vaudeville 2/4
9. Allegretto 2/4 G	Poco adagio 4/4 C	Rondo (alla breve)
10. Moderato 4/4 F	Andante 2/4 B	Allegro moderato quasi Polonaise 3/4
11. Allegro moderato 4/4 A	Andantino grazioso 2/4 D	Vaudeville, Tempo di Menuetto
12. Allegro moderato 3/4 Esz	Romance 2/4 B	Tempo di Menuetto

Látjuk, a szkéma végig változatlan. E típus kialakulásához több oldalról futnak össze a szálak. A műfaj kifejlődésében kétségtelenül szerepet játszottak Boccherini egész Európában elterjedt kvintettjei. A komponista 1771-es sorozatában (Op. 10 és 11) az egyes művek három- vagy négytétéle-

<sup>112</sup> „... in the 1760s and early 1770s, the double bass seems to have been used ... as a concertante instrument. It flourished principally in provincial courts like Eszterháza, Grosswardein, Pressburg (and Salzburg).” – Webster 1974, 437. o.

sek, de a 70-es években két- és háromtétéles kvintetteket is kibocsátott a szerző. Így az Op. 30 kvartettek és Op. 31 kvintettek többnyire egy *Andante* vagy *Allegretto* első tételből és egy *Minuetto* fináléból állnak. Az Op. 45 még mindig a kéttétéles típushoz ragaszkodik, legfeljebb az első tétel mozgásának, anyagának újrafelvételével bővíti háromrészessé a formát. Feltűnő az is, mily csekély a különbség a két tétel között: közeli tempók és hangnemazonosság; csupán a metrum és mozgásfajta változik.

A javarészt Itáliában tevékenykedő cseh komponista, Mysliveček kvintettjei háromtétélesek (menüett nélkül), s közelebb állnak a szimfóniához, mint a kevésbé koncentrált, divertimento-szerű formákhoz. Tudjuk, hogy Zimmermann maga is érdeklődött a vonósszimfónia iránt, mely Caldara, Tuma és Monn hatására Bécsben már a század korábbi évtizedeiben bevetté vált. E szerzők műveinek másolatai megtalálhatók a pozsonyi kottatárakban is. Ezekben még, persze, a *Sonata de chiesa* nyomai is felfedezhetők, s négytétéles szerkezetük többnyire a lassú bevezetés – fuga – andante – táncos finálé képletet követi.<sup>113</sup> De ezt a műfajt műveli Johann Georg Albrechtsberger is, kinek szonátasorozatai közül az Op. 3, 6 és 15 megtalálható a Festetics-féle keszthelyi kottagyűjteményben, mely a Zimmermann-kvintetteket is tartalmazza. Ugyancsak a keszthelyi gyűjteményben őrzik azt az öt Zimmermann-szextettet is (négy vonósszólamra és két kürtre), mely stilizált táncotételek beiktatásával és a tételszám változatosságával a szvittek világát idézi.<sup>114</sup> De megtalálható Keszthelyen az a Haydn-kvintett is (oboára vagy fuvolára és vonósnégyesre, lásd Hob. X:1), mely megállapodott háromtétélességével (*Allegro moderato* – *Adagio* – *Finale Quasi Menuetto*) akár előképi is szolgálhatott a pozsonyi zeneszerzőnek. Ugyanezt a tételbeosztást követi a Haydn-tanítvány Ignaz Pleyel 1765 és 1789 között írt jónéhány kvintettje. Haydn kamarazenéjében e típus elég korán feltűnik, s éppen a kvartett és szimfónia műfajával kapcsolatban. A négytétéles építkezés az Op. 9 kvartettsorozattól válik általánossá, míg a kevert együttesre írott darabokban a háromtétélesség a gyakoribb.<sup>115</sup>

A bécsi kvartettszimfónia kisugárzását megelőzően az osztrák és cseh területeken különösen erős volt az olasz zene hatása (Tartini, Tassarini, stb.). Erre gondolva írja Finscher, hogy a cseh kismesterek hangszeres muzsikájának példaképe az itáliai szimfónia lehetett.<sup>116</sup> A kvartettszimfónia e késői művelői között olyan zeneszerzőkkel találkozunk, akiket gyakran játszottak Pozsonyban (Hoffmann, Holzbauer, d'Ordoñez, Umstatt, Wagenseil, Kohout). Talán számolhatunk Carl Stamitz hatásával is, mivel hat szimfóniája szerepel a Batthyány-inventáriumban. A háromtétéles itáliai szimfónia-típus tehát közvetítőkön keresztül jelen volt Pozsony zenéjében, s a már említett egyéb hatásokkal együtt arra indíthatta Zimmermann, hogy kvintettjeit ne a divertimentók laza, változékony tételrendjében, hanem a vonósszimfóniák stabil háromtétélességében koncipiálja.

\* \* \*

Mielőtt a tételek jellegéről és formájáról beszélénk, fölvetődik a kérdés, milyen gondolat vezette Zimmermann a ciklus egészének elrendezésében. Úgy vélem, kizárt, hogy az 1. műtől a 6.-ig tartó hangnemi sor, mely kvintenként emelkedő irányt követ, véletlen lenne. Talán arra is gondolhatott a szerző, hogy hat művét külön egységként adja ki (mint a duetteket, szonátákat).

A 7. darabbal újra indul a ciklus: megtörik a hangnemi sor, s mintha a reprezentatív szimfonikus hangvétel is egy új indulást húzna alá. Konceptiózus lehet az is, hogy innentől két irányba halad: felváltva a domináns és szubdomináns régiók felé. Ezt azonban kevésbé szigorúan valósítja

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<sup>113</sup> Finscher ezt a műfajt – jobb terminus híján – *Fugenquartett*-nek nevezi, melynek létrejöttében jelentős szerepe volt az uralkodói ízlésnek is: mind VI. Károly, mind II. József kedvelte a szigorú stílusú, fugatós felépítésű („gehörig durchgeführt, aber nicht zu lang”) műveket, amiket többnyire a császári udvar szűk körében rendezett vonósnégyes-hangversenyeken mutattak be. V. ö. Ludwig Finscher, *Studien zur Geschichte des Streichquartetts I*, Kassel-Basel 1974, 72-73. o.

<sup>114</sup> Webster *Cassation*-kategóriája: *Cassation* vonósokra vagy kevert együttesre két kürttel.

<sup>115</sup> V. ö. Karl Geiringer, *Joseph Haydn*, Budapest 1969, 181. és 223-224. o.

<sup>116</sup> Finscher, i. m., 75. o.

meg, mint az első rész hangnemi tervét (a 10. kvintett ismét F-dúr, a két utolsó kvintett pedig ugrás-szerűen éri el a hatos szérián belüli legtávolabbi hangnemeket, s így mintegy ellenpólusként szembeesíti egymással az A-dúr és Esz-dúr tonalitást). Fenti megállapításunkat megerősíti a komponista más mű-sorozatainak vizsgálata is. Zimmermann általában igyekezett kompozíciós ciklusaiban logikusan összekapcsolni az egyes művek hangnemét akár lineáris módon<sup>117</sup>, akár szimmetrikusan.<sup>118</sup> Mindezekből a keszthelyi forrás sorrendjének eredetiségére következtethetünk.<sup>119</sup>

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<sup>117</sup> *6 Quartetti* (1776-77), op. 3, Lyon: B, Es, B, F, C, D; *6 Sonate* (1778), op. 2, Lyon: A, B, C, D, Es, F; *4 szimfónia* (1775): C, E, F, G.

<sup>118</sup> *6 Sonate* (1776-77), op. 2, Lyon: G, E, A, D, F, C.

<sup>119</sup> A sorrend és a szólamrend originalitásáról részletesebben ld. Mezei J., *A. Zimmermann és a vonósötös-műfaj letét-problémái*, Zenetudományi dolgozatok 1985, Budapest, 49. o.



## A kvintettek tételtípusai

Ha a Zimmermann-kvintettek zenei jellemzését kívánjuk felvázolni, legkönnyebben járható útnak az látszik, hogy az egyes formarészek zenei megoldásainak csoportosításával próbálkozzunk, mint-hogy a tételfajták egészükben nem rajzolódnak ki a kellő élességgel. Elsőként a zenei felépítés szempontjából legigényesebb *nyitótételeket* vesszük szemügyre.

A *szonátatételek főtémáit* vizsgálva egy csoportba sorolhatjuk az 1., 3. és 9. kvintett főtémáját.<sup>120</sup> Közös bennük a főtéma hármas felépítettsége, a hangnemexponáló indító mozdulat után a „ketyegő” kíséroritmus megindulása (legtöbbször hegedűduett). A ritmikus kezdő tag után következő egységek egyike dallamosabb, szárnyalóbb: az első műben a második négyütemes szakasz, a 3. darabban a harmadik szakasz (itt közbeiktatódik még egy négyütemes *crescendo*-terület). A központi melodikus tag után a tematika felaprózódik és némi bővítéssel a domináns félzárlatra vezet. A 3. és 9. kvintettben a bővítés szélesebben bomlik ki, és a váltódomináns megjelenésével az V. fokú zárlat olyan hangnemi értéket nyer, hogy a melléktema közvetlenül csatlakozhat hozzá.

A 4/4-es kamara jellegű *Allegro e* típusával szemben a 7. kvintett szimfonikusabb megfogalmazású. Ha feltételezzük, hogy a szerző a ciklus második részét önálló sorozatnak szánta, e mű alkalmasan indítja azt. A nyitó periódus itt két taggá bontható, s bővítés nélküli formakezelése egyszerű és világos, bár kissé talán személytelen. Szimfonikus fogantatásúnak mondhatjuk az 5. kvintett főtémáját is, mégis, ez inkább a könnyebb, olasz típusú *Sinfonia* műfajba sorolható. Belső kialakításában is folyamatosságra törekszik: lényegében cezúra nélkül, kis kétütemes egységek összeépítésével jut el a 20. ütem tonikai zárlatáig.

Különálló csoportot alkotnak a 4., 6. és 8. mű nyitótételei. Közös jellemzőjük a könnyed divertimento- vagy szerenádszerű hangvétel. Valamennyi műben nagy szerepet játszik az áttört szerkesztés: a dallamnak egyik hangszerről a másikra való áttétele (4. kvintett), a regiszter transzpozíciója (6. kvintett, vö. a főtéma és átvezetés kezdetével, 17. ütem), vagy a folyamatosan mozgó basszus felett a felső és alsó szólampár szembeállítás (8. kvintett).

A legjelentősebb témaformálást és legszubjektívebb hangot a három utolsó kvintettben fedezhetjük fel, melyek már szinte az érett kvartettműfaj komolyságát idézik fel. A kíséret egyenletes nyolcad-lüktetésére fokozatosan rárétegződő téma után (10. kvintett) a kisebb ritmusértékek belépése is eddig nem tapasztalt bensőséggel, természetességgel történik. Az utolsó (12.) kvintett a metrumválasztáson és a témaalakításon keresztül is különleges színt képvisel. A periódusérzet szándékos elmosása, a főtématerület két tagjának szembeállítás (1-13. és 14-23. ütem), a továbbvezetés útkeresése (24. ütemtől) az egész sorozatban egyedülálló, tudatos és ökonomikus zeneszerzői munkára vallanak.<sup>121</sup> Metrum és tempó tekintetében rokon vele a 2. kvintett nyitótétele, de közelebb áll a divertimento jellegű tételekhez: egyszerű faktúrája, az első és harmadik hegedű egymásra felelő, váltott periódusai ezt a rokonságot húzzák alá.<sup>122</sup>

A következőkben azt vizsgáljuk meg, hogyan készíti elő a szerző a *melléktemát* illetve annak hangnemét, minek alapján lokalizálhatjuk azt, s végül, mihez kezd a komponista a domináns hangnem elérése után. E tekintetben a megoldások változatossága ellenére azonos „programról” beszélhetünk, s az egymástól eltérő tételek annak csak más és más megvalósulásai.

Az átvezető rész tizenkettőből hét esetben a nyitó téma újrakezdésével vagy a téma második felének megismétlésével indul. A moduláció egyetlen eszköze a váltódomináns alkalmazása; azon-

<sup>120</sup> A 9. mű 2/4-es ütemmutatója félrevezető, csupán diminuált írásról van szó.

<sup>121</sup> Mindezt részben a zenén kívüli program („de lamentatione”), a lamentáció dallam-idézet is magyarázza.

<sup>122</sup> A harmadik hegedű itt ismét fontos szerepet kap, éppúgy, mint Mozart kvintettjeiben a brácsa. Ez megerősíti Polák azon feltevését, hogy Zimmermann ezt a szólamot mintegy saját magának komponálta.

ban a szerző ezt az eszközt is olyan szerényen használja, hogy kérdés, egyáltalán modulációról beszélhetünk-e. A váltódominánssal megerősített V. fokú zárlat után az új formarész többnyire egyszerűen első fokként kezeli az elért dominánst (3., 9., 12. kvintett).

Sokszor alig különül el a melléktéma, illetve nehezen lokalizálható annak kezdete. A szerző nemritkán rá is futtatja az átvezetést az új témára, bár ilyenkor más eszközökkel segíti annak felismerhetőségét. Kedvelt megoldása például, hogy a második témát a cselló magas regiszterében szólaltatja meg („*kantabler Satz*”: 1., 2., 8., 9., 11. kvintett). Sokszor viszont az, amit melléktémának érezhetnénk, meglehetősen későn, az expozíció kétharmadánál tűnik fel, s így szinte már zárótémának mondható (4-9.).

Az 1. kvintettnél az átvezetéstől alig elváló melléktéma kezdetét (29. ütem) a regiszterváltás jelzi. Az expozíció hátralévő részét – több, mint felét – Zimmermann azzal tölti ki, hogy a 38. ütemtől *maggiore-minore* váltást épít be. Ez megfelelő módon frissíti az elhasználandó hangnemet (éppúgy, mint a 3. és 4. kvintettben), s ezután már a zárótéma következhet. A 10. kvintettben azonban e helyen – vagyis azon a ponton, ahol az „elkésztett melléktémák” szoktak felbukkanni – a már hallott melléktéma tér vissza. Efféle formai kapocs az expozíción belül nem csak a melléktémával kapcsolatban valósítható meg: a 2. kvintettnél egy szekvenciasorozatra kifeszített átvezetés viselkedik hasonlóképpen (vö. a 6. és 8. kvintettel).

A 4. darabban szinte lehetetlen biztonsággal megállapítani a melléktéma helyét. A megfelelően elhelyezett domináns zárlat (46. ütem) ugyanis ugyanúgy rögzíti az új hangnembe való megérkezést, mint egy elkülönített melléktéma.<sup>123</sup> Hasonló a zárlatok szerepe az 5. kvintett 36., vagy a 6. kvintett 44. ütemében. Ide sorolhatjuk a 10. kvintettet is, amelyben a folyamatos írásmódból következően nincs exponált domináns zárlat, s az új hangnemben megjelenő tematikus anyag is szélesebb felületen oszlik szét (azt témakomplexumnak nevezhetjük).

A szimfonikus stílus képviselőjében, a 7. műben, az eddig tárgyalt vonások majd mind együtt találhatóak. Az újra induló főtéma a váltódomináns érintésével jut a dominánusra, a 30. ütemben új, tematikus igényű átvezető rész vezet a 39. ütem erős zárlatáig. Valódi melléktéma (szabályos periódus) következik, melyet az expozíció lezárása előtt az újból visszatérő átvezetőrész foglal keretbe.

A szonátaforma megvalósításának speciális eseteit képviselik azok a művek, melyekben a második téma a tonikai hangnemben szólal meg (8., 9.). Ezek a témák a szólócelló hangszín ellenére sem tekinthetők melléktémának, mivel később – az új hangnemet rögzítő domináns zárlat után (51. ill. 21. ütem) – még egy téma lép fel. Az ilyen háromtémás expozíciónak természetesen a tétel további felépítésében is vannak következményei.

A 9. darab specialitása az, hogy miután a melléktémát átmenet és moduláció nélkül vezette be (18. ütem), a 25. ütemben induló *Steigerungszug* révén mintegy utólagos átvezetést produkál. Ennek párja a 40. ütemben kezdődő második fokozás, s ezzel az expozíció határán ismét vissza-kapcsolódik az alaphangnemhez.

Amint a sorozat végéhez közeledünk, szaporodnak az egyéni, csaknem merésznek mondható megoldások. Láttuk például, hogy az utolsó kvintett főtémaszakaszának legjellemzőbb vonása a perióduszert felbomlása, s ennek különös, már-már Haydnra emlékeztető megoldását tartogatja a szerző az expozíció – és az egész tétel – legvégére (86-92. ütem).

A *kidolgozási rész* megoldásai két fő típusra vezethetők vissza, melyek talán ismét egyazon forrásból eredeztethetők. Ennek lényege, hogy a domináns hangnemből elindulva, esetleg a tonika rövid érintésével eljut egy látszólagos hangnemi szintre (az eredeti VI., II., vagy III. fok hangneme), majd ebben a moll hangnemben tér vissza általában az a mondat, amelyik az expozícióban a zárótémát közvetlenül megelőzte.<sup>124</sup>

<sup>123</sup> A melléktéma efféle „pótlása” más szerzőknél is előfordul, vö. pl. Haydn Op. 20. No. 4. kvartettjének és Mozart K. 458, B-dúr vonósnyesének nyitó tételét.

<sup>124</sup> Koch leírását idézi Somfai László, *Joseph Haydn zongoraszonátái*, Budapest 1979, 237. o.

A legegyszerűbb esetet a 2. darab képviseli: rövid bevezető (6 ütem) és a tonikán kiépített gyenge félzárlat után szekvenciázó visszavezetésbe kezd. E tematikusan lazán összefüggő terület foltyszerű hatását a 87. ütemben belépő tizenhatod menetek törik meg, s közvetlenül a reprízre vezetik rá. A kidolgozásnak alig nevezhető formarész tehát két, mozgásában különböző szakaszra oszlik. Nincs ugyanis tematikus utalás, mintha végig egyetlen, hosszúra nyúlt visszavezetést hallanánk. A tonika vonzása az egész formarészen át érvényesül, s ez így van a kvintettek négy-ötöd részében. Ez arra utal, hogy a szerző számára még elevebb a régi, kétrészes szonáta ideálja, mint a kidolgozást önálló formatagnak tekintő felfogás.

A két szakaszból összetett kidolgozási rész másik megoldása a 8. kvintettben követhető. A bevezető g-moll terület után ugyanaz az anyag ismétlődik a tonikán, majd új tematika bevezetésével indul, s a hangnem felfrissítése céljából minore-váltással folytatódik a visszavezetés. Szinte pontosan ezt az eljárást ismétli meg a 7. kvintett is, de kissé karakteresebb témákkal. A főtémafaj idézése és a hangnemkeresés harmóniai után a szubdomináns parallel és a tonikai minore hangnemében hangzik el egy-egy teljes periódus, melyek után egy álpolifon visszavezetés szűkített szeptim akkordokba torkollik.

A kidolgozási rész további gazdagodását concerto-elemek bevonásával éri el Zimmermann, méghozzá a divertimentóként (4., 6.) vagy olaszos szimfóniaként (5.) jellemezhető típusok esetében. Ez utóbbiban a kidolgozás kontrapunktikus elemekkel színesedik (lásd például a 100. ütemben induló visszavezető részt). A 6. kvintettben valóságos kis szólót kap a cselló (itt találkozunk először a *Violoncelle* beírással), a domináns utáni harmadik hangnemi szint pedig nem a tonika, hanem a mediáns C-dúr. Ebben a hangnemben indul a visszavezetés is, majd d-moll és c-moll érintésével jut el a tonikai minore dominánsára. A hangnemi kapcsolatoknak ugyanez a rendje ismétlődik a 9. kvintettben is (kiindulás a tonikai minoréból, s annak párhuzamos dúrjaként éri el a mediánst), de itt a hangnemkapcsolatot még előjegyzésváltás is kiemeli.

Az eddig tárgyalt darabok azonos formatípusba csoportosíthatók: a kidolgozás egyetlen központi formatagot alkot, még ha az hangnemileg különböző szintekre tagolódik is. Az ide tartozó darabok közül a 11. emelkedik ki a megvalósítás nagyívűségével, a tétel egységének hangsúlyozásával. Ebben sikerültek legjobban a hangnemi átmenetek is (h-moll és a-moll szakaszt összekötő moduláció, az álzárlat prolongálása és lassú átértelmezése bővített kvintszextté a visszavezetésnél).

A másik típus fokozatokban különbözik az előbb vázolttól. A kidolgozás eddigi második része, a visszavezetés most tematikus súllyal lép fel, terjedelmében megnövekszik, esetleg maga is jól elkülönülő szakaszokra oszlik. Ennek megfelelően módosul némileg a hangnemi terv is.

Az 1. kvintettben mindkét nagy rész (59-75. és 76-92. ütem) maga is két, tonálisan különböző szakaszra oszlik (T, S; Sp, T), melyen belül ugyanaz a tematikus anyag kétszer pereg le (A, A; B, B). E két részhez még 14 ütemes visszavezetés is csatlakozik.

A 3. kvintett kidolgozásának különlegessége, hogy már az első rész koncertáló brácsa- és csellószóli is modulálnak, a következő rész második felében pedig a visszavezetés már a főtéma második szakaszát (9-12. ütem) használja fel. Így a tematikus visszatérés a főtéma 12. ütemével indul (114. ütem).

A legérettebb darabok a kidolgozás tekintetében is az utolsó kvintettek. A 10. kvintettben a bevezetés és a visszavezetés dialógusai, a felső és alsó szólamok szembeállításának bensőséges hatást kelt. A kidolgozás magját itt a cselló d-moll (tonikai parallel) fantáziája alkotja, mely valószínűleg a csellóvirtuóz Kämpfer hangszeres erényeinek megmutatását is szolgálta. A harmóniai kép gazdagodása olyan feltűnő e darabokban, hogy már-már külső hatásra gyanakodnánk. Valószínűbb azonban, hogy a döntő tényező a szerző által megszerzett növekvő kompozíciós tapasztalat.

A 12. kvintett első tételének kidolgozása a legkomplexebb. Első fele itt is csellószóli, talán még virtuózabb is a 10. kvintetténél. A tonikai parallelben álló kamara jellegű közjáték után (3. hegedű és brácsa duettje) a hosszú visszavezetés során a melléktéma ritmusának, majd a teljes

téma felidézése készíti elő a főtéma visszatérését. A melléktéma többszöri felhasználása indokoltá teszi, hogy azt a szerző a tétel további menetéből kihagyja.

A *visszatérés* Zimmermann műveiben általában módosítás nélkül vagy jelentéktelen változtatásokkal követi az expozíció menetét, azzal a különbséggel azonban, hogy a főtéma elhangzása után a szerző a szubdomináns hangnembe modulál, így a repríz további részében az expozíció hangnemi viszonyai már változatlanul maradhatnak. Így tehát, ha az expozícióban a főtéma után még egy téma hangzott el a tonikán (8., 9.), ez a reprízben szubdomináns szintre kerül, s a „késleltetett” melléktéma jelenik meg a tonikán. Az expozícióbeli T–D kapcsolat és reprízbeli S–T megfelelése a korabeli szerzőknél igen gyakori.<sup>125</sup>

\* \* \*

A *finálék* esetében a tételek szerkezete jóval világosabban kirajzolódik, mint a nyitótételekben. A kvintettek felében a zárótételek felirata: *Tempo di Menuetto*. Ez a tempómegjelölés az opus elején, közepén, végén egyaránt megtalálható (1., 2., 6., 7., 11., 12.), így a zeneszerzői gondolkodás esetleges változásának megfigyelésére is alkalmas anyagot kínál.

A szonáta-formájú *Tempo di Menuetto*-finále e korban nem ritka,<sup>126</sup> Zimmermann tehát egy közös, mindenki által ismert hagyományt használt és épített tovább. Az 1. darabban azonban a szokástól eltérően Zimmermann nem ír ismétlődőjelet a nyitó periódushoz, hanem folyamatosan továbbépíti azt. Még ismétlődés esetén is indokolt annak kiírása, hiszen előfordul a két periódus *doppelfrasiert* kapcsolása, a hangszerelés vagy faktúra megváltoztatása, a periódus második felének kibővítése, általában mindez a főtémaszakaszt lezáró domináns előkészítése érdekében. Az olykor érezhető kompozíciós bizonytalanság a hangnemi terv megállapodottsága és a tematika kevésbé karakterisztikus megfogalmazása közti ellentétből adódik. A tételt indító téma után szekvenciákat, a modulációt, tonális el- és visszavezetést hordozó motivikus anyagokat, ritmusokat hallunk. Stilizált táncról lévén szó, a motívumtöredékek páros egységekké rendeződnek, s az egész tételre jellemző egyfajta szerkezeti levegősség.

A 2. darab alig fele az előzőnek, benne a tématerületek jobban elkülönülnek, de a quasi kidolgozást itt is mindössze egyetlen periódus s azt követő visszatérés pótolja. A 3-5. darabokban más fináleformákkal kísérletezik a szerző.

A 6. darabban azután valódi szonáta súlyú megfogalmazást ad a zárótételnek, mely így a nyitótétellel közel azonos jelentőségű pillérré válik. A tématerületek világos elkülönítése, a textúra belső komplexitásának növekedése tűnik fel először. A csellónak, mint dallamhangszernek használatmódja szerkezeti szerepet kap: a kidolgozás elején színbeli kontrasztot hordoz (bár e szakasz önálló formarésszé sohasem növekszik, inkább formai pihenőnek lenne nevezhető). A 7. kvintetben még világosabbá válik a kidolgozás tonális szerepe. E tételben egyébként újabb példát találunk a háromtagú (visszatéréses) melléktéma-szerkezetre és a tonalitást felfrissítő minore epizódra is.

A legkidolgozottabb fináléval a legutolsó darab rendelkezik, mely egyben e típus legterjedelmesebb példája (171 ütem). Már a téma is rétegzettebb, mint az eddigiek, s a tétel kidolgozottsága megközelíti egy nyitó szonáta-allegroét. A melléktémacsoport ott is háromtagú (a második témaalakzat az elsőnek zárótémává formált változata), miközben a komponista egy kiterjedt almodulációs szakasz közbeiktatásával, hangnemi kerülővel jut el az újabb zárulathoz. A kidolgozás kezdetének gesztusa csupán mottó, a tétel témaanyagához nincs köze. A folytatás ellenben a főtéma kezdete kánon- és moll-változatának értelmezhető. A kidolgozás helyén azonban itt is *Modulationspartie*, egy daktilikus hordozóritmusra felfűzött harmóniasor áll. A modulációs sza-

<sup>125</sup> A legismertebb példa W. A. Mozart *Sonata facile*-jének első tétele (K. 545).

<sup>126</sup> Ide sorolható például a keszthelyi gyűjteményben megtalálható Haydn-kvintett (Hob. X:1), néhány korai Haydn műcsoport (pl. Hob. V. vonóstriók, Hob. VI. duó-csoport valamennyi darabja, Hob. XI. barytontriók egy része, sőt Haydn zongoraszonátái és korai szimfóniai közt is van rá példa: lásd No. 4, 9, 18, 26, 30.) A Haydn-hagyomány továbbvivője Pleyel is, akinek a szintén Keszthelyen megtalálható vonóskvintettjei is sokszor menüett-fináléval fejeződnek be.

kasz kifejezetten szimfonikus hatású, amint a műfaj komolyságának igénye már a 2. kvintett fináléjában is érezhető.

A másik fő fináletípust a *rondók* alkotják, melyek közül a 3. kvintetté ugyanarra az olasz nyitányszimfóniára visszavezethető stílusban fogant, mint a zárótételek fent idézett néhány darabja. Általános vonás e művekben a témakezdet kamarahangszerelése és a reá felelő tutti ismétlés. Előfordul a rondótéma háromtagú felépítése, úgy azonban, hogy a háromtagú témaszakaszt csupán jelzésszerűen hozza vissza a szerző, az teljes terjedelmében csak a tétel lezárásakor ismétlődik meg. Az epizódok hangnemileg is, fakturálisan is világosan elkülönülnek (a 3. kvintett első epizódjában például a felső három, második epizódjában az alsó három szólam a zenei történet továbbvivője).

A *Rondeau* felirat nem jár mindig együtt *Presto* tempóval. A páros metrumú tételekben (4., 5., 9.) *Moderato* vagy *Allegretto* a zene lüktetése. A némileg szimfonikus jellegű 5. kvintett additív basszusában a continuo-gyakorlat maradványai is felfedezhetők, s az ilyen típusú művekben a szonátaszerű vonások is erősebbek (például a tematikus szakaszoknál jóval nagyobb területet használnak fel az ún. átvezető részek, lásd a 9. kvintettet!).

A *Vaudeville*-nak jelzett tételek (8., 11. kvintett) nem térnek el lényegesen a *rondó*-fináléktól, sőt talán ezek a csoport legösszefogottabb egyedei. (A *Vaudeville* megjelölés itt valószínűleg csak asszociatív utalás, meghatározott formai megkötések nélkül.) Egyetlen különbség, hogy itt a refrén visszatérését minden esetben a témaszakasz közép-részének (8.) vagy második felének (11.) visszatérése előzi meg. Az utóbbi példában a téma első fele még mintegy a visszatérésbe beolvadva jelenik meg (49. és 102. ütem), a visszatérés „drámai” momentumát csak a téma karakterisztikus második felének megjelenése hordozza.

A zárótételek közt egyetlen *Allegro moderato* feliratú tétel van (10.), bár a *quasi Polonaise* kiegészítés kétségessé teszi, hogy itt valóban önálló tételfajtaról lenne szó. A tényleges *Polonaise*-tételek Zimmermann valamennyi kamaraművében – így a Keszthelyen található A-dúr és B-dúr szextettekben, a Nagyszombaton őrzött *Cassatiók*ban és *Notturnók*ban – a menüett után, annak alternatívájaként szerepelnek.<sup>127</sup> Míg e darabok amott többszótagos táncformák részei, a kvartettel rokon, súlyosabb kamaraműfajokban a *Polonaise* csak jövevény, s bizonyos fokú stilizálást igényel. A *Polonaise* megjelölés itt tehát pusztán a tétel általános karakterére utal, amint a 11. kvintett fináléjában a *Tempo di Menuetto* felírás sem jelent többet a tempó meghatározásánál. A 10. kvintett zárótételének tempója gyorsabb, mint a menüett-fináléké. A tétel világosan formált szonáta, s így érvényes tehát rá mindaz, amit a szonátatételekkel kapcsolatban előbb elmondtunk. Feltűnő e műben a zenei anyag takarékos kezelése: a kidolgozás bevezetése és a visszavezetés ugyanazt a motívumot használja, a kidolgozás a harmóniai történet követésére szorítkozik. A hangnemi visszatérés most is megelőzi a tematikus reprízt, a melléktéma pedig (mely amúgy sem volt meghatározó faktora a folyamatnak), nem tér vissza, csupán a lezárást közvetlenül megelőzően, zárótéma-variációként. A tétel biztonsággal megtervezett arányai, az összefogott, célratoró megfogalmazás e tételt az egyik legjobb, legérettebb finálévá teszi a sorozatban.

\* \* \*

Míg a finálék világosan elkülöníthetők menüett-tempójú és rondótípusú tételekre, a *középtételek* két fő típusa: a 4/4-es *Adagio* és a 2/4-es *Andante* között kevésbé szembetűnő a határvonal.

Az 1. kvintett középtétele tempófelirata és ütemmutatója szerint egyéni megoldás. A tétel szonátaelv szerint épül, a folyamatos dallamképzés az olasz hangszeres barokkig visszanyúló gyökerekre vall. Hangvételét és formáját tekintve azonban azoknak a 4/4-es *Adagiók*nak rokona, melyeknek tiszta példája a 2. kvintett középtétele. Az is szonáta, mégpedig az előzőnél gazdagabb ritmuskészlettel. A középtételek hangnemi kísérletekre is alkalmasabb terepet adnak (lásd például a

<sup>127</sup> Hasonlóképpen például Bach h-moll szvitjében vagy Michael Haydn Keszthelyen őrzött 5. kvintettjében.

26-29. ütem váltását, a repríz szubdomináns megjelentetését); a szélső tételek ilyen szempontból jóval bátortalanabbak. A 3. kvintett lassú tétele már felirata szerint is (*Andante un poco Adagio*) „köztes” darab. A páratlan ütem és a *cantabile* dallamosság az 1. kvintett *Largo* tételéhez közelíti, s erre is ugyanaz a szerenád- vagy notturmo-hang jellemző. A 4. műben ismét 4/4-es *Adagio*-t találunk, a ciklus egyetlen moll tételét. A szonátaforma a kétrészes barokk megoldást követi, és a visszatérés a második témával kezdődik.

A következő három műben a 2/4-es *Andante* típus jelenik meg, sőt közel áll jellegéhez a 8. kvintett *un poco Adagio* lassú tétele is (*Andante*-tematika a tétel fő témaanyaga, de nagyütemes írásmódban lejegyezve). Ebben említésre méltó a hangszerelés kompozíciós jelentősége, továbbá a szonátákra jellemző szubdomináns vonzásnak a kidolgozási részbe helyezése.

Az utolsó *Adagio*-tétel (9.) jellegében, megfogalmazásában annyira különbözik az előzőektől, hogy külső hatásokra kell gyanakodnunk. Az akkordikus téma és a gyorsmozgású közjáték drámai ellentétében talán a melodramaszerző zenei vénája nyilatkozhatott meg, míg a hangszerkezelés biztonsága talán a szimfonikus műfajok hatását tükrözi. Az expozíció ez alkalommal nem ismétlődik, hanem a mediáns hangnemre épülő kidolgozással folytatódik. A visszatérést is a melléktéma kezdi, s a kezdőtéma csak a tétel végén tér vissza, míg a közjátékok felcserélt funkciója (T, D helyett D, T) a kompozíciós gondolkodás finomodását jelzi.

Az *Andante* tétel típus csak az 5. kvintettben jelenik meg, a szerenád-hangvételhez kapcsolódva (szólóhegedű pizzicato kísérettel). A középrész mindössze 6 ütem, s ez szóról szóra megegyezik a 9. kvintett első tétel kidolgozásának kezdetével. Mivel ez ott tematikus, itt pedig némileg idegen test, szinte bizonyos, hogy utólag, a 9. kvintett elkészülte után kerülhetett ide, talán egy, a szerzőt nem kielégítő megoldás helyettesítésére.

A 6. kvintett lassú tétele az *Adagio*-típushoz közelít (elsősorban ritmus-szókincsének gazdagságával), s megtartja a másik típusban követett szonáta-kontúrokat is. A tétel szélesebb felületen bomlik ki és gondosabb kidolgozású, mint az 5. kvintett középtétele, emellett az expozíció lezárása elé beillesztett kis kéthegeđús kadencia kifejezetten szerenádhangot üt meg. A visszatérés az átvezetéstől kezdve itt is a szubdomináns hangnemben zajlik, s a melléktéma előtt a szerző – az expozícióhoz hasonlóan – szabályos modulációt végez a tonika visszavétele érdekében.

A 7. kvintettben jelentkezik először a variációs *Andante* felé mutató formaképzés. A dupla periódusnyi, ismétlőjelekkel határolt téma tematikus és hangnemi terve világossá teszi, hogyan illeszkedik az egyszerű, háromrészes tematikus felosztás a több síkon mozgó hangnemi koncepcióhoz:

tematika:	A	B	A
		aba	
hangnem:	T —	D – T – Sp —	T

A hegedűfigurációkkal módosított repríz variációnak tekinthető, de tágabb értelemben valamennyi új rész első tagja is (a második tag ugyanis visszavezetés), mivel a szólások azonos mozgásiránya és a megegyező harmóniasor, illetve harmóniaritmus ezt kellően megindokolja.

A tényleges variációs forma próbadarabja a 10. kvintett, mely szinte hangszer- vagy regiszter-variációnak is nevezhető, mivel a figurációk variációról variációra *szólamonként* vándorolnak egyre lejjebb. A 11. kvintett középtétele ismét az egyszerű háromtagú (ABA) szerkezet, azzal a különbséggel, hogy a középrész hangneme nem domináns, hanem szubdomináns. A zeneszerző tehát nem a domináns hangnemi szint jelenlétéhez ragaszkodik, hanem csupán a tonika ellentétét keresi, s ez ismét a barokk zenei gondolkodás örökségének nevezhető. Az utolsó kvintettben ugyanaz a hangnemi terv, s a visszavezetés is ugyanazon az úton történik (szubdomináns parallel által), mint az előző műben. Mintha Haydn hatását hallanánk a kezdő téma középrészből (9. ütemtől), a visszavezetés meglepetéseffektusából és az arra következő közjátékból (67. ütemtől). Ez a hatás Eszterháza és Pozsony szoros zenei kapcsolatát ismerve nem is zárható ki.

## Közreadói megjegyzések

### Általános megjegyzések

#### A/ A források

Mint hogy a vonósötösöknek autográf partitúrája nem maradt fenn, a műveket (eddiggi tudomásunk szerint) két teljes és egy, csupán három művet tartalmazó kéziratos szólamanyag őrizte meg. A másolatok nagyjából azonos korúak és minőségűek, ám közülük csupán a keszthelyi tartalmaz előadásra utaló javításokat. A Bécsben és St. Florianban található szólamok mikrofilmen, illetve xerox-másolatban voltak elérhetőek, míg a keszthelyi anyagnak eredeti példányait is tanulmányozhattuk, ezért ez utóbbit választottuk a kiadás alapjául szolgáló főforrásnak.

**Főforrás:** K – Keszthely, Helikon Könyvtár, jelzet: O/18

A szólamanyag öt, mind a tizenkét darabot tartalmazó különálló szólamfüzetből áll, a borítóra felragasztott azonos címfelirattal, amely csupán a szólammegjelölésben különbözik:

*XII./ Quintetti/ à Violino I.<sup>mo</sup> II.<sup>do</sup> III.<sup>o</sup> Viola/ et Basso/ Del Sig.<sup>re</sup> Ant: Zim̄ermann. – egyenként: Violino I.<sup>mo</sup>, Violino II.<sup>do</sup>, Violino III.<sup>o</sup>, Viola, Violoncello (utóbbihoz ld. a C/ pontot).*

A tempó- és dinamikai jelzések, valamint az előadási utasítások többnyire csak helyesírásukban térnek el a mai alaktól, pl. *collarco*, *sempre pia*, etc. A tempóelírás és az előadási utasítás egymás alá helyezése is előfordul: pl. *Largo* alatt *languido*, vagy *Allegretto* alatt *Vaudeville*.

Az álló formátumú szólamfüzetek mérete: 21,5x31 cm.

A keszthelyi szólamkották papírján a vízjel nem azonosítható.

Valamennyi szólamot egységesen 12 soros lapokra írták, négy bifolióként összefűzve. A kötetek borítója azonos, tarka keménypapír, feliratukat a fedőlappra ragasztott etikettek tartalmazzák (ld. az I. facsimilét).

A világos, tiszta kottakép minden bizonnyal hivatásos (feltehetőleg bécsi) kottamásoló munkája; igen valószínű, hogy a szólamkönyvek a Traeg-műhelyben készültek, hiszen a kvintettek már szerepelnek a cég 1799-es katalógusában. Az öt füzetet három kopista készítette: az egyik az 1. és 2. hegedűt, valamint a *Violoncello* első felét (a 17. oldalig), a másik a 3. hegedűt és a *Violoncello* szólam második felét, a harmadik pedig a brácsát (ld. a 2., 3. és 4. facsimilét).

Az előadásra utaló későbbi bejegyzések, javítások az eltérő tintaszín alapján világosan megkülönböztethetőek (ld. az 5. facsimilét).

#### Mellékforrások:

1/ W – Wien, Österreichische Nationalbibliothek, Suppl. Mus. 11533-11544. A darabok sorrendje eltér a főforrásétól. A letét is különböző: 2 *Violino*, 2 *Viola* és *Basso*.<sup>128</sup> Az egyes kötetekbe egy-egy kvintett valamennyi szólamát fűzték össze, feliratuk – a sorszámon és a hangnem megjelölésén túl – azonos: *Quintetto in D [in C etc.] à 2 Violini/ 2 Viola/ e' Basso/ Del Sigr: Zim̄ermann*. A felirat alatt kottás incipit (tempójelzéssel) látható, legalul pedig a kopista nevének kezdőbetűi: *N. H.*<sup>129</sup>, és a leírás dátuma – 1791. Az egyes füzetek álló formátumú, 12 soros kottapapírra készültek. A kottában szereplő sok javítatlan hanghiba és elírás valószínűsíti, hogy ezek használatba sosem kerültek (ld. a 6. facsimilét).

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<sup>128</sup> Lásd a 119. jegyzetet.

<sup>129</sup> N. H.: Valószínűleg bécsi kottamásoló, aki főleg kamarazenét másolt; sok munkája található az I. Ferenc-féle *Kaisersammlung*ban, mely a grazi *Musikvereintól* került az ÖNB-be. Másolatai 1788 és 1806 között készültek. (C.f. még Kirkendale, *Fuge und Fugato in der Kirchenmusik des Rokoko und der Klassik*, Tutzing 1966, 95 o.)

2/ F – St. Florian, Bibliothek des Augustiner Chorherrenstiftes, Ms. XXV/61-63. E gyűjteményben csupán három mű (F-dúr, G-dúr, G-dúr) szólamanyaga maradt fenn. Az egyes kötetek egy-egy mű összes szólamát tartalmazzák. Címfeliratuk a hangnemmegjelölésen túl azonos: *Quintetto in F [in G] à 3. Violini/ Viola/ et Violoncello/ del Sigre Antonio Zimermann*.

A darabok címlapjának a felirattal egyidős számozása (No. [?]4, 9 és 10) megegyezik a műveknek a keszthelyi sorozatban kapott sorszámaival,<sup>130</sup> ám utóbb e számokat áthúzták és helyettük No. 19-20-21-et írtak föléjük.<sup>131</sup> (A No. 19 nem magán a kottapapíron, hanem ráragasztott vignettán olvasható; emiatt nem látszik az eredeti számozás.) A három műből kettő fekvő formátumú, 10 soros (XXV/61 és 63; orig.: No. 9 és 10), egy pedig álló formátumú, ugyancsak 10 soros kottapapíron került lejegyzésre (XXV/62, orig.: No 4?). Ez utóbbi kottaírója más, mint a másik kettőé; a borítólapon is másként írja a *Violoncellót*: „*Violonzello*” (ld. a 7. és 8. facsimilét). A XXV/63 kvintett belső borítólapján a lehetséges származási helyre utaló bejegyzést olvashatunk: „*H[err] Link in die hoffmeisterische Buchhandlung*”, ami bécsi eredetre utalhat (ld. a 9. facsimilét). A XXV/ 62 kvintett borítólapjának alján Ignaz Haas neve szerepel (possessor?).

## B/ A kiadás módszere

Az artikulációs jelek használatában a keszthelyi főforrást követtük, s ezt egészítettük ki a mellékforrás(ok)ból. Ahol a fő- és mellékforrás(ok) artikulációja eltért egymástól, általában a főforrást követtük, s a mellékforrás(ok) nem szignifikáns eltérő jelöléseit jegyzeteltük, de hiányait külön nem jeleztük.

A mellékforrás(ok)ból származó pótlásokat kerek zárójelben ( ) helyeztük el, a közreadói kiegészítéseket szögletes zárójellel [ ] különböztettük meg. Külön jelölés nélkül pótoltuk az ütemvonal utáni hangismétlés, valamint az ütemen belüli oktávlépés hiányzó módosítójeleit.

A tempójelzések, előadási utasítások modern helyesírását, a hangszermegnevezések mai formáját használtuk, a dinamikai jelek régies rövidítéseit modernizáltuk (*for: f, pia: piano, sfz: sf*, etc.); megtartottuk viszont a korra jellemző *m: v.* (= *mezza voce*) megjelölést (cf. XI. A/3 kezdetével), ami nagyjából a mai *mezzoforté*-nak felel meg. Az aszinkron helyeket (*sf/ fz/ fp*), ahol szükségesnek látszott, egységesítettük (cf. IV.G/1-62, 71-76, 151), a *po/ p* alakot az egyértelműség kedvéért *p[oco] f, p[oco] p* formában adjuk. Elhagytuk a művek végén, az utolsó kettősvonalon alkalmazott feleslegesnek látszó fermatát. A repetált hangok rövidítéseit (áthúzott szárok) valamint a pároskötések rövidítésszerű jelöléseit mindenhol feloldottuk. Az ütemvonalon átnyúló pontozást átkötéssel helyettesítettük, a kettősfogásokat, akkordokat közös száron helyeztük el.

Megtartottuk a *staccato* pont és vonás értelemszerű különbözőségét. Minden esetben pont fordul elő a kötőív alatt (pl. a 12. kvintett kezdetén); ennek vonóvibrato (*portato*) előadásmódja magától értetődik. Megtartottuk az előkép értékét, az ezekhez tartozó íveket sehol sem pótoltuk. A triola rövidítésszerű jelöléseit feloldottuk, illetve a jelölésmód különbözőségeit egységesítettük, hiányait pótoltuk.

## C/ Előadási problémák

A *Violoncello–Basso* problematikáról, illetve a szólisztikus előadásmód autenticitásáról már a bevezetésben szoltunk (a bevezető tanulmány 19. oldalán).<sup>132</sup> Emellett azonban lehetségesnek tartjuk a 2 hegedű, 2 brácsa, cselló általi előadást is, nem csupán abból a megfontolásból, hogy ma ez a szokásos vonósötös felállás, hanem elsősorban amiatt, hogy a kvintettek bécsi forrása erre a hang-

<sup>130</sup> Ennek alapján lehetségesnek tartjuk, hogy eredetileg e sorozat is teljes volt.

<sup>131</sup> Kottatári/ könyvtári számozás?

<sup>132</sup> Részletesebben ld. Webster 1974 és uő., *Violoncello and Double Bass in the Chamber Music of Haydn and his Viennese Contemporaries 1750-1780*, JAMS 29, 1976, 413. o., valamint Hess tanulmányában a NMA előszavában: W. A. Mozart, Neue Ausgabe sämtlicher Werke, Serie VIII: Kammermusik. Werkgruppe 19, Abteilung 1: *Streichenquintette*, ed. Ernst Hess und Ernst Fritz Schmid, Kassel–Basel 1967.



szerösszeállításra készült. Mivel a bécsi forrás Va I szólama többnyire azonos a keszthelyi anyag VI. III szólamával, a közreadott kottából 2 hegedű, 2 brácsa, cselló előadás is lehetséges. A két forrás közti néhány eltérés (szólamcsere) a következő:

**F-dúr kvintett (No. 2)**

*II. tétel:* 72-131<sup>6</sup> K: Basso > W: Va I; 76-135<sup>5</sup> K: VI. III > W: Basso; 181-207<sup>7</sup> K: Basso > W: Va I; 191-208<sup>8</sup> K: VI. III > W: Basso; 551-571<sup>1</sup> K: VI. I > W: Va I; 551-571<sup>1</sup> K: VI. III > W: VI. I.

*III. tétel:* 251-351<sup>1</sup> K: Basso > W: Va I; 25-35 K: VI. III > W: Basso.

**C-dúr kvintett (No. 3)**

*I. tétel:* 581-691<sup>1</sup> K: VI. III > W: Va II; 581-794<sup>1</sup> K: Va > W: Va I; 691-791<sup>2</sup> K: Basso > W: Va II; (69-79 W: Basso tacet); 731-801<sup>1</sup> K: VI. III > W: VI. I.

*III. tétel:* 922-1161<sup>1</sup> K: VI. III > W: VI. II; 922-1161<sup>1</sup> K: Basso > W: Va I; (93-118 W: Basso tacet).

**G-dúr kvintett (No. 4)**

*III. tétel:* 671-831<sup>1</sup> K: Basso > W: Va I; (67-83 W: Basso tacet).

**D-dúr kvintett (No. 5)**

*I. tétel:* 802-871<sup>1</sup> K: Basso > W: Va I; (801-871 W: Basso tacet).

*III. tétel:* 291-491<sup>1</sup> K: Basso > W: Va II; (29-66<sup>1</sup> W: Basso tacet); 301-493<sup>3</sup> K: Va > W: Va I; 501-651<sup>1</sup> K: Basso > W: Va I; 641-656<sup>6</sup> K: VI. III > W: VI. II.

**A-dúr kvintett (No. 6)**

*I. tétel:* 756-911<sup>1</sup> K: Basso > W: Va I; 761-913<sup>3</sup> K: Va > W: Basso; 76-801<sup>1</sup> K: Va II > W: tacet; 801-915<sup>5</sup> K: VI. III > W: Va II.

**C-dúr kvintett (No. 7)**

*I. tétel:* 1322-1384<sup>4</sup> K: Basso > W: Va I; (1321-1391 W: Basso tacet).

**F-dúr kvintett (No. 8)**

*III. tétel:* 1061-1147<sup>7</sup> K: Basso > W: Va I; (106-114 W: Basso tacet).

**G-dúr kvintett (No. 9)**

*I. tétel:* 181-251<sup>1</sup> K: Basso > W: Va I (18-25<sup>1</sup> W: Basso tacet).

*III. tétel:* 642-744<sup>4</sup>, 911-1044<sup>4</sup> K: Basso > W: Va II; 65-741<sup>1</sup>, 91-1043<sup>3</sup> K: Va > W: Basso.

**F-dúr kvintett (No. 10)**

*I. tétel:* 241-278<sup>8</sup>, 312-352<sup>2</sup> K: Va > W: Basso; 241-27, 311-351<sup>1</sup> K: Basso > W: Va II.

*II. tétel:* 642-811<sup>1</sup> K: Basso > W: Va I; (641-80 W: Basso tacet).

**A-dúr kvintett (No. 11)**

*I. tétel:* 571-581<sup>1</sup> K: Basso > W: Va I; (57-58 W: Basso tacet).

*II. tétel:* 561<sup>1</sup> K: Va > W: Basso (oktávval lejjebb); 56-69 K: Va > W: Basso; 561-691<sup>1</sup> K: Basso > W: Va I; 561-69 K: VI. III > W: Va II.

**Esz-dúr kvintett „De lamentatione” (No. 12)**

*III. tétel:* 1451-1544<sup>4</sup> K: Basso > W: Va I; 1451-1542<sup>2</sup> K: VI. III > W: Basso.

Ha a művek elején nem szerepel dinamikai jelölés, akkor azt a kor gyakorlatának megfelelően természetes hangerővel (vagyis *forte*) kell indítani. Ezt többnyire a visszatérés kiírt dinamikája is megerősíti. Kezdő dinamikát a szerző általában csak akkor írt ki, ha az a normális dinamikai szinttől eltért (pl. a 12. Esz/I elején), vagy ha az kontrasztál a folytatással (mint pl. a 7. C/I, 9. G/I és 10. F/I kezdetén).



## The Musical Life of Pozsony in the 1770s and the Batthyány Orchestra

After the Turkish occupation of Hungary the importance of Pozsony (Pressburg, now Bratislava) increased to an extent that had been unprecedented before. As the temporary capital, the seat of the governor of Hungary and of the Diet, the location of several government offices, it became the centre of political life. The primate's court, which had been transferred from Esztergom to Nagyszombat (Trnava), frequently spent longer periods there, several religious orders had monasteries in the town and the nobility had a penchant for building palaces at Pozsony. The number of music making occasions associated with social representation multiplied. The first "golden age" of Pozsony's musical life falls in the 1770s-80s, to the end of Maria Theresa's rule. The key figure of the first decade of this golden age was Anton Zimmermann who had a number of well-functioning musical institutions in his environment, allowing him to establish an inspiring cooperation with high-level ensembles and outstanding artistic personalities.

The traditional patrons of musical life were the time-honoured churches and monasteries, among them St Martin's cathedral in the first place which was the parish-church of the town where the coronation ceremony took place. At this church, music formed an organic part of both the extraordinary events and of the regular annual festivals (such as the processions in honour of SS. Rosalia, Emerich and Catherine or St Cecilia's day commemorated particularly festively) as well as of the daily masses. Music was provided by an orchestra maintained and payed by the town (according to an entry from 1768 six vocalists and six tower musicians received payment<sup>1</sup>). Of the leading musicians, organists and *regens chori* of the time Johann Andreas Schantroch (1710-1780), Sebastian Ruppert (\*1738), Jakob Lichtenegger (active at this church between 1763 and 1792) and Jakob Kunert (1748-1833) are known by name – many of whom were also composers.<sup>2</sup>

On the evidence of the surviving music the church and monastery of the Franciscan friars at Pozsony, who belonged to the Marian province, could also look back upon a significant musical tradition.<sup>3</sup> After the 1769 reform, the most remarkable composers of their order were P. Pantaleon Roskovsky (1734-1789) and P. Gaudentius Dettelbach (1739-1818) who compiled the basic repertory. In the decade discussed both were active in the monastery of Pozsony (Roskovsky between 1771 and 1773, Dettelbach from 1773 to 1778).<sup>4</sup> As far as the other orders are concerned, figural music was cultivated by the Jesuits, at the St Salvator church (the *regens chori* being Jakob Kunert, the later choirmaster at St Martin's), the churches of the Trinitarians (with J. A. Schantroch as organist, Zimmermann's predecessor at St Martin's) and of the Sisters of Charity and Poor Clares. At the convent schools the musical education of the youth was also provided for: the composer and *regens chori* Stanislava von Seydl (1752-1837) supervised the instruction at the Ursuline nuns and the composer Heinrich Klein (1756-1832), later the leading figure of the musical life at Pozsony, was engaged at the *Notre Dame* convent school to provide compulsory music education.<sup>5</sup>

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<sup>1</sup> See the manuscript estate by Kornél Bárdos at the Institute for Musicology of the Hungarian Academy of Sciences, henceforward referred to as KB. He worked with the following archival material: Bratislava, Archív mesta, *Municipal account books* (KB, pp. 903-908), *Municipal records* (KB, pp. 930-940), *Documents* (KB, pp. 940-942 and 948) as well as Štátny ústredný archív SSR Bratislava, *Chapter records* nos.1-3, 1657-1800 (KB, pp. 960-969.). For the data cited see KB, p. 928.

<sup>2</sup> Darina Múdra, *Dejiny hudobnej kultúry na Slovensku. II Klasicizmus* (Bratislava, 1993), p. 21.

<sup>3</sup> Dobroslav Orel, *Hudobní památky Františkánské knihovny v Bratislave* (Bratislava, 1930).

<sup>4</sup> Ladislav Kačic, "Missa franciscana der Marianischen Provinz im 17. u. 18. Jahrhundert", *Studia Musicologica* 33 (1991), p. 27 and P. Pantaleon Roskovský *OFM: Vesperae hachanales*, edited by the same author (Bratislava, 1994), p. 8.

<sup>5</sup> Heinrich Klein had been looking for an employment in Pozsony since 1776 but settled only in 1784 in the town. (D. Múdra, "Heinrich Klein, Príspevok k biografii a tvorbe", *Hudobný archív* 10 [1987], p. 89 and Múdra 1993, p. 72.)

As a result of *Ratio educationis* there emerged in Hungary in the last quarter of the century, in addition to the schools maintained by the churches, educational institutions run by the towns themselves and, together with them, specialized music schools. The first public institute to serve as a model was established within the *Hauptnationaltschule* (National College) in 1775 at Pozsony.<sup>6</sup> Its founder, Franz Paul Rigler (1748?-1796) published the first keyboard tutor of the country.<sup>7</sup> His teaching was so effective that he could give a performance in company of one of his young students in 1777 already. At the concert Rigler, who counted not only for an excellent teacher but a remarkable pianist as well, performed also Zimmermann's harpsichord concerto written for the occasion.<sup>8</sup>

On the feasts of the town and on weekdays it fell to the trumpeters, a body with long-standing tradition to provide music. They played the fanfares in the tower of the municipal hall, contributed to the re-election celebrations of the council and the ceremonies in honour of rulers, and performed music at church services,<sup>9</sup> moreover, at balls and entertainments. The town musicians were headed by Matthias Otzelsberger between 1755 and 1781, then by Franz Xaver Tost (1754-1829), the best-known "tower musician".<sup>10</sup> Tost was active in the town from 1773 on. Before obtaining the position of municipal music director he had held the post of director at the town theatre where several of his operas were performed.<sup>11</sup>

At the beginning of the operatic performances strolling companies – for the greater part Italians – played in different, more or less occasional theatre buildings at Pozsony (such as the *Grünes Stübel* between 1760 and 1775). The new theatre, which could hold an audience of 800, was built in 1776.<sup>12</sup> The most notable ensemble giving guest performances in the 1770s was the company of Karl Wahr (1745-c1798) performing at Eszterháza and Pozsony in turns. (During the high season they were engaged by Prince Esterházy while in winter they appeared on the stage at Pozsony).<sup>13</sup> Wahr worked together with a composer of no lesser name than Joseph Haydn. The *Theater-Kalender* of Gotha included Haydn among the ensemble's own composers because he wrote or compiled incidental music to plays performed by them between 1772 and 1777.<sup>14</sup> Wahr engaged composers from Pozsony as well. At one of its Pozsony performances the ensemble played in 1774-1775 the well-known Turkish music by the military band leader Georg Glantz,<sup>15</sup>

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<sup>6</sup> The *Pressburger Zeitung* (henceforward referred to as PZ) published a report of the public examination at the school on 21 October 1780 (see KB 993r).

<sup>7</sup> *Anleitung zum Clavier ...*, 1779, its revised version: *Anleitung zum Gesange und dem Klaviere* 1798.

<sup>8</sup> PZ, 26 Febr. 1777, see Mariann Pándi-Fritz Schmidt, "Musik zur Zeit Haydns und Beethovens in der Pressburger Zeitung" *Haydn Jahrbuch* 8 (1971), p. 174. (The data of the PZ are quoted mostly from there, in the following only the other sources are indicated separately.)

<sup>9</sup> The data of the council's re-election celebrations 1699-1780 (KB 921-922, 929), festivals in honour of rulers (KB 922-923, 927-928, 937-939). Particulars of the town musicians at the cathedral 1686-1778 (BK 930-8, 941, 960, 975).

<sup>10</sup> He is not identical with the violinist Johann Tost (1755-1831) employed in Kismarton (Eisenstadt) between 1783 and 1788, cp. Tank, *Studien zur Esterházy'schen Hofmusik von etwa 1620 bis 1790* (Regensburg, 1981), p. 416. F. X. Tost was director of the municipal concert hall and theatre in around 1794, then music director of the town from 1796 onwards (*Stadt-Thurmer-Meister*). He showed also remarkable talent as a composer of concertos, cantatas for different occasions and piano pieces in Hungarian style.

<sup>11</sup> Franz Stieger, *Opernlexikon*, Tutzing 1977, Teil II, 3. Band, p. 110 and Ervin Major, "A magyar énekes színpad" [The Hungarian musical stage], *A magyar muzsika könyve* (Budapest, 1936), p. 36.

<sup>12</sup> Múdra 1993, p. 22.

<sup>13</sup> The company played *Thamos* with Mozart's music in Pozsony in 1773. Pándi-Schmidt, op. cit., p. 169.

<sup>14</sup> Shakespeare *Hamlet*, Goethe *Götz von Berlichingen* (both are lost). A certain part of the music written to Regnard's piece *Le distrait* and Grossmann's *Die Feuerbrunst* survives in the form of symphonies (nos. 60 and 59 "Feuer"). H. C. Robbins Landon, *Haydn: Chronicle and Works* 2, (Bloomington-London, 1978), pp. 208, 216-7, 279-80.

<sup>15</sup> Landon, op. cit., p. 217, PZ, 3 May 1775. The military band leader Georg Glantz (†1783) was first mentioned in 1774 (PZ, 31 Dec. 1774). After Pozsony he was employed in Pécs. His surviving works include: *Sinfonia* (National Széchényi Library), *Miserere* (cathedral at Pécs).

and in 1777 Johann Schilson's drama entitled *Die Wilden* was given to the incidental music of Zimmermann.<sup>16</sup>

At the municipal theatre the opera *Der Doktor* by József Chudy (1751?-1813), composer of the "first Hungarian opera" was performed in 1779-1780, when Joseph Schmallögger was the manager there.<sup>17</sup> The programme of a concert given in November 1779 included one of Chudy's arias as well as Zimmermann's new double bass concerto.<sup>18</sup>

The concerts were held chiefly in the theatre building, later at the municipal concert hall. At these "musical academies" works by composers living at Pozsony were also performed – rendered mostly by the composers themselves – in addition to the latest Viennese repertory. These concerts gave several famous composers opportunities for guest performances, among others the young Mozart (1762), Dittersdorf (1779) and Vanhal (1779) as well as to well-known performers of the time, including the singers Marianna Izo (1776), Morigi (1777) and Elisabeth Mara (1781), the flautist Bacher (1777), the world famous horn player Joseph Leitgeb (1777) and the violinist Menzel (1776).<sup>19</sup>

Besides, luxurious balls and other dancing parties were organized. At the private balls of the aristocrats music was provided by court ensembles, tower musicians were in charge of playing music at the entertainments in the town and, in 1775, even Gypsy musicians were "allowed to enter the town" for "they played excellently in this genre".<sup>20</sup> The band of the Charles regiment contributed also to musical entertainments, processions and festivals. They gave promenade concerts under the baton of the composer Georg Glantz each Sunday night.<sup>21</sup>

The most active and high-standard representatives of the bustling musical life were the aristocrats' ensembles who had exceptional possibilities and could engage several excellent instrumentalists. Miklós Esterházy's ensemble directed by Haydn acted as a model which often performed music in the Prince's palaces at Pozsony, in addition to stays in Kismarton (Eisenstadt), Eszterháza and Vienna. In 1767 the Prince and his orchestra spent the carnival time at Pozsony and the Prince used his two-month sojourn there to introduce his orchestra to the local nobility. The first public performance of Haydn's opera *La canterina* was attended by the Princess Maria Christina, daughter to Maria Theresa, and her husband and proved to be a great success. Besides, the orchestra must have given concerts and played at balls.<sup>22</sup> In November 1772 the orchestra providing dance music in the Grassalkovich palace of Pozsony (probably Esterházy's ensemble) was conducted by Haydn,<sup>23</sup> at the St Cecilia's festivities in 1774 Regnard's *Le distrait* was performed to Haydn's incidental music but not in his presence.<sup>24</sup> The orchestra gave concerts in 1775 again, supplemented by foreign virtuosos and local musicians, in the Esterházy palace of Pozsony,<sup>25</sup> though Haydn may have been absent.

(Haydn got in touch with the musicians of Pozsony personally as well. In 1769 he recruited new female singers from their ranks, and on another occasion – for example at the ball given in honour of Maria Theresa in Eszterháza (1770) – he may have relied in his orchestra enlarged to thirty-six musicians on the contribution of auxiliary trumpeters and drummers from Pozsony.<sup>26</sup>)

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<sup>16</sup> Johann Schilson Treasury councillor, later also composer (works between 1800 and 1809, see Music Collection of the National Széchényi Library).

<sup>17</sup> Cesnaková-Michalková, "Die Musik auf den slowakischen Bühnen im 17. und 18. Jahrhundert", *Musik des Ostens* 6 (Kassel, 1971), p. 76 (quoted in KB, p. 968).

<sup>18</sup> PZ, 24 Nov. 1779.

<sup>19</sup> The data of PZ are listed in Múdra 1993, p. 23.

<sup>20</sup> KB, p. 938.

<sup>21</sup> PZ, 12 Apr. 1780 and 26 Aug. 1780. (KB, pp. 992-993)

<sup>22</sup> Landon, op. cit., pp. 78, 133-4 and 137.

<sup>23</sup> Landon, op. cit., pp. 36 and 180.

<sup>24</sup> Landon, op. cit., pp. 211 and 285 – PZ, 23 August 1774.

<sup>25</sup> PZ, 12 Apr. 1775.

<sup>26</sup> Landon, op. cit., pp. 158 and 164.

The first permanent ensemble comparable to Esterházy's orchestra was founded in Pozsony by cardinal József Batthyány (1727-1799).<sup>27</sup> The exaltation of Batthyány to the dignity of the primate of Esztergom took place in February 1776, he entered in state the towns Nagyszombat (now Trnava), then Pozsony at the beginning of July. He employed musicians in 1775 already: an evidence of this fact is that the clarinetist Theodor Lotz was bearing the title "the primate's chamber musician" that year.<sup>28</sup> Zimmermann who was charged with establishing the orchestra recruited musicians (as far as we know) in Vienna, at the Esterházy court<sup>29</sup> and among members of the ensembles of the aristocracy at Pozsony. The first report of the orchestra appeared in the 17 February 1776 issue of the *Pressburger Zeitung*: the ensemble, obviously expanded for the occasion to thirty-six members, performed Zimmermann's litany in the Csáky palace.<sup>30</sup>

The earliest known information on the composition of the ensemble is available in a statement of accounts from 1778<sup>31</sup> when the orchestra consisted of twenty-one players. In the large ensemble the string section was made up by nine musicians: Zimmermann, the conductor, Joseph Zistler, the administrative manager of the orchestra,<sup>32</sup> Franz Mraff and Stephan Försch played the violin, F. X. Hammer<sup>33</sup> and Leopold Schwendner the cello, J. M. Sperger<sup>34</sup> the double bass and Karl Franz<sup>35</sup> the baryton (for the viola part an occasional viola-player was hired).

The twelve musicians figuring in the records as wind players were as follows: three oboists – Albrecht Schaudig,<sup>36</sup> Johannes and Philipp Theimer, two clarinetists – Theodor Lotz,<sup>37</sup> Michael Pum, one bassoonist – Jahn (John), two horn players – Anton Boeck, Paul Rau, two trumpeters – Franz Faber, Johann Klepp. Apart from them a harpist, Jakob Schrottenbach and a copyist were engaged.

In the following three years new members were added to the orchestra: first the violinist Ignaz Sef, the Pozsony-born cellist Johannes Kämpfer and the bassoonist Franz Czervenka joined the ensemble, then a further bassoonist called Joseph Spadny, the horn player Ignaz Boeck and finally the flautist Anton Mikus entered service. Since some of the musicians had left in the meantime, the

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<sup>27</sup> Albert Sachsen-Teschen (Hungary's governor) maintained a less significant orchestra at the Castle of Pozsony between 1776-1780, at about the same time with the primate's ensemble. (Rudolf Flotzinger-Gernot Gruber, "Die Wiener Klassik und ihre Zeit", *Musikgeschichte Österreichs*, Band 2 [Graz-Wien-Köln, 1979], p. 147.). Further evidence on the existence of smaller ensembles of the nobility and concerts given in some aristocrat's palaces are also available: on Count Csáky's musicians (Schiringer and others, 1767 – Landon, op. cit., p. 78) on Count Balassa's academies, on theatrical performances held in the garden of the Pálffys' residence. The Amadé, Apponyi, Szapáry and Viczay families belonged to the enthusiastic supporters of music. (Múdra 1993, p. 20)

<sup>28</sup> PZ, 12 April 1775: Lotz "Kammermusikus Sr. Exzellenz des Herrn Erzbischof Grafen Batthyány".

<sup>29</sup> Hammer, Karl Franz, Staudig(?) left Esterházy's ensemble to join this orchestra, see below.

<sup>30</sup> PZ, 17 Febr. 1776 – for the full text see Pavol Polák, "Zur Erforschung der Lebensdaten von Anton Zimmermann", *Musikologica Slovaca* VII (1978), p. 173.

<sup>31</sup> See Adolf Meier, *Konzertante Musik für Kontrabaß in der Wiener Klassik*, Diss. Univ. Mainz 1968 (Worms, 1969), p. 162 and "Die Pressburger Hofkapelle des Fürstprimas von Ungarn, Fürst Joseph von Batthyány in den Jahren 1776 bis 1784", *Haydn Jahrbuch* X. (Wien, 1978), pp. 81-89.

<sup>32</sup> Joseph Zistler (1744?-1794) was a member of the orchestra from 1776 onwards. Mozart knew him (*Briefe u. Aufzeichnungen* IV/100, Landon, op. cit. p. 731). He was giving instruction at Pozsony, his best known student being János Lavotta.

<sup>33</sup> F. X. Hammer (1741-1817) was one of the most outstanding cellists and gambists on his time, playing in Haydn's orchestra in Eszterháza between 1771 and 1776, a member of the *Tonkünstler-Societät* of Vienna from 1776 on (Landon, op. cit., pp. 74-75).

<sup>34</sup> Johann Matthias Sperger (1750-1812) studied composition with Albrechtsberger in Vienna and double bass perhaps with Pichelberger, after a possible service at an aristocratic court in the vicinity of Linz he was active in Pozsony from 1777 on. See Meier 1969, p. 159ff.

<sup>35</sup> Karl Franz (1738-1802) was a horn player and violinist living in Eszterháza from 1763 to 1776. Haydn wrote a cantata for him (Landon, op. cit., p. 71). Stephan Franz, his son was a composer (1785-1855).

<sup>36</sup> Dubious data: according to Landon he was engaged in Eszterháza between 1 Apr. 1781 and Febr. 1776 as flautist and oboist (Landon, op. cit., p. 78).

<sup>37</sup> Theodor Lotz (1748-1820) became famous by contributing to the perfection of the basset horn (1782).

orchestra had the steady force of twenty-three musicians by the end of this period. Evidence on the 1782 strength of the orchestra is contradictory: Meier suggested a reduction of forces by making reference to the material held in the Batthyány archives where the name of Försch and of the deceased Zimmermann are missing in the list (the successor of the latter in the capacity of conductor of the orchestra was Zistler). In contrast, Forkel knows of the engagement of two new musicians and asserts that the orchestra reached its greatest strength in those days (24).<sup>38</sup>

There is no doubt that the continuous operation of the ensemble was disrupted in 1783. Even Batthyány could not withstand Joseph II's reforms which prohibited the influence of secular music in the pontifical households. First he retained some musicians in his service who could form a chamber music ensemble (the string players Zistler, Mraff, Sef, Hammer and Sperger, and the members of the wind ensemble Lotz, Spadny, Mikus and Klepp), but in 1784 he dismissed all of them.<sup>39</sup> (The first time he could have considered the idea of setting up a new orchestra was after Joseph II's death in 1790 when he engaged – in all probability – a wind ensemble conducted by Druschetzky.<sup>40</sup>)

The setting up of the orchestra was much more flexible than the data in the books of accounts suggest. In agreement with contemporary practice, the musicians enumerated as string or wind players were familiar with several instruments: Pum, Rhau, Ignaz Boeck, Czervenka and Mikus played also the violin while Lotz and the copyist Joseph Kinel could also be employed as violists and Sperger as a bassoon player. The barytonist Franz acquired fame as horn virtuoso.

The force of permanent members may have been supplemented by auxiliary musicians hired from other ensembles maintained by aristocrats and /or the theatre, thus on certain occasions the size of the orchestra was much larger than usual. At the February concert in 1776 Zimmermann's litany was played by thirty-six musicians, on 15 March 1778 a forty-member ensemble gave a concert at the theatre where the bass group consisted of three double bass, three cello and two bassoon players! The reason of the strikingly large number of wind players and the clarinetists' early presence is that they appeared also as a separate ensemble, as *Harmoniemusik*, particularly in open-air events (in August 1781 they performed, e.g. Turkish music at a parade of ships<sup>41</sup>). The five to six-part wind ensemble was conducted by Theodor Lotz, the repertory was provided for by Sperger in addition to Zimmermann.<sup>42</sup>

The primary duty of the orchestra was to hold musical academies twice a week as was the custom at aristocratic courts and in the homes of bourgeois patrons of arts (Esterházy, Erdődy, Brukenthal). The concerts were first given at the family's earlier palace, then, from 1780 onwards, at the new residence.<sup>43</sup> In the summer months the concerts took place in the garden of the archbishop's summer house at six o'clock each Friday and Sunday, and were open for the wider public which was rather exceptional in those days.<sup>44</sup>

In addition to giving concerts, the archiepiscopal ensemble participated in the most varied programmes and celebrations. In 1777 the *Pressburger Zeitung* reported among others of the following events: "the Ursuline nuns gave a ball [on 28 January]... to well-instrumented music played by the primate's own musicians." On 5 March Lotz performed chamber music at the new theatre in company of a flautist and a cellist. In the middle of October the newspaper found two events worth

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<sup>38</sup> Forkel, *Musikalischer Almanach für Deutschland 1783*, cited by Meier 1969, pp. 164-165.

<sup>39</sup> PZ, 24 Jan. 1784.

<sup>40</sup> PZ, 23 June 1790. Cf. further Ágnes Sas, "Georg Druschetzki, Batthyány József hercegprímás zenésze [Georg Druschetzki, musician to the Prince-Primate József Batthyány]", *Zenetudományi dolgozatok 1987* (Budapest), pp. 53-73.

<sup>41</sup> Meier 1969, p. 168, *Brünner Zeitung*.

<sup>42</sup> Zimmermann wrote seven partitas, Sperger composed forty-two – see Meier 1978, p. 84.

<sup>43</sup> PZ, 25 Nov. 1780 (KB, p. 993).

<sup>44</sup> PZ, 30 Aug. 1777 (Meier 1978, p. 86) and Meier 1969, p. 166: *Geschichte des Faschings, Pressburg 1779* (henceforward *GdF*).

mentioning: a festive reception at the palace held on 13 October in honour of the Primate Batthyány who was awarded the Order of St Stephen, in the course of which the archbishop's orchestra played "well-instrumented table music". Two days later there was "a high mass at 9 o'clock a. m. at the cathedral, ... and in the evening musical academy". On St Cecilia's feast in November "the musicians [...] performed the best sounding music works at the parish of the town. The rendering by the violinist Anton Zistler, virtuoso at the archbishop's court, which brought much praise to the art of music, was particularly liked by all."<sup>45</sup>

In the role of a traditional aristocratic ensemble the musicians played thus church music but also provided table and entertainment music at balls, many of whom appeared at the same time as soloists at public concerts. This double role must have been instrumental in establishing the outlook of the orchestra: maintained by a fastidious, generous aristocratic patron who offered it the most favourable conditions, it was faced, going beyond the requirements of the secluded court life, with the demands of public appearances in front of a now forming bourgeois audience, with the claim to emphasize virtuosity.

Contemporaries were well aware of the special status and exceptional capacities of the orchestra; they praised the high standard of the ensemble which can rarely be found in Europe, and called its members "the Prince-Primate's virtuosos and concertists" (*Virtuosen und Concertisten*).<sup>46</sup>

As a matter of fact, almost all members of the elite ensemble held their own as soloists as well. Sperger acquired the greatest fame: he gave concerts not only in Pozsony but also in Vienna (1778) and several composers dedicated their concertos to him (Vanhall and Hoffmeister later, not to speak of Zimmermann). Zistler received most reviews of appreciation in the *Pressburger Zeitung*, and the achievements of Kämpfer, Lotz, Staudig, Hammer and Czervenka as soloists of concertos were also praised.<sup>47</sup> Apart from the virtuosos mentioned in the reviews Faber the trumpet player and Schrottenbach the harpist (and also the flutist) had soloistic faculties: Sperger and Zimmermann wrote their concertos for them. The rest (Försch, Mraff, Karl Franz and Rau<sup>48</sup>) appeared in public as the performers of demanding chamber music works.

Members of the orchestra made such a reputation during its short life that some of them could go right on concert tours after its dissolution (Franz, Hammer, Kämpfer, the Boeck brothers),<sup>49</sup> and/or could find employment in equally prestigious aristocratic ensembles (Sperger with Försch and Mikus in Lajos Erdődy's orchestra who landed later – after a concert tour of Europe – at the court of the Prince of Mecklenburg whereas the violinist Mraff went to Eszterháza,<sup>50</sup> Karl Franz and the two Boeck brothers were engaged at the court of Munich, Hammer found employment in Schwerin). The others were also offered remunerative jobs: Schaudig and Kämpfer got to the *Hof-*

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<sup>45</sup> PZ, 1 Febr. 1777 (KB, p. 995), 5 March 1777, 30 August 1777 (Meier 1978, p. 86), 1 Nov. 1777 (KB, p. 996), 26. Nov. 1777.

<sup>46</sup> Meier 1969, p. 166, *GdF*: "[Batthyány] hat eine Capelle, wo gewis schwerlich in ganz Europa eine so viele starke Männer und Virtuosen aufzuweisen hat, als diese", furthermore PZ, 18 March 1778. "... Die ausserordentliche Stille und Aufmerksamkeit des ganzen zehltreichen Publikums mag der sicherste Zeuge von dem ungetheilten Beyfall seyn, den man hier von der Kunst ganz hingerissen, so grossen Virtuosen unmöglich versagen konnte."

<sup>47</sup> For Zistler's five concertos see D. Múdra, "Odráz hudobného života Bratislavy v Pressburger Zeitung", *Musicologica Slovaca* 8 (1982), p. 87. – Kämpfer: 18 March 1778, 19 Nov. 1779 – Lotz: 11 March 1775, 5 March 1777 – Schaudig and Czervenka: 18 March 1778. – Hammer: 24 Nov. 1779.

<sup>48</sup> Försch and Rau – PZ, 18 March 1778 and 7 Dec. 1776.

<sup>49</sup> Meier 1969, p. 172. The exceptional skill of one of the Boeck brothers was to produce on the horn two sounds simultaneously, the principal note and its fifth (Landon, *op. cit.*, p. 539).

<sup>50</sup> According to Tank and Landon he died in 1786, according to the payroll of the Esterházy orchestra, *op. cit.*, pp. 416 and 75, resp.). Tank cites Pohl's information which says that Mraff first entered the service of Count Kollowrat in Prague, then, after a time with the Batthyány orchestra, he was employed in Eszterháza from 1784, later by Grassalkovich from 1792 onwards.



*kapelle* Bentheim-Burgsteinfurt, the two Theimers went to Krumau (now Český Krumlov), the court of Prince Joseph Schwartzberg.<sup>51</sup>

The role of the Batthyány orchestra in the musical life of Pozsony was taken over by two aristocrats' ensembles: the orchestra of Prince Antal Grassalkovich and the famous operatic ensemble of Count János Erdődy. The Grassalkovich orchestra already existed in 1772 (1775) but reached its strength of twenty-four in 1784 only when Zistler, the one-time Batthyány musician came to head it. Its first composer was Franz Kurzweil (\*1754), later renowned composers such as Franz Krommer (1759-1831), Georg Druschetzky (1745-1819) and Anton Krafft (1749-1820) joined the ensemble. The latter had earlier been employed by Prince Esterházy.

János Erdődy's ensemble counting more than twenty members produced a set of outstanding operatic performances between 1785 and 1789. Its founder and first director was Hubert Kumpf (1757-1811), the post of conductor was occupied by József Chudy and, after 1787, Johann Paneck. It is characteristic of the liveliness of their activities that in 1785 they had sixty-four performances and gave the première of thirteen new operas.

The bulk of the repertory of the Batthyány orchestra was made up by works of its own members who were composers themselves.<sup>52</sup> Beside Zimmermann, the many-sided musician writing music in the most varied genres, Sperger proved to be a prolific composer but familiar with instrumental music only: during the years he spent at Pozsony he composed eighteen symphonies, six double bass concertos, nine concertos for other instruments as well as a lot of chamber music intended for well-trained performers.<sup>53</sup> (His only chorus from his Pozsony period is a cantata *Lang lebe Batthyány – 1779?*).

The rest of the composers remained faithful to their original instruments: Hammer wrote a sonata for cello and double bass, in addition to the cello concerto mentioned<sup>54</sup>, four late sonatas for gamba with cello accompaniment – characteristic of his works is a remarkable melodic charm.<sup>55</sup> The violinist Zistler and the clarinet player Lotz wrote concertos for themselves,<sup>56</sup> Kämpfer composed a double bass concerto combined with various obbligato instruments (*sinfonia concertante?*) as well as sonatas.<sup>57</sup> Of Jakob Schrottenbach's works no concrete evidence is available.<sup>58</sup>

Information on works regarded as novelties of the international repertory, yet on the programme of the orchestra, is scarce. Only some pieces are known by title. They were performed in concerts and mentioned in articles of the *Pressburger Zeitung* (Martini's overture, Le Prin's oboe concerto and Dittersdorf's symphony). Of the scores of the orchestra Sperger took his own works and the concertos he played to Ludwigslust where they can still be found. The rest of the music collection is known exclusively from a late inventory made by Georg Druschetzky between 1792 and 1798.<sup>59</sup> Since the works listed in it were put up for auction in 1800, no traces of the whereabouts of the majority of them can be found (only the fate of Druschetzky's six-part wind par-

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<sup>51</sup> Sources of the information were: Schaudig (Meier 1978, p. 85), Kämpfer (Meier 1969, p. 50), the Theimer brothers (Flotzinger-Gruber, op. cit., pp. 144-145).

<sup>52</sup> “[at the orchestra's concerts] nicht nur alle neue im Reich und in Frankreich u. Italien herausgekommene vorzügliche Stücke höret, sondern auch unseres Zimmermanns, Spengers und Schrottenbachs Arbeiten seinem Geist Wonne und Vergnügen verschaffen kann.” (Meier 1969, p. 166, *GdF*)

<sup>53</sup> 1 *sinfonia concertante* (fl. va, vlne-1778), two trumpet (1778, 1779 - for Faber) and two horn concertos as well as one flute, one viola, one cello and one bassoon concertos, numerous chamber music works with flute, six divertimenti (1779). New editions: *Trios, Sinfonia in B* (ed. Múdra, Musica Antiqua Slovaca, 1982, 1992 and 1993)

<sup>54</sup> PZ, 24 Nov. 1779.

<sup>55</sup> William S. Newman, *The Sonata in the Classic Era* (Chapell Hill, 1963), p. 553.

<sup>56</sup> *The Breitkopf Thematic Catalogue*, ed. Barry S. Brook (N. Y., 1966), 1782-4: Lotz: *Cassatio*.

<sup>57</sup> PZ, 5 May 1781 (Meier 1969, p. 168); PZ, 12 Apr. 1775; PZ, 18 March 1778 and Meier 1969, p. 114.

<sup>58</sup> Meier 1978, p. 86. *GdF*.

<sup>59</sup> Antal Békefi, “Musikalienkatalog und Inventar des Fürstprimas Josef Batthyány (1798)”, *Studia Musicologica* 14 (1972), pp. 401-421 and Sas, op. cit.

titas is known: they are at to the Helikon library in Keszthely). For that matter, Druschetzky's catalogue contained mostly the scores used by the second Batthyány ensemble reorganized after 1790, though items of the repertory of Zimmermann's orchestra can also be identified on two pages – Druschetzky seems to have carried out cataloguing the material left behind by the earlier orchestra as well.

The entry at the bottom of p. 3v refers unambiguously to the material surviving from the 1770s: “*auf 5 und 6 stimmige Harmoni, alde Sachen / von Herrn Lotz zeiten nemlich: Parthien von verschiedenen Authoren 110, Operen 21, Ballets 10, Arien 7.*” The ensemble directed by Lotz performed thus original works in the first place (Sperger's five- to six-part pieces written for the orchestra may also have been among the works by different composers), and relatively few transcriptions. After 1790 the pieces proved to be outdated – at least, this is suggested by the comprehensive registration of the works, without listing the titles.

Druschetzky made a catalogue of works for complete (string) orchestra as well (1v): “*Musicalien betrefend in Sinfonien und Sinfonien Concertant, nebst Sinfoni Concertino*”. In the course of cataloguing the nearly one hundred items he did not distinguish the earlier material from recent acquisitions, thus it must be attempted to separate the various layers subsequently. It was evidently after Zimmermann's death that Druschetzky's twenty-five pieces were taken up in the collection together with Sterkel's four works, Maschek's one work as well as Pleyel's four symphonies.<sup>60</sup> Of the earlier “Batthyány composers” eleven *Sinfonien ordinarien* each by Zimmermann and Sperger, three works of a musician named Kurzweil and employed by Grassalkovich as well as two symphonies by “gr Czaki” (Count János Csáky) were played, who may have been a (dilettante) composer active at Pozsony.<sup>61</sup> It may be supposed that the 8 *sinfonia concertante* heading the list (two works by Capuzzi, one each by Hoffmeister and Demachi and four by Cambini) were still performed by Zimmermann's musicians, considering the fact that the later ones were entered at the bottom of the page. The date of acquisition of the rest of the scores cannot be determined since the pieces themselves cannot be identified, due to lack of detailed title descriptions. Of the composers creating in the immediate environment of the orchestra seven works by Haydn and eleven by Vanhal were included in the collection, and the share of French composers was astonishingly high (one piece by Martini, four works by Davaux, one by Gossec and three by Guénin). These as well as six symphonies by one of the “Paris” Stamitz brothers (Carl?), moreover, one piece by the little known Schmidt and three works by Lang must have reached the orchestra through intermediaries (e.g. the firm Breitkopf).<sup>62</sup>

The Batthyány orchestra meant thus not only an important component of the beginning of the golden age of the musical life at Pozsony but was also considered as a decisive, exemplary ensemble both with regard to the musicians' capabilities and education and the freshness of the repertory within the immediate surroundings. Owing to the fame of the orchestra, works by Sperger and most of all Zimmermann, the composer members of the ensemble constituted an organic part of the programme of churches and music halls throughout Europe.

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<sup>60</sup> Before 1778 Pleyel wrote two symphonies only, the rest were composed after 1782, see Rita Benton, *Ignace Pleyel. A Thematic Catalogue of his Compositions* (New York, 1977), nos. 121 and 125.

<sup>61</sup> Further works by Count János Csáky, keeper of the crown, Lord Chief Justice: *Walder*, opera (PZ, 1779), *12 Variationen fuers Clavier* op. 1, published at Pozsony, in 1783, probably at the same time with *12 Variazioni per il Clavicembalo solo*, advertisement: *Wiener Zeitung*, 1787 and *Ständchen*, Pozsony, Schauff 1801. (Ilona Mona, “Magyar zeneműkiadók és tevékenységük 1774-1867” [Hungarian music publishers and their activities], *Műhelytanulmányok a magyar zenetörténehez II* [Budapest, 1989], p. 360 and the data of Ervin Major's card catalogue, Institute for Musicology of the Hungarian Academy of Sciences, Budapest).

<sup>62</sup> See the items of Breitkopf's catalogue taken over from Paris (“*intagliate in Parigi*”). In the catalogue six symphonies (1767) by J. G. Lang (1722-98) and several works by J. Schmidt were advertised (1772, 1773-1774). Reimann, who has two symphonies in the list, may be identical with the musician at the Pest Theatre, cf. Major's card catalogue.

## Anton Zimmermann's Life and Works

The musical life of the town and the circumstances under which the orchestra worked can be reconstructed by and large from the available archival material and newspaper articles – though no research has been carried out in a number of fields yet. The dearth of documents related to Zimmermann's life allows the composition of a sketchy biography only: the articles in the *Pressburger Zeitung* and the conditions of the publication of his works offer some hints to go by, in addition to the register entries containing the exact date of birth, marriage and death, the cardinal points of one's life.<sup>63</sup> Nevertheless, the first thirty years of his short life – the time before his appearance in Pozsony – remain almost completely in obscurity.

Anton Zimmermann was born before 27 December 1741<sup>64</sup> in the Silesian village Breitenau (now Široká Niva). Since the inhabitants spoke a German dialect there, it can be supposed that the composer's mother tongue was German, too. As far as his musical training is concerned, no evidence survives – he must have received the first instruction in music in the environment of his native village. Polák supposes that he held some kind of office there as musician or organist in his youth.

Later, after 1763, he obtained the post of organist at the cathedral of Königgrätz. Dlabatz's relevant information<sup>65</sup> was looked upon with suspicion for a long time because it did not contain any first name. Recent biographies associate it with *Anton Zimmermann*, considering other particulars as well. Hannibal von Blümegen mentioned in the lexicon was namely bishop of Königgrätz from 1763 to his death in 1774 – this period can be considered in connection with the young Zimmermann by all means. It is also a proven fact that Zimmermann was in contact with the bishopric of Königgrätz. In 1774 he wrote a letter to Joseph Girasky, the bishop of Königgrätz's master of ceremonies.<sup>66</sup> As a matter of fact, he must have been active as an organist because in 1774 he was looking for an employment as organist at Pozsony, Olmütz (Olomuc) or Brünn (Brno).

The years of service at the church of Königgrätz cannot be defined precisely: he may have moved from Königgrätz to Pozsony in the early 1770s. The given period is characterised by the almost complete lack of biographical data: the available ones are more embarrassing than helpful. Works under the name Zimmermann were published 1764 in London and 1768 in Paris,<sup>67</sup> and Breitkopf's catalogue from 1769 and 1772 offered for sale a bassoon concerto and three symphonies (without first name) from the publisher's own stock. Although a connection between the extremely agile firm of Leipzig and the Silesian musician in his thirties who was just at the beginning of his career can be supposed (Breitkopf sold other works by *Antonio Zimmermann* later on as well), the emergence of the early London and Paris editions without the composer's presence is hard to imagine.<sup>68</sup>

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<sup>63</sup> Polák 1978, pp. 171-212 and "Beiträge zur Biographie von Anton Zimmermann Kapellmeister des Fürsten Joseph Batthyány", *Studien für Musikwissenschaft* 30 (Tutzing, 1979), pp. 61-89.

<sup>64</sup> 27 Dec. is the date of baptism; for the entry in the register of births see Polák 1978, pp. 189-192.

<sup>65</sup> *Allgemeines Künstler-Lexikon für Böhmen und zum Theil auch für Mähren und Schlesien* 3 (Prag, 1815), p. 441: *Zimmermann, ein guter Organist zu Königgrätz in Böhmen, der vom Bischof v. Blümegen hochgeschätzt wurde.*

<sup>66</sup> B. Štědroň, "K životopisu Antona Zimmermanna", *Slovenská hudba* 1-2 (Bratislava, 1960), cited by Polák 1978, p. 175, but mainly pp. 182-3.

<sup>67</sup> London, Thompson (see *The British Union Catalogue of Early Music* II, ed. E. B. Schnapper [London, 1957], p. 964) and Paris, Huberty (see Cari Johannson, *French Music Publisher's Catalogues of the Second Half of the Eighteenth Century* [Stockholm, 1955], vol. I. pp. 47-48).

<sup>68</sup> As the composer of the works a certain "Lieutenant Zimerman" can also be taken into consideration whose six violin sonatas were printed in Paris in around 1765, see *The British Union Catalogue* II, p. 1102.

On the evidence of biographies published so far, Zimmermann settled at Pozsony in the early 1770s. His possible stay at Pozsony may be conjectured from performances of his works: the “Singspiel” *Narcisse et Pierre* was played in 1772 and one work in the course of the St Cecilia festivities in 1773. (A report of the latter in the *Pressburger Zeitung* mentioned the composer as a well-known figure of the local musical life (“der bekannte Herr Anton Zimmermann”).<sup>69</sup> In 1774 he was already staying at Pozsony without any doubt for the letter mentioned earlier in which he asked for support to apply for the post of an organist in Brno or Olmütz (Olomuc) is dated Pozsony, 7 April 1774.<sup>70</sup>

A recently discovered document provides proof for the presumption that in 1772-1773 the performances took already place in the composer’s presence at Pozsony. Kornél Bárdos found in the course of his archival research – both among the documents of the magistracy and the chapter of Pozsony – the registration of Zimmermann’s request dating from December 1774 to be considered for the post of the cathedral’s organist.<sup>71</sup> At that time he had already been living in the town for a longer period of time because he described in the application that he had *substituted for Johannes Schantroch, the ailing organist on several occasions and composed several vocal Masses for the cathedral*. In view of his excellent recommendations and his extraordinary talent he was promised to receive the job as soon as it was going to fall vacant – which had to be waited for, as we know, until 1780.

He may have tried to earn a living as a free-lance composer until then. In April 1775 several of his symphonies were performed by the orchestra of Count Antal Esterházy,<sup>72</sup> and when he got married at Pozsony on 15 August 1775, the profession entered at the side of his name in the register of marriages was *Musicae Compositor*.<sup>73</sup> (He married Elisabeth Lichtenegger, the daughter or sister of Jakob Lichtenegger,<sup>74</sup> *regens chori* of St Martin’s cathedral, with whom he had five children.<sup>75</sup>)

Thus it came in very handy that the Prince-Primate József Batthyány appointed him to court composer some time during 1775. (The relevant report appeared in the 17 February 1776 issue of the *Pressburger Zeitung*: in György Csáky’s palace a litany by Zimmermann was played, the composer who had been known in town for some years and was recently appointed “Hof-

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<sup>69</sup> Poštoľka, “Zimmermann, Anton”, *MGG* and *PZ*, 24 Nov. 1773: “Den 22. ist das Fest der heil. Cäcilia ... in der hiesigen Kollegiat Stadtpfarrkirche recht feyerlich begangen worden. Die unter dem Gottesdienste aufgeführte Musik verfertigte der bekannte Herr Anton Zimmermann....”

<sup>70</sup> Štědroň, see note 66.

<sup>71</sup> Bratislava, Archív mesta, *Municipal records*. Box no. 225, p. 293 – 19 Dec. 1774 (KB 937v): Ad Instantiam Antoni Zimmermann apud Amplissimum Magistratum in eo humillime supplicantes, quatenus eundem ex gratiosa Reflexione illa, quod is Joannem Schandroch Actualem in hujate Eccl. Cath. organistam quam plurimis vicibus qua aegrotum in suis functionibus supportasset, cantatas quoque Missas pro honore praedictae Ecclesiae composuisset et secus etiam ad perficiendas omnes Organistae functione semet ad Notorietatem quoque publicam proxime idoneum comperiret, Casum praecise in illum ubi memoratum organistam mori aut ob magis invalescentem Statum suum morbidum ad satisfaciendum Functioni sua pro inhabili denominari contingeret, in Locum illum cum cohaerentibus Beneficiis Gratiose assumere ac super obtinenda hac Functione, nunc pro tunc assecurare dignaretur, determinatum est: Tum ex objecto efficacium Recommendationum tum vero quoque Idoneitas supplicantis pro intus denotata statione Civico huic Magistratui bene nota sit Eidem ad Casum affuturam vacantiae expectativa accesserit Magistratualiter resolvitur. (See further p. 349 in the same place, the magistrates’s documents.)

<sup>72</sup> *PZ*, 12 Apr. 1775.

<sup>73</sup> Polák 1978, pp. 176 and 185.

<sup>74</sup> Polák 1978, pp. 176-177: Lichtenegger was a tenor from 1763 on and *regens chori* of the church’s ensemble from 1768-69 on.

<sup>75</sup> Polák 1978, pp. 178-179. (His children’s date of birth: 1776, 1777, 1779, 1780, 1782).

*kompositeur*".<sup>76</sup>) In September of the same year he was already mentioned as court conductor with his new title,<sup>77</sup> and from that time on he directed the work of the ensemble as its conductor and artistic director.

Zimmermann participated not only in the concerts of the ensemble but provided for new programme items as well. The *Pressburger Zeitung* reported, in addition to the already mentioned symphonies performed in April 1775, on the litanies rendered in February 1776 and the harpsichord concerto interpreted by Rigler, on the first performance of a *sinfonia concertante* written for a group of clarinet, bassoon, horn and cello soloists (March 1778) and the high mass performed on the occasion of St Cecilia's day in 1779.<sup>78</sup>

Besides, he had time left for composing stage works. After the "Singspiel" *Narcisse et Pierre* which had received its première earlier<sup>79</sup> his interest turned to the genre of melodrama and in 1777 he composed music to Schilson's piece (*Die Wilden*).<sup>80</sup> It shows his career as a theatrical composer – which broke off right at the beginning – that his melodrama *Andromeda und Perseus* was performed at the *Hofburgtheater* of Vienna on 23 April 1781 and had three performances, and the same theatre put on its programme his melodrama *Leonardo und Blandine* in 1782.<sup>81</sup> (For the performance of Zimmermann's fourth melodrama called *Zelmor und Ermide* surviving in manuscript no written evidence survives.) Though his evident affinity to the genre could not unfold in further works, he is still remembered as the composer of one of the early melodramas of the post-Benda era endowed with the faculty of dramatic characterization.<sup>82</sup>

In the meantime more and more of his works came out in print: Breitkopf published some of his later sets of symphonies (in 1774, 1775, and 1782-84).<sup>83</sup> The firm Guéra of Lyon chose as works by Zimmermann (six sonatas, six quartets – 1777) its first edition.<sup>84</sup> Artaria, the prestigious Viennese publisher brought out three sonatas, his harpsichord concerto and the piano arrangement of *Andromeda und Perseus*<sup>85</sup> while Johann Schauff, the first music publisher at Pozsony printed Zimmermann's cantata written on the death of Maria Theresa and one of his harpsichord quartets. His works were sold on the Viennese music market by the firm of the copyist Johann Traeg: in his first catalogue issued in 1799 several works by Zimmermann are listed (*Notturmo*, six sextets, an

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<sup>76</sup> PZ, 17 Febr. 1776, Polák 1978, pp. 173-174: "Dieser Tagen wurde bey Sr. Exc.Hrn.Grafen Georg Csaky in Dero Hotel, in Beyseyn einiger hohen Kenner der Tonkunst, durch ein auserlesenes Orchester von 36 Tonkünstler, eine neue Kirchenkomposition des in allhiesigen Stadt schon seit einigen Jahren sehr berühmten Kompositours, Hrn. Anton Zimmermann, welcher in einer musikalischen Lytanie bestund, mit lautem und ausserordentlichem Beyfall aufgeführt. ... das ganze Stück dauerte 36 Minuten. ..."

Herr Zimmermann hat den Lohn seiner Geschicklichkeit, und den Preis seiner Zeitverwendung erhalten, da er von Kurzem bey Sr.Hochbischöflichen Gnaden Hrn. Erzbischoffen von Gran, Primaten des Königreichs Ungarn, Fürsten von Batthyány Hauskapelle fürst. Hofkompositeur angenommen worden."

<sup>77</sup> See the entry in connection with the baptism of Zimmermann's first child: 13 Sept. 1776. (Polák 1978, p. 178): "Antonio Czimerman, cel[sissim]i principis Capellae Magister".

<sup>78</sup> PZ, 18 March 1778 – PZ, 24 Nov. 1779.

<sup>79</sup> Stieger has information on one additional performance of the piece: accordingly, it was also performed in Riga in 1778 (op. cit. p. 1180).

<sup>80</sup> PZ, 10 Dec. 1777 (KB 996r)

<sup>81</sup> Stieger, in the same work. According to the title-page of the work published without place and date, it is a melodrama "nach der Musik des Preussischen Kapellmeister Zimmermann". It is most probably the confusion of the words Pressburger with Preussischen.

<sup>82</sup> Articles by Milan Poštolka, *MGG*, *Grove*.

<sup>83</sup> Breitkopf distributed also works by Zimmermann published elsewhere, see the catalogues – 1776/7, 1778, 1779/80.

<sup>84</sup> RISM A/I/9, p. 312, Z 220, Z 223. The editions were sold by other French firms as well: Bureau d'Abonnement between 1772-82, Huberty from 1769 to 1773, Preudhomme 1779, Le Duc between 1786 and 1798, see *French Music Publisher's Catalogues ...*, vol. II, pp. 19-22, 30-33, 34, 66-68.

<sup>85</sup> Op. 1: plate no. 5, (1779), op. 3: plate no. 27, (1782?) and plate no. 17 (1781).

oboe concerto, a concerto for two bassoons, a harp concerto, the twelve quintets, twelve quintets with flute, six sonatas for harpsichord and violin, etc.).<sup>86</sup>

In 1780 he finally succeeded in being appointed to cathedral organist as well. (Contrary to earlier assumptions, it was only after J. A. Schantroch senior's decease in April 1780 that he could hold the post of organist at St Martin's.) He played the organ there from May for a period hardly longer than a year. On 8 October 1781 he died a sudden death.<sup>87</sup> As conductor of the orchestra he was succeeded by Joseph Zistler while his post of an organist was taken over by Sebastian Ruppert.<sup>88</sup>

His death was felt as a serious blow on the musical life of Pozsony. The *Pressburger Zeitung* (and after it the *Wiener Zeitung*<sup>89</sup>) as well as the *Magyar Hírmondó* of Pozsony published obituaries appraising his merits.<sup>90</sup> One of the admirers of his art wrote a funeral ode on his death<sup>91</sup> and his fellow musicians at St Martin's church staged a *Requiem* in commemoration of him.

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It is difficult to give an exact and comprehensive picture of Anton Zimmermann's oeuvre as any survey is bound to contain errors as long as there is no thematic catalogue of his works identifying and distinguishing pieces of identical title and key.<sup>92</sup>

Based on present-day knowledge it may, however, be claimed that despite his short life Zimmermann left behind a well-proportioned, complete oeuvre. Though characterized by the predominance of secular works over church music – as the lifework of other composers in the service of aristocrats – his employment as church musician in his youth and “old age” as well as the circumstance that the orchestra he conducted was maintained by a church dignitary of aristocratic origin, may have incited him to write church music. According to Múdra's list he composed about one hundred twenty secular and fifty church music works, within which the proportions of the representative genres are similar: forty symphonies are counterbalanced by thirteen masses.<sup>93</sup>

Among his church music, the number of large-scale compositions written for significant events outweighs, such as e.g. the *Motetta S. Caeciliae* and *Missa S. Caeciliae*, the former being

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<sup>86</sup> A. Weinmann, “Johann Traeg: Die Musikalienverzeichnisse von 1799 und 1804”, *Beiträge zur Geschichte des Alt-Wiener Musikverlages*, II. 17 (Wien, 1973), vol. 1, *passim*.

<sup>87</sup> Polák 1978, pp. 200-208.

<sup>88</sup> Polák 1978, p. 182 and *Pozsony, Archiv mesta, Chapter records, 1781-1800*. p. 29; 11 Oct. 1781 (KB 968) and *Municipal records* p. 323: 31 Oct. 1781 (KB 968 r).

<sup>89</sup> WZ Polák 1978, note 200.

<sup>90</sup> PZ, 24 Oct. 1781: At the age of 40 *Zimmermann, Anton*, conductor of the archbishop's orchestra and organist at the cathedral left the temporary for the everlasting life last week. Through his excellent compositions and the sweet play of a Graun [?] he drew the music lovers' exceptional approval, affection and attraction to himself. At the Requiem, which was celebrated at the cathedral, the virtuosic musicians payed him the last honours by muted instruments. One of the admirers of his great art wrote the following funeral ode on his death: “*Ach – so neigest auch Du – der göttlicher Tonkunst Schöpfer und Lieber, Orpheus Pisons, du Meister.*” (KB 994v)

*Magyar Hírmondó* of Pozsony, 24 Oct. 1781: “The eloquent science of music suffered a considerable blow by the departure from this life of Mr Tzimmermann, chief musician of His Eminence Cardinal and Prince Battyáni this last week.” (KB 996v)

<sup>91</sup> Included in Polák 1978, p. 207 (PZ, *ibidem*)

<sup>92</sup> The thematic catalogue of Zimmermann's works is being prepared by Darina Múdra. (A detailed, but partly obsolete list of works can be found in Milan Poštolka's article, *MGG*). The works in the following are described on the basis of Múdra's book (1993, pp. 61-65) as well as by using the data collected in the inventory and score collection of the Department of the History of Music at the Institute for Musicology of the Hungarian Academy of Sciences.

<sup>93</sup> Múdra 1993. The new edition lists only thirty authentic works, see *The Symphony 1720-1840*, ed. Barry S. Brook, Series B, Vol. 14, ed. Michael Biondi (N. Y., 1984).

perhaps composed for the feast day of the saint in 1773, the latter probably for the same occasion in 1779.<sup>94</sup> His three *Missa solennis* compositions (two in C major and one in G major) as well as his two *Te Deums* also owe their existence presumably to concrete events. Zimmermann had a special liking for the genre of pastoral mass which was much in vogue at that time and cultivated mainly by Franciscan composers: three of his masses falling into this category and designated by the programmatic title *Missa pastoralis*, *Missa pastoritia* survive (a composition in C major and two in D major as well as a work with the inscription *Offertorium pastoritium*).

Thanks to the available wind players, the instrumentation of the masses is varied and rich which is obvious in the festive masses (e.g. two clarinets, two clarinos, two horns in the *Missa solennis* in D major or two clarinos, two horns and timpani in one of the C major pieces). In the *pastorale* masses the chosen genre had consequences regarding the selection of instruments: he added two clarinos to one or two flutes or two oboes. He wrote at least two to four wind parts even in the pieces intended for daily use and he has only a single mass in A major which is restricted to the basic forces used at church (CATB, two violins, organ).

The most popular of the masses was, according to knowledge based on surviving sources, the St Cecilia mass and one of the festival C major masses, which has also got a version with slow introduction in E minor, and perhaps one of the pastoral masses in D major. The masses came down to us in the churches of the region in equal distribution (Pozsony, Pest-Buda, Brno, Prague, Vienna – Trencsén (Trenčín), Selmečbánya (Banská Štiavnica), Ilava, Pruské, Pécs, Kőszeg, Tata, Wilhering, etc.) while a strikingly large number of minor church music works (seven antiphons, seven hymns, three arias, four offertories, six litanies, four graduals, one psalm, four motets,<sup>95</sup> and at least two *Te Deums*) are known from Viennese sources.

His symphonies, which form the most extensive group of his secular works, enjoyed great popularity in Zimmermann's life. Between 1772 and 1775 Breitkopf published ten of them and two additional ones between 1782 and 1784. The most splendid career had, however, his symphony in E flat major with the programmatic title *Echo* that employs eight wind instruments and, in the slow movement, a flute as well. A copy of this work was held in the collection of the *British Museum*; it was attributed to Haydn because it had been on the programme of one of Salomon's London concerts in 1794.<sup>96</sup> (This work was also performed, together with another of Zimmermann's symphonies, at the court of the Prince-Elector of Trier in 1784.<sup>97</sup>) A peculiarity of the piece – and perhaps the secret of its success – is the use of two solo and two muted ripieno horns.<sup>98</sup>

Another of Zimmermann's symphonies, a three-movement composition in C major held in Donaueschingen was also attributed to Haydn though a copy of the work which the cathedral of Veszprém came in possession of in about 1790-1800 is attributed to Zimmermann.<sup>99</sup> It is not by chance that of all Hungarian music collections the Esterházy estate contains the largest number of Zimmermann's symphonies (altogether four, among them the symphony in E minor bearing *Sturm und Drang* features).<sup>100</sup>

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<sup>94</sup> PZ, 24 Nov. 1773: "unter Gottesdienste aufgeführte Musik vertigte der bekannte Komponist Herr Anton Zimmermann" and PZ, 24 Nov. 1779: "... feyerliche Hochamt ... eine musikalische Messe von dem fürstl. Kapellmeister, Hrn. Anton Zimmermann".

<sup>95</sup> For the enumeration of the genres see Múdra 1993, p. 63.

<sup>96</sup> For the watermark of the manuscript 1794-1805 see H. C. Robbins Landon, *The Symphonies of Joseph Haydn* (London, 1955), p. 814, no. 86. – Hob. I.256 E flat major 15.

<sup>97</sup> Landon, *Haydn 2*, note on p. 690.

<sup>98</sup> A further evidence of Zimmermann's sense of timbre is the early use of the pair of clarinets and the basset horn in his masses (*Missa S. Caeciliae* and a *Missa solennis* held in Pest) or the exploitation of the bright sound of the four clarinos in works of the most varied genres (*Te Deum*, *Cantata à 15* and symphony in D major).

<sup>99</sup> Landon, *The Symphonies ...*, App. II. No. 27 – New editions: A. Sandberger ed., *Münchener Haydn-Renaissance* I/3 (Brunswick, 1939) and the same, Z. Fekete ed. (Wien-Basel, 1950). Shelf-mark in Veszprém: *Symph. 32*.

<sup>100</sup> The works provided with a programmatic title are relatively few in number, e.g. *La Gratulatione*, *Sinfonie militaire* (printed: *The Symphony 1720-1840*), *Sinfonia pastoritia*.

As far as the arrangement of the movements is concerned, the symphonies can be divided into two categories. Most of them have four movements (the first is a sonata, the second has lied form, the third is a minuet but can also be scherzo, and the fourth is a rondo). In some cases even cyclical forms starting with a slow introduction occur.

Zimmermann's concertos were written, as seen above, for his fellow musicians of Pozsony: the double bass concerto in *D* major for Sperger, probably in 1778. The score of the work surviving in the Sperger estate at Schwerin bears evidence of their close cooperation: Sperger did not only perform the work but copied the first movement as well.<sup>101</sup> In addition to the surviving double bass, bassoon and harpsichord concerto(s), the one-time existence of an oboe and harp concerto, now lost, is also known.<sup>102</sup> Two concertos, the already mentioned early bassoon one and a harpsichord concerto, were also printed (by Breitkopf in 1769 and Artaria & Co. in 1782).

Of the chamber music the early dubious editions of Paris and London have already been mentioned. The Paris and the violin and harpsichord sets of sonatas published by Artaria in 1779, which can be attributed without any doubt to Zimmermann, follow the type of works with violin accompaniment that reflects the French practice. According to Newman's characterization the violin solos are simple and subordinate, the musical notions *cantabile* and the manner of writing for the harpsichord idiomatic without putting great technical demands.<sup>103</sup> In contrast, the six uniformly two-movement sonatas of the cycle of Lyon (1777) are genuinely duo sonatas, occasionally with violin solos.<sup>104</sup> On the basis of the critical treatment of style and of source analysis Múdra considers them as being similar to the duets surviving in Nagyszombat (Trnava),<sup>105</sup> although it may well be that they can be ranged with the violin accompaniment genre (or were written for teaching purposes). A striking feature of some other chamber music is the high technical demand of the parts so that they must have been composed at Pozsony for members of the Batthyány orchestra, such as the *Divertimenti* for harpsichord, violin and viola, a really unusual scoring or the *Quartetto* for harpsichord, violin, viola and cello. In addition to the twelve quintets of the present edition there survive among the chamber music for greater forces eight string quartets, including the six divertimento-like Viennese quartets, six sextets, six *Divertimenti* intended for the combination of string and wind instruments, five *Cassatios*, four *Nocturnos* and four *Partitas* written for five to seven-part wind orchestra.

The works for keyboard solo constitute two contrasting blocks with regard to genre. The organist Zimmermann composed preludes and fugues of archaic nature as well as 6 *Versetti*,<sup>106</sup> but as a court musician he was perhaps not averse to writing light *Gebrauchsmusik* either, see *Belagerung von Valenciennes*, a piece of programme music for harpsichord and the series *12 Zingaresi* (which cannot be attributed to Zimmermann with complete certainty, either).<sup>107</sup>

Only a few composers active in Hungary in the eighteenth century succeeded in achieving a breakthrough with their works on the international scene, mainly those who had connections to Viennese publishers. Zimmermann belonged to this rare category: his compositions spread in a fairly wide circle, perhaps in the widest range possible. They were welcome items on the programme of not only local ensembles but formed also a precious part of the repertory of the

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<sup>101</sup> Meier 1969, p. 121.

<sup>102</sup> Traeg 1799, see Weinmann, op. cit., p. 351.

<sup>103</sup> Newman, op. cit., p. 360.

<sup>104</sup> The new edition of a sonata can be found in *Early Viennese Chamber Music with Obligato Keyboard*, ed. Michele Fillion (Madison, 1989).

<sup>105</sup> Published as: *Dueto*, ed. D. Múdra, *Musica Antiqua Slovaca* (Bratislava, 1994).

<sup>106</sup> *Versetti* appeared in the appendix to Rigler's piano tutor, see note 7.

<sup>107</sup> Published in *Hungarian Dances*, ed. Géza Papp, *Musicalia Danubiana* 7 (Budapest, 1986). (The copy of the pieces must have been made and distributed by the workshop Traeg, see the advertisement in WZ, 12 Apr. 1792.)



regional centres (Vienna, Prague, Brno), of the Austrian monasteries (Wilhering, Zwettl, Krems, Klosterneuburg, Seitenstetten, St. Pölten), the Czech and German residences (Kroměříž, Český Krumlov – Donaueschingen, Regensburg, Schwerin, Wolfenbüttel). Moreover, his works are even kept at a library of London and Florence each.

Owing to their popularity in their own time and the new editions, his symphonies are presently his best known compositions. Of his chamber music only some minor works were published in the past few years (duets, two sonatas, etc.). It is thus justified to contribute new features to his portray as a composer by editing the representative set of his chamber music output.



## The String Quintets: Scoring, Order of Movements and Cyclical Layout

The string quintet, which was given different designations before 1780 (*Sonata, Divertimento, Casatio*, etc.), included typically two violins, two violas, one cello or, eventually, two violins, one viola and two cellos. The scoring of Zimmermann's string quintets, i.e. three violins, one viola and one cello can be regarded as fairly unusual, at least in the chamber music under Viennese influence. (Examples of such scoring occur much rather in regions of the French tradition.) Certain data reveal, however, that the composer's individual inclinations may have had their share in the choice of instruments which, in some instances, alternated within the same cycle. In Albrechtsberger's set of sonatas containing two-, three, four-, five- and six-part works there emerges, among many other things, the combination of three violins, one viola, and one cello (though this opus dates from a later period than Zimmermann's works). It is imaginable that just as the cello, Boccherini's own instrument predominates in the majority of his two hundred quintets, Zimmermann wrote the third violin part for himself, leaving the first violin part to Zistler as he himself was an organist.

In this early period of Viennese Classicism the scoring should not be looked upon as something strictly prescribed. The title inscription of certain works by Pichl, Krommer, and Zimmermann himself allows the substitution of the first violin by the flute. This variability is perhaps an after-effect of the Baroque yet which frequently resorted to such freedom. As Rosen remarks, the concept underlying the scoring before Mozart is which considers the ensemble (whether a quartet or expanded to a quintet) as the accompaniment of the solo of the first violin, "but this approach translates the form into a kind of divertimento, taking away all serious possibilities."<sup>108</sup> The variability of the inner, accompanying parts is a traditional feature; in contrast, in mature chamber music (after 1760) all parts appear as individuals on the scene.

As regards scoring, the question must also be answered what kind of instrument or group of instruments is required by the *Basso* part of the quintet. In principle there are four possibilities: cello solo, double bass solo, cello and double bass together and finally *Basso continuo* combined with a keyboard instrument.<sup>109</sup> In the early phase of Viennese Classicism the answer to this question must be found in the case of almost each work separately. (Webster claims that Haydn did not "discover" the function of the cello solo before his op. 20. In his earlier works the cello plus double bass scoring cannot be excluded either.<sup>110</sup>

The part-books of Zimmermann's works bear the inscription: *XII Quintetti à Violino I<sup>mo</sup> II<sup>do</sup> III<sup>o</sup> Viola et Basso*. The wrapper of the bass part contains, however, *Violoncello*. An analysis of the musical material reinforces this disposition: it often goes under F, moreover, descends to C', the deepest note of the cello (the four-stringed double bass of those days was generally tuned to F A d g); the C'-G double stop, which cannot be produced on double bass at all, is a frequent device; the piano-like accompanying figures can only sound in the cello in tempo and bright colours. The virtuosic passages apparently exclude the use of the double bass, particularly if they descend into the region under F as well. At the same time, there emerge strange "pseudo-six-four chords" in some places – when the cello plays the melody – which would still require perhaps the presence of an octave lower string instrument (e.g. in the last movement of the fourth and fifth quintets).<sup>111</sup> In itself,

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<sup>108</sup> Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven* (N. Y., 1971), p. 264.

<sup>109</sup> James Webster, "The Scoring of Haydn's Early String Quartets", *Haydn Studies* (N. Y., 1975), p. 235.

<sup>110</sup> James Webster, "The Bass Part in Haydn's Early String Quartets and in Austrian Chamber Music 1756-1780", *The Musical Quarterly*, 63 (1974).

<sup>111</sup> "Diese Überschreitung der Oberstimme mit der Unterstimme ist in der musikalischen Setzkunst bey Halbcomponisten ein ganz gemeiner Fehler" writes Leopold Mozart in *Gründliche Violinschule*, 3rd ed. (Augsburg, 1789), p. 3.

the existence of virtuosic passages does not mean a reason for disqualification since the double bass passed for a concertante instrument in the 1760s and 1770s<sup>112</sup>. Besides, Batthány's orchestra boasted of two excellent double bass virtuosos (Kämpfer and Sperger). The frequent use of the bass part area under F, what is more, often with thematic material, speaks at any rate against the double bass just as the circumstance that works by the double bass player Sperger never descend as deep as that.

In the development of the first movement of Zimmermann's sixth quintet the entry *Violoncelle* is followed by *Basso* some twenty bars later. This designation, which occurs here for the first time, is employed in almost each of the subsequent quintets by the composer. Thus if we stick to the idea that the first and second sections of the cycle were written for identical forces we must accept that we have to do with a demanding, virtuosic bass part performed – in addition to the cello – by a five-stringed double bass tuned probably to F (except perhaps in places reserved for cello solo) while the lower notes were probably played an octave higher by the double bass player. Passages which can only be played by a soloist (for example, the cello solo answering the viola in the development of the first movement of the third quintet) occur also in the first half of the cycle. As a result, the performers must try to supplement these sections by analogy whenever they decide in favour of a *Basso* rendering by two performers.

At any rate, the quintets have much closer connections to the chamber music genres than that their performance in a full string orchestra could be regarded authentic. If Zimmermann had intended his work for string orchestra, he would not have released it in sets of twelve in all probability and would have used the term *Sinfonie* rather than *quintetti*.

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An important aspect when considering the cycle as a whole is what kind of models and intentions moved the composer to establish the stabile, crystallized three-movement order of the quintets. Each work starts with an *Allegro* or *Allegro moderato* type of movement (in ten instances of twelve in duple time), continues with an *Andante* or *Poco adagio* slow movement and concludes in a finale inscribed as *Tempo di Menuetto* in most (six) cases, or, less frequently as *Rondo* or *Polonaise*.

1. Allegro 4/4 B flat	Largo languido 6/8 E flat	Tempo di Menuetto
2. Moderato 3/4 F	Adagio 4/4 C	Tempo di Menuetto
3. Allegro vivace 4/4 C	Andante un poco adagio 3/4 F	Rondo Allegretto 3/8
4. Moderato 2/4 G	Adagio 4/4 e	Rondo 2/4
5. Allegro 3/4 D	Andantino 2/4 A	Rondo (alla breve)
6. Un poco allegretto 6/8 A	Andante sostenuto 2/4 E	Tempo di Menuetto
7. Allegro 4/4 C	Andante 2/4 F	Tempo di Menuetto
8. Scherzando allegro vivace 2/4 F	Un poco adagio 4/4 B flat	Allegretto Vaudeville 2/4
9. Allegretto 2/4 G	Poco adagio 4/4 C	Rondo (alla breve)
10. Moderato 4/4 F	Andante 2/4 B	Allegro moderato quasi Polonaise 3/4
11. Allegro moderato 4/4 A	Andantino grazioso 2/4 D	Vaudeville, Tempo di Menuetto
12. Allegro moderato 3/4 E flat	Romance 2/4 B flat	Tempo di Menuetto

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<sup>112</sup> "... in the 1760s and early 1770s, the double bass seems to have been used ... as a concertante instrument. It flourished principally in provincial cours like Eszterháza, Grosswardein, Pressburg (and Salzburg)." – Webster 1974, p. 437.

As it can be seen, the scheme remains unchanged throughout. Several converging tendencies contributed to the establishment of this type. Boccherini's quintets known all over Europe must have played a role in developing the genre. The individual items of the composer's set dating from 1771 (opp. 10 and 11) consist of either three or four movements, but in the 1770s two- and three-movement quintets were also released. Thus the quartets op. 30 or the quintets op. 31 comprise mostly an *Andante* or *Allegretto* first movement and a *Minuetto* finale. Op. 45 clings to the two-movement type yet, expanding it to a three-part form at most by taking up again the motion and the material of the first movement. It is striking to observe how little the two movements differ: they display close tempi and an identity of key; only the metre and the type of motion change.

The quintets of the Czech composer Mysliveček active for the most part in Italy have three movements (without minuet) and are closer to the symphony than to the less concentrated, divertimento-like form. Zimmermann himself is known to have shown interest in the string symphony which had become widely accepted in Vienna in the earlier decades of the century under the influence of Caldara, Tuma and Monn. Copies of these composers' works occur in the music archives of Pozsony as well. They still show, as a matter of fact, traces of the *Sonata de chiesa* and their four-movement structure follows in most cases the slow introduction – fugue – andante – and dance-like finale formula.<sup>113</sup> Nevertheless, this genre was also cultivated by Johann Georg Albrechtsberger of whose sonata series opp. 3, 6 and 15 occur in the same Festetich music collection at Keszthely where Zimmermann's quintets can also be found. The collection in Keszthely holds Zimmermann's five sextets for four string parts and two horns as well which evoke the world of the suits by including stylized dance movements and varying number of movements.<sup>114</sup> Haydn's quintet for oboe or flute and string quartet, see Hob. x:1 whose established three-movement structure (*Allegro moderato* – *Adagio* – *Finale Quasi Menuetto*) may have served as a prototype for the composer active in Pozsony figures also among the items of Keszthely. The same kind of arrangement of movements occurs in a fairly large number of quintets written by Ignaz Pleyel, a pupil of Haydn between 1765 and 1789. In Haydn's chamber music this type of construction appears relatively early, in connection with the quartet and symphony genres. From the op. 9 set onwards the four-movement construction becomes general whereas the pieces composed for mixed forces show more frequently three-movement form.<sup>115</sup>

Preceding the radiance of the Viennese quartet symphony the influence of Italian music (Tartini, Tessarini, etc.) was particularly strong on Austrian and Czech territories. Finscher may have had this in mind when he wrote that the Italian symphony must have served as a model for the instrumental music of the minor Czech masters.<sup>116</sup> Among these late masters of the quartet symphony we find composers like Hoffmann, Holzbauer, d'Ordoñez, Umstatt, Wagenseil and Kohout who frequently played in and around Pozsony. Carl Stamitz's influence must also be reckoned with, considering the fact that he is represented by six symphonies in the Batthyány inventory. The three-movement Italian symphony was thus present through intermediaries in the musical life of Pozsony and its environment and may have incited Zimmermann, together with the already mentioned other influences, to conceive his quintets in the stable three-movement structure of the string symphonies and not in the loose, variable order of movements of the divertimenti.

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<sup>113</sup> For lack of a better term, Finscher calls this genre *Fugenquartett*, the development of which owes much to the rulers' taste: both Charles VI and Joseph II were fond of works in strict style with fugato construction ("gehörig durchgeführt, aber nicht zu lang") which received their first performance in exclusive string quartet concerts organized at the Imperial Court. Cp. Ludwig Finscher, *Studien zur Geschichte des Streichquartetts I* (Kassel-Basel, 1974), pp. 72-73.

<sup>114</sup> Webster's *Cassation* category: *Cassation* for strings or mixed forces with two horns.

<sup>115</sup> Cf. Karl Geiringer, *Joseph Haydn* (Budapest, 1969), pp. 181 and 223-224.

<sup>116</sup> Finscher, op. cit., p. 75.

Before discussing the character and form of the movements, let us consider what kind of concept may have led Zimmermann in arranging the cycle as a whole. It seems to be out of the question that this set of works from number one to six that follows by fifths an ascending key direction arose as a matter of mere chance. The composer may even have thought of publishing the six works in one unit, in a separate series (as he did for example with the duets and the sonatas).

With the seventh piece the series start anew. The key sequence is broken: it is as if the representative symphonic tone stressed a new beginning. The bifurcation from this point on may be intentional: it proceeds towards the dominant and subdominant regions alternately. Nevertheless, this is realized less strictly than the key scheme of the first section (the tenth quintet is in F major again and the last two quintets reach leapwise the farthest keys within the set of six, and opposes, as a kind of counterpole, the A major and E flat major tonalities). The above statement is reinforced by the investigation of the composer's other sets of works as well. In general, Zimmermann tried to connect the keys of the various works in a logical manner in his cycles, either linearly<sup>117</sup> or symmetrically,<sup>118</sup> from which we may draw conclusions regarding the authenticity of the source at Keszthely.<sup>119</sup>

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<sup>117</sup> *6 Quartetti* (1776-77), op. 3, Paris: B flat, E flat, B flat, F, C, D; *6 Sonate* (1778), op. 2, Lyon: A, B flat, C, D, E flat, F; *4 symphonies* (1775): C, E, F, G.

<sup>118</sup> *6 duetti* (1776-77), op. 1, Lyon: G, E, A, D, F, C.

<sup>119</sup> On the sequence and the originality of the order of parts see in detail J. Mezei, "A. Zimmermann és a vonós-ötös-műfaj letét-problémái", [A. Zimmermann and the instrumentation of his string quintets], *Zenetudományi dolgozatok 1985* (Budapest), p. 49.

## Types of Movements in the Quintets

If we want to sketch out the musical characterization of Zimmermann's quintets, the easiest way to go seems to be to group the musical solutions of the various formal sections, since these types of movements do not become delineated sharply enough. Let us consider first the *opening movements*, the most demanding components with regard to musical structure.

An examination of the *first themes of the sonata movements* reveals that the main themes of the first, third and ninth quintets fall into the same category.<sup>120</sup> Their common features include the tripartite structure of the main theme, the commencement of the "ticking" rhythm of accompaniment (mostly violin duet) after the initial move to expose the key. One of the units coming after the rhythmical opening section is always more melodious, soaring, i. e. the second four-bar section in the first work and the third section of the third work where another four-bar *crescendo* area is interpolated. The thematic construction after the central melodic unit breaks up and leads with a slight extension to a dominant half close. In the third and ninth quintets the extension unfolds more widely and, with the appearance of the secondary dominant, the cadence of degree V is given such a key value that allows the direct attachment of the second theme.

In contrast with this chamber-like sort of *Allegro* in 4/4, the seventh quintet bears evidence of a more symphonic conception. Providing that the composer meant the second section of this cycle to be a separate set, this work proves to be a suitable beginning. The opening period can be broken up into two, and its unextended treatment of form is simple and lucid, though a bit impersonal. We may claim the main subject of the fifth quintet to be symphonically conceived, nevertheless, it can rather be included in the lighter Italianate *Sinfonia* genre. It strives for continuity in its inner structure as well: by building together small two-bar units it reaches the tonic cadence of bar 20 practically without caesura.

The opening movements of the fourth, sixth and eighth works form a separate group, characterized by light, divertimento or serenade-like tone as a common feature. Open-work texture plays an essential role in each work: the transfer of the melody from one instrument to the other (fourth quintet), register transposition (sixth quintet, cf. the opening of the main theme and of the transition, bar 17) or the juxtaposition of the upper and lower pairs of parts above the continuously moving bass (eighth quintet).

The most important shaping of form and the most subjective tone can be discovered in the last three quintets which evoke virtually the seriousness of the mature quartet genre. After the subject getting gradually superimposed on the even quaver beat of the accompaniment (tenth quintet), the entry of the smaller rhythmic values takes place with a so far unprecedented intimacy and lack of sophistication. Through its choice of metre and the shaping of the theme the last (twelfth) quintet represents an item of special colour. The deliberate blurring of the sense of period, the juxtaposition of the two elements of the main theme area (bars 1-13 and 14-23), seeking means and ways of continuation (from bar 24 onwards) reveal a conscious and economical compositorial work unique in the whole series.<sup>121</sup> As far as metre and tempo are concerned, it shows relationship with the opening movement of the second quintet but stands closer to the divertimento-like movements: its simple texture, the alternating periods of the first and third violins replying each other in return emphasize this relationship.<sup>122</sup>

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<sup>120</sup> The 2/4 time-signature of the ninth work is misleading. It shows merely diminished writing.

<sup>121</sup> This is explained partly by the extra-musical programme ("de lamentatione"), the quotation from the lamentation melody as well.

<sup>122</sup> The third violin plays an important role again, just as the viola did in Mozart's quintets. This underlines Polák's assumption, according to which Zimmermann may have composed this part for himself.

In the following let us examine how the composer prepares the *second theme* and its key, what the localisation of this theme can be based on and finally, what does the composer do after reaching the dominant key. In spite of the variety of solutions we can speak of an identical “programme” in this respect and the varying movements are only its different realizations.

In seven cases of twelve the transition starts with a new beginning of the opening theme or eventually with the repetition of the second half of the theme. The only means of modulation is the use of the secondary dominant, and even this is employed so modestly that the question arises whether we can speak of modulation at all. After the V cadence strengthened by the secondary dominant the new formal section treats the dominant reached simply as degree I in most cases (third, ninth, twelfth quintets).

Frequently, the second theme is hardly separated or its beginning is difficult to locate. More than once the composer lets the transition run onto the new theme, though he facilitates its recognition by other means in such cases. It is, for example, Zimmermann’s favourite solution to make the second theme sound in the high register of the cello (“kantabler Satz”: first, second, eighth, ninth and eleventh quintets). On the other hand, what we may feel as a second theme appears relatively late, at the two-thirds of the exposition in a lot of instances and can thus be considered well-nigh as the closing theme (fourth-ninth quintets).

In the first quintet the beginning of the second theme, which is hardly separated from the transition (bar 29), is indicated by a change of register. Zimmermann fills in the remaining part – more than the half – of the exposition by building in a *maggiore-minore* alternation from bar 38 onwards which refreshes the wearing out key considerably (just as in the third and fourth quintets), and thus the closing theme can follow. In the tenth quintet, however, the already heard second theme returns in this place, i. e. where the “delayed second themes” occur normally. This kind of formal link can be realized within the exposition not only with the second theme: in the second quintet a transition spread over a set of sequences behaves similarly (cf. the sixth and eighth quintets).

In the fourth piece it is almost impossible to establish the place of the second theme with any certainty. The suitably placed dominant cadence (bar 46) determines the arrival in the new key in much the same way as a detached second theme.<sup>123</sup> The cadences have a similar role in bar 36 of the fifth quintet or bar 44 of the sixth quintet, but the tenth quintet may also be included here in which, due to the continuous writing, there is no exposed dominant cadence and the thematic material appearing in the new key spreads over a larger area. (It can be called a theme complex).

The seventh work, a representative of the symphonic style, combines almost all the traits treated so far. The main theme started again reaches the dominant through the secondary dominant and, in bar 30, a new transition of thematic pretensions leads to the strong cadence of bar 39. There follows a genuine second theme – a regular period – enframed by the transition returning again before the conclusion of the exposition.

Works in which the second theme is in the tonic (the eighth and ninth quintets) represent special cases of the realization of the sonata form. In spite of the cello solo colour this theme cannot be called subsidiary theme as another theme appears later, after the dominant cadence establishing the key (bars 51 and 21, respectively). Such an exposition with three subjects has naturally its consequences in the later structure of the movement as well.

The peculiarity of the ninth piece is that it produces, after the introduction of the second theme without transition and modulation (bar 18), a kind of subsequent transition by means of the *Steigerungszug* starting in bar 25. Its counterpart is the second intensification starting in bar 40, going thereby back to the main key again on the verge of the exposition.

Towards the end of the set the individual, so to say bold solutions increase in number. As mentioned before, the most characteristic feature of the main-theme section of the last quintet is the dis-

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<sup>123</sup> A similar “substitution” of the second theme occurs in other composers as well, cp. e.g. the opening movements of Haydn’s quartet op. 20 no 4 or Mozart’s B major string quartet K. 458.



solution of the sense of period and the composer leaves its strange resolution reminiscent well-nigh of Haydn to the very end of the exposition and of the whole movement (bars 86-92).

The solutions of the *development section* can be traced back to two major types originating perhaps in the same source which, starting in the dominant key and touching incidentally on the tonic, reaches a third key level – the key of the original degrees VI, II, or III – and then the period that preceded the closing theme in the exposition, returns in general in minor.<sup>124</sup>

The second piece represents the simplest case: it starts a sequencing retransition after a short introduction (six bars) and a weak half close built on the tonic. The patch-like effect of this thematically loosely connected area is interrupted by semiquaver progressions entering in bar 87 and is led directly to the reprise. The formal section which can hardly be called development is divided into two sections of different motion. There is namely no thematic hint, it is as if we heard one single, extended retransition. The attraction of the tonic remains valid throughout the whole formal section, and this holds true for the four-fifth of the quintets. This points to the fact that the older, two-part sonata ideal was still more lively in the composer's mind than the concept considering the development as an independent formal section.

Another solution of the development section emerging from the combination of two ideas can be well traced in the eighth quintet. Following an introductory G minor area the same material is being repeated on the tonic, then the retransition starts with a new theme and continues with a change to minore, in order to refresh the key. The seventh quintet repeats this procedure almost completely, but employs somewhat more characteristic themes. After the evocation of the head motif of the main theme and the harmonies of the search for key a complete period each sounds in the submediant and the tonic minore keys, followed by a pseudo-polyphonic retransition ending in diminished seventh chords.

Zimmermann achieves the further enrichment of the development section by including concerto-elements, particularly in case of works which can be called divertimenti (the fourth and sixth) or Italianate symphonies (the fifth quintet). In the latter contrapuntal elements make the development more colourful (see e.g. the retransition section starting in bar 100). In the sixth quintet the cello is entrusted with a genuine solo, even if a short one, (the entry *Violoncelle* appears here for the first time), and the third key level after the dominant is no more the tonic but the “mediant” C major. The retransition begins also in this key, then reaches the dominant of the tonic minore by touching D minor and C minor. The same order of key relationships is repeated in the ninth quintet as well (starting from the tonic minore and reaching the mediant as its parallel major), but there the key relationship is also stressed by the change of key signature.

The pieces discussed so far can all be included in the same type of form: the development forms one single central formal unit, even if divided into different levels, as far as key is concerned. The eleventh item stands pre-eminent among the pieces belonging to this category in that it shows grandness of the realization, and emphasizes the unity of the movement. The key transitions are the most successfully executed here (the modulation joining the B minor and A minor sections, the prolongation of the interrupted cadence and its slow redefinition to an augmented six-five chord at the retransition).

The second type differs from the above described one in grades. The retransition, the so far second section of the development, appears with thematic stress here, grows in size and becomes divided into well-separable sections itself. As a result, the key scheme gets also modified to some extent.

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<sup>124</sup> Koch's description is cited in László Somfai, *Joseph Haydn zongoraszónátái* [Joseph Haydn's Piano Sonatas], (Budapest, 1979), p. 237.

In the first quintet both large sections (bars 59-75 and 76-92) are divided into two, tonally different parts (T, S; Sp, T) within which the same thematic material runs off twice (A, A; B, B). A 14-bar retransition is added to these two sections.

A peculiarity of the elaboration of the third quintet is that the concertante viola and cello solos of the first section modulate and in the second part of the subsequent section the retransition uses already the second section (bars 9-12) of the main theme. Thus the thematic return starts in bar 12 of the main theme (bar 114)!

The last quintets are the most mature pieces with regard to development as well. In the tenth quintet the dialogues of the introduction and the retransition as well as the confrontation of the upper and lower parts produce an intimate effect. Here the core of the development is made up by the D minor (submediant) cello fantasy which served most probably to demonstrate the achievements of the cello virtuoso Kämpfer on his instrument. The harmonic picture is so strikingly enriched in these pieces that one would feel inclined to think of some external influence. The decisive factor must have been, however, the composer's accumulated and steadily growing experience in composition.

The elaboration of the first movement of the twelfth quintet is the most complex one. The first section is a cello solo here as well which is perhaps even more virtuosic than it was in the tenth quintet. Following the soloistic interlude in the submediant (a duet between the third violin and the viola) the return of the main theme is prepared in the course of a long retransition by the evocation of the rhythm of the second theme, then by the entire theme. The repeated use of the second theme justifies its omission from the further progression of the movement.

In Zimmermann's works the *recapitulation* follows in general the process of the exposition without any modifications or with slight changes only, the only difference being that after the main theme a modulation to the subdominant key takes place so that the key relationships of the exposition can remain unchanged in the remaining part of the reprise. Thus if there was another tonic theme before the second theme in the exposition (eighth and ninth quintets), it rises to the subdominant level in the reprise, and the "delayed" second theme appears in the tonic. The correspondence between T-D of the exposition and S-T of the reprise was very frequent with the composers of the time.<sup>125</sup>

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In the *finales* the movement structure becomes much more distinct than in the opening movements. The final movement in half of the quintets bears the inscription: *Tempo di Menuetto*. This tempo indication may equally crop up at the beginning, in the middle and at the end of the cycle (first, second, sixth, seventh, eleventh and twelfth quintets), thus it can provide suitable material for observing the eventual changes of the composer's thinking as well.

The *Tempo di Menuetto* finale in sonata form did not pass for a rarity in those days.<sup>126</sup> Thus Zimmermann made use of and developed an overall tradition common and known to all. Contrary to the general custom, however, Zimmermann did not write repeat signs to the opening period in the first piece but developed it continuously. Nevertheless, it is justified to write out the repeat signs even in the case of repetitions because it may occur that two phrases are combined *doppelfrasiert*, the scoring or the texture change, the second part of the period is extended, in general in the interest of preparing the dominant concluding the main theme section. The occasional insecurity of composition derives from the contradiction between the established state

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<sup>125</sup> The best-known example is the first movement of W. A. Mozart's *Sonata facile* (K. 545).

<sup>126</sup> Haydn's quintet (Hob. X:1) in the collection of Keszthely, some early groups of works by Haydn (such as e.g. Hob. V, string trios, all items of the Hob. VI group of duos, certain baryton trios of Hob. XI can be included here, moreover, examples can be found among Haydn's piano sonatas and early symphonies as well: see nos. 4, 9, 18, 26, 30. Pleyel counted among the composers who carried on the Haydn tradition and whose string quintets preserved in Keszthely frequently end in a minuet as finale.

of the tonal scheme and the less characteristic formulation of the thematic construction. After the theme that opens the movement we can hear sequences, motivic material and rhythms carrying the modulation, the tonal transition and retransition. Since this is a dance, the motivic fragments get arranged to units in pairs, and the whole movement is characterized by a kind of airy construction.

The size of the second piece hardly comes up to the half of the preceding one. In it the thematic areas are more detached, but the quasi development is substituted by one single period and the subsequent return here as well. In the third to fifth pieces the composer experiments with other finale forms.

The final movement of the sixth piece receives a truly sonata-like weight in its formulation and becomes an arch of almost identical significance with the opening movement. The first to strike us is the clear separation between the thematic areas and the increased inner complexity of the texture. The manner of employing the cello as melodic instrument has structural role: at the beginning of the development, on the turning point, it bears contrasts of colour (though this section never extends to an independent formal section; it could rather be termed as a resting place of form). In the seventh quintet the tonal role of development becomes still more obvious. As a matter of fact, we find here a further example of the three-unit (return) second theme construction with return and of the minore episode refreshing tonality.

The last piece, which is at the same time the most extensive example of this type (171 bars), has the most elaborated finale. The theme itself is more stratified than the previous ones were and the elaboration of the movement comes close to that of the opening sonata allegro. The second theme group consists of three units there too (the second thematic formula is the variant of the first one transformed to a closing theme), whereas the composer reaches another cadence by the insertion of an extensive pseudo-modulatory passage, with a detour of key. The gesture of the beginning of the development is merely a motto and has nothing to do with the thematic material of the movement. The continuation may be interpreted, however, as the canon and minor variant of the beginning of the main theme. In the place of the development there is a *Modulationspartie* here, too, a progression of harmonies strung up on a dactylic supporting rhythm. The modulation passage is explicitly symphonic in effect and the aspiration for the seriousness of the genre can already be felt in the finale of the second quintet.

*Rondeaus* form the second chief type of finale, of which the rondeau of the third quintet was conceived in the same style to be traced back to the Italian overture-symphony as the few above cited pieces of the final movements. A general feature of these works is the soloistic scoring of the opening of the theme and the tutti repetition replying it. A three-part unit of the rondeau theme may also be come upon, so that the composer brings back the three-unit thematic section as a reference only and is repeated at the conclusion of the movement in its integrity. The episodes are clearly separated both with regard to texture and key. (In the first episode of the third quintet the upper three parts, in its second episode the lower three parts carry on the musical happening.)

The title *Rondeau* is not always combined with *Presto* tempo: in the duple time movements (the fourth, fifth and ninth quintets) the tempi are expressly *Moderato* or *Allegretto*. In the additive bass of the fifth quintet, which is symphonic in character to a certain extent, traces of the continuo practice can also be discovered; the sonata-like features are stronger in these works (e.g. the so-called transition sections use a much larger area than the thematic sections, see the ninth quintet!).

The items called *Vaudeville* (the eighth and eleventh quintets) do not depart considerably from the *rondeau* finales, in contrast, they seem to be the most concentrated items of the group. (The designation *Vaudeville* must have been a mere associative allusion without any definite restrictions of form.) The only difference is that here the return of the refrain is preceded by the return of the middle section (eighth piece) or of the second half (eleventh quintet) of the thematic section. In the latter example the first half of the theme appears as if merged with the return (bars 49 and 102) and the "dramatic" momentum of the return is borne by the emergence of the characteristic second half of the theme.

Among the final movements there is only one item inscribed *Allegro moderato* (the tenth), though the added remark *quasi Polonaise* makes it dubious whether it is an independent sort of movement at all. The actual *Polonaise* movements always occur in Zimmermann's chamber music – thus also in the A major and B flat major sextets preserved in Keszthely and in the *Cassatios* and *Nottornos* held in Nagyszombat (Trnava) – after the minuet as its alternative.<sup>127</sup> While these pieces are constituents of dance forms of several movements, in the more serious chamber music genres related with the quartet the *Polonaise* is an outsider and requires a certain degree of stylization. The designation *Polonaise* expresses here the overall character of the movement only, just as the remark *Tempo di Menuetto* in the finale of the eleventh quintet does not mean anything more than tempo indication. The final movement of the tenth quintet has a faster tempo than the minuet finales. The movement is a clearly shaped sonata, thus all that has been said in connection with the sonata movements earlier holds good of it, too. What is striking in this work is the economical treatment of the musical material: the introduction to the development and the retransition use the same motif and the development is restricted to following the harmonic happenings. The return of key anticipates the thematic reprise in this case as well. The subsidiary theme, which has not been a decisive factor of the process in any way, does not return any sooner than immediately before the conclusion, as a variation on the closing theme. The proportions of the movement designed with ease and the resolute, concentrated formulation make this movement one of the best, most mature finales of the series.

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While in the finales the movements in minuet tempo can be clearly separated from the rondeau-type movements, the dividing line between the two main types of the *middle movements* – *Adagio* in 4/4 and *Andante* in 2/4 – is less conspicuous.

As far as tempo direction and time signature are concerned, the middle movement of the first quintet represents a unique solution. The movement is constructed on the sonata principle; the continuous melodic structure roots in the Italian Baroque instrumental music. As regards intonation and form, it is related to the *Adagios* in 4/4, of which the middle movement of the second quintet is an evident example. It is also a sonata with a richer set of rhythms than the previous one. The middle movements prove more suitable for experimentation with key (see e.g. the change in bars 26-29, the appearance of the reprise in the subdominant). The outer movements are much less bold in this respect. The slow movement of the third quintet is an "intermediate" piece by virtue of its inscription (*Andante un poco Adagio*) as well. Due to its odd-numbered bar and the cantabile melodiousness it stands closer to the *Largo* movement of the first quintet and is characterized by the same serenade or nocturno tone. The fourth work contains again an *Adagio* in 4/4, the only minor movement of the cycle. The sonata form follows the two-part Baroque scheme, thus the return begins with the second theme.

In the next three works the type of *Andante* in 2/4 emerges again, and even the *un poco Adagio* slow movement of the eighth piece comes close to it in character (the *Andante* thematic construction forms the main thematic material of the movement, but notated in large bars.) In it the compositorial significance of the scoring is worth mentioning as well as the placement of the subdominant attraction in the development section so characteristic of sonatas.

The last *Adagio* movement (ninth) differs from the previous ones with regard to character and formulation to such an extent that one must suppose the existence of some external influences. In the dramatic contrast of the chordal theme and the interlude of fast motion the musical vein of the composer of melodramas may have manifested itself, whereas the security of the treatment of instruments reflects the effect of the symphonic genres. The exposition is not repeated this time but continues with an elaboration built on the mediant key. The return starts in the second theme and

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<sup>127</sup> Similarly to Bach's Suite in B minor or Michael Haydn's fifth quintet preserved in Keszthely.

the opening theme returns at the end of the movement only, while the reversed function of the interludes (D, T instead of T, D) indicates the refinement of the compositorial thinking.

The *Andante* type of movement emerges in the fifth quintet only, associated with the serenade tone (violin solo with pizzicato accompaniment). The middle section consists merely of six bars which agrees note by note with the beginning of the development of the first movement of the ninth quintet. Since it is thematic material there and a somewhat foreign body here, it is almost sure that it must have been included here after the completion of the ninth quintet, perhaps to substitute a solution not satisfying the composer.

By means of the wealth of its rhythmic vocabulary, the slow movement of the sixth quintet comes closer to the *Adagio* type but retains the sonata contours followed in the other type as well. The movement unfolds on a larger area and is more carefully elaborated than the middle movement of the fifth quintet; besides, the small cadence for two violins inserted before the conclusion of the exposition strikes an explicitly serenade tone. The return is from the transition onwards in the subdominant key and the composer carries out a regular modulation, just like in the exposition, for the sake of taking back the tonic.

The establishment of form pointing towards *Andante* with variation appears first in the seventh quintet. The thematic and key scheme of the theme of a double period length confined between repeat signs makes clear how the simple, three-section thematic division fits in with the key concept of several levels:

thematic level:	A	B	A
		aba	
key level:	T —	D – T – Sp —	T

The reprise modified by violin figurations and, in a wider sense of the word, the first unit of each new section – because the second one is a retransition – can be regarded as variations because the identical direction of the motion of the parts and the corresponding sequence and rhythm of the harmonies justify it sufficiently.

The tenth quintet is the test-piece of the actual variation form. It can almost be called an instrument or register variation since the figurations descend from variation to variation lower *in each part*. The middle movement of the eleventh quintet is once again a simple ternary structure (ABA), the only difference being that the key of the middle section is not in the dominant but the subdominant. This shows that the composer does not insist on the presence of the dominant level, merely seeks the opposite of the tonic which can again be looked upon as the heritage of the Baroque musical thinking. In the last quintet the same key concept, the retransition takes place in the same manner, through the supertonic, as in the preceding one. The middle section of the opening theme (from bar 9 onwards), the surprise effect of the retransition and the subsequent interlude (from bar 67 onwards) seem to betray Haydn's influence. In the knowledge of the close musical relationship between Eszterháza and Pozsony this influence cannot be excluded.



## Editorial Notes

### General Remarks

#### A) The Sources

Since the autograph score of the string quintets does not survive, the works are available, according to our present state of knowledge, in two complete sets of manuscript parts and one containing only three works. The copies originate by and large from the same period and are of more or less identical quality. Nevertheless, emendations suggesting performance can be found in the copies preserved in Keszthely only. The parts held in Vienna and St Florian were only available on microfilm or as xerox copies. In contrast, we had possibilities to examine the original copies of the material of Keszthely. This explains why the latter was chosen as the main source of the present edition.

**Main Source:** K – Keszthely, Helikon Library, shelf mark: 0/18

The parts are contained in five separate volumes containing all twelve pieces. Except for the difference in part designation each volume has an identical title inscription glued to the cover: *XII./ Quintetti/ à Violino I.<sup>mo</sup> II.<sup>do</sup> III.<sup>o</sup> Viola/ et Basso/ Del Sig.<sup>re</sup> Ant: Z̄immermann./* – separately: *Violino I.<sup>mo</sup>, Violino II.<sup>do</sup>, Violino III.<sup>o</sup>, Viola, Violoncello.* For the latter see the information under C).

The tempo marks, dynamics instructions and expression marks differ only in spelling from present-day usage, e.g. *collarco*, *semprepia*, etc. The tempo and the expression marks are occasionally written under each other, such as *languido* under *Largo* or *Vaudeville* under *Allegretto*. Their inscriptions are contained on the label glued to the cover-page.

The measurements of the volumes in portrait format are: 21.5x31 cm.

The watermark of the paper of the parts held in Keszthely cannot be identified.

All parts were unanimously written on music manuscript paper with twelve staves to the page, four bifolios being sewn together. Their cover is identical, vari-coloured cardboard (see facsimile no. 1).

The clear, lucid layout of music must be the work of professional (probably Viennese) copyists. It is highly probable that the part-books were made in Traeg's workshop, for the quintets were already listed in the firm's catalogue of 1799. The five volumes were made by three copyists: the first copied the first and second violin parts as well as the first portion of the *Violoncello* (up to p. 17), the second copied the third violin part and the second portion of the *Violoncello* part and the third the viola part (see facsimiles nos. 2, 3 and 4).

Later entries and emendations regarding performance can be clearly distinguished by means of the different colour of ink (see facsimile no. 5).

#### Further Sources

1) W – Wien, Österreichische Nationalbibliothek, *Suppl. Mus. 11533-11544*. The sequence of the pieces as well as the scoring (two violins, two violas and Basso)<sup>128</sup> differ from that of the main source. All parts of a quintet are sewn together in one volume and the title of the individual volumes is, apart from the serial number and the key, identical: *Quintetto in D [in C etc.] à 2 Violini/ 2 Viola/ e' Basso/ Del Sigr: Z̄immermann.* Under the title there is a music incipit with tempo

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<sup>128</sup> See footnote 119.

indication while at the bottom of the page the copyist's initials *N. H.*<sup>129</sup> and the date of the notation, 1791, can be found. The volumes were made on music manuscript paper in portrait format with twelve staves to the page. The great number of note errors and slips of the pen left unemended throughout strengthen the assumption that they were never used (see facsimile no. 6).

2) *F* – St. Florian, Bibliothek des Augustiner Chorherrenstiftes, *Ms. XXV/61-63*. In this collection only the parts of three works (in *F* major, *G* major and *G* major) survive. The individual volumes contain all parts of a work. Apart from the designation of key their title inscription is identical: *Quintetto in F [in G] à 3. Violini/ Viola/ et Violoncello/ del Sigre Antonio Zímermann*.

The numbering of the title-page of the pieces dating from the same time as the inscription (No. [?4], 9 and 10) agrees with the serial number given to the works in the set of Keszthely<sup>130</sup>. These numbers were, however, crossed out later and replaced by *No. 19-20-21* above them.<sup>131</sup> (No. 19 appears on the label glued to the music paper, not on the paper itself; this is why the original numbering cannot be seen.) Two of the three works are written on paper in landscape format with ten staves to the page (*XXV/61* and *63*, originally nos. 9 and 10) and one, notated also on paper with ten staves to the page, in portrait format (*XXV/62*, originally No. 4?). The copyist of the latter is not identical with that of the other two; he writes violoncello on the title-page differently: *Violonzello* (see facsimiles no. 7 and 8). On the cover-page of the quintet *XXV/ 63* an entry concerning the possible provenance can be read: "*H[err] Link in die hoffmeisterische Buch-handlung*", indicating perhaps Viennese origin (see facsimile no. 9). At the bottom of the cover of quintet *XXV/ 62* the name of Ignaz Haas (the possessor?) can be seen.

## B) Editorial Methods

In the use of articulation signs the main source of Keszthely has been followed and supplemented by signs taken from other source(s). Wherever the articulation of the main and other source(s) differs, the main source was relied on. The deviating markings of the second and third sources are listed in the notes. The missing marks have not been indicated separately.

The additions taken from the subsidiary source(s) are in parenthesis ( ), the editorial additions are distinguished by square brackets [ ]. The missing accidentals of tone repetition after the bar-line as well as the step of an octave within the bar have been added without separate markings.

The tempo indications and directions of performance are given with modern spelling, the instruments are used with their present-day designations, the obsolete abbreviations of the signs of dynamics have been modernized (*for: f, pia: piano, sfz: sf*, etc.). The designation *m: v*: (= *mezza voce*) characteristic of the age has been retained (cf. the beginning of *XI. A/3*) since it agrees by and large with *mezzoforte* in present-day usage. The asynchronous sections (*sf/ fz/ fp*) have been unified wherever it was deemed necessary (cf. *IV.G/1-62, 71-76, 151*), the form *po/f poc: pia* has been substituted by *p[oco] f, p[oco] p* for the sake of avoiding ambiguity. The apparently superfluous fermata on the last double line at the end of the pieces has been omitted. The abbreviations of the repeated notes (note-stems struck through) as well as the abbreviation-like markings of the two-note slur have been written out throughout. The dots extending over bar-lines have been replaced by tying over, and the double stops as well as the chords are placed on common stems.

The evident difference between *staccato* dot and wedge has been retained. A dot is written under the tie in each case (e.g. at the beginning of the twelfth quintet) whose string vibrato (*portato*) manner of performance is unambiguous. The value of the appoggiaturas has been retained and the

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<sup>129</sup> *N. H.* was probably a Viennese music copyist of mainly chamber music. Many of his works occur in Francis I's so-called *Kaisersammlung* which had been in possession of the Musikverein of Graz from where it was transferred to the ÖNB. The copies to be dated originate in the period between 1788 and 1806. (Cf. also Kirkendale, *Fuge und Fugato in der Kirchenmusik des Rokoko und der Klassik* [Tutzing, 1966], p. 95 ff.)

<sup>130</sup> Based on it, it is supposed that originally this series may also have been complete.

<sup>131</sup> Numbering at the music collection/library?



ties belonging to them have not been added anywhere. The abbreviation-like markings of the triplet have been written out in full and the differences of the marking have been unified, its omissions have been added.

### C) Performance Considerations

The *Violocello-Basso* issue and the authenticity of the soloistic performance have already been discussed in the preface (on p. 49 of the introductory study).<sup>132</sup> A rendering by two violins, two violas and a cello is also possible which does not derive from the consideration alone that this is the usual scoring for a string quintet nowadays, much rather because the second Viennese source is also based on this scoring. Since the Va I part of the Viennese source is for the greater part identical with the Vl. III of the material of Keszthely, the quintets may be performed by two violins two violas and cello from the music edited here. The few differences between the two sources (exchange of parts) are as follows:

#### Quintet in F Major (No. 2)

*2nd Movement:* 72-131<sup>6</sup> K: Basso > W: Va I; 76-135<sup>5</sup> K: Vl. III > W: Basso; 181-207<sup>7</sup> K: Basso > W: Va I; 191-208<sup>8</sup> K: Vl. III > W: Basso; 551-571<sup>1</sup> K: Vl. I > W: Va I; 551-571<sup>1</sup> K: Vl. III > W: Vl. I

*3rd Movement:* 251-351<sup>1</sup> K: Basso > W: Va I; 25-35 K: Vl. III > W: Basso.

#### Quintet in C Major (No. 3)

*1st Movement:* 581-691<sup>1</sup> K: Vl. III > W: Va II; 581-794<sup>1</sup> K: Va > W: Va I; 691-791<sup>2</sup> K: Basso > W: Va II; (69-79 W: Basso tacet); 731-801<sup>1</sup> K: Vl. III > W: Vl. I.

*3rd Movement:* 922-1161<sup>1</sup> K: Vl. III > W: Vl. II; 922-1161<sup>1</sup> K: Basso > W: Va I; (93-118 W: Basso tacet).

#### Quintet in G Major (No. 4)

*3rd Movement:* 671-831<sup>1</sup> K: Basso > W: Va I; (67-83 W: Basso tacet).

#### Quintet in D Major (No. 5)

*1st Movement:* 802-871<sup>1</sup> K: Basso > W: Va I; (801-871<sup>1</sup> W: Basso tacet).

*3rd Movement:* 291-491<sup>1</sup> K: Basso > W: Va II; (29-661<sup>1</sup> W: Basso tacet); 301-493<sup>3</sup> K: Va > W: Va I; 501-651<sup>1</sup> K: Basso > W: Va I; 641-656<sup>6</sup> K: Vl. III > W: Vl. II.

#### Quintet in A Major (No. 6)

*1st Movement:* 756-911<sup>1</sup> K: Basso > W: Va I; 761-913<sup>3</sup> K: Va > W: Basso; 76-801<sup>1</sup> K: Va II > W: tacet; 801-915<sup>5</sup> K: Vl. III > W: Va II.

#### Quintet in C Major (No. 7)

*1st Movement:* 1322-1384<sup>4</sup> K: Basso > W: Va I; (1321-1391<sup>1</sup> W: Basso tacet).

#### Quintet in F Major (No. 8)

*3rd Movement:* 1061-1147<sup>7</sup> K: Basso > W: Va I; (106-114 W: Basso tacet).

#### Quintet in G Major (No. 9)

*1st Movement:* 181-251<sup>1</sup> K: Basso > W: Va I (18-251<sup>1</sup> W: Basso tacet).

*3rd Movement:* 642-744<sup>4</sup>, 911-1044<sup>4</sup> K: Basso > W: Va II; 65-741<sup>1</sup>, 91-1043<sup>3</sup> K: Va > W: Basso.

#### Quintet in F Major (No. 10)

*1st Movement:* 241-278<sup>8</sup>, 312-352<sup>2</sup> K: Va > W: Basso; 241-27, 311-351<sup>1</sup> K: Basso > W: Va II.

*2nd Movement:* 642-811<sup>1</sup> K: Basso > W: Va I; (641-80 W: Basso tacet).

#### Quintet in A Major (No. 11)

*1st Movement:* 571-581<sup>1</sup> K: Basso > W: Va I; (57-58 > W: Basso tacet).

*2nd Movement:* 561<sup>1</sup> K: Va > W: Basso (an octave lower); 56-69 K: Va > W: Basso; 561-691<sup>1</sup> K: Basso > W: Va I; 561-69 K: Vl. III > W: Va II.

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<sup>132</sup> See in greater detail in Webster 1974 and "Violoncello and Double Bass in the Chamber Music of Haydn and his Viennese Contemporaries 1750-1780", *JAMS* 29 (1976), p. 413 by the same author, as well as in a study by Hess in the preface to W. A. Mozart, *Neue Ausgabe Sämtlicher Werke, Serie VIII, Kammermusik, Werkgruppe 19, Abteilung 1. Streichquintette*, ed. Ernst Hess and Ernst Fritz Schmid (Kassel-Basel, 1967).

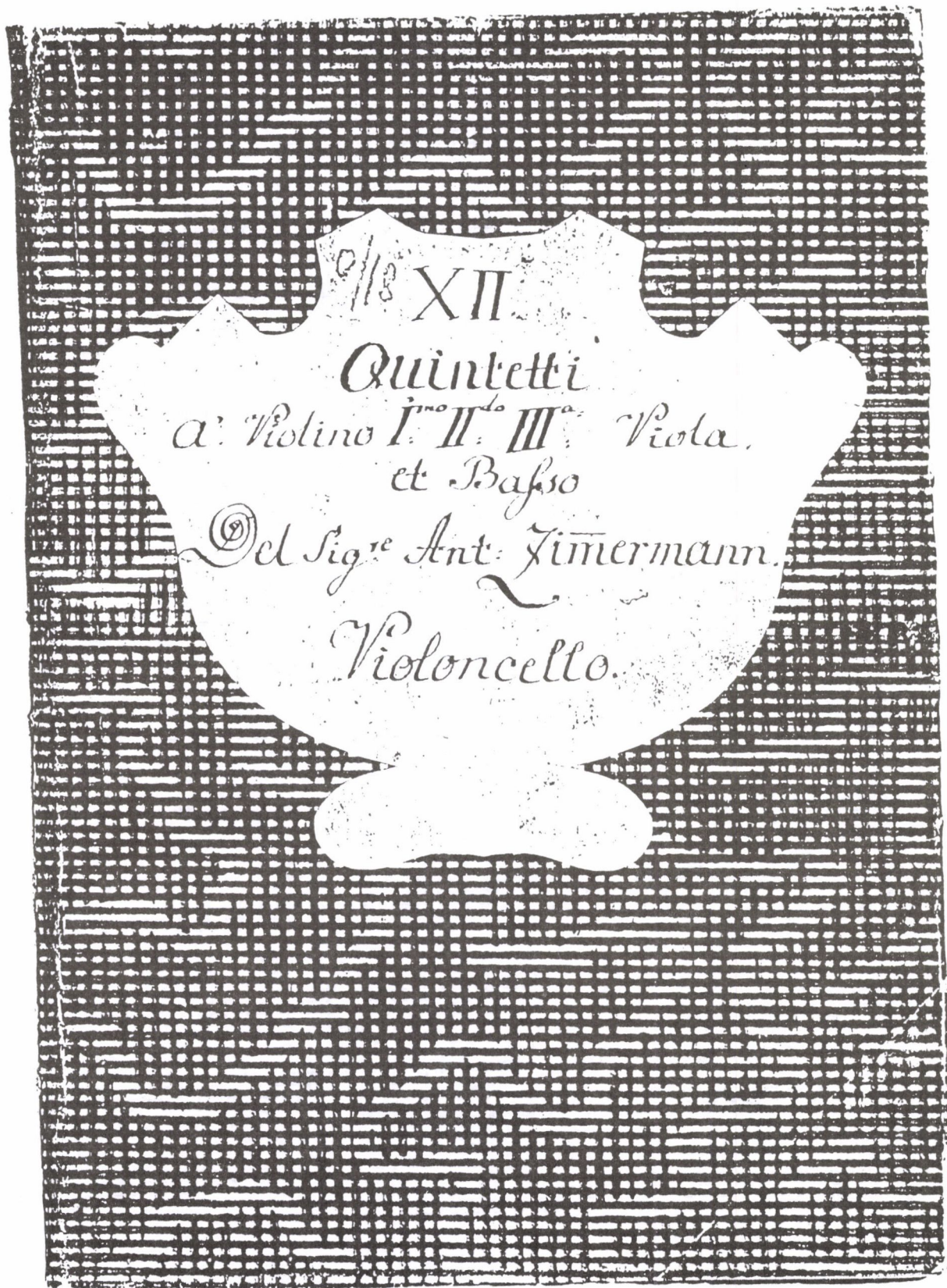
**Quintet in E flat Major "De lamentatione" (No. 12)**

*3rd Movement:* 145<sup>1</sup>-154<sup>4</sup> K: Basso > W: Va I; 145<sup>1</sup>-154<sup>2</sup> K: Vl. III > W: Basso.

Wherever the markings of dynamics are missing at the beginning of the works, the pieces must be started, in agreement with contemporary practice, using the natural strength of tone (i.e. *forte*) which is reinforced by the written out dynamics of the return as well. The composer wrote out the dynamics at the beginning in cases only when it deviated from the usual level of dynamics (e.g. at the beginning of the first movement of the twelfth quintet in E flat), or when it contrasts with the continuation (as e.g. at the beginning of the seventh quintet in C, the ninth quintet in G and the tenth quintet in F).

## **FACSIMILES**





Facsimile 1. A *Violoncello* szólam borítólapja – (Keszthely)  
Title-page of the *Violoncello* part – (Keszthely)

Violino Primo

Quintetto I

The image shows a page of handwritten musical notation for the first violin part of a quintet. The title is "Violino Primo" and the piece is "Quintetto I". The tempo is marked "Allegro". The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major or D-flat minor), and a common time signature. The music is written in a cursive, handwritten style. Various musical notations are present, including notes, rests, and dynamic markings such as "fr." (forte) and "p." (piano). The notation includes slurs, accents, and some specific performance instructions. The piece concludes with a double bar line and a repeat sign.

Facsimile 2. I. Quintet in B $\flat$ , Violino I – (Keszthely, „Kopist I”)

*Quintetto No. 1*

*Allegro*

Facsimile 3. I. *Quintet in B $\flat$* , Violino III – (Keszthely, „Kopist II”)

*Quintetto Primo*

*Allegro*

The image shows a page of handwritten musical notation. At the top, the title "Quintetto Primo" is written in a cursive hand. Below it, the tempo "Allegro" is written in a similar hand. The music consists of ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). The music is written in a fluid, handwritten style characteristic of 19th-century manuscripts. The bottom of the page shows two empty staves.

Facsimile 4. I. Quintet in B $\flat$ , Viola – (Keszthely, „Kopist III”)



The image displays a page of handwritten musical notation for the Viola part of a Quintet in E-flat major. The score consists of ten staves of music, with the bottom two staves being empty. The notation is dense and includes various musical symbols such as notes, rests, beams, and slurs. Dynamics markings like *fp.* (fortissimo) and *so.* (sotto) are present throughout the piece. There are also some handwritten annotations and corrections, including a large 'V' and some scribbles at the end of the page. The paper shows signs of age and wear.

Facsimile 5. III. Quintet in E<sup>b</sup>, utólagos javítás, Viola – (Keszthely)  
III. Quintet in E<sup>b</sup>, emended later, Viola – (Keszthely)

Violino Primo.

The image shows a page of handwritten musical notation for the first violin part of a quintet. The tempo is marked 'Moderato'. The score consists of 11 staves of music. The notation includes various rhythmic values, slurs, and dynamic markings such as 'p' (piano), 'pp' (pianissimo), 'f' (forte), and 'ff' (fortissimo). There are also markings for 'cres.' (crescendo) and 'dim.' (diminuendo). The handwriting is in a cursive style, characteristic of 18th-century manuscripts. The paper shows signs of age, with some staining and wear.

Facsimile 6. X. Quintet in F, Violino I – (Wien, „N. H. Kopist” – 1791)

*Violino Primo*

*Moderato*

# Violino Primo

*Moderato.*

10.

9

9

9

9

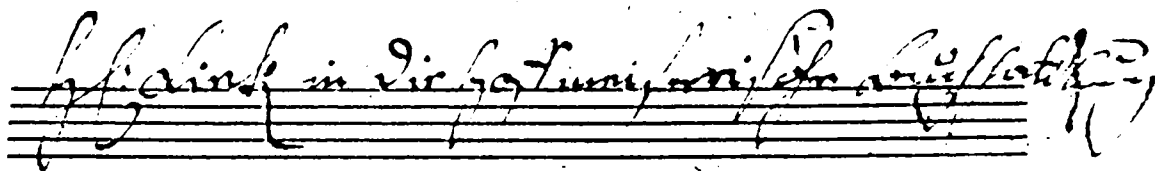
9

9

9

*p.* *crest.*

*p.*



Facsimile 9. *IX. Quintet in G*, bejegyzés a belső borítólapon – (St. Florian)  
*IX. Quintet in G*, inscription on the inner title – (St. Florian)



## **SCORES**





# Quintet No. 1 in B $\flat$

Allegro

Musical score for Violino I, Violino II, Violino III, Viola, and Basso, measures 1-3. The score is in B $\flat$  major and 2/4 time. It features five staves. Violino I, II, and III have dynamic markings of *f* and *p*. The Viola and Basso parts have dynamic markings of *f*. Trills (*tr*) are indicated above several notes in the Violino I, II, and III parts.

Musical score for Violino I, Violino II, Violino III, Viola, and Basso, measures 4-7. The score continues with five staves. Violino I, II, and III have dynamic markings of *f*. The Viola and Basso parts have dynamic markings of *f*. The music features various melodic lines and rhythmic patterns.

Musical score for Violino I, Violino II, Violino III, Viola, and Basso, measures 8-11. The score continues with five staves. Violino I, II, and III have dynamic markings of *f*. The Viola and Basso parts have dynamic markings of *f*. The music features various melodic lines and rhythmic patterns.

12

Musical score for measures 12-15. The score is in 3/4 time with a key signature of two flats. It features five staves: two treble clefs, one alto clef, and two bass clefs. The music includes various dynamics such as *f* (forte) and *p* (piano), and trills (*tr*). The first two staves have a melodic line with trills and slurs. The third staff has a similar melodic line. The fourth and fifth staves provide harmonic support with chords and moving lines. Brackets are used to group notes across staves.

16

Musical score for measures 16-19. The score continues with five staves. Measures 16 and 17 show a transition with some staves having rests. Dynamics include *f* and *p*. Trills (*tr*) are present in the first and third staves. The music becomes more active in measures 18 and 19, with more complex rhythmic patterns and dynamics.

20

Musical score for measures 20-23. The score continues with five staves. Measures 20 and 21 feature a prominent melodic line in the first staff with slurs and ties. Dynamics include *p* (piano). The music is characterized by flowing, connected notes across all staves, with a consistent rhythmic pattern in the lower staves.

24

Musical score for measures 24-27. The score is written for five staves: four treble clefs and one bass clef. The key signature has two flats. Measure 24 starts with a piano (*p*) dynamic in the bass staff and a forte (*f*) dynamic in the other staves. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several slurs and ties across measures. Measure 27 ends with a fermata over a whole note.

28

Musical score for measures 28-31. The score is written for five staves: four treble clefs and one bass clef. The key signature has two flats. Measures 28-30 consist of a steady eighth-note accompaniment in the bass staff, while the upper staves have more melodic lines with some rests. Measure 31 features a more active melodic line in the upper staves. The dynamics are generally consistent, with some *f* markings.

32

Musical score for measures 32-35. The score is written for five staves: four treble clefs and one bass clef. The key signature has two flats. Measures 32-34 feature a complex, rhythmic texture with many sixteenth and thirty-second notes, often beamed together. There are several slurs and ties across measures. Measure 35 ends with a fermata over a whole note. Dynamics include *sf* (sforzando) and *p* (piano).

36

Musical score for measures 36-39. The score is written for five staves: two treble clefs, a tenor clef (C3), and a bass clef. The key signature is two flats (B-flat and E-flat). The music features a piano (*p*) dynamic. Measures 36-39 are characterized by a steady eighth-note accompaniment in the lower staves and a melodic line in the upper staves. The melodic line consists of eighth-note patterns with occasional rests, often beamed together. The piano part provides a rhythmic foundation with eighth-note chords and single notes.

40

Musical score for measures 40-43. The score continues on five staves. The key signature remains two flats. The music transitions to a forte (*f*) dynamic. Measures 40-43 show a more complex melodic development with sixteenth-note runs and slurs. The piano accompaniment becomes more active, featuring sixteenth-note patterns and chords. The overall texture is more dense and energetic compared to the previous section.

44

Musical score for measures 44-47. The score continues on five staves. The key signature changes to one flat (F major or D minor). The music remains at a forte (*f*) dynamic. Measures 44-47 feature a prominent melodic line in the upper staves with slurs and accents. The piano accompaniment consists of rhythmic patterns, including sixteenth-note runs and chords. The texture is dense and rhythmic.

48

*f*

*f*

*f*

*f*

52

55

*dolce*

*dolce*

*(dolce)*

*dolce*

*dolce*

59

*f*

*f*

*f*

*f*

62

*f*

*p*

65

*dolce*

*dolce*

*dolce*

*dolce*

*dolce*

*f*

69

Musical score for measures 69-71. The score is in 3/4 time and features a key signature of two flats. It consists of five staves: two treble clefs, a bass clef, and a double bass clef. The music is marked with a forte *f* dynamic. Measure 69 shows a complex rhythmic pattern with eighth and sixteenth notes. Measure 70 continues this pattern with some rests. Measure 71 features a melodic line in the upper treble staff with a *mf* dynamic marking and a slur over the notes.

72

Musical score for measures 72-75. The score is in 3/4 time and features a key signature of two flats. It consists of five staves: two treble clefs, a bass clef, and a double bass clef. The music is marked with a forte *f* dynamic. Measure 72 shows a melodic line in the upper treble staff with a slur. Measure 73 continues this melodic line. Measure 74 features a melodic line in the upper treble staff with a slur and a *(cantabile)* marking. Measure 75 features a melodic line in the upper treble staff with a slur and a *(cantabile)* marking.

76

Musical score for measures 76-79. The score is in 3/4 time and features a key signature of two flats. It consists of five staves: two treble clefs, a bass clef, and a double bass clef. The music is marked with a forte *f* dynamic. Measure 76 shows a melodic line in the upper treble staff with a slur. Measure 77 continues this melodic line. Measure 78 features a melodic line in the upper treble staff with a slur. Measure 79 features a melodic line in the upper treble staff with a slur.

80

*p[loco] f* *p*  
*p[loco] f* *p*  
*p[loco] f* *p*  
*p[loco] f* *p*  
*p[loco] f* *p*

84

*p*  
*p[loco] f*  
*p*  
*p[loco] f*  
*p*

88

*p[loco] f* *p*  
*p[loco] f* *p*  
*p[loco] f* *p*  
*p[loco] f* *p*  
*p[loco] f* *p*



92

*cresc.*

*cresc.*

*cresc.*

*cresc.*

[*cresc.*]

96

*sf*

*p*

(*sf*)

(*p*)

*sf*

*p*

*sf*

*p*

100

*sf*

*p*

104

*f* *tr* *p* *f* *tr* *p* *f* *tr* *p* *f* *tr* *p*

108

*f* *f* *f* *f*

112

*f* *f* *f* *f*

116

Musical score for measures 116-118. The score is in 3/4 time and features a key signature of two flats. It consists of five staves: two treble clefs, a bass clef, and a double bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 118 contains a fermata over a whole note in the bass clef staff.

119

Musical score for measures 119-122. The score continues in the same key signature and time signature. It features more complex rhythmic figures, including sixteenth-note runs and slurs. The bass clef staff shows a steady eighth-note accompaniment.

123

Musical score for measures 123-125. This section includes dynamic markings: *p* (piano) and *f* (forte). The music features a dramatic shift in dynamics and includes a sixteenth-note flourish in the final measure. The bass clef staff has a long, sustained note in measure 124.

126

Musical score for measures 126-129. The score is in 12/8 time and features five staves. The key signature has two flats. The first staff has a whole rest in measure 126. The second staff has eighth-note patterns with slurs. The third staff has a whole rest in measure 126. The fourth staff has eighth-note patterns with slurs. The fifth staff is labeled "[Vlc. solo]" and has eighth-note patterns with slurs.

130

Musical score for measures 130-133. The score is in 12/8 time and features five staves. The key signature has two flats. The first staff has eighth-note patterns with slurs and dynamic markings *sf*. The second staff has eighth-note patterns with slurs and dynamic markings *sf*. The third staff has eighth-note patterns with slurs and dynamic markings *sf*. The fourth staff has eighth-note patterns with slurs and dynamic markings *sf*. The fifth staff is labeled "[Basso]" and has eighth-note patterns with slurs and dynamic markings *sf*.

134

Musical score for measures 134-137. The score is in 12/8 time and features five staves. The key signature has two flats. The first staff has eighth-note patterns with slurs and dynamic markings *p*. The second staff has eighth-note patterns with slurs and dynamic markings *p*. The third staff has eighth-note patterns with slurs and dynamic markings *p*. The fourth staff has eighth-note patterns with slurs and dynamic markings *p*. The fifth staff has eighth-note patterns with slurs and dynamic markings *p*.

138

Musical score for measures 138-141. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of five staves: two treble clefs, a 12/8 time signature, and two bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *f* is present in the second measure of the second staff.

142

Musical score for measures 142-145. The score continues in the same key signature and time signature. It features more complex rhythmic patterns, including sixteenth-note runs and slurs. Dynamic markings of *f* are present in the first measure of the first, second, and third staves.

146

Musical score for measures 146-149. The score continues in the same key signature and time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings of *sf* (sforzando) are present in the first measure of the first, second, and third staves. A *p* (piano) marking is present in the first measure of the fifth staff, and an *f* (forte) marking is present in the last measure of the fifth staff.

150

tr

This system contains measures 150, 151, and 152. It features five staves: two treble clefs, a tenor clef, and two bass clefs. The key signature has two flats. Measure 150 includes a trill (tr) over a note. Measure 152 contains a complex sixteenth-note passage in the upper staves.

153

This system contains measures 153, 154, and 155. It features five staves: two treble clefs, a tenor clef, and two bass clefs. The key signature has two flats. Measure 153 includes a trill (tr) over a note. Measure 155 ends with a double bar line and repeat dots.

Largo  
Languido

*p*

This system contains measures 156, 157, 158, and 159. It features five staves: two treble clefs, a tenor clef, and two bass clefs. The key signature has two flats. The time signature is 6/8. The music is marked *p* (piano). The score shows a melodic line in the upper staves and a rhythmic accompaniment in the lower staves.

4

tr

tr

tr

tr

7

10

13

Musical score for measures 13-16. The score is written for five staves: two treble clefs, a bass clef, and a double bass clef. The key signature has two flats. Measure 13 features a trill in the first treble staff. Measures 14-16 show complex rhythmic patterns with many sixteenth notes and slurs across all staves.

17

Musical score for measures 17-19. The score continues with five staves. Measures 17-19 are characterized by dense sixteenth-note passages in the upper staves and more rhythmic accompaniment in the lower staves. Slurs and ties are used extensively to connect notes across measures.

20

Musical score for measures 20-22. The score continues with five staves. The tempo and mood change, indicated by the marking *dolce assai* (very sweetly) in italics, which appears on the second, third, fourth, and fifth staves. The music becomes more melodic and slower, with fewer sixteenth notes and more slurs.



23

Musical score for measures 23-26. The score is written for five staves: two treble clefs, a bass clef, and two more treble clefs. The key signature is three flats (B-flat, E-flat, A-flat). The first two staves have a *pp* dynamic marking. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are repeat signs at the end of the system.

27

Musical score for measures 27-30. The score is written for five staves: two treble clefs, a bass clef, and two more treble clefs. The key signature is three flats. The first two staves have *tr* (trill) markings. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are repeat signs at the end of the system.

31

Musical score for measures 31-34. The score is written for five staves: two treble clefs, a bass clef, and two more treble clefs. The key signature is three flats. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are repeat signs at the end of the system.

35

Musical score for measures 35-38. The score is written for five staves: two treble clefs, a C-clef (alto), and two bass clefs. The key signature has two flats (B-flat and E-flat). The music features a complex texture with overlapping melodic lines and rhythmic patterns. The first two staves have a similar melodic contour, while the third staff has a more active, rhythmic line. The bottom two staves provide a steady bass line with some melodic movement.

39

Musical score for measures 39-42. The score is written for five staves. The key signature has two flats. The music is characterized by dynamic contrasts and articulation. Measures 39-40 are marked *pp* (pianissimo), while measures 41-42 are marked *p[loco] f* (piano loco fortissimo). The first staff has a melodic line with slurs and accents. The second and third staves have rhythmic patterns, with the third staff showing a dense texture of sixteenth notes. The bottom two staves provide a steady bass line with some melodic movement.

43

Musical score for measures 43-46. The score is written for five staves. The key signature has two flats. The music features trills and complex rhythmic patterns. Measures 43-44 are marked *tr* (trill). The first staff has a melodic line with slurs and accents. The second and third staves have rhythmic patterns, with the third staff showing a dense texture of sixteenth notes. The bottom two staves provide a steady bass line with some melodic movement.

47

Musical score for measures 47-49. The score is written for five staves: two treble clefs, a tenor clef, and two bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). Measure 47 features a complex melodic line in the first treble staff with many beamed notes and slurs. The second treble staff continues this melodic line. The tenor staff has a simple accompaniment of quarter notes. The two bass staves provide a rhythmic and harmonic foundation with eighth and quarter notes.

50

Musical score for measures 50-52. The score continues on five staves. Measure 50 shows a more melodic and spacious texture in the upper staves, with slurs and ties. The lower staves continue with rhythmic accompaniment. Measure 51 and 52 show further development of the melodic themes in the upper staves, with some chromatic movement.

53

Musical score for measures 53-55. The score continues on five staves. Measure 53 features a prominent trill (tr) in the first treble staff. The second treble staff also has a trill. The tenor and bass staves provide accompaniment. Measure 54 and 55 show dense melodic textures in the upper staves, with many beamed notes and slurs, while the lower staves continue with rhythmic accompaniment.

57

60

*dolce assai*

63

*pp*

Finale  
Tempo di Menuetto

Musical score for measures 1-5. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features five staves: four treble clefs and one bass clef. The music consists of eighth and quarter notes, with various phrasing slurs and accents. The first staff has a melodic line with slurs and accents. The second and third staves have similar melodic lines. The fourth and fifth staves provide harmonic support with chords and single notes.

Musical score for measures 6-11. The score continues with five staves. Measure 6 begins with a trill (tr) in the first staff. The dynamic marking *poco p* is present in measures 7, 8, 9, and 10. The music includes slurs, accents, and trills. The first staff has a melodic line with trills and slurs. The second staff has a similar melodic line. The third and fourth staves provide harmonic support. The fifth staff has a bass line with slurs.

Musical score for measures 12-15. The score continues with five staves. Measure 12 begins with a forte dynamic marking (*sf*). The dynamic marking *poco p* is present in measure 15. The music includes slurs, accents, and trills. The first staff has a melodic line with slurs and accents. The second staff has a similar melodic line. The third and fourth staves provide harmonic support. The fifth staff has a bass line with slurs.

18

Musical score for measures 18-22. The score is in 3/4 time with a key signature of two flats. It features five staves: two treble clefs, one alto clef, and two bass clefs. The music includes various rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include 'f' and 'p'.

23

Musical score for measures 23-27. The score continues with five staves. It features more complex rhythmic patterns, including sixteenth-note runs and triplets. Dynamic markings include 'f' and 'p'.

28

Musical score for measures 28-32. The score continues with five staves. It features sixteenth-note runs and triplets. Dynamic markings include 'f' and 'p'.

33

*f* *pp*

39

*f* *dolce*

45

*dolce* *p* *tr*

51

Musical score for measures 51-55. The score is written for five staves: two treble clefs, two alto clefs, and one bass clef. The key signature has two flats. The music features a complex texture with various rhythmic patterns and articulations. In measure 55, there are first endings marked with a bracket and the number 1.

56

Musical score for measures 56-60. The score is written for five staves. The key signature has two flats. The music features a complex texture with various rhythmic patterns and articulations. In measure 56, there is a forte dynamic marking (*f*). In measure 57, there is a trill (*tr*). In measure 58, there are triplets marked with a bracket and the number 3. In measure 60, there are triplets marked with a bracket and the number 3.

61

Musical score for measures 61-65. The score is written for five staves. The key signature has two flats. The music features a complex texture with various rhythmic patterns and articulations. In measure 61, there is a trill (*tr*). In measure 62, there are triplets marked with a bracket and the number 3. In measure 63, there are triplets marked with a bracket and the number 3. In measure 64, there are triplets marked with a bracket and the number 3. In measure 65, there are triplets marked with a bracket and the number 3.



66

Musical score for measures 66-71. The score is written for five staves: two treble clefs, a tenor clef (C4), and two bass clefs. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Measures 66-71 feature a complex texture with multiple melodic lines and rhythmic patterns. Measures 67 and 68 contain triplets in the third staff, indicated by a '3' in a box above each group of notes. The music concludes with a fermata over the final notes of the first and second staves.

72

Musical score for measures 72-78. The score continues with five staves. Measures 72-78 show a dynamic shift to *f* (forte) starting in measure 74. The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. The texture is dense with overlapping melodic lines. A fermata is placed over the final notes of the first and second staves in measure 78.

79

Musical score for measures 79-84. The score continues with five staves. Measures 79-84 feature a dynamic shift to *poco p* (poco piano) starting in measure 81. The music is characterized by a more active melodic line in the first staff, with frequent sixteenth-note runs. The other staves provide harmonic support with various rhythmic patterns. The piece concludes with a fermata over the final notes of the first and second staves in measure 84.

85

Musical score for measures 85-90. The score is written for five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The dynamic marking *poco p* is present in measures 85, 86, and 87. A forte *f* marking appears in measure 89. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with a square box containing a minus sign [-].

91

Musical score for measures 91-94. The score is written for five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. The key signature has two flats. The time signature is 3/4. This section is characterized by frequent triplet markings, indicated by a '3' in a circle above or below the notes. The music includes eighth and sixteenth notes, some with slurs, and rests.

95

Musical score for measures 95-98. The score is written for five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. The key signature has two flats. The time signature is 3/4. This section features a mix of eighth and sixteenth notes, some with slurs, and rests. Triplet markings are present in measures 95, 96, and 97. A second ending bracket with a '2' is shown at the end of measure 98.

100

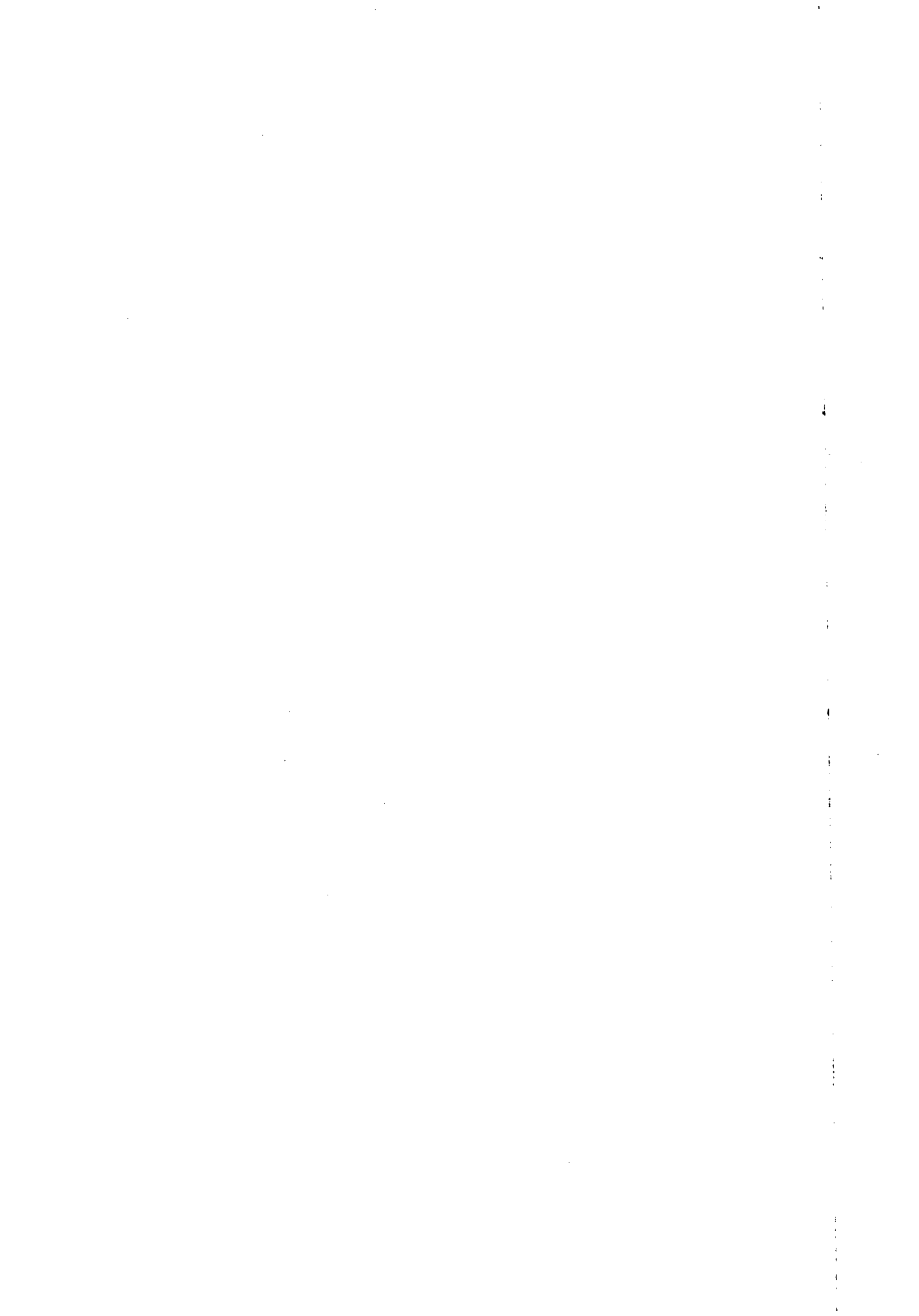
Musical score for measures 100-103. The score is in 2/4 time and features five staves. The top staff contains a complex melodic line with frequent triplets, indicated by [3] and (3) markings. The second staff continues the melodic line with some slurs. The third staff has a more rhythmic accompaniment. The fourth staff is a bass line with sustained notes. The fifth staff is a bass line with sustained notes. The key signature has two flats.

104

Musical score for measures 104-109. The score is in 2/4 time and features five staves. The top staff shows a melodic line with dynamics *p* and *f*, and includes triplets [3] and a triplet of eighth notes. The second staff continues the melodic line with dynamics *p* and *f*, and includes triplets [3]. The third staff has a rhythmic accompaniment with dynamics *p* and *f*, and includes slurs and accents. The fourth staff is a bass line with dynamics *p* and *f*, and includes slurs and accents. The fifth staff is a bass line with dynamics *p* and *f*, and includes slurs and accents. The key signature has two flats.

110

Musical score for measures 110-115. The score is in 2/4 time and features five staves. The top staff shows a melodic line with dynamics *pp* and *f*, and includes triplets [3]. The second staff continues the melodic line with dynamics *pp* and *f*, and includes triplets [3]. The third staff has a rhythmic accompaniment with dynamics *pp* and *f*, and includes slurs and accents. The fourth staff is a bass line with dynamics *pp* and *f*, and includes slurs and accents. The fifth staff is a bass line with dynamics *pp* and *f*, and includes slurs and accents. The key signature has two flats.



# Quintet No. 2 in F

Moderato

Violino I

Violino II

Violino III

Viola

Basso

6

11

17

Musical score for measures 17-21. The score is written for five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has one flat. Measure 17 features a trill (tr) in the third staff. Measures 18-21 contain various rhythmic patterns, including triplets (3) and slurs, across all staves.

22

Musical score for measures 22-25. The score is written for five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has one flat. Measure 22 features a triplet (3) in the top staff. Measures 23-25 contain various rhythmic patterns, including triplets (3) and slurs, across all staves.

26

Musical score for measures 26-30. The score is written for five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has one flat. Measure 26 features a triplet (3) in the top staff. Measures 27-30 contain various rhythmic patterns, including triplets (3) and slurs, across all staves.

31

Musical score system 1, measures 31-34. The system consists of five staves. The top staff (treble clef) contains complex sixteenth-note patterns with slurs and accents, including triplets. The second staff (treble clef) has fewer notes, with some slurs and accents. The third staff (treble clef) contains sustained notes with slurs. The fourth staff (bass clef) contains sustained notes with slurs. The fifth staff (bass clef) contains sustained notes with slurs.

35

Musical score system 2, measures 35-38. The system consists of five staves. The top staff (treble clef) has complex sixteenth-note patterns with slurs and accents, including triplets. The second staff (treble clef) has fewer notes, with some slurs and accents. The third staff (treble clef) contains sustained notes with slurs. The fourth staff (bass clef) contains sustained notes with slurs. The fifth staff (bass clef) contains sustained notes with slurs. Dynamic markings include *sf* and *sfz*.

39

Musical score system 3, measures 39-42. The system consists of five staves. The top staff (treble clef) has sustained notes with slurs and accents, including a trill (*tr*). The second staff (treble clef) has sustained notes with slurs and accents. The third staff (treble clef) contains sustained notes with slurs. The fourth staff (bass clef) contains sustained notes with slurs. The fifth staff (bass clef) contains sustained notes with slurs. Dynamic markings include *sf* and *sfz*.

44

*dolce*

*p*

*(dolce)*

*dolce*

*dolce*

*(dolce)*

49

*[cresc.]*

*f*

*tr.*

*f*

*f*

*f*

54

*3*

*[1]*

*3*

*[1]*

*3*

*[1]*

*3*

*[1]*

*3*

*[1]*

*3*

*[1]*



58

Musical score for measures 58-61. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. Measure 58 features a first staff with a forte (*f*) dynamic and a triplet of eighth notes. Measures 59-61 show a first staff with sforzando (*sf*) dynamics and a second staff with a triplet of eighth notes. The third staff contains a whole note chord, and the fourth and fifth staves contain a bass line with eighth notes and rests.

62

Musical score for measures 62-66. The score is written for five staves. Measure 62 features a first staff with a trill (*tr*) and a second staff with a trill (*tr*). Measures 63-66 show a first staff with piano (*pp*) dynamics and a second staff with piano (*pp*) dynamics. The third staff contains a whole note chord, and the fourth and fifth staves contain a bass line with eighth notes and rests. Dynamics include *pp* and *f*.

67

Musical score for measures 67-70. The score is written for five staves. Measure 67 features a first staff with a forte (*f*) dynamic and a second staff with a forte (*f*) dynamic. Measures 68-70 show a first staff with a forte (*f*) dynamic and a second staff with a forte (*f*) dynamic. The third staff contains a whole note chord, and the fourth and fifth staves contain a bass line with eighth notes and rests. Dynamics include *f*.

72

Musical score for measures 72-76. The score is written for five staves: two treble clefs, an alto clef, and two bass clefs. The music features a complex texture with various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *pp* (pianissimo). There are also some articulation marks like accents and slurs.

77

Musical score for measures 77-81. The score is written for five staves: two treble clefs, an alto clef, and two bass clefs. The music is characterized by long, sustained notes in the upper staves and more active lines in the lower staves. Dynamic markings include *(poco p)*, *[poco p]*, and *p(poco) p*. There are also some articulation marks like accents and slurs.

82

Musical score for measures 82-86. The score is written for five staves: two treble clefs, an alto clef, and two bass clefs. The music features a mix of sustained notes and rhythmic patterns. Dynamic markings include *(tr)* (trill) and *tr*. There are also some articulation marks like accents and slurs.

87

Musical score for measures 87-89. The score is in 3/4 time and features five staves. The first staff (treble clef) has a melodic line with slurs and accents. The second staff (treble clef) has a melodic line with slurs and accents. The third staff (treble clef) has a rhythmic line with slurs and accents. The fourth staff (alto clef) has a melodic line with slurs and accents. The fifth staff (bass clef) has a melodic line with slurs and accents. The dynamic marking *f* is present in the first two staves. The measure number 87 is indicated at the top left.

90

Musical score for measures 90-92. The score is in 3/4 time and features five staves. The first staff (treble clef) has a melodic line with slurs and accents. The second staff (treble clef) has a melodic line with slurs and accents. The third staff (treble clef) has a melodic line with slurs and accents. The fourth staff (alto clef) has a melodic line with slurs and accents. The fifth staff (bass clef) has a melodic line with slurs and accents. The dynamic marking *f* is present in the first two staves. The measure number 90 is indicated at the top left.

93

Musical score for measures 93-95. The score is in 3/4 time and features five staves. The first staff (treble clef) has a melodic line with slurs and accents. The second staff (treble clef) has a melodic line with slurs and accents. The third staff (treble clef) has a melodic line with slurs and accents. The fourth staff (alto clef) has a melodic line with slurs and accents. The fifth staff (bass clef) has a melodic line with slurs and accents. The measure number 93 is indicated at the top left.

96

Musical score for measures 96-98. The score is written for five staves: two treble clefs, an alto clef, and two bass clefs. The key signature has one flat. Measure 96 features a complex rhythmic pattern in the upper staves. Measure 97 continues with similar patterns. Measure 98 shows a change in the lower staves.

99

Musical score for measures 99-103. The score is written for five staves. Measure 99 has a melodic line in the top staff. Measure 100 shows a continuation of the melody. Measure 101 features a trill (tr) in the top staff. Measure 102 has a trill (tr) in the second staff. Measure 103 shows a trill (tr) in the second staff. The bottom staves have a steady bass line.

104

Musical score for measures 104-108. The score is written for five staves. Measure 104 has a trill (tr) in the top staff. Measure 105 has a trill (tr) in the second staff. Measure 106 has a trill (tr) in the second staff. Measure 107 has a trill (tr) in the second staff. Measure 108 has a trill (tr) in the second staff. The bottom staves have a steady bass line.

109

Musical score for measures 109-113. The system consists of five staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It features a melodic line with a trill (tr) in measure 110 and triplets in measures 109, 110, and 111. The second staff is in treble clef with a key signature of one flat, containing a sustained chord in measure 109 and moving chords in measures 110 and 111. The third staff is in treble clef with a key signature of one flat, showing a melodic line with a triplet in measure 110. The fourth staff is in alto clef with a key signature of one flat, containing a sustained chord in measure 109 and moving chords in measures 110 and 111. The fifth staff is in bass clef with a key signature of one flat, showing a melodic line with a triplet in measure 110.

114

Musical score for measures 114-118. The system consists of five staves. The top staff is in treble clef with a key signature of one flat and a common time signature, containing a sustained chord in measure 114 and a melodic line in measure 115. The second staff is in treble clef with a key signature of one flat, featuring a trill (tr) in measure 115 and triplets in measures 116, 117, and 118. The third staff is in alto clef with a key signature of one flat, containing a sustained chord in measure 114 and moving chords in measures 115, 116, and 117. The fourth staff is in bass clef with a key signature of one flat, showing a melodic line with a triplet in measure 115.

119

Musical score for measures 119-123. The system consists of five staves. The top staff is in treble clef with a key signature of one flat and a common time signature, featuring triplets in measures 119, 120, and 121, and a melodic line in measure 122. The second staff is in treble clef with a key signature of one flat, showing triplets in measures 119, 120, and 121, and a melodic line in measure 122. The third staff is in alto clef with a key signature of one flat, containing a sustained chord in measure 119 and moving chords in measures 120, 121, and 122. The fourth staff is in bass clef with a key signature of one flat, showing a melodic line with triplets in measures 119, 120, and 121.

123

127

132

137

[cresc.]  
tr  
*f*  
*(f)*  
*(f)*  
*f*

142

*f*  
*(f)*  
*(f)*

146

*f*  
*(sf)*  
*(sf)*  
*(sf)*

Musical score for measures 151-154. The score is written for five staves: two treble clefs, one alto clef (C-clef), and two bass clefs. The music features various dynamics including *tr*, *p(p)*, *pp*, *(pp)*, *p(p)*, and *(f)*. The notation includes slurs, ties, and trills.

(Andante un poco) Adagio

Musical score for measures 155-158. The score is written for five staves: two treble clefs, one alto clef (C-clef), and two bass clefs. The music is in a slower tempo, marked *(Andante un poco) Adagio*. The notation includes slurs and ties.

Musical score for measures 159-162. The score is written for five staves: two treble clefs, one alto clef (C-clef), and two bass clefs. The music features various dynamics including *tr* and *(tr)*. The notation includes slurs, ties, and trills.



5

Musical score for measures 5 and 6. The system consists of five staves. The top staff is in treble clef and contains a complex melodic line with many sixteenth notes and slurs. The second and third staves are also in treble clef and contain rhythmic accompaniment with slurs. The fourth staff is in alto clef and contains a bass line with slurs. The fifth staff is in bass clef and contains a bass line with slurs.

7

Musical score for measures 7 and 8. The system consists of five staves. The top staff is in treble clef and contains a melodic line with trills (tr) and slurs. The second staff is in treble clef and contains a melodic line with slurs. The third staff is in treble clef and contains a melodic line with slurs. The fourth staff is in alto clef and contains a melodic line with slurs. The fifth staff is in bass clef and contains a melodic line with slurs.

9

Musical score for measures 9 and 10. The system consists of five staves. The top staff is in treble clef and contains a melodic line with slurs. The second staff is in treble clef and contains a melodic line with slurs. The third staff is in treble clef and contains a melodic line with slurs. The fourth staff is in alto clef and contains a melodic line with slurs and trills (tr). The fifth staff is in bass clef and contains a melodic line with slurs and trills (tr).

11

Musical score for measures 11 and 12. The score is written for five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music features a complex rhythmic pattern with many sixteenth notes and slurs. Measure 11 shows a steady flow of sixteenth notes in the bass clefs, while the treble clefs have rests. Measure 12 continues this pattern with some melodic movement in the treble clefs.

13

Musical score for measures 13 and 14. The score is written for five staves. Measure 13 features a melodic line in the top treble staff with a trill (tr) and a triplet of eighth notes. The bass clefs continue with a rhythmic accompaniment. Measure 14 shows more complex rhythmic patterns, including a triplet of eighth notes in the top treble staff and a trill in the middle treble staff.

15

Musical score for measures 15 and 16. The score is written for five staves. Measure 15 features a melodic line in the top treble staff with a trill (tr) and a triplet of eighth notes. The bass clefs continue with a rhythmic accompaniment. Measure 16 shows more complex rhythmic patterns, including a triplet of eighth notes in the top treble staff and a trill in the middle treble staff.

17

Musical score for measures 17-18. The score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the passage.

19

Musical score for measures 19-20. The score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is more rhythmic and melodic than the previous section, with many eighth and sixteenth notes. There are slurs and a trill marked 'tr' in the bottom staff.

21

Musical score for measures 21-22. The score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is highly rhythmic and melodic, featuring many sixteenth and thirty-second notes. There are slurs and accents throughout. The word *[cresc.]* is written below the first four staves, indicating a crescendo. A trill marked 'tr' is present in the top staff of the second measure.

23

*p* *pp*

*p* *[pp]*

*p* *pp*

*p* *pp*

*p* *pp*

25

(tr) *ff* (tr) *ff*

*f(f)* *f(f)*

*f(f)*

*f(f)*

28

*dolce* *dolce*

*p*

*dolce* *dolce*

(dolce)

30

Musical score for measures 30-31. 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 eighth notes and rests, and includes several slurs and ties.

32

Musical score for measures 32-33. 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 eighth notes and rests, and includes several slurs and ties. There are also some markings like [1] and [2] in the second and third staves.

34

Musical score for measures 34-35. 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 eighth notes and rests, and includes several slurs and ties. There is a trill marking 'tr' in the first staff of measure 34.

36

Musical score for measures 36-37. 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 and rests, and includes various musical notations such as slurs and accidentals.

38

Musical score for measures 38-39. 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 complex rhythmic patterns and includes slurs and accidentals.

40

Musical score for measures 40-42. The system consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. Measure 40 includes a trill (tr) above the first note. The music features complex rhythmic patterns and includes slurs and accidentals.

43

Musical score for measures 43-44. The system consists of five staves. The top staff is in treble clef, the second and third are in treble clef, the fourth is in alto clef, and the fifth is in bass clef. The music features complex rhythmic patterns with many beamed notes and slurs. A trill is marked with 'tr' in measure 44.

45

Musical score for measures 45-46. The system consists of five staves. The top staff is in treble clef, the second and third are in treble clef, the fourth is in alto clef, and the fifth is in bass clef. The music continues with complex rhythmic patterns and slurs.

47

Musical score for measures 47-48. The system consists of five staves. The top staff is in treble clef, the second and third are in treble clef, the fourth is in alto clef, and the fifth is in bass clef. The music features complex rhythmic patterns with many beamed notes and slurs. Trills are marked with 'tr' in measures 47 and 48.

49

Musical score for measures 49-50. The system consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The music features eighth and sixteenth notes with various articulations such as slurs and accents.

51

Musical score for measures 51-52. The system consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Measure 51 includes a trill (tr) in the first staff. The music continues with eighth and sixteenth notes and slurs.

53

Musical score for measures 53-54. The system consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The music features eighth and sixteenth notes with slurs and accents.



55

Musical score for measures 55-56. The system consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music features a complex rhythmic pattern with many sixteenth notes and eighth notes. A long slur spans across the bottom two staves, indicating a sustained or connected passage.

57

Musical score for measures 57-58. The system consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music features a complex rhythmic pattern with many sixteenth notes and eighth notes. Trills (tr) are marked in the second and fourth staves. Dynamics include piano (p) in the first and third staves.

59

Musical score for measures 59-60. The system consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music features a complex rhythmic pattern with many sixteenth notes and eighth notes. Trills (tr) are marked in the fourth staff. Dynamics include piano (p) in the first and third staves.

61

Musical score for measures 61-62. The system consists of five staves. The top staff (treble clef) features a melodic line with slurs and ties. The second and third staves (treble clef) contain dense, rhythmic patterns with slurs. The fourth staff (alto clef) and fifth staff (bass clef) provide harmonic support with simpler rhythmic figures.

63

Musical score for measures 63-65. The system consists of five staves. Measure 63 includes a trill (*tr*) in the top staff. Measure 64 features a crescendo (*cresc.*) in the top staff and a trill (*tr*) in the second staff. Measure 65 includes a trill (*tr*) in the top staff. The bottom three staves show a steady rhythmic accompaniment with a crescendo (*[cresc.]*) in the fifth staff.

66

Musical score for measures 66-68. The system consists of five staves. Measure 66 starts with a piano (*p*) dynamic. Measure 67 features a pianissimo (*pp*) dynamic. Measure 68 continues with a pianissimo (*pp*) dynamic. The top staff has a melodic line with slurs. The second and third staves have rhythmic accompaniment. The fourth staff (alto clef) and fifth staff (bass clef) provide harmonic support.

Finale  
Tempo di Menuetto

Musical score for measures 1-5. The score is in 3/4 time and B-flat major. It features five staves: four treble clefs and one bass clef. The first staff has a dynamic marking of *[poco f]*. The second staff has *[poco f]*. The third staff has *(poco f)*. The fourth staff has *[poco f]*. The fifth staff has *[poco f]*. The music includes various note values, rests, and slurs.

Musical score for measures 6-10. The score is in 3/4 time and B-flat major. It features five staves: four treble clefs and one bass clef. The first staff has a dynamic marking of *[poco f]*. The music includes various note values, rests, slurs, and a trill marked *(tr)*.

Musical score for measures 11-15. The score is in 3/4 time and B-flat major. It features five staves: four treble clefs and one bass clef. The music includes various note values, rests, slurs, and a key signature change to B-flat minor in the final measure.

15

tr

(p)

p

p

(p)

19

(f)

(p)

f

f

f

(f)

23

p

[p]

[Vic. solo]

[p]

28

Musical score for measures 28-32. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat. The music features a melodic line in the first staff and a rhythmic accompaniment in the lower staves. There are some rests in the second and third staves.

33

Musical score for measures 33-36. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat. The music features a melodic line in the first staff and a rhythmic accompaniment in the lower staves. There are some rests in the second and third staves. Dynamic markings include *sf* and *(sf)*.

37

Musical score for measures 37-41. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat. The music features a melodic line in the first staff and a rhythmic accompaniment in the lower staves. There are some rests in the second and third staves. Dynamic markings include *(sf)* and *sf*. The label "[Basso]" is present in the fourth staff.

42

Musical score for measures 42-46. The score is in 3/4 time and features five staves. The first staff (treble clef) has a whole rest in measure 42 and a half note in measure 43. The second staff (treble clef) has a whole rest in measure 42 and a half note in measure 43. The third staff (treble clef) has a half note in measure 42 and a half note in measure 43. The fourth staff (alto clef) has a half note in measure 42 and a half note in measure 43. The fifth staff (bass clef) has a whole rest in measure 42 and a half note in measure 43. Dynamics include *(poco f)*, *po[co] f*, *p(o c o f)*, and *(p)*.

47

Musical score for measures 47-51. The score is in 3/4 time and features five staves. The first staff (treble clef) has a half note in measure 47 and a half note in measure 48. The second staff (treble clef) has a half note in measure 47 and a half note in measure 48. The third staff (treble clef) has a half note in measure 47 and a half note in measure 48. The fourth staff (alto clef) has a half note in measure 47 and a half note in measure 48. The fifth staff (bass clef) has a half note in measure 47 and a half note in measure 48. Dynamics include *(f)* and *f*.

52

Musical score for measures 52-56. The score is in 3/4 time and features five staves. The first staff (treble clef) has a half note in measure 52 and a half note in measure 53. The second staff (treble clef) has a half note in measure 52 and a half note in measure 53. The third staff (treble clef) has a half note in measure 52 and a half note in measure 53. The fourth staff (alto clef) has a half note in measure 52 and a half note in measure 53. The fifth staff (bass clef) has a half note in measure 52 and a half note in measure 53. Dynamics include *(ff)* and *ff*.

57

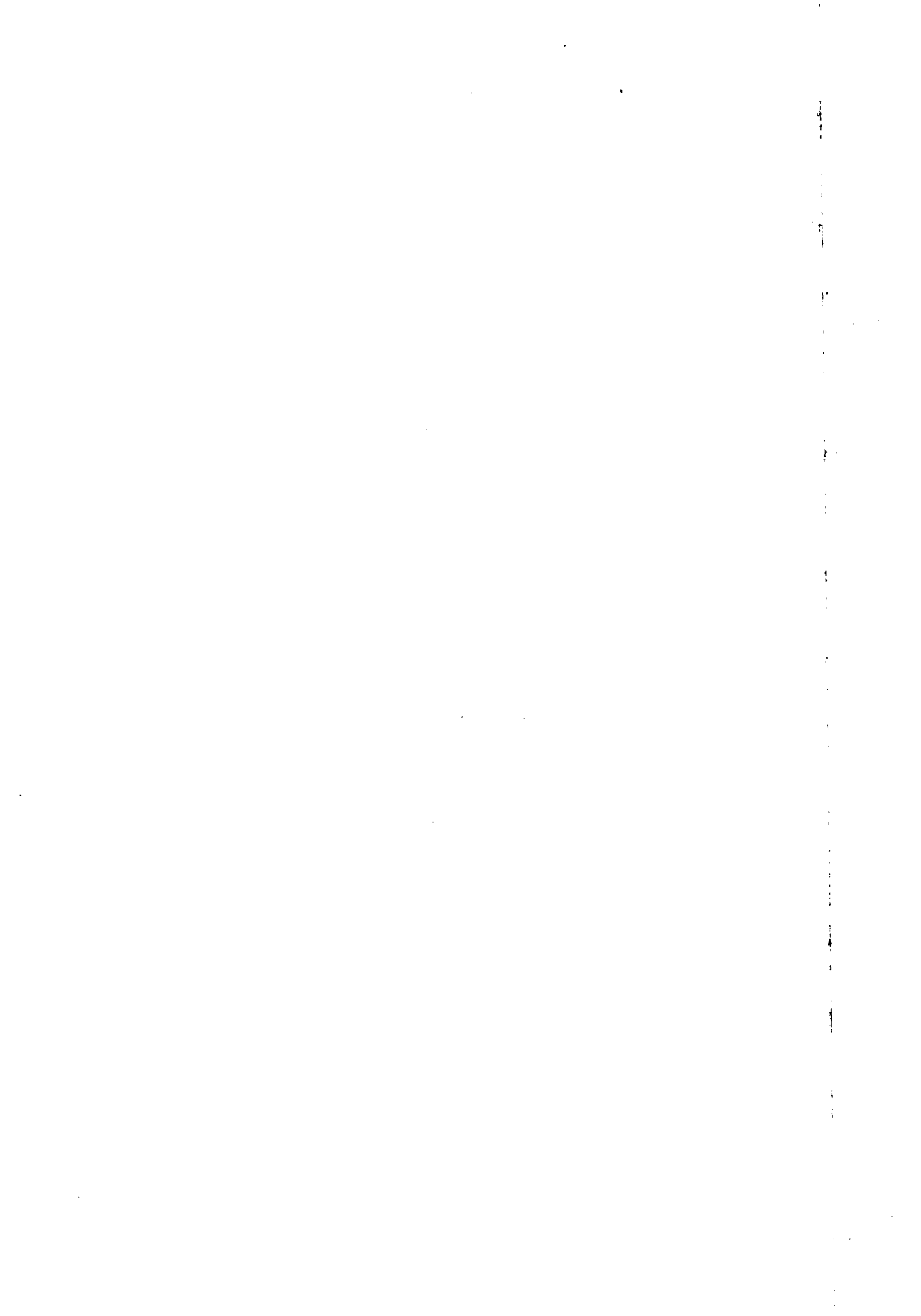
Musical score for measures 57-60. The score consists of five staves. Measure 57 starts with a trill (tr) in the first staff. Measure 58 has a slur over the first two staves. Measure 59 has a trill (tr) in the second staff. Measure 60 features a piano (p) dynamic marking in the second staff and a piano (p) dynamic marking in the fourth staff.

61

Musical score for measures 61-64. The score consists of five staves. Measure 61 has a piano (p) dynamic marking and triplets in the first staff. Measure 62 has slurs in the first and second staves. Measure 63 has slurs in the first and second staves. Measure 64 features a sforzando (sf) dynamic marking in the first staff, a forte (f) dynamic marking in the second staff, a forte (f) dynamic marking in the third staff, a forte (f) dynamic marking in the fourth staff, and a forte (f) dynamic marking in the fifth staff.

65

Musical score for measures 65-68. The score consists of five staves. Measure 65 has a sforzando (sf) dynamic marking in the first staff. Measure 66 has a sforzando (sf) dynamic marking in the second staff. Measure 67 has triplets in the third and fourth staves. Measure 68 has triplets in the fourth and fifth staves.





# Quintet No. 3 in C

Allegro vivace

Violino I  
Violino II  
Violino III  
Viola  
Basso

4

8

13

[dolce]

(dolce)

(dolce)

16

19

22

*dolce*

26

*dolce*

(dolce)

30

34 *dolce* *p* *p* *p* *p* *tr*

(*p*)

39 *pp* *pp* *pp* *pp* *pp* *pp* *(cresc.)* *(cresc.)* *(cresc.)* *[cresc.]* *f* *f* *f* *f* *f* *f*

*pp* *(cresc.)* *f*

*pp* *cresc.* *f*

*pp* *(cresc.)* *f*

*pp* *[cresc.]* *f*

*pp* *(cresc.)* *[f]*

43

46

Musical score for measures 46-48. The system consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Measure 48 includes a second ending bracket with a '2' above it.

49

Musical score for measures 49-51. The system consists of five staves. Measures 49 and 50 feature rapid sixteenth-note passages in the upper staves, with trills ('tr') marked above notes in measures 49 and 50. Measure 51 includes a piano dynamic marking ('p') in the third staff. The bass line continues with rhythmic accompaniment.

52

Musical score for measures 52-54. The system consists of five staves. Measures 52 and 53 feature a forte dynamic marking ('f') in the first and second staves. Measure 54 includes a second ending bracket with a '2' above it. Trills ('tr') are marked above notes in measures 52 and 53. The bass line continues with rhythmic accompaniment.

55

55

tr

f

f

f

58

p

p

Solo

3

3

tr

[p]

62

62

6

[2] [2] [2] [2]

66

Musical score for measures 66-69. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The music features a complex rhythmic pattern with many eighth and sixteenth notes. There are dynamic markings *f* and (*f*) in the right-hand staves. The bottom staff has a section marked [Vic.] with a 13/8 time signature.

70

Musical score for measures 70-74. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The music features a complex rhythmic pattern with many eighth and sixteenth notes. There are dynamic markings *p* and [*p*] in the left-hand staves.

75

Musical score for measures 75-79. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The music features a complex rhythmic pattern with many eighth and sixteenth notes. There are dynamic markings *p* and [*p*] in the left-hand staves.

79

[3] [3] [3]

[Basso]

[tr]

83

*tr*

87

*p*

[tr]

*p*

*tr*

*p*



91

91

[cresc.] *f* *tr* *tr*

[cresc.] [*f*]

*cresc.* *f*

Detailed description: This system contains measures 91-94. It features five staves. The top two staves (treble clef) have melodic lines with dynamics [cresc.] and *f*, and trills (*tr*) in measures 93 and 94. The bottom staff (bass clef) has a rhythmic accompaniment with dynamics *cresc.* and *f*.

95

95

(*p*) [*f*] (*cresc.*) [*f*] (*f*)

(*p*) [*f*] (*f*) [*f*] (*f*)

*p* *cresc.* *f*

*p* *cresc.* *f* [*f*] (*f*)

*p* *cresc.* *f*

Detailed description: This system contains measures 95-98. It features five staves. Measures 95-98 are characterized by triplets (3) and a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic. The top two staves have melodic lines with triplets and dynamics (*p*), [*f*], (*cresc.*), [*f*], and (*f*). The bottom staff has a rhythmic accompaniment with dynamics *p*, *cresc.*, and *f*.

99

99

*tr*

Detailed description: This system contains measures 99-102. It features five staves. Measures 99-102 feature a fortissimo (*f*) dynamic and a trill (*tr*) in measure 100. The top two staves have melodic lines with a trill in measure 100 and triplets (3) in measure 102. The bottom staff has a rhythmic accompaniment.

103

Musical score for measures 103-106. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. Measure 103 starts with a forte (*f*) dynamic. The first treble staff has a melodic line with slurs and accents. The second treble staff has a similar melodic line with a forte (*f*) dynamic. The alto staff has a rhythmic accompaniment of eighth notes. The bass staff has a simple harmonic accompaniment. Measure 104 continues the melodic lines with slurs and accents. Measure 105 shows a change in dynamics, with the first treble staff marked *p* and the second treble staff marked *(p)*. Measure 106 ends with a melodic flourish in the first treble staff.

107

Musical score for measures 107-110. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. Measure 107 starts with a forte (*f*) dynamic. The first treble staff has a melodic line with slurs and accents. The second treble staff has a similar melodic line with a forte (*f*) dynamic. The alto staff has a rhythmic accompaniment of eighth notes. The bass staff has a simple harmonic accompaniment. Measure 108 continues the melodic lines with slurs and accents. Measure 109 shows a change in dynamics, with the first treble staff marked *p* and the second treble staff marked *(p)*. Measure 110 ends with a melodic flourish in the first treble staff.

111

Musical score for measures 111-114. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. Measure 111 starts with a forte (*f*) dynamic. The first treble staff has a melodic line with slurs and accents. The second treble staff has a similar melodic line with a forte (*f*) dynamic. The alto staff has a rhythmic accompaniment of eighth notes. The bass staff has a simple harmonic accompaniment. Measure 112 continues the melodic lines with slurs and accents. Measure 113 shows a change in dynamics, with the first treble staff marked *f* and the second treble staff marked *(f)*. Measure 114 ends with a melodic flourish in the first treble staff.

114

tr

[ ]

(1) (1)

[ ]

118

121

tr

[dolce]

[dolce]

dolce

dolce

125

[dolce]

(dolce)

129

f

f

133

p [dolce]

p

p

p

p

138

Musical score for measures 138-142. The score is written for five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. The key signature has one flat (B-flat). The music begins with a wavy line above the first staff. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo), leading to a *f* (forte) dynamic. The notation includes various note values, rests, and articulation marks.

143

Musical score for measures 143-145. The score continues on the same five staves. It features complex rhythmic patterns, including triplets and sixteenth-note runs. The dynamics remain at *f* (forte).

146

Musical score for measures 146-148. The score continues on the same five staves. It features dense sixteenth-note passages with many slurs and accents. The dynamics remain at *f* (forte).

149

*tr*

*tr*

*p*

(*p*)

*p*

152

(*f*)

[*f*]

*f*

[*f*]

(*f*)

*tr*

*tr*

(*tr*)

*tr*

155

*tr*

[*f*]

[*f*]

[*f*]

*f*

[*f*]

Andante un poco adagio

The first system of the musical score consists of five staves. The top staff is marked *cantabile* and contains a melodic line with a fermata over the first measure. The second staff features a rhythmic accompaniment of eighth-note pairs. The third and fourth staves are marked *con sordini* and contain sustained chords. The fifth staff provides a steady bass line of eighth notes.

The second system, starting at measure 4, continues the musical themes. The top staff has a melodic line with a *p* dynamic marking. The second staff continues with eighth-note pairs. The third and fourth staves show sustained chords, with the third staff having a fermata over the final measure. The fifth staff maintains the eighth-note bass line.

The third system, starting at measure 7, introduces a triplet in the top staff. The second staff continues with eighth-note pairs. The third and fourth staves feature sustained chords, with the third staff having a fermata over the final measure. The fifth staff continues with the eighth-note bass line.

10

Musical score for measures 10-12. The score is written for five staves: Treble Clef 1, Treble Clef 2, Treble Clef 3, Bass Clef 1, and Bass Clef 2. The key signature has one flat (B-flat). Measure 10 features a melodic line in the first staff with a trill on the second measure, and a rhythmic accompaniment in the second staff consisting of eighth-note patterns. The third staff has a simple melodic line, and the fourth staff has a sustained chord. The fifth staff has a rhythmic accompaniment of eighth notes.

13

Musical score for measures 13-15. The score is written for five staves: Treble Clef 1, Treble Clef 2, Treble Clef 3, Bass Clef 1, and Bass Clef 2. The key signature has one flat (B-flat). Measure 13 features a melodic line in the first staff with a trill on the first measure, and a rhythmic accompaniment in the second staff consisting of eighth-note patterns. The third staff has a simple melodic line, and the fourth staff has a sustained chord. The fifth staff has a rhythmic accompaniment of eighth notes.

16

Musical score for measures 16-18. The score is written for five staves: Treble Clef 1, Treble Clef 2, Treble Clef 3, Bass Clef 1, and Bass Clef 2. The key signature has one flat (B-flat). Measure 16 features a melodic line in the first staff with a trill on the first measure, and a rhythmic accompaniment in the second staff consisting of eighth-note patterns. The third staff has a simple melodic line, and the fourth staff has a sustained chord. The fifth staff has a rhythmic accompaniment of eighth notes.



19

*tr*

*p*

22

*tr*

*p*

*pp*

*pp*

*pp*

*pp*

27

*(p|oco|f)*

*(p|oco|f)*

*(p|oco|f)*

*(p|oco|f)*

*(p|oco|f)*

32

Musical score for measures 32-35. The score is written for five staves: two treble clefs, one alto clef (C4), and two bass clefs. The key signature has one flat (B-flat). Measure 32 features a triplet of eighth notes in the top treble staff. Measures 33-35 contain various rhythmic patterns, including triplets and sixteenth-note runs, with some notes marked with fingerings like [1] and [2].

36

Musical score for measures 36-40. The score continues with five staves. Measure 36 has a triplet of eighth notes in the top treble staff. Measures 37-40 show a variety of rhythmic textures, including eighth-note runs and quarter-note patterns, with some notes marked with a breath mark (b) and fingerings like [1].

41

Musical score for measures 41-45. The score continues with five staves. Measure 41 features a triplet of eighth notes in the top treble staff. Measures 42-45 contain various rhythmic patterns, including eighth-note runs and quarter-note patterns, with some notes marked with fingerings like (1).

47

*(sf)* *pp*  
*sf* *(pp)*  
*(sf)* *[pp]*  
*sf* *[pp]*  
*sf* *p* *pp*

53

*p* *sf*

56

*p* *sf*

60

Musical score for measures 60-62. The score is written for five staves: Treble Clef 1, Treble Clef 2, Treble Clef 3, Bass Clef 1, and Bass Clef 2. The key signature has one flat (B-flat). Measure 60 features a melodic line in Treble Clef 1 with a slur over the first two notes, followed by a rest. Treble Clef 2 has a rhythmic pattern of eighth notes with slurs. Treble Clef 3 has a single note with a slur. Bass Clef 1 has a single note with a slur. Bass Clef 2 has a rhythmic pattern of eighth notes. Measure 61 continues the melodic line in Treble Clef 1 with a slur over the first two notes. Treble Clef 2 continues the rhythmic pattern. Treble Clef 3 has a single note with a slur. Bass Clef 1 has a single note with a slur. Bass Clef 2 continues the rhythmic pattern. Measure 62 features a melodic line in Treble Clef 1 with a slur over the first two notes, followed by a rest. Treble Clef 2 continues the rhythmic pattern. Treble Clef 3 has a single note with a slur. Bass Clef 1 has a single note with a slur. Bass Clef 2 continues the rhythmic pattern.

63

Musical score for measures 63-65. The score is written for five staves: Treble Clef 1, Treble Clef 2, Treble Clef 3, Bass Clef 1, and Bass Clef 2. The key signature has one flat (B-flat). Measure 63 features a melodic line in Treble Clef 1 with a slur over the first two notes, followed by a rest. Treble Clef 2 has a rhythmic pattern of eighth notes with slurs. Treble Clef 3 has a single note with a slur. Bass Clef 1 has a single note with a slur. Bass Clef 2 has a rhythmic pattern of eighth notes. Measure 64 continues the melodic line in Treble Clef 1 with a slur over the first two notes. Treble Clef 2 continues the rhythmic pattern. Treble Clef 3 has a single note with a slur. Bass Clef 1 has a single note with a slur. Bass Clef 2 continues the rhythmic pattern. Measure 65 features a melodic line in Treble Clef 1 with a slur over the first two notes, followed by a rest. Treble Clef 2 continues the rhythmic pattern. Treble Clef 3 has a single note with a slur. Bass Clef 1 has a single note with a slur. Bass Clef 2 continues the rhythmic pattern.

66

(tr)

Musical score for measures 66-68. The score is written for five staves: Treble Clef 1, Treble Clef 2, Treble Clef 3, Bass Clef 1, and Bass Clef 2. The key signature has one flat (B-flat). Measure 66 features a melodic line in Treble Clef 1 with a slur over the first two notes, followed by a rest. Treble Clef 2 has a rhythmic pattern of eighth notes with slurs. Treble Clef 3 has a single note with a slur. Bass Clef 1 has a single note with a slur. Bass Clef 2 has a rhythmic pattern of eighth notes. Measure 67 continues the melodic line in Treble Clef 1 with a slur over the first two notes. Treble Clef 2 continues the rhythmic pattern. Treble Clef 3 has a single note with a slur. Bass Clef 1 has a single note with a slur. Bass Clef 2 continues the rhythmic pattern. Measure 68 features a melodic line in Treble Clef 1 with a slur over the first two notes, followed by a rest. Treble Clef 2 continues the rhythmic pattern. Treble Clef 3 has a single note with a slur. Bass Clef 1 has a single note with a slur. Bass Clef 2 continues the rhythmic pattern.

69

Musical score for measures 69-71. The score is written for five staves: Treble Clef 1, Treble Clef 2, Treble Clef 3, Bass Clef 1, and Bass Clef 2. The key signature has one sharp (F#) and the time signature is 3/4. Measure 69 features a melodic line in the first staff with a slur and a fermata, and a rhythmic accompaniment in the second staff consisting of eighth-note pairs. Measure 70 continues the melodic line with a slur and a fermata. Measure 71 concludes the phrase with a trill in the first staff.

72

Musical score for measures 72-74. The score is written for five staves: Treble Clef 1, Treble Clef 2, Treble Clef 3, Bass Clef 1, and Bass Clef 2. The key signature has one sharp (F#) and the time signature is 3/4. Measure 72 features a melodic line in the first staff with a slur and a fermata, and a rhythmic accompaniment in the second staff consisting of eighth-note pairs. Measure 73 continues the melodic line with a slur and a fermata. Measure 74 concludes the phrase with a trill in the first staff.

75

Musical score for measures 75-77. The score is written for five staves: Treble Clef 1, Treble Clef 2, Treble Clef 3, Bass Clef 1, and Bass Clef 2. The key signature has one sharp (F#) and the time signature is 3/4. Measure 75 features a melodic line in the first staff with a slur and a fermata, and a rhythmic accompaniment in the second staff consisting of eighth-note pairs. Measure 76 continues the melodic line with a slur and a fermata. Measure 77 concludes the phrase with a trill in the first staff.

78

*tr*

*pp*

*pp*

*pp*

*pp*

*(pp)*

Rondo  
Allegretto

*p*

*p*

[senza sordini]

[senza sordini]

*sf*

6

*(f)*

*(f)*

*(f)*

*(f)*

[*simile*]

12

Musical score for measures 12-17. The score is written for five staves: two treble clefs and three bass clefs. The music features a complex texture with multiple voices. The first two staves have a melodic line with slurs and accents. The third and fourth staves have a rhythmic accompaniment of eighth notes. The fifth staff has a bass line with slurs and accents. The dynamic marking *sf* is present at the beginning of the first staff.

18

Musical score for measures 18-23. The score is written for five staves: two treble clefs and three bass clefs. The music features a complex texture with multiple voices. The first two staves have a melodic line with slurs and accents. The third and fourth staves have a rhythmic accompaniment of eighth notes. The fifth staff has a bass line with slurs and accents. The dynamic marking *sf* is present at the beginning of the first staff. A trill (*tr*) is marked above the first staff in measure 20. The dynamic marking *sf* is also present in the first staff of measures 21 and 23.

24

Musical score for measures 24-29. The score is written for five staves: two treble clefs and three bass clefs. The music features a complex texture with multiple voices. The first two staves have a melodic line with slurs and accents. The third and fourth staves have a rhythmic accompaniment of eighth notes. The fifth staff has a bass line with slurs and accents. The dynamic marking *p* is present in the first staff of measure 24, and *sf* is present in the first staff of measure 25.

30

Musical score for measures 30-35. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. The music features a complex texture with multiple melodic lines and a strong rhythmic accompaniment. A dynamic marking of *f* (forte) is present in the second measure of the system. The notation includes various note values, rests, and articulation marks.

36

Musical score for measures 36-40. The score continues with five staves. A dynamic marking of *f* (forte) is present in the first measure of the system. The music features a complex texture with multiple melodic lines and a strong rhythmic accompaniment. The notation includes various note values, rests, and articulation marks, including a triplet in the final measure.

41

Musical score for measures 41-45. The score continues with five staves. The music features a complex texture with multiple melodic lines and a strong rhythmic accompaniment. The notation includes various note values, rests, and articulation marks, including a triplet in the final measure.



47

Musical score for measures 47-53. The score is written for five staves: two treble clefs, an alto clef, and two bass clefs. The key signature has one sharp (F#). Measure 47 features a treble staff with eighth-note patterns and triplets, and a bass staff with sixteenth-note patterns. Measures 48-53 show various rhythmic and melodic developments across all staves, including slurs and accents.

54

Musical score for measures 54-59. The score continues with five staves. Measures 54-59 show a continuation of the melodic and rhythmic themes, with the treble staff featuring more complex melodic lines and the bass staff providing a steady accompaniment. The piece concludes with a double bar line at the end of measure 59.

60

Musical score for measures 60-65. The score continues with five staves. Measure 60 begins with a trill (tr) in the treble staff. Measures 60-65 show a continuation of the melodic and rhythmic themes, with the treble staff featuring more complex melodic lines and the bass staff providing a steady accompaniment. The piece concludes with a double bar line at the end of measure 65.

66

tr

tr

71

tr

*decresc.*

[*pp*]

[*pp*]

[*pp*]

[*pp*]

[*pp*]

77

*p[oco] f*

*sf*

*p[oco] f*

83

Musical score for measures 83-88. The score is written for five staves: two treble clefs, two bass clefs, and a double bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f*, *[simile]*, and *sf*. The key signature has one sharp (F#).

89

Musical score for measures 89-95. The score is written for five staves: two treble clefs, two bass clefs, and a double bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *(p)* and *p*. The key signature has one sharp (F#).

96

Musical score for measures 96-102. The score is written for five staves: two treble clefs, two bass clefs, and a double bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#).

103

Musical score for measures 103-109. The score is written for five staves. The top two staves are empty. The third staff (treble clef) contains a melodic line with a trill (*tr*) in measure 103 and a flat (*b*) in measure 109. The fourth staff (bass clef) contains a rhythmic accompaniment. The fifth staff (bass clef) contains a bass line with a trill (*tr*) in measure 103 and a flat (*b*) in measure 109.

110

Musical score for measures 110-116. The score is written for five staves. The top two staves are empty. The third staff (treble clef) contains a melodic line with a flat (*b*) in measure 115 and dynamic markings *(p[oco]f)* and *p[oco]f* in measures 116 and 117. The fourth staff (bass clef) contains a rhythmic accompaniment. The fifth staff (bass clef) contains a bass line with a flat (*b*) in measure 115.

117

Musical score for measures 117-123. The score is written for five staves. The top two staves are empty. The third staff (treble clef) contains a melodic line with a dynamic marking *f* in measure 117. The fourth staff (treble clef) contains a melodic line with a dynamic marking *(f)* in measure 117. The fifth staff (bass clef) contains a bass line with a dynamic marking *f* in measure 117 and a bracketed instruction *[Basso]* in measure 118.

123

Musical score for measures 123-128. The score consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a similar melodic line. The third staff is a treble clef with a rhythmic accompaniment. The fourth staff is a bass clef with a rhythmic accompaniment. The fifth staff is a bass clef with a rhythmic accompaniment. The music features eighth and sixteenth notes with various articulations and slurs. A *pp* dynamic marking is present in the third staff at measure 128.

129

Musical score for measures 129-134. The score consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a melodic line. The third staff is a treble clef with a rhythmic accompaniment. The fourth staff is a bass clef with a rhythmic accompaniment. The fifth staff is a bass clef with a rhythmic accompaniment. The music features eighth and sixteenth notes with various articulations and slurs. Dynamic markings include *pp* in the first two staves, *(p[oco]f)* in the second staff, *p[oco]f* in the third staff, *pp* in the fourth staff, and *[pp]* in the fifth staff.

135

Musical score for measures 135-140. The score consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a rhythmic accompaniment. The third staff is a bass clef with a rhythmic accompaniment. The fourth staff is a bass clef with a rhythmic accompaniment. The fifth staff is a bass clef with a rhythmic accompaniment. The music features eighth and sixteenth notes with various articulations and slurs. Dynamic markings include *f* in the first staff and *(f)* in the fifth staff.

141

Musical score for measures 141-146. The score is written for five staves: two treble clefs, two bass clefs, and a double bass clef. The first two staves (treble clefs) contain melodic lines with various dynamics including *f*, *sf*, and *[sf]*. The third and fourth staves (bass clefs) feature a rhythmic accompaniment of eighth notes, with the third staff marked *f* and the fourth staff marked *[simile]*. The fifth staff (double bass clef) contains a lower melodic line with dynamics *f* and *[sf]*.

147

Musical score for measures 147-153. The score is written for five staves: two treble clefs, two bass clefs, and a double bass clef. The first two staves (treble clefs) contain melodic lines with dynamics *(sf)* and *sf*. The third and fourth staves (bass clefs) contain sparse accompaniment with dynamics *sf* and *(sf)*. The fifth staff (double bass clef) contains a lower melodic line with dynamics *sf* and *sf*.

154

Musical score for measures 154-160. The score is written for five staves: two treble clefs, two bass clefs, and a double bass clef. The first two staves (treble clefs) contain melodic lines with dynamics *[sf]*, *p*, and *(sf)*. The third and fourth staves (bass clefs) contain sparse accompaniment with dynamics *(sf)* and *(p)*. The fifth staff (double bass clef) contains a lower melodic line with dynamics *(sf)* and *(sf)*.

161

*f*

*f*

*f*

*f*

*f*

[simile]

*f*

167

(*sf*)

(*p*)

(*sf*)

(*p*)

174

(*f*)

*tr*

(*p*)

(*f*)

*tr*

(*f*)

(*f*)

*tr*

(*f*)

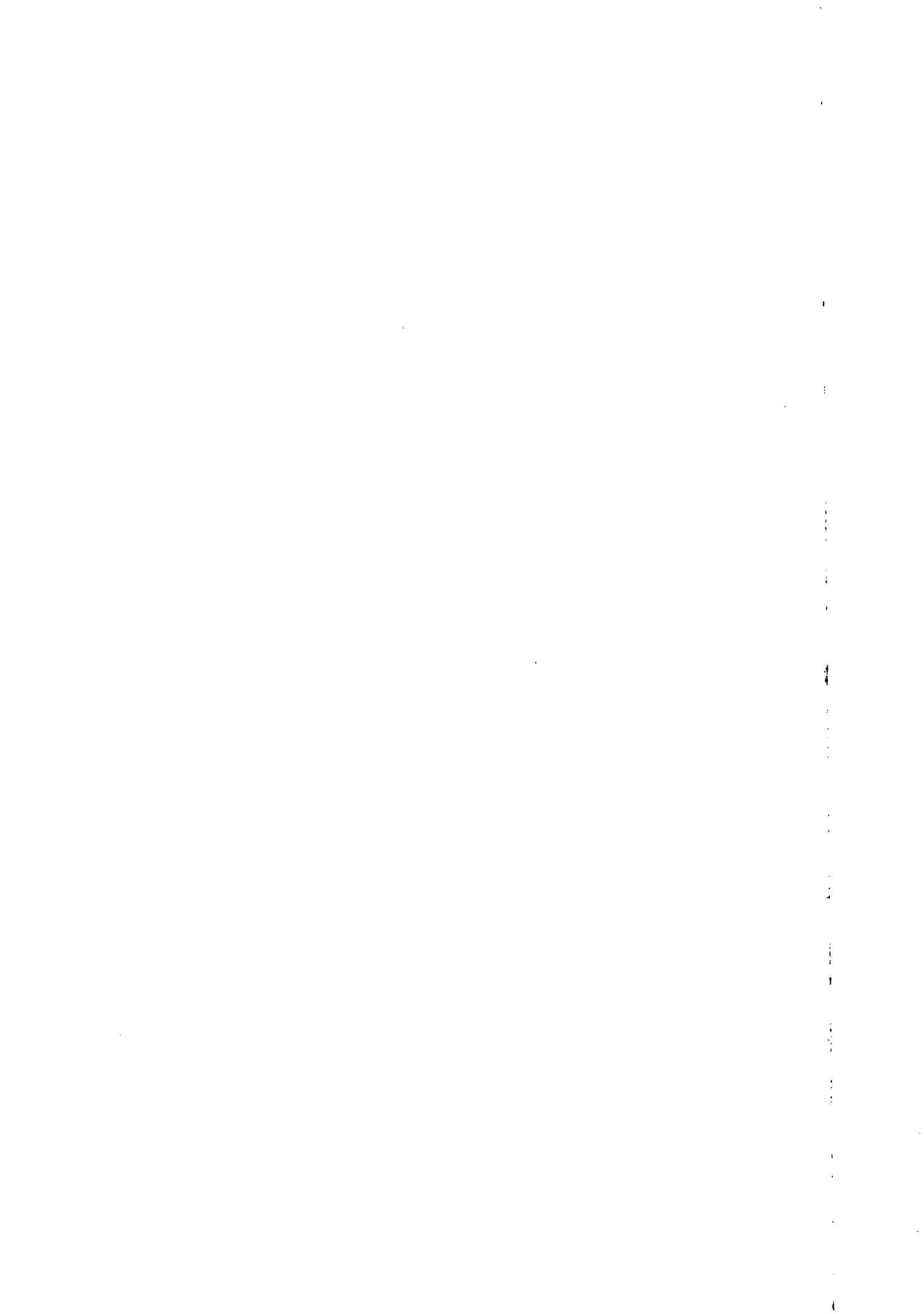
(*f*)

(*f*)

(*f*)

(*f*)

(*f*)





# Quintet No. 4 in G

Moderato

Violino I

Violino II

Violino III

Viola

Basso

5

9

13

Musical score for measures 13-17. The score is written for four staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, and Bass Clef 2. The key signature is one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes, including slurs and ties. The bass line is relatively simple, providing a steady accompaniment.

18

Musical score for measures 18-21. The score is written for four staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, and Bass Clef 2. The key signature is one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes, including slurs and ties. The bass line is relatively simple, providing a steady accompaniment. Trills are indicated by 'tr' above notes in measures 19 and 21.

22

Musical score for measures 22-25. The score is written for four staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, and Bass Clef 2. The key signature is one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes, including slurs and ties. The bass line is relatively simple, providing a steady accompaniment. Dynamics are marked with *p* (piano) and *f* (forte). Trills are indicated by 'tr' above notes in measures 23 and 24. Triplet markings are shown as [3] over groups of notes in measures 23 and 24.

26

Musical score for measures 26-30. The score is written for five staves: two treble clefs, one alto clef (C-clef), and two bass clefs. The key signature is one sharp (F#). The music features a complex texture with multiple melodic lines and rhythmic patterns. Measures 26-30 show a progression of chords and melodic fragments, with some notes tied across measures.

31

Musical score for measures 31-34. The score continues with five staves. Measures 31-34 show a continuation of the musical themes, with more complex rhythmic patterns and melodic lines. The texture remains dense, with many notes beamed together.

35

Musical score for measures 35-38. The score continues with five staves. Measures 35-38 show a continuation of the musical themes, with more complex rhythmic patterns and melodic lines. The texture remains dense, with many notes beamed together. A dynamic marking of *f* (forte) is present at the end of measure 38.

39

Musical score for measures 39-42. The score is in G major and 2/4 time. It features five staves: Violin I, Violin II, Viola, Cello/Double Bass, and Bass. The first staff has a dynamic marking of *(p)* at the start of measure 40. The second, third, and fourth staves have a dynamic marking of *p* at the start of measure 40. The fifth staff has a dynamic marking of *p* at the start of measure 40. The music consists of melodic lines in the upper staves and rhythmic accompaniment in the lower staves.

43

Musical score for measures 43-46. The score is in G major and 2/4 time. It features five staves: Violin I, Violin II, Viola, Cello/Double Bass, and Bass. The first staff has a dynamic marking of *(cresc.)* at the start of measure 43 and *(f)* at the start of measure 44. The second, third, and fourth staves have a dynamic marking of *cresc.* at the start of measure 43 and *f* at the start of measure 44. The fifth staff has a dynamic marking of *cresc.* at the start of measure 43 and *(f)* at the start of measure 44. The music consists of melodic lines in the upper staves and rhythmic accompaniment in the lower staves.

47

Musical score for measures 47-50. The score is in G major and 2/4 time. It features five staves: Violin I, Violin II, Viola, Cello/Double Bass, and Bass. The first staff has a dynamic marking of *(p)* at the start of measure 47 and *tr* above measures 47 and 48. The second staff has a dynamic marking of *(fp)* at the start of measure 49 and *tr* above measures 49 and 50. The third staff has a dynamic marking of *(p)* at the start of measure 47. The fourth and fifth staves have a dynamic marking of *p* at the start of measure 49. The music consists of melodic lines in the upper staves and rhythmic accompaniment in the lower staves.

51

Musical score for measures 51-55. The score is in 2/4 time and G major. It features five staves: two treble clefs, an alto clef (C4), and two bass clefs. The music is characterized by a strong dynamic of *f* (forte). The first staff has a melodic line with slurs and accents. The second staff has a similar melodic line. The third staff has a rhythmic accompaniment. The fourth staff has a bass line with a steady eighth-note pattern. The fifth staff has a bass line with a steady eighth-note pattern. The score includes dynamic markings *f* and *(f)*, and articulation marks like slurs and accents.

56

Musical score for measures 56-59. The score is in 2/4 time and G major. It features five staves: two treble clefs, an alto clef (C4), and two bass clefs. The music is characterized by a strong dynamic of *f* (forte). The first staff has a melodic line with slurs and accents, including a trill (*tr*) in measure 58. The second staff has a similar melodic line. The third staff has a rhythmic accompaniment. The fourth staff has a bass line with a steady eighth-note pattern. The fifth staff has a bass line with a steady eighth-note pattern. The score includes dynamic markings *f* and *(f)*, and articulation marks like slurs, accents, and a trill.

60

Musical score for measures 60-63. The score is in 2/4 time and G major. It features five staves: two treble clefs, an alto clef (C4), and two bass clefs. The music is characterized by a strong dynamic of *sf* (sforzando). The first staff has a melodic line with slurs and accents, including a trill (*tr*) in measure 61. The second staff has a similar melodic line. The third staff has a rhythmic accompaniment. The fourth staff has a bass line with a steady eighth-note pattern. The fifth staff has a bass line with a steady eighth-note pattern. The score includes dynamic markings *sf* and *(sf)*, and articulation marks like slurs, accents, and a trill.

64

*poco p* *f*  
*poco p* *f*  
*poco p* *f*  
*(poco) p* [*f*]

67

70

*fp* *fp*  
*fp* *fp*  
*fp* *fp*

73

Musical score for measures 73-75. The score is written for five staves: two treble clefs, two bass clefs, and a grand staff (treble and bass clefs). The key signature is one sharp (F#). The first staff (top) has a complex rhythmic pattern of eighth and sixteenth notes. The second staff has a similar pattern. The third staff (treble clef) has a simple melody with dynamics *fp*, *fp*, and *(fp)*. The fourth staff (bass clef) has a simple melody with dynamics *fp*, *fp*, and *(fp)*. The fifth staff (bottom) has a simple melody with dynamics *fp*, *fp*, and *fp*.

76

Musical score for measures 76-78. The score is written for five staves: two treble clefs, two bass clefs, and a grand staff (treble and bass clefs). The key signature is one sharp (F#). The first staff (top) has a simple melody with dynamics *(fp)*, *(fp)*, and *(fp)*. The second staff has a complex rhythmic pattern of eighth and sixteenth notes. The third staff (treble clef) has a simple melody with dynamics *(fp)*, *(fp)*, and *(fp)*. The fourth staff (bass clef) has a simple melody with dynamics *(fp)*, *(fp)*, and *(fp)*. The fifth staff (bottom) has a simple melody with dynamics *fp*, *fp*, and *fp*.

79

Musical score for measures 79-81. The score is written for five staves: two treble clefs, two bass clefs, and a grand staff (treble and bass clefs). The key signature is one sharp (F#). The first staff (top) has a simple melody with dynamics *f*, *f*, and *f*. The second staff has a simple melody with dynamics *f*, *f*, and *f*. The third staff (treble clef) has a simple melody with dynamics *f*, *f*, and *f*. The fourth staff (bass clef) has a simple melody with dynamics *f*, *f*, and *f*. The fifth staff (bottom) has a simple melody with dynamics *f*, *f*, and *f*.

82

Musical score for measures 82-84. The score is written for five staves: two treble clefs, a bass clef, and a double bass clef. The key signature is one sharp (F#). Measure 82 features a melodic line in the upper treble and a rhythmic accompaniment in the lower staves. Measure 83 includes dynamic markings *(p)* in the upper treble and *(p)* in the lower staves. Measure 84 continues the melodic and rhythmic patterns.

85

Musical score for measures 85-88. The score continues with five staves. Measure 85 shows a continuation of the melodic and rhythmic themes. Measure 86 features a more active melodic line in the upper treble. Measure 87 includes a dynamic marking *(p)* in the lower staves. Measure 88 concludes the section with a final melodic flourish.

89

Musical score for measures 89-92. The score continues with five staves. Measure 89 features a melodic line in the upper treble and a rhythmic accompaniment in the lower staves. Measure 90 includes a dynamic marking *(p)* in the lower staves. Measure 91 continues the melodic and rhythmic patterns. Measure 92 concludes the section with a final melodic flourish.



93

Musical score for measures 93-96. The score is written for five staves: two treble clefs (top two) and three bass clefs (bottom three). The key signature is one sharp (F#). Measure 93 features a melodic line in the top treble staff with trills marked '(tr)'. The bottom three staves provide harmonic support with various rhythmic patterns.

97

Musical score for measures 97-100. The score is written for five staves: two treble clefs (top two) and three bass clefs (bottom three). The key signature is one sharp (F#). Measure 97 features a melodic line in the top treble staff with a trill marked '(tr)'. The bottom three staves provide harmonic support with various rhythmic patterns.

101

Musical score for measures 101-104. The score is written for five staves: two treble clefs (top two) and three bass clefs (bottom three). The key signature is one sharp (F#). Measure 101 features a melodic line in the top treble staff. The bottom three staves provide harmonic support with various rhythmic patterns.

105

Musical score for measures 105-108. The score is in treble clef with a key signature of one sharp (F#). It features a melody with trills (tr) and a bass line. The music is divided into four measures.

109

Musical score for measures 109-111. The score is in treble clef with a key signature of one sharp (F#). It features a melody with triplets and a bass line. The music is divided into three measures. Dynamics include *(p)* and *p*. A fermata is present over the final measure.

112

Musical score for measures 112-114. The score is in treble clef with a key signature of one sharp (F#). It features a melody with triplets and a bass line. The music is divided into three measures. Dynamics include *(cresc.)*, *f*, and *(f)*. A fermata is present over the final measure.

115

(6)

[3] [3]

118

121

124

Musical score for measures 124-126. The system consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are also in treble clef. The fourth staff is in bass clef. The bottom staff is in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several rests in the top and second staves.

127

Musical score for measures 127-129. The system consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are also in treble clef. The fourth staff is in bass clef. The bottom staff is in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several rests in the top and second staves.

130

Musical score for measures 130-132. The system consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are also in treble clef. The fourth staff is in bass clef. The bottom staff is in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several rests in the top and second staves. The dynamic marking *p* (piano) is present in the first measure of the top staff and in the first measure of the second, third, and fourth staves. A *p* marking is also present at the end of the system in the bottom staff.

133

*cresc.* (*f*) *tr*

*cresc.* *f*

*cresc.* *f*

*cresc.* [*f*]

*cresc.* *f*

136

(*p*) *tr*

*p* [*f*]*p* *tr*

*p* *p*

139

(. . .) (. . .)

142

Measures 142-145. The score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with slurs and accents, marked with a forte *f* dynamic. The second staff is also in treble clef, providing harmonic support with chords and moving lines, also marked *f*. The third staff is in treble clef, continuing the melodic or harmonic line, marked *f*. The fourth staff is in alto clef (C4), containing a rhythmic accompaniment of eighth notes, marked with a forte *(f)* dynamic. The fifth staff is in bass clef, providing a bass line with eighth notes, also marked *(f)*.

146

Measures 146-148. The score consists of five staves. The top staff features a melodic line with a trill *tr* in measure 147. The second staff includes a trill *(tr)* in measure 147. The third staff continues the melodic or harmonic line. The fourth staff is in alto clef, and the fifth staff is in bass clef, both providing rhythmic accompaniment with eighth notes.

149

Measures 149-152. The score consists of five staves. The top staff has a melodic line with a trill *tr* in measure 149. The second staff includes a trill *tr* in measure 149. The third and fourth staves feature melodic lines with slurs and accents, marked with a fortissimo *sf* dynamic. The fifth staff is in bass clef, providing a bass line with slurs and accents, marked with a fortissimo *(sf)* dynamic.

Adagio

First system of musical notation, measures 1-2. It features five staves: two treble clefs, a bass clef, and two more treble clefs. The music is in 4/4 time with a key signature of one sharp (F#). The first staff contains a melodic line with slurs and accents, including a trill-like figure in measure 1. The second and third staves have a similar rhythmic pattern. The fourth and fifth staves provide a bass line.

Second system of musical notation, measures 3-4. Measure 3 is marked with a '3' above the first staff, indicating a triplet. The first staff has a complex melodic line with many slurs and accents. The second and third staves continue the rhythmic pattern. The fourth and fifth staves provide a bass line.

Third system of musical notation, measures 5-6. Measure 5 is marked with a '5' above the first staff. The first staff has a melodic line with a dynamic marking of *f* (forte) in measure 5. The second staff has a melodic line with a dynamic marking of *p* (piano) in measure 6. The third and fourth staves continue the rhythmic pattern. The fifth staff provides a bass line.

7

Musical score for measures 7-8. The system consists of five staves. The top staff (treble clef) features a complex melodic line with many beamed eighth notes and slurs. The second staff (treble clef) has a simpler line with quarter and eighth notes. The third staff (treble clef) contains mostly rests with some eighth notes. The fourth staff (bass clef) also has mostly rests with some eighth notes. The bottom staff (bass clef) mirrors the top staff's complexity with beamed eighth notes and slurs.

9

Musical score for measures 9-10. The system consists of five staves. The top staff (treble clef) has a melodic line with slurs and some accidentals. The second staff (treble clef) has a line with slurs and some accidentals. The third staff (treble clef) is mostly empty. The fourth staff (bass clef) is mostly empty. The bottom staff (bass clef) has a complex melodic line with many beamed eighth notes, slurs, and some accidentals.

11

Musical score for measures 11-12. The system consists of five staves. The top staff (treble clef) has a melodic line with slurs and some accidentals. The second staff (treble clef) has a line with slurs and some accidentals. The third staff (treble clef) has a line with slurs and some accidentals. The fourth staff (bass clef) has a line with slurs and some accidentals. The bottom staff (bass clef) has a line with slurs and some accidentals.



13

Musical score for measures 13-14. The score is in G major and 3/4 time. It features five staves: two treble clefs, a tenor clef (C3), and two bass clefs. Measure 13 contains complex melodic lines in the upper staves with trills and slurs, and a rhythmic accompaniment in the lower staves. Measure 14 continues the melodic development with trills and slurs, and a simpler accompaniment.

15

Musical score for measures 15-16. The score continues in G major and 3/4 time. Measure 15 features a prominent trill in the upper staves and a rhythmic accompaniment. Measure 16 shows further melodic development with trills and slurs, and a rhythmic accompaniment.

17

Musical score for measures 17-18. The score continues in G major and 3/4 time. Measure 17 features a prominent trill in the upper staves and a rhythmic accompaniment. Measure 18 shows further melodic development with trills and slurs, and a rhythmic accompaniment.

19

Musical score for measures 19-20. The score is written for five staves: two treble clefs, a bass clef, and two more treble clefs. The key signature is one sharp (F#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents.

21

Musical score for measures 21-22. The score is written for five staves: two treble clefs, a bass clef, and two more treble clefs. The key signature is one sharp (F#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. A trill (tr) is indicated in the first staff of measure 22.

23

Musical score for measures 23-24. The score is written for five staves: two treble clefs, a bass clef, and two more treble clefs. The key signature is one sharp (F#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. Dynamic markings *f* and *p* are present throughout the passage.

25

Musical score for measures 25-26. The score is written for five staves: four treble clefs and one bass clef. The key signature is one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are frequent rests and slurs throughout the passage.

27

Musical score for measures 27-28. The score is written for five staves: four treble clefs and one bass clef. The key signature is one sharp (F#). The music continues with a dense texture of sixteenth and thirty-second notes, featuring many slurs and ties. The bass line is particularly active with frequent sixteenth-note patterns.

29

Musical score for measures 29-30. The score is written for five staves: four treble clefs and one bass clef. The key signature is one sharp (F#). Measure 29 shows a transition with some notes in the upper staves. Measure 30 features a prominent melodic line in the top treble staff with a slur and a dynamic marking of *(p)* (piano). The bass line remains relatively quiet with some sustained notes.

31

Musical score for measures 31-32. The system consists of five staves: four treble clefs and one bass clef. The key signature has one sharp (F#). Measure 31 shows a melodic line in the top treble staff with a slur over the first two notes, and a bass line with eighth-note patterns. Measure 32 continues the melodic line with a slur and a triplet of eighth notes. The bass line continues with eighth-note patterns, including a triplet.

33

Musical score for measures 33-34. The system consists of five staves: four treble clefs and one bass clef. The key signature has one sharp (F#). Measure 33 features a melodic line in the top treble staff with a slur and a triplet of eighth notes. The bass line has eighth-note patterns with a triplet. Measure 34 shows a melodic line in the top treble staff with a slur and a triplet of eighth notes. The bass line has eighth-note patterns with a triplet.

35

Musical score for measures 35-36. The system consists of five staves: four treble clefs and one bass clef. The key signature has one sharp (F#). Measure 35 features a melodic line in the top treble staff with a slur and a triplet of eighth notes, marked with a trill (*tr*). The bass line has eighth-note patterns. Measure 36 shows a melodic line in the top treble staff with a slur and a triplet of eighth notes, marked with a trill (*tr*). The bass line has eighth-note patterns.

# Rondo

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with the instruction *dolce*. The second staff is also in treble clef with the same key signature and time signature, also marked *dolce*. The third staff is in treble clef with the same key signature and time signature, marked *p (dolce)*. The fourth and fifth staves are in bass clef with the same key signature and time signature, and contain whole rests.

The second system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with the number 5. The staff contains various musical notations including slurs, trills (marked *tr*), and dynamic markings such as *f*. The second staff is in treble clef with the same key signature and time signature, also containing slurs and a trill (marked *(tr)*). The third staff is in treble clef with the same key signature and time signature, containing slurs and dynamic markings. The fourth and fifth staves are in bass clef with the same key signature and time signature, containing dynamic markings.

The third system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with the number 10. The staff contains various musical notations including slurs and dynamic markings. The second staff is in treble clef with the same key signature and time signature, containing slurs and dynamic markings. The third staff is in treble clef with the same key signature and time signature, containing slurs and dynamic markings. The fourth and fifth staves are in bass clef with the same key signature and time signature, containing slurs and dynamic markings.

15

Musical score for measures 15-17. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. The key signature is one sharp (F#). Measure 15 features a trill (tr) in the first treble staff and a triplet (3) in the second treble staff. Measure 16 has a triplet (3) in the second treble staff. Measure 17 has a triplet (3) in the second treble staff and a triplet (3) in the second alto staff.

18

Musical score for measures 18-20. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. The key signature is one sharp (F#). Measure 18 features a triplet (3) in the first treble staff and a triplet (3) in the second treble staff. Measure 19 features a triplet (3) in the first treble staff and a triplet (3) in the second treble staff. Measure 20 features a triplet (3) in the first treble staff and a triplet (3) in the second treble staff. A piano (p) dynamic marking is present in the first bass staff of measure 19.

21

Musical score for measures 21-23. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. The key signature is one sharp (F#). Measure 21 features a trill (tr) in the first treble staff and a trill (tr) in the second treble staff. Measure 22 features a trill (tr) in the first treble staff and a trill (tr) in the second treble staff. Measure 23 features a trill (tr) in the first treble staff and a trill (tr) in the second treble staff. The first treble staff contains a continuous sequence of triplets (3) in all three measures.

24

Musical score for measures 24-26. The system consists of five staves: two treble clefs, one alto clef (C4), and two bass clefs. The key signature is one sharp (F#). Measure 24 features a melody in the top treble staff with a slur over the first two notes. The second treble staff contains a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the second and third measures. The alto staff has a quarter note in the first measure and rests in the second and third. The bass staves are empty.

27

Musical score for measures 27-29. The system consists of five staves: two treble clefs, one alto clef (C4), and two bass clefs. The key signature is one sharp (F#). Measure 27 features a melody in the top treble staff with a slur over the first two notes. The second treble staff contains a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the second and third measures. The alto staff has a quarter note in the first measure and rests in the second and third. The bass staves are empty.

30

Musical score for measures 30-32. The system consists of five staves: two treble clefs, one alto clef (C4), and two bass clefs. The key signature is one sharp (F#). Measure 30 features a melody in the top treble staff with a slur over the first two notes and a triplet of eighth notes in the third measure. The second treble staff contains a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the second and third measures. The alto staff has a quarter note in the first measure and rests in the second and third. The bass staves are empty.

34

(p)

p

p

38

(pp)

dolce

dolce

pp

p (dolce)

43



48

48

*tr*

*f*

*f*

*f*

*f*

48-52

This system contains five staves of music. The first staff begins with a trill (tr) over a sixteenth note. The second and third staves have a forte (f) dynamic marking. The fourth staff is in 3/4 time and the fifth is in bass clef. The music consists of eighth and sixteenth notes with various articulations.

53

53

53-57

This system contains five staves of music. The first staff has a slur over a group of notes. The music continues with eighth and sixteenth notes across all staves.

58

58

58-62

This system contains five staves of music. The first staff has a slur over a group of notes. The music continues with eighth and sixteenth notes across all staves.

63

Musical score for measures 63-66. The score is written for five staves: two treble clefs, a bass clef, and a double bass clef. The key signature is one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the passage.

67

Musical score for measures 67-70. The score is written for five staves. The key signature is one sharp (F#). A dynamic marking of *(p)* (piano) is present in the first treble staff. The music continues with intricate rhythmic patterns. A section labeled *[Violoncelle]* begins in the double bass staff, featuring a melodic line with slurs and accents.

71

Musical score for measures 71-74. The score is written for five staves. The key signature is one sharp (F#). A dynamic marking of *(tr)* (trill) is present in the first treble staff. The music continues with intricate rhythmic patterns. The *[Violoncelle]* part continues with a melodic line that includes a trill in the final measure.

Musical score system 1, measures 75-78. The system consists of five staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom three staves are in bass clef with a key signature of one sharp (F#). The music features a melodic line in the third staff and a rhythmic accompaniment in the fifth staff.

Musical score system 2, measures 79-82. The system consists of five staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom three staves are in bass clef with a key signature of one sharp (F#). Measure 79 is marked with the number "79" and a trill "(tr)" above the final note. The music features a melodic line in the third staff and a rhythmic accompaniment in the fifth staff.

Musical score system 3, measures 83-86. The system consists of five staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom three staves are in bass clef with a key signature of one sharp (F#). Measure 83 is marked with the number "83". The music features a melodic line in the third staff and a rhythmic accompaniment in the fifth staff. Performance markings include "p" (piano) in the first two staves and "(dolce)" (dolce) in the third staff.

87

*f*

[Basso]

*f*

91

95

*(p)* *(pp)* dolce

*p* *pp* dolce

*p (dolce)*

100

Musical score for measures 100-104. The score is written for five staves: three treble clefs and two bass clefs. The key signature is one sharp (F#). The music features a complex texture with multiple melodic lines and rhythmic patterns. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third staff has a melodic line with some rests. The fourth and fifth staves are mostly empty, indicating a piano or organ accompaniment that is not fully written out in this section.

105

Musical score for measures 105-109. The score is written for five staves: three treble clefs and two bass clefs. The key signature is one sharp (F#). The music features a complex texture with multiple melodic lines and rhythmic patterns. The first staff has a melodic line with eighth and sixteenth notes, marked with a forte (*f*) dynamic. The second staff has a similar melodic line, also marked with a forte (*f*) dynamic. The third staff has a melodic line with some rests, marked with a forte (*f*) dynamic. The fourth and fifth staves have a melodic line with some rests, marked with a forte (*f*) dynamic.

110

Musical score for measures 110-114. The score is written for five staves: three treble clefs and two bass clefs. The key signature is one sharp (F#). The music features a complex texture with multiple melodic lines and rhythmic patterns. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third staff has a melodic line with some rests. The fourth and fifth staves have a melodic line with some rests.

Musical score for five staves, measures 114-117. The score is in G major (one sharp) and 4/4 time. The first three staves are in treble clef, and the last two are in bass clef. The music features a variety of dynamics including *p*, *(p)*, *(pp)*, and *pp*. The piano part includes *pizz.* (pizzicato) markings. The notation includes eighth and sixteenth notes, rests, and slurs.

# Quintet No. 5 in D

Allegro

Violino I

Violino II

Violino III

Viola

Basso

4

8

12

Musical score for measures 12-15. The score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of five staves: two treble clefs, a bass clef, and a double bass clef. The music features a complex melodic line in the upper staves with many slurs and ties, and a steady rhythmic accompaniment in the lower staves.

16

Musical score for measures 16-19. This section continues the piece with similar melodic and rhythmic patterns. It includes trills (tr) in the upper staves and a consistent bass line. The notation is dense with many slurs and ties.

20

Musical score for measures 20-23. This section introduces dynamic markings: *p* [poco] *p* and *cresc.* (crescendo). The notation includes slurs, ties, and a *tr* (trill) in the upper staves. The bass line continues with a steady rhythmic pattern.



24

[cresc.]

*sf*

*sf*

*sf*

*sf*

28

*sf*

*sf*

*sf*

*sf*

*sfz*

32

*sf*

*sfz*

*sfz*

*sfz*

35

Musical score for measures 35-37. The score is in 2/4 time and G major. It features five staves: four treble clefs and one bass clef. The music is characterized by rapid sixteenth-note passages in the upper staves and more rhythmic accompaniment in the lower staves.

38

Musical score for measures 38-41. This section includes dynamic markings: *p* (piano), *[cresc.]* (crescendo), and *f* (forte). It features a trill (*tr*) in the first measure of the top staff. The music shows a clear crescendo across the measures, with the bass line providing a steady accompaniment.

42

Musical score for measures 42-45. This section includes dynamic markings: *f* (forte) and *p* (piano). It features trills (*tr*) in the first measure of the top staff and the second measure of the second staff. The music alternates between forte and piano dynamics, with the bass line providing a consistent accompaniment.

46

*p*

51

*f*

54

*f*

57

60

*ff* *p*

*ff* *(p)*

*ff* *p*

*f* *[f]* *p*

64

*(p)* *f* *f* *[p] dolce*

*f* *f*

*f* *f*

*f* *f*

68

Musical score for measures 68-72. The score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of five staves: two treble clefs, a bass clef, and a double bass clef. The first staff (treble clef) contains the main melody with slurs and ties. The second staff (treble clef) has a dynamic marking of *p (dolce)* and contains a melodic line with slurs. The third staff (bass clef) has a dynamic marking of *[p] dolce* and contains a melodic line with slurs. The fourth staff (double bass clef) has a dynamic marking of *p [dolce]* and contains a melodic line with slurs. The fifth staff (bass clef) has a dynamic marking of *p [dolce]* and contains a melodic line with slurs.

73

Musical score for measures 73-75. The score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of five staves: two treble clefs, a bass clef, and a double bass clef. The first staff (treble clef) contains the main melody with slurs and ties. The second staff (treble clef) contains a melodic line with slurs. The third staff (bass clef) contains a melodic line with slurs. The fourth staff (double bass clef) contains a melodic line with slurs. The fifth staff (bass clef) contains a melodic line with slurs.

76

Musical score for measures 76-79. The score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of five staves: two treble clefs, a bass clef, and a double bass clef. The first staff (treble clef) contains the main melody with slurs and ties. The second staff (treble clef) contains a melodic line with slurs. The third staff (bass clef) contains a melodic line with slurs. The fourth staff (double bass clef) contains a melodic line with slurs. The fifth staff (bass clef) contains a melodic line with slurs.

80

[Violoncelle]

84

87

[Basso]

*dolce*

*(dolce)*

*dolce*

91

*dolce*

*dolce*

95

99

*tr.*

*(f)*

*tr.*

*(f)*

*f*

*f*

*f*

103

Musical score for measures 103-106. The score is in 3/4 time and G major. It features five staves: two treble clefs, an alto clef, and two bass clefs. Measure 103 has a trill (tr) on the first staff. Measure 104 has a trill on the second staff. Measure 105 has a trill on the first staff. Measure 106 has a trill on the first staff. The music includes various rhythmic patterns and articulations such as slurs and accents.

107

Musical score for measures 107-110. The score is in 3/4 time and G major. It features five staves: two treble clefs, an alto clef, and two bass clefs. Measure 107 has a trill (tr) on the first staff. Measure 108 has a trill on the second staff. Measure 109 has a trill on the third staff. Measure 110 has a trill on the fourth staff. The music includes various rhythmic patterns and articulations such as slurs and accents.

111

Musical score for measures 111-113. The score is in 3/4 time and G major. It features five staves: two treble clefs, an alto clef, and two bass clefs. Measure 111 has a complex melodic line with slurs and a second ending bracket (2) in the first staff. Measure 112 has a trill (tr) on the first staff. Measure 113 has a trill (tr) on the first staff. The music includes various rhythmic patterns and articulations such as slurs and accents.



114

*p*  
*tr*  
*tr*  
*tr*  
*tr*

118

*tr*  
*tr*  
*tr*

121

*f*  
*f*  
*f*  
*f*

124

Musical score for measures 124-127. The score is in 4/4 time and D major. It features five staves: two treble clefs, one alto clef, and two bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Phrasing is indicated by slurs and breath marks.

128

Musical score for measures 128-131. The score continues in 4/4 time and D major. It features five staves: two treble clefs, one alto clef, and two bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Phrasing is indicated by slurs and breath marks.

132

Musical score for measures 132-135. The score continues in 4/4 time and D major. It features five staves: two treble clefs, one alto clef, and two bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Phrasing is indicated by slurs and breath marks.

135

Musical score for measures 135-138. The score is in 4/4 time and G major. It features five staves: two treble clefs, one alto clef (C4), and two bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *tr* (trill). A *[p]* marking is present at the end of the system.

139

Musical score for measures 139-141. The score is in 4/4 time and G major. It features five staves. Dynamic markings include *f* (forte), *[p]* (piano), and *sf* (sforzando). The music shows a progression of dynamics and includes some complex rhythmic figures.

142

Musical score for measures 142-144. The score is in 4/4 time and G major. It features five staves. Dynamic markings include *sf* (sforzando). The music continues with complex rhythmic patterns and dynamic contrasts.

146

Musical score for measures 146-149. The score is in 2/4 time and D major. It features five staves: two treble clefs, one alto clef (C4), and two bass clefs. The music is marked with *sf* (sforzando) in measures 147, 148, and 149. The melody in the first treble staff consists of quarter notes and eighth notes, often with slurs. The bass line in the bottom two staves is a steady eighth-note accompaniment.

150

Musical score for measures 150-152. The score is in 2/4 time and D major. It features five staves: two treble clefs, one alto clef (C4), and two bass clefs. The music is marked with *sf* in measure 150. The melody in the first treble staff is a continuous eighth-note run. The bass line in the bottom two staves is a steady eighth-note accompaniment.

153

Musical score for measures 153-155. The score is in 2/4 time and D major. It features five staves: two treble clefs, one alto clef (C4), and two bass clefs. The music is marked with *sf* in measure 153. The melody in the first treble staff includes a sixteenth-note run in measure 153. The bass line in the bottom two staves is a steady eighth-note accompaniment.

156

Musical score for measures 156-158. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 156 features a trill (tr) in the first staff. Measures 157 and 158 are marked with a piano (p) dynamic. The bass line in measure 158 includes a piano (p) dynamic marking.

159

Musical score for measures 159-161. Measure 159 includes a crescendo (cresc.) and a forte (f) dynamic. Measure 160 features a piano (p) dynamic in the first staff and a forte (f) dynamic in the second staff. Measure 161 includes a trill (tr) and a forte (f) dynamic. The bass line in measure 161 includes a forte (f) dynamic marking.

162

Musical score for measures 162-164. Measure 162 includes a pianissimo (pp) dynamic. Measure 163 includes a piano (p) dynamic. Measure 164 includes a forte (f) dynamic. The bass line in measure 164 includes a forte (f) dynamic marking.

165

Musical score for measures 165-169. The score is in 3/4 time and D major. It features five staves: two treble clefs, two bass clefs, and a grand staff. The first treble staff begins with a half note G4, followed by a slur over four eighth notes (A4, B4, C5, B4). The second treble staff is mostly empty. The grand staff (bass clef) plays a steady eighth-note accompaniment. Dynamics include *[p] dolce* and *p [dolce]*.

170

Musical score for measures 170-172. The score continues in 3/4 time and D major. It features five staves. The first treble staff has a half note G4, followed by a slur over four eighth notes (A4, B4, C5, B4). The second treble staff has a melodic line starting with a half note G4, followed by eighth notes. The grand staff (bass clef) has a steady eighth-note accompaniment. Dynamics include *f*.

173

Musical score for measures 173-175. The score continues in 3/4 time and D major. It features five staves. The first treble staff has a melodic line starting with a half note G4, followed by eighth notes, including a double-measure rest. The second treble staff has a melodic line starting with a half note G4, followed by eighth notes. The grand staff (bass clef) has a steady eighth-note accompaniment. Dynamics include *f*.

176

Musical score for measures 176-178. The score is in G major (one sharp) and 4/4 time. It features five staves: two treble clefs, a 12/8 time signature, and two bass clefs. Measure 176 starts with a piano (*p*) dynamic. Measure 177 has a piano (*p*) dynamic. Measure 178 has a piano (*p*) dynamic. The music includes various melodic lines and rests.

179

Musical score for measures 179-181. The score is in G major (one sharp) and 4/4 time. It features five staves: two treble clefs, a 12/8 time signature, and two bass clefs. Measure 179 starts with a piano (*p*) dynamic. Measure 180 has a fortissimo (*ff*) dynamic. Measure 181 has a fortissimo (*ff*) dynamic. The music includes various melodic lines and rests.

(*ff*)

182

Musical score for measures 182-185. The score is in G major (one sharp) and 4/4 time. It features five staves: two treble clefs, a 12/8 time signature, and two bass clefs. Measure 182 starts with a piano (*p*) dynamic. Measure 183 has a piano (*p*) dynamic. Measure 184 has a forte (*f*) dynamic. Measure 185 has a forte (*f*) dynamic. The music includes various melodic lines and rests.

Andantino

The first system of the musical score consists of five staves. The top staff is the melody, starting with a half note G4, followed by a quarter rest, then a half note A4, and a quarter rest. The second staff is the first guitar part, marked *pizz.* and *sempre p*, with a rhythmic pattern of eighth notes. The third staff is the second guitar part, also marked *pizz.* and *sempre p*. The fourth staff is the bass guitar part, marked *(sempre p)* and *pizz.*. The fifth staff is the bass line, marked *sempre p*. The key signature is two sharps (F# and C#) and the time signature is 2/4.

The second system of the musical score starts at measure 4. The top staff features a melodic line with a trill (tr) on the second measure. The rest of the system continues with the guitar and bass parts from the first system. The key signature and time signature remain the same.

The third system of the musical score starts at measure 8. The top staff continues the melodic line. The guitar and bass parts continue with their respective rhythmic patterns. The key signature and time signature remain the same.



11

Musical score for measures 11-13. The system consists of five staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with slurs and ties. The second and third staves are also in treble clef, containing rhythmic accompaniment with eighth and sixteenth notes. The fourth and fifth staves are in bass clef, providing a bass line with eighth and sixteenth notes. The key signature remains consistent throughout the system.

14

Musical score for measures 14-16. The system consists of five staves. The top staff is in treble clef with a key signature of two sharps. It features a melodic line with a trill (tr) in measure 14 and a fermata (F) in measure 16. The second and third staves are in treble clef, containing rhythmic accompaniment. The fourth and fifth staves are in bass clef, providing a bass line. The key signature remains consistent throughout the system.

17

Musical score for measures 17-19. The system consists of five staves. The top staff is in treble clef with a key signature of two sharps. It features a melodic line with slurs and ties. The second and third staves are in treble clef, containing rhythmic accompaniment. The fourth and fifth staves are in bass clef, providing a bass line. The key signature remains consistent throughout the system.

20

arco  
dolce  
arco  
dolce  
arco

24

[dolce]  
arco  
dolce

28

*p*(*p*)  
(*cresc.*)  
*f*  
*pp*  
(*cresc.*)  
*f* (*p*)  
*cresc.*  
*f* *p*  
*cresc.*  
*f* *p*  
*cresc.*  
*f* [*p*]

33

*(dolce)*

pizz.

pizz.

pizz.

pizz.

36

*mp*

39

*mp*

42

Musical score for measures 42-44. The score is in 3/4 time and A major. It features five staves: a vocal line and four instrumental staves. The vocal line begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. In measure 43, there is a trill (tr) over a quarter note B4. The instrumental parts consist of rhythmic patterns of eighth and sixteenth notes.

45

Musical score for measures 45-47. The score continues with five staves. The vocal line features a melodic phrase starting with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. This phrase is repeated with various ornaments and phrasing in the subsequent measures. The instrumental parts continue with their rhythmic accompaniment.

48

Musical score for measures 48-50. The score continues with five staves. The vocal line features a melodic phrase starting with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. This phrase is repeated with various ornaments and phrasing in the subsequent measures. The instrumental parts continue with their rhythmic accompaniment.

Musical score for measures 51-55. The score is written for five staves: two treble clefs (Violin I and Violin II), a Cello/Double Bass staff, and a Bass staff. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a variety of articulations and dynamics. In measure 51, the Violin I and II parts have a fermata. In measure 52, the Violin I and II parts are marked *dolce* and *arco*. In measure 53, the Violin I and II parts are marked *dolce*. In measure 54, the Violin I and II parts are marked *dolce* and *arco*. In measure 55, the Violin I and II parts are marked *dolce*. The Cello/Double Bass staff has a *dolce* marking in measure 51 and an *arco* marking in measure 54. The Bass staff has an *arco* marking in measure 54.

**Rondo**

Musical score for the Rondo section. The score is written for five staves: two treble clefs, a Cello/Double Bass staff, and a Bass staff. The key signature is two sharps (F# and C#). The time signature is 4/4. The music begins with a *p* (piano) dynamic marking in the first measure. The Rondo section consists of a single melodic line in the Violin I part, with the other parts providing harmonic support.

Musical score for measures 5-9. The score is written for five staves: two treble clefs, a Cello/Double Bass staff, and a Bass staff. The key signature is two sharps (F# and C#). The time signature is 4/4. The music begins with a *p* (piano) dynamic marking in the first measure. The first staff (Violin I) has a melodic line with a fermata in measure 5. The other staves provide harmonic support.

9

Musical score for measures 9-12. The score is in 4/4 time and G major. It features five staves: two treble clefs, a C-bass clef, and two bass clefs. The first staff has a dynamic marking of *f*. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *f*. The music consists of eighth and sixteenth notes with various articulations and slurs.

13

Musical score for measures 13-16. The score is in 4/4 time and G major. It features five staves: two treble clefs, a C-bass clef, and two bass clefs. The music consists of eighth and sixteenth notes with various articulations and slurs. A trill (*tr.*) is marked in the first staff of measure 16.

17

Musical score for measures 17-19. The score is in 4/4 time and G major. It features five staves: two treble clefs, a C-bass clef, and two bass clefs. The music consists of eighth and sixteenth notes with various articulations and slurs. Trills (*tr.*) are marked in the first staff of measures 17, 18, and 19.

20

23

26

*p[o]co p* *p* (*pp*)

(*poco p*) [*p*] *pp*

(*p*) *pp*

[*pp*]

[Violoncelle]

30

Musical score for measures 30-33. The score is in G major (one sharp) and 12/8 time. It features five staves: two treble clefs, two bass clefs, and a third bass clef. The first two staves are for the right hand, and the last three are for the left hand. The music is marked *p* (piano). The right hand plays a melodic line with long slurs and some grace notes. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

34

Musical score for measures 34-37. The score continues in G major and 12/8 time. The right hand part shows a crescendo, with a *f* (forte) dynamic marking appearing in the final two measures. The left hand continues with its rhythmic accompaniment, including some triplet-like patterns.

38

Musical score for measures 38-41. The score continues in G major and 12/8 time. The right hand part starts with a *p* (piano) dynamic. The left hand part includes a trill (*tr*) in the second measure. The music concludes with a final cadence in the fourth measure.



42

Musical score for measures 42-45. The score is written for five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. Measure 42 features a long melodic line in the first staff. Measure 43 has a melodic line in the second staff. Measure 44 has a melodic line in the fourth staff. Measure 45 features a melodic line in the fifth staff with a forte (*f*) dynamic marking. A trill (*tr*) is indicated in the fifth staff of measure 45.

46

Musical score for measures 46-49. The score is written for five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. Measure 46 features a melodic line in the first staff with a piano (*p*) dynamic marking. Measure 47 has a melodic line in the second staff with a piano (*p*) dynamic marking. Measure 48 has a melodic line in the fourth staff with a piano (*p*) dynamic marking. Measure 49 features a melodic line in the fifth staff with a piano (*p*) dynamic marking. A double bar line is present at the end of measure 49.

50

Musical score for measures 50-53. The score is written for five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. Measure 50 features a melodic line in the first staff. Measure 51 has a melodic line in the second staff. Measure 52 has a melodic line in the fourth staff. Measure 53 features a melodic line in the fifth staff with an *alto* dynamic marking. A double bar line is present at the end of measure 53.

54

Musical score for measures 54-57. The score is in 3/4 time and D major. It features five staves: two treble clefs, two bass clefs, and a double bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A trill (tr) is marked in the bottom staff at measure 57.

58

Musical score for measures 58-61. The score is in 3/4 time and D major. It features five staves: two treble clefs, two bass clefs, and a double bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A first fingering (1) is marked in the top staff at measure 60.

62

Musical score for measures 62-65. The score is in 3/4 time and D major. It features five staves: two treble clefs, two bass clefs, and a double bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A first fingering (1) is marked in the top staff at measure 62, and a trill (tr) is marked in the bottom staff at measure 65.

66

[Basso]

70

*p*

74

*p*

78

78

*f*

*f*

*f*

*f*

*f*

Musical score for measures 78-81. The score is in 2/4 time and D major. It features five staves: two treble clefs, a 12-string guitar clef, and two bass clefs. The music is marked *f* (forte). The first staff has a melodic line with slurs and accents. The second staff has a similar melodic line. The third staff has a bass line with a slur and an accent. The fourth and fifth staves have a bass line with slurs and accents.

82

82

Musical score for measures 82-85. The score is in 2/4 time and D major. It features five staves: two treble clefs, a 12-string guitar clef, and two bass clefs. The music is marked *f* (forte). The first staff has a melodic line with slurs and accents. The second staff has a similar melodic line. The third staff has a bass line with a slur and an accent. The fourth and fifth staves have a bass line with slurs and accents.

86

86

Musical score for measures 86-89. The score is in 2/4 time and D major. It features five staves: two treble clefs, a 12-string guitar clef, and two bass clefs. The music is marked *f* (forte). The first staff has a melodic line with slurs and accents. The second staff has a similar melodic line. The third staff has a bass line with a slur and an accent. The fourth and fifth staves have a bass line with slurs and accents.

90

Musical score for measures 90-93. The score is in 4/4 time and G major. It features five staves: three treble clefs and two bass clefs. The first staff has a melodic line with dynamics *fz* and *p*. The second staff has a rhythmic accompaniment with dynamics *(fz)* and *p*. The third staff has a bass line with dynamics *fz* and *(p)*. The fourth and fifth staves are empty.

94

Musical score for measures 94-96. The score is in 4/4 time and G major. It features five staves: three treble clefs and two bass clefs. The first staff has a melodic line with a long note in measure 94. The second staff has a rhythmic accompaniment. The third and fourth staves are empty. The fifth staff has a bass line.

97

Musical score for measures 97-100. The score is in 4/4 time and G major. It features five staves: three treble clefs and two bass clefs. The first staff has a melodic line with a long note in measure 97. The second and third staves have a rhythmic accompaniment. The fourth and fifth staves are empty. The fifth staff has a bass line with a dynamic marking *p*.

101

Musical score for measures 101-104. The score is in 2/4 time and G major. It features five staves: two treble clefs, a bass clef, and a double bass clef. The first treble staff has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The second treble staff has a rhythmic accompaniment of eighth notes. The bass staff has a simple bass line. The double bass staff has a melodic line starting with a half note G2, followed by quarter notes A2, B2, and C3. A dynamic marking of *p* is present in the first measure of the first treble staff.

105

Musical score for measures 105-108. The score continues in 2/4 time and G major. The first treble staff has a melodic line with a half note G4, followed by quarter notes A4, B4, and C5. The second treble staff has a rhythmic accompaniment of eighth notes. The bass staff has a simple bass line. The double bass staff has a melodic line starting with a half note G2, followed by quarter notes A2, B2, and C3. A dynamic marking of *p* is present in the first measure of the second treble staff.

109

Musical score for measures 109-112. The score continues in 2/4 time and G major. The first treble staff has a melodic line with a half note G4, followed by quarter notes A4, B4, and C5. The second treble staff has a rhythmic accompaniment of eighth notes. The bass staff has a simple bass line. The double bass staff has a melodic line starting with a half note G2, followed by quarter notes A2, B2, and C3. A dynamic marking of *f* is present in the first measure of the first treble staff.

113

Musical score for measures 113-116. The score is written for five staves: three treble clefs and two bass clefs. The key signature is one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Slurs and ties are used to connect notes across measures. The bass clef staves provide a steady accompaniment.

117

Musical score for measures 117-119. The score is written for five staves: three treble clefs and two bass clefs. The key signature is one sharp (F#). The music continues with similar rhythmic patterns. Trills (tr.) are indicated above notes in measures 118 and 119. The bass clef staves continue to provide accompaniment.

120

Musical score for measures 120-122. The score is written for five staves: three treble clefs and two bass clefs. The key signature is one sharp (F#). The music continues with similar rhythmic patterns. Trills (tr.) are indicated above notes in measures 120 and 122. The bass clef staves continue to provide accompaniment.

123

Musical score for measures 123-125. The score is in 3/4 time with a key signature of one sharp (F#). It consists of five staves: two treble clefs, a 12/8 time signature, and two bass clefs. The first staff features trills (tr) on the first, second, and fourth measures. The music is characterized by rhythmic patterns and melodic lines across all staves.

126

Musical score for measures 126-128. The score continues in 3/4 time with a key signature of one sharp. It consists of five staves. The first staff features trills (tr) on the second, third, fourth, and fifth measures. The music continues with rhythmic and melodic development across all staves.

129

Musical score for measures 129-133. The score continues in 3/4 time with a key signature of one sharp. It consists of five staves. The first staff features a trill (tr) on the first measure. Dynamic markings include *p* (piano) and *f* (forte) in the second, third, and fourth measures. The music concludes with a final measure in the fifth measure of this system.



# Quintet No. 6 in A

Un poco allegretto

Violino I  
*dolce*

Violino II  
*(dolce)*

Violino III  
*dolce*

Viola  
*[dolce]*

Basso  
*dolce*

5

*sf*

*sf*

*sf*

*(sf)*

*sf*

9

*sf*

*sf*

*sf*

*(sf)*

*sf*

12

Musical score for measures 12-14. The score is in 3/4 time and A major. It features five staves: four treble clefs and one bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is placed over the final note of the first staff in measure 14.

15

Musical score for measures 15-18. The score is in 3/4 time and A major. It features five staves: four treble clefs and one bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is placed over the final note of the first staff in measure 18.

19

Musical score for measures 19-22. The score is in 3/4 time and A major. It features five staves: four treble clefs and one bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is placed over the final note of the first staff in measure 22.

23

Musical score for measures 23-26. The score is in 3/4 time and G major. It features five staves: two treble clefs, two bass clefs, and a grand staff. The first two staves contain melodic lines with slurs and accents. The third and fourth staves contain rhythmic accompaniment with slurs and a forte (*f*) dynamic marking. The fifth staff contains a bass line with a forte (*f*) dynamic marking.

27

Musical score for measures 27-29. The score continues in 3/4 time and G major. It features five staves: two treble clefs, two bass clefs, and a grand staff. The first two staves contain melodic lines with slurs. The third and fourth staves contain rhythmic accompaniment with slurs. The fifth staff contains a bass line.

30

Musical score for measures 30-32. The score continues in 3/4 time and G major. It features five staves: two treble clefs, two bass clefs, and a grand staff. The first two staves contain melodic lines with slurs and accents. The third and fourth staves contain rhythmic accompaniment with slurs. The fifth staff contains a bass line.

33

Musical score for measures 33-35. The score is written for five staves. The first two staves are in treble clef, the third is in bass clef, and the last two are in treble clef. The music consists of eighth and sixteenth notes, with some passages marked with accents.

36

Musical score for measures 36-39. The score is written for five staves. Dynamic markings include *sf* and *p*. There are also some square brackets containing *sf* and *p*.

40

Musical score for measures 40-43. The score is written for five staves. Dynamic markings include *cresc.*, *f*, and *[cresc.]*.

45

*p dolce*

*dolce*

[*p*] *dolce*

49

*p*

*p*

*tr*

53

*pp*

*pp*

*poco f*

*f*

*f*

[*f*]

(*f*)

57

57

*p* *f*

[*p*] (*f*) [*f*] [*f*] [*f*]

This system contains measures 57 through 60. It features five staves: two treble clefs, a 12/8 time signature, and a bass clef. The key signature has three sharps (F#, C#, G#). Measure 57 starts with a piano (*p*) dynamic and a complex melodic line in the first treble staff. Measure 58 begins with a forte (*f*) dynamic. The second treble staff has a piano (*p*) dynamic in brackets. The bass staff has a forte (*f*) dynamic in brackets. The system concludes with a repeat sign and a fermata over the final measure.

61

61

This system contains measures 61 through 64. It features five staves: two treble clefs, a 12/8 time signature, and a bass clef. The key signature has three sharps (F#, C#, G#). The music continues with melodic lines in the treble staves and accompaniment in the bass staff. The system concludes with a repeat sign and a fermata over the final measure.

65

65

This system contains measures 65 through 68. It features five staves: two treble clefs, a 12/8 time signature, and a bass clef. The key signature has three sharps (F#, C#, G#). The music continues with melodic lines in the treble staves and accompaniment in the bass staff. The system concludes with a repeat sign and a fermata over the final measure.

69

Musical score for measures 69-72. The score is in 3/4 time with a key signature of two sharps (F# and C#). It features five staves: four for the main ensemble and one for the Violoncello. The main ensemble consists of two treble clefs and two bass clefs. Dynamics include *sf*, *p*, and *(p)*. The Violoncello part is marked [Violoncelle].

73

Musical score for measures 73-75. The score is in 3/4 time with a key signature of two sharps (F# and C#). It features five staves: four for the main ensemble and one for the Violoncello. The main ensemble consists of two treble clefs and two bass clefs. Dynamics include *sf* and *p*. The Violoncello part is marked [Violoncelle].

76

Musical score for measures 76-79. The score is in 3/4 time with a key signature of two sharps (F# and C#). It features five staves: four for the main ensemble and one for the Violoncello. The main ensemble consists of two treble clefs and two bass clefs. Dynamics include *sf* and *p*. The Violoncello part is marked [Violoncelle].

80

Musical score for measures 80-82. The score is written for five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has three sharps (F#, C#, G#). Measure 80 features a complex melodic line in the top staff with many beamed notes and slurs. Measure 81 shows a continuation of the melodic development. Measure 82 concludes the system with a final chord in the top two staves.

83

Musical score for measures 83-85. The score is written for five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has three sharps (F#, C#, G#). Measure 83 begins with a melodic phrase in the top staff. Measure 84 continues the melodic line with a long slur. Measure 85 ends the system with a final melodic phrase in the top staff.

86

Musical score for measures 86-88. The score is written for five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has three sharps (F#, C#, G#). Measure 86 starts with a melodic phrase in the top staff. Measure 87 continues the melodic line with a long slur. Measure 88 ends the system with a final melodic phrase in the top staff.



89

Musical score for measures 89-91. The score is in 3/4 time and consists of five staves. The key signature has two sharps (F# and C#). The first staff has a treble clef and a key signature change to one sharp (F#) at measure 90. The second staff has a treble clef. The third staff has a treble clef. The fourth staff has an alto clef. The fifth staff has a bass clef and is labeled "Basso". Dynamics include *p* and *cresc.* (crescendo).

92

Musical score for measures 92-94. The score is in 3/4 time and consists of five staves. The key signature has one sharp (F#). Dynamics include *f* (forte).

95

Musical score for measures 95-97. The score is in 3/4 time and consists of five staves. The key signature has one sharp (F#). Dynamics include *sf* (sforzando).

98

*p* *po[co] f dolce*  
*p* *poco f dolce*  
*p* *po[co] f dolce*  
*[p]* *p[oco] f] dolce*  
*[p]* *poco f dolce*

102

*poco f dolce*  
*po[co] f dolce*

106

*poco f dolce*  
*po[co] f dolce*

110

Musical score for measures 110-112. The score is in 3/4 time and consists of five staves. The key signature has three sharps (F#, C#, G#). Measure 110: Treble clef 1st staff has a melodic line starting with a half note G4, followed by eighth notes. Dynamics: *sf* (first measure), *p* (second measure), *sf* (third measure). Treble clef 2nd staff has chords. Dynamics: *f* (first measure), *p* (second measure), *f* (third measure). Treble clef 3rd staff has chords. Dynamics: *f* (first measure), *p* (second measure), *f* (third measure). Bass clef 4th staff has a bass line. Dynamics: *f* (first measure), *p* (second measure), *f* (third measure). Bass clef 5th staff has a bass line. Dynamics: *f* (first measure), *f* (third measure).

113

Musical score for measures 113-115. The score is in 3/4 time and consists of five staves. The key signature has three sharps (F#, C#, G#). Measure 113: Treble clef 1st staff has a melodic line starting with a half note G4, followed by eighth notes. Dynamics: *p* (first measure), *sf* (second measure). Treble clef 2nd staff has chords. Dynamics: *p* (first measure), *sf* (second measure). Treble clef 3rd staff has chords. Dynamics: *(p)* (first measure), *f* (second measure). Bass clef 4th staff has a bass line. Dynamics: *p* (first measure), *f* (second measure). Bass clef 5th staff has a bass line. Dynamics: *f* (second measure), *f* (third measure). A boxed *f* dynamic marking is located below the bass clef 5th staff at the start of measure 114.

116

Musical score for measures 116-118. The score is in 3/4 time and consists of five staves. The key signature has three sharps (F#, C#, G#). Measure 116: Treble clef 1st staff has a melodic line starting with a half note G4, followed by eighth notes. Treble clef 2nd staff has chords. Treble clef 3rd staff has chords. Bass clef 4th staff has a bass line. Bass clef 5th staff has a bass line.

119

Musical score for measures 119-121. The score is in 3/4 time and A major. It features five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand Treble, Middle Bass, and Left Hand Bass). The vocal lines consist of melodic phrases with slurs and accents. The piano accompaniment includes a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

122

Musical score for measures 122-124. The score continues in 3/4 time and A major. It features five staves: two vocal staves and three piano accompaniment staves. The vocal lines continue with melodic phrases. The piano accompaniment maintains the rhythmic pattern from the previous system.

125

Musical score for measures 125-127. The score continues in 3/4 time and A major. It features five staves: two vocal staves and three piano accompaniment staves. The vocal lines continue with melodic phrases. The piano accompaniment maintains the rhythmic pattern from the previous system.

128

Musical score for measures 128-130. The score consists of five staves: two treble clefs, a 12/8 time signature, and two bass clefs. The key signature has two sharps (F# and C#). Measure 128 features a melodic line in the first treble staff with a slur and a fermata, and a complex rhythmic pattern in the second treble staff. Measures 129 and 130 continue the melodic and rhythmic development with various note values and rests.

131

Musical score for measures 131-133. The score continues with five staves. Measure 131 shows a melodic line in the first treble staff with a slur and a fermata, and a rhythmic pattern in the second treble staff. Measures 132 and 133 continue the melodic and rhythmic development with various note values and rests.

134

Musical score for measures 134-136. The score continues with five staves. Measure 134 features a melodic line in the first treble staff with a slur and a fermata, and a rhythmic pattern in the second treble staff. Measures 135 and 136 continue the melodic and rhythmic development with various note values and rests. Dynamic markings include *sf* (sforzando) and *poco p* (poco piano) in the first and second treble staves, and *sf* and *poco p* in the bass staves.

138

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*f*  
*f*  
*f*  
*f*

142

*p dolce*  
*p dolce*  
*p dolce*  
*p dolce*  
*[p dolce]*

146

*pp*  
*pp*  
*pp*

150

Musical score for measures 150-153. The score is in 3/4 time and A major. It features five staves: two treble clefs, a bass clef, and two more treble clefs. The first staff has a melodic line with slurs and accents. The second staff has a continuous eighth-note accompaniment. The third and fourth staves are mostly rests. The fifth staff has a bass line. Dynamics include *(poco f)*, *f*, and *poco f*.

154

Musical score for measures 154-157. The score is in 3/4 time and A major. It features five staves: two treble clefs, a bass clef, and two more treble clefs. The first staff has a melodic line starting with a *p* dynamic. The second staff has a melodic line starting with a *p* dynamic. The third and fourth staves are mostly rests. The fifth staff has a bass line. Dynamics include *p* and *f*.

Andante sostenuto

This musical score is for a piece in E major (three sharps) and 2/4 time, marked "Andante sostenuto". It consists of three systems of five staves each. The first system (measures 1-3) features a piano (*p*) introduction with a crescendo (*cresc.*) leading to a forte (*f*) section. The second system (measures 4-6) continues with dynamic markings of *f*, *p*, *sf*, *fp*, and *f*. The third system (measures 7-10) includes markings for *pp*, *f*, *p*, and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.



11

*f* *p* *cresc.* *cresc.*

[*p*] [*cresc.*]

15

*f* *p* [*f*]*p* [*p*]

[*f*] [*p*]

18

[*f*] [*p*]

21

Musical score for measures 21-23. The score is written for five staves: two treble clefs, a bass clef, and a double bass clef. The key signature is three sharps (F#, C#, G#). Measure 21 features a complex melodic line in the first treble staff with many sixteenth notes and slurs. The second treble staff continues this melodic line. The bass clef staff has a simple bass line with quarter notes. The double bass clef staff has a bass line with quarter notes and rests.

24

Musical score for measures 24-26. The score is written for five staves: two treble clefs, a bass clef, and a double bass clef. The key signature is three sharps (F#, C#, G#). Measure 24 features a complex melodic line in the first treble staff with many sixteenth notes and slurs. The second treble staff continues this melodic line. The bass clef staff has a simple bass line with quarter notes. The double bass clef staff has a bass line with quarter notes and rests.

27

Musical score for measures 27-29. The score is written for five staves: two treble clefs, a bass clef, and a double bass clef. The key signature is three sharps (F#, C#, G#). Measure 27 features a complex melodic line in the first treble staff with many sixteenth notes and slurs. The second treble staff continues this melodic line. The bass clef staff has a simple bass line with quarter notes. The double bass clef staff has a bass line with quarter notes and rests. Trills (tr) are indicated in measures 28 and 29.

30

Musical score for measures 30-32. The score is written for five staves: two treble clefs, an alto clef, and two bass clefs. The key signature is three sharps (F#, C#, G#). Measure 30 features a melodic line in the top treble staff with a trill (tr) and a slur. The second treble staff has a rhythmic accompaniment with eighth and sixteenth notes. The alto and bass staves provide harmonic support with various note values and rests.

33

Musical score for measures 33-36. This section is characterized by dense rhythmic patterns. The top treble staff has a continuous sixteenth-note accompaniment. The second treble staff features a melodic line with slurs and accents. The alto and bass staves also contain complex rhythmic figures, including slurs and accents. There are some markings like (1) and (2) above notes in the lower staves.

37

Musical score for measures 37-40. The top treble staff continues with a dense sixteenth-note accompaniment. The second treble staff has a melodic line with slurs and accents. The alto and bass staves are mostly empty, indicating rests for those parts in this section.

39

*pp*

*poco f*

*po[co] f*

*po[co] f*

*[poco f]*

43

*tr*

*[tr]*

*ferma[ta]*

*ferma[ta]*

*ferma[ta]*

*ferma[ta]*

*ferma[ta]*

47

*ferma[ta]*

51

Musical score for measures 51-53. The score is written for five staves: two treble clefs (top two), one alto clef (middle), and two bass clefs (bottom two). The key signature is three sharps (F#, C#, G#). Measure 51 features a melodic line in the top treble staff with a square box above it, and a rhythmic accompaniment in the bottom two staves. Measures 52 and 53 continue the melodic and rhythmic patterns.

54

Musical score for measures 54-57. The score is written for five staves: two treble clefs (top two), one alto clef (middle), and two bass clefs (bottom two). The key signature is three sharps (F#, C#, G#). Measure 54 features a melodic line in the top treble staff with a trill (tr) above it, and a rhythmic accompaniment in the bottom two staves. Measures 55, 56, and 57 continue the melodic and rhythmic patterns, with trills appearing in the top treble staff in measures 56 and 57.

58

Musical score for measures 58-60. The score is written for five staves: two treble clefs (top two), one alto clef (middle), and two bass clefs (bottom two). The key signature is three sharps (F#, C#, G#). Measure 58 features a melodic line in the top treble staff with a trill (tr) above it and a square box above it, and a rhythmic accompaniment in the bottom two staves. Measures 59 and 60 continue the melodic and rhythmic patterns.

61

*f*

Violoncelle

65

68

71

Basso

75

*p* *cresc.* *(p)* [*cresc.*] *p* [*cresc.*] [*p*] *cresc.* *f*

79

*(f)* *p* *sf* [*f*] *p* *f* *p* *p* *sf*

82

pp

p

f

[pp]

f

[p]

86

f

tr

f

f

[f]

89

tr



92

Musical score for measures 92-94. The score is written for four staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, and Bass Clef 2. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several slurs and ties across measures. The bass lines are particularly active, with many sixteenth-note runs.

95

Musical score for measures 95-97. The score is written for four staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, and Bass Clef 2. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The music continues with complex rhythmic patterns, including slurs and ties. The bass lines remain active with sixteenth-note runs.

98

Musical score for measures 98-100. The score is written for four staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, and Bass Clef 2. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. This section includes trills, indicated by the symbol [tr] above notes in the upper staves. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, slurs, and ties. The bass lines are active with sixteenth-note runs.

101

Musical score for measures 101-102. The score is in 3/4 time and features a key signature of three sharps (F#, C#, G#). It consists of five staves: two treble clefs, a middle C-clef, and two bass clefs. The music is characterized by complex, flowing melodic lines with frequent slurs and ties, particularly in the upper staves. The lower staves provide a steady accompaniment with eighth and sixteenth notes.

103

Musical score for measures 103-105. The score continues in 3/4 time with the same key signature. It features five staves with intricate melodic passages and rhythmic patterns. The upper staves show a dense texture of notes with many slurs, while the lower staves maintain a consistent accompaniment. The music concludes with a final cadence in measure 105.

106

Musical score for measures 106-108. The score continues in 3/4 time with the same key signature. It features five staves with complex melodic lines and rhythmic accompaniment. The music is highly technical, with many slurs and ties throughout. The score concludes with a final cadence in measure 108.

109

112

116

119

*p(p)*

*p[oco]f*

*p[oco]f*

*(p[oco]f)*

Basso

*(p[oco]f)*

122

*p[oco]f*

*(p[oco]f)*

126

*p[oco]f*

*(p[oco]f)*

ferma[ta]

ferma[ta]

ferma[ta]

ferma[ta]

ferma[ta]

130

Musical score for measures 130-132. The score is in 3/4 time and G major. It features five staves: four treble clefs and one bass clef. The first three staves have melodic lines with various ornaments and slurs. The fourth staff has a bass line with a slur. The fifth staff is mostly empty.

133

Musical score for measures 133-134. The score is in 3/4 time and G major. It features five staves. The first staff has a complex melodic line with many slurs and ornaments. The second and third staves have long, flowing melodic lines with slurs. The fourth staff has a bass line with a slur. The fifth staff is mostly empty.

135

Musical score for measures 135-138. The score is in 3/4 time and G major. It features five staves. The first staff has a melodic line with slurs and ornaments. The second and third staves have melodic lines with slurs. The fourth staff has a bass line with a slur. The fifth staff is mostly empty.

139

Musical score for measures 139-142. The score is written for five staves: two treble clefs (top two staves) and three bass clefs (bottom three staves). The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The music features a melodic line in the upper staves with trills and grace notes, and a bass line in the lower staves with a steady eighth-note accompaniment. The first staff has a trill over a quarter note in the second measure, and the second staff has a trill over a quarter note in the third measure. The third and fourth staves have a melodic line with a slur over the first two measures. The fifth staff has a steady eighth-note accompaniment.

143

Musical score for measures 143-146. The score is written for five staves: two treble clefs (top two staves) and three bass clefs (bottom three staves). The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The music features a melodic line in the upper staves with slurs and accents, and a bass line in the lower staves with a steady eighth-note accompaniment. The first staff has a melodic line with a slur over the first two measures and an accent over the third measure. The second staff has a melodic line with a slur over the first two measures and an accent over the third measure. The third staff has a melodic line with a slur over the first two measures and an accent over the third measure. The fourth staff has a melodic line with a slur over the first two measures and an accent over the third measure. The fifth staff has a steady eighth-note accompaniment.

Tempo di Menuetto

Musical score for measures 1-4. The score is in 3/4 time with a key signature of two sharps (F# and C#). It consists of five staves: two treble clefs, a bass clef, and a double bass clef. The music features a melody in the upper staves and a bass line in the lower staves. Measure 4 includes a circled '1' below the bass line.

5

Musical score for measures 5-8. The score continues with five staves. Measures 5 and 7 feature trills (tr) in the upper staves. The bass line continues with a steady eighth-note pattern.

9

Musical score for measures 9-12. The score continues with five staves. Measure 9 features a trill (tr) in the upper staff. Measure 10 contains a complex sixteenth-note passage in the upper staff. Measure 12 includes a fermata over a sixteenth-note figure in the upper staff.

13

Musical score for measures 13-16. The score is in 3/4 time and consists of five staves. The key signature has three sharps (F#, C#, G#). The first staff (treble clef) starts with a dynamic marking of *(sf)*. The second staff (treble clef) starts with a dynamic marking of *sf*. The third staff (treble clef) starts with a dynamic marking of *sf*. The fourth staff (bass clef) starts with a dynamic marking of *sf*. The fifth staff (bass clef) starts with a dynamic marking of *[sf]*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

17

Musical score for measures 17-20. The score is in 3/4 time and consists of five staves. The key signature has three sharps (F#, C#, G#). The first staff (treble clef) features a triplet of eighth notes in measure 19. The second staff (treble clef) features a triplet of eighth notes in measure 19. The third staff (treble clef) features a triplet of eighth notes in measure 19. The fourth staff (bass clef) features a triplet of eighth notes in measure 19. The fifth staff (bass clef) features a triplet of eighth notes in measure 19. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

21

Musical score for measures 21-24. The score is in 3/4 time and consists of five staves. The key signature has three sharps (F#, C#, G#). The first staff (treble clef) features a trill (*tr*) in measure 21. The second staff (treble clef) features a triplet of eighth notes in measure 21. The third staff (treble clef) features a triplet of eighth notes in measure 21. The fourth staff (bass clef) features a triplet of eighth notes in measure 21. The fifth staff (bass clef) features a triplet of eighth notes in measure 21. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.



24

Musical score for measures 24-28. The score is in 4/4 time and consists of five staves. The key signature has three sharps (F#, C#, G#). The music features a complex melodic line in the upper staves with many slurs and ties, and a more rhythmic bass line. The notation includes eighth and sixteenth notes, often beamed together.

29

Musical score for measures 29-32. The score is in 4/4 time and consists of five staves. The key signature has three sharps. Dynamic markings include *f* (forte) and *p* (piano). The music shows a clear contrast between the upper and lower staves, with the upper staves often playing sustained notes or chords while the lower staves play more active rhythmic patterns.

33

Musical score for measures 33-36. The score is in 4/4 time and consists of five staves. The key signature has three sharps. Dynamic markings include *f* (forte) and *p* (piano). The music continues with the same complex textures, featuring slurs and ties across measures. The bass line remains active with eighth and sixteenth notes.

37

Musical score for measures 37-41. The score is in 3/4 time and A major. It features five staves: three treble clefs and two bass clefs. The first two treble staves are mostly silent. The third treble staff and the first bass staff (labeled 'Violoncelle') contain the main melodic and harmonic material. The cello part begins with a *p* dynamic and includes slurs and phrasing marks. The second bass staff contains a rhythmic accompaniment of eighth notes.

42

Musical score for measures 42-45. The score continues with the same instrumentation. The first two treble staves remain silent. The third treble staff and the first bass staff (Violoncelle) continue the melodic line with slurs and phrasing marks. The second bass staff continues the rhythmic accompaniment.

46

Musical score for measures 46-49. The score continues with the same instrumentation. The first two treble staves remain silent. The third treble staff and the first bass staff (Violoncelle) continue the melodic line. The second bass staff features a rhythmic accompaniment of eighth notes, with some measures containing triplets marked with a '3' in brackets.

50

Musical score for measures 50-52. The score is written for five staves: two treble clefs, one alto clef (C3), and one bass clef. The key signature is two sharps (F# and C#). Measure 50 features a complex melodic line in the top treble staff with many beamed notes. The bass clef staff is labeled "Basso" and contains a simple bass line with a slur. Measures 51 and 52 continue the melodic and bass lines with various articulations and slurs.

53

Musical score for measures 53-55. The score is written for five staves: two treble clefs, one alto clef (C3), and one bass clef. The key signature is two sharps (F# and C#). Measure 53 shows a melodic line in the top treble staff with a slur. The bass clef staff has a simple bass line with a slur. Measures 54 and 55 continue the melodic and bass lines with various articulations and slurs.

56

Musical score for measures 56-58. The score is written for five staves: two treble clefs, one alto clef (C3), and one bass clef. The key signature is two sharps (F# and C#). Measure 56 features a complex melodic line in the top treble staff with many beamed notes. The bass clef staff is labeled "Basso" and contains a simple bass line with a slur. Measures 57 and 58 continue the melodic and bass lines with various articulations and slurs.

59

Musical score for measures 59-61. The score is in 3/4 time and the key signature has three sharps (F#, C#, G#). Measure 59 features a complex melodic line in the first staff with many accidentals. Measures 60 and 61 show a more rhythmic accompaniment in the lower staves, with some melodic fragments in the upper staves.

62

Musical score for measures 62-65. The score continues in 3/4 time and the key signature of three sharps. Measures 62 and 63 feature long, sweeping melodic lines in the first two staves. Measures 64 and 65 show a more active accompaniment in the lower staves, with some melodic fragments in the upper staves.

66

Musical score for measures 66-69. The score continues in 3/4 time and the key signature of three sharps. Measures 66 and 67 feature long, sweeping melodic lines in the first two staves. Measures 68 and 69 show a more active accompaniment in the lower staves, with some melodic fragments in the upper staves. Trills (tr) are indicated in measures 68 and 69.

70

Musical score for measures 70-73. The score is in G major (one sharp) and 3/4 time. It consists of five staves: three treble clefs and two bass clefs. Measure 70 features a melodic line in the top treble staff with eighth-note patterns and trills. The middle treble staff has a sustained note with a trill. The bottom treble staff has a half note. The bass staves have a half note and a quarter note. Measure 71 continues the melodic patterns. Measure 72 shows a trill in the top treble staff. Measure 73 concludes the system with a half note in the top treble staff and a quarter note in the bottom bass staff.

74

Musical score for measures 74-77. The score is in G major (one sharp) and 3/4 time. It consists of five staves: three treble clefs and two bass clefs. Measure 74 features a melodic line in the top treble staff with eighth-note patterns and trills. The middle treble staff has a sustained note with a trill. The bottom treble staff has a half note. The bass staves have a half note and a quarter note. Measure 75 continues the melodic patterns. Measure 76 shows a trill in the top treble staff. Measure 77 concludes the system with a half note in the top treble staff and a quarter note in the bottom bass staff.

78

Musical score for measures 78-81. The score is in G major (one sharp) and 3/4 time. It consists of five staves: three treble clefs and two bass clefs. Measure 78 features a melodic line in the top treble staff with eighth-note patterns and trills. The middle treble staff has a sustained note with a trill. The bottom treble staff has a half note. The bass staves have a half note and a quarter note. Measure 79 continues the melodic patterns. Measure 80 shows a trill in the top treble staff. Measure 81 concludes the system with a half note in the top treble staff and a quarter note in the bottom bass staff. The dynamic marking *pp* is present in the right margin of measures 78, 79, and 80, and in brackets in measure 81.

82

*cresc.*

86

*(f)*  
*[f]*  
*(f)*  
*f*  
*[f]*

89

*tr*  
*p*  
*p*  
*p*

93

Musical score for measures 93-96. The score is in 3/4 time and A major. It features five staves: two treble clefs, a bass clef, and two more treble clefs. The first two staves have dynamics *p* and *f*. The third and fourth staves have dynamics *f* and *f*. The fifth staff has a dynamic *f*. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

97

Musical score for measures 97-100. The score is in 3/4 time and A major. It features five staves. The first staff has a dynamic *f*. The second staff has a dynamic *f* and a trill (*tr*). The third staff has a dynamic *f*. The fourth and fifth staves have dynamics *f* and *f*. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

101

Musical score for measures 101-104. The score is in 3/4 time and A major. It features five staves. The first staff has a dynamic *f*. The second staff has a dynamic *f*. The third and fourth staves have dynamics *f* and *f*. The fifth staff has a dynamic *f*. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

105

Musical score for measures 105-108. The score is in 3/4 time and G major. It features five staves: two treble clefs, a tenor clef (C4), and two bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Trills are marked with 'tr' in measures 105, 106, and 108. Phrasing slurs are used throughout the passage.

109

Musical score for measures 109-112. The score is in 3/4 time and G major. It features five staves. Dynamic markings include *p* (piano) and *f* (forte). Trills are marked with 'tr' in measures 109 and 112. The music shows a clear alternation of dynamics between measures.

113

Musical score for measures 113-116. The score is in 3/4 time and G major. It features five staves. Dynamic markings include *p* (piano) and *f* (forte). Trills are marked with 'tr' in measure 113. The music concludes with a double bar line in measure 116.



# Quintet No. 7 in C

Allegro

Musical score for measures 1-3. The score is for five instruments: Violino I, Violino II, Violino III, Viola, and Basso. The key signature is C major and the time signature is 4/4. The first measure starts with a forte (*f*) dynamic. In the second measure, the Violino I and II parts have a piano (*p*) dynamic marking. The Basso part has a forte (*f*) dynamic marking. The Viola and Violino III parts are mostly silent in these measures.

Musical score for measures 4-6. Measure 4 begins with a measure rest for all instruments. In measure 5, the Violino I and II parts have a piano (*p*) dynamic marking. The Basso part has a piano (*p*) dynamic marking. The Viola and Violino III parts are mostly silent in these measures.

Musical score for measures 7-9. Measure 7 begins with a measure rest for all instruments. In measure 8, the Violino I part has a *poco f* dynamic marking. In measure 9, the Violino I, Violino II, Violino III, and Viola parts all have a *(poco) f* dynamic marking. The Basso part has a *(poco) f* dynamic marking.

10

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

13

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

*cresc.* *f* *p*

17

*p* *p* *p*

20

Musical score for measures 20-22. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. The music features a variety of rhythmic patterns and dynamics. Measure 20 shows a treble clef staff with a melodic line and a bass clef staff with a steady eighth-note accompaniment. Measure 21 includes a *poco f* dynamic marking and a slur over a melodic phrase. Measure 22 features a *[poco f]* dynamic marking and a slur over a melodic phrase. The alto clef staff has a *p[oco]f* dynamic marking. The bass clef staff has a *(p[oco]f)* dynamic marking.

23

Musical score for measures 23-25. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. The music is characterized by a strong *f* (forte) dynamic. Measure 23 shows a treble clef staff with a melodic line and a bass clef staff with a steady eighth-note accompaniment. Measure 24 includes a *[f]* dynamic marking and a slur over a melodic phrase. Measure 25 features a *f* dynamic marking and a slur over a melodic phrase. The alto clef staff has a *f* dynamic marking. The bass clef staff has a *f* dynamic marking.

26

Musical score for measures 26-28. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. The music features a variety of rhythmic patterns and dynamics. Measure 26 shows a treble clef staff with a melodic line and a bass clef staff with a steady eighth-note accompaniment. Measure 27 includes a *f* dynamic marking and a slur over a melodic phrase. Measure 28 features a *f* dynamic marking and a slur over a melodic phrase. The alto clef staff has a *f* dynamic marking. The bass clef staff has a *f* dynamic marking.

29

32

35

38

[p] dolce dolce dolce dolce

41

fp p p p fp

44

fp fp fp fp fp

47

Musical score for measures 47-49. The score consists of five staves. Measure 47 starts with a piano (*p*) dynamic. Measures 48 and 49 feature a forte (*f*) dynamic. The music includes various melodic lines and accompaniment with dynamic markings.

50

Musical score for measures 50-52. The score consists of five staves. Measure 50 starts with a piano (*p*) dynamic. Measures 51 and 52 feature a forte-piano (*fp*) dynamic. The music includes various melodic lines and accompaniment with dynamic markings.

53

Musical score for measures 53-55. The score consists of five staves. Measure 53 starts with a forte-piano (*fp*) dynamic. Measures 54 and 55 feature a forte (*f*) dynamic. The music includes various melodic lines and accompaniment with dynamic markings.

56

(*p*)

*pp*

*pp*

(*p*)

*p*

60

*f*

*f*

*f*

*f*

*f*

64

*poco p*

*[poco] p*

*[poco] p*

(*poco*) *p*

*poco p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

68

Musical score for measures 68-70. The score is written for five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. Measure 68 features a melodic line in Treble 1 with a slur and a dynamic marking of *p*. Treble 2 and 3 play a rhythmic accompaniment of eighth notes. Bass 1 and 2 play a similar eighth-note accompaniment. Measure 69 continues the melodic line in Treble 1 with a slur and a dynamic marking of *p*. Treble 2 and 3 continue their accompaniment. Bass 1 and 2 play a similar accompaniment. Measure 70 shows the melodic line in Treble 1 with a slur and a dynamic marking of *p*. Treble 2 and 3 continue their accompaniment. Bass 1 and 2 play a similar accompaniment.

71

Musical score for measures 71-73. The score is written for five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. Measure 71 features a melodic line in Treble 1 with a slur. Treble 2 and 3 play a rhythmic accompaniment of eighth notes. Bass 1 and 2 play a similar eighth-note accompaniment. Measure 72 continues the melodic line in Treble 1 with a slur. Treble 2 and 3 continue their accompaniment. Bass 1 and 2 play a similar accompaniment. Measure 73 shows the melodic line in Treble 1 with a slur and a dynamic marking of *p*. Treble 2 and 3 continue their accompaniment. Bass 1 and 2 play a similar accompaniment.

74

Musical score for measures 74-76. The score is written for five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. Measure 74 features a melodic line in Treble 1 with a slur and a dynamic marking of *p*. Treble 2 and 3 play a rhythmic accompaniment of eighth notes. Bass 1 and 2 play a similar eighth-note accompaniment. Measure 75 continues the melodic line in Treble 1 with a slur and a dynamic marking of *p*. Treble 2 and 3 continue their accompaniment. Bass 1 and 2 play a similar accompaniment. Measure 76 shows the melodic line in Treble 1 with a slur and a dynamic marking of *p*. Treble 2 and 3 continue their accompaniment. Bass 1 and 2 play a similar accompaniment.



77

Musical score for measures 77-80. The score consists of five staves: four treble clefs and one bass clef. The first staff has a dynamic marking of *f* at the beginning and *(poco) p* later. The second, third, and fourth staves have a dynamic marking of *f* at the beginning and *[poco] p* later. The fifth staff has a dynamic marking of *f* at the beginning and *[poco] p* later. The music features a melodic line in the first staff and rhythmic accompaniment in the other staves.

81

Musical score for measures 81-83. The score consists of five staves: four treble clefs and one bass clef. The first staff has a dynamic marking of *cresc.* at the beginning and *p* later. The second, third, and fourth staves have a dynamic marking of *cresc.* at the beginning and *p* later. The fifth staff has a dynamic marking of *cresc.* at the beginning and *p* later. The music features a melodic line in the first staff and rhythmic accompaniment in the other staves.

84

Musical score for measures 84-86. The score consists of five staves: four treble clefs and one bass clef. The first staff has a melodic line with a dynamic marking of *p*. The second, third, and fourth staves have rhythmic accompaniment. The fifth staff is empty. The music features a melodic line in the first staff and rhythmic accompaniment in the other staves.

87

*poco f*

*p*

[*p*]

90

*p*

*cresc.*

[*cresc.*]

[*cresc.*]

[*cresc.*]

93

*f*

[*poco p*]

[*poco p*]

[*poco p*]

[*poco p*]

*f*

[*poco p*]

97

*p* (*pp*)  
*p* *pp*  
*p* *pp*  
*p* *pp*

101

*p* *cresc.* *f* *p*  
*p* *cresc.* *f* *p*  
*f*  
*f* *p*  
*pp* *cresc.* *f* *p*

105

*p* (*p*) *p*  
*p*  
*p*

108

*poco f*

*(poco f)*

*poco f*

111

*[poco] f*

*f*

*poco f*

*f*

*f*

114

*(poco) f*

*poco f*

*poco f*

*(f)*

*(f)*

*(f)*

117

*poco f*

[*poco f*]

*poco f*

[*poco f*]

[*poco f*]

120

*f*

*f*

*f*

(*f*)

123

*f*

[*f*]

[*f*]

[*f*]

[*f*]

126

*fp* (*fp*) *fp* (*fp*)  
 (*fp*) (*fp*) (*f*)*p*  
*fp* *fp* *fp* *fp*  
 (*p*)

129

*fp* (*f*)*[p]* (*f*)  
*dolce*  
*dolce*  
*dolce*  
*fp* *fp*  
*fp* *fp* [*dolce*]

132

*fp*  
 [*fp*]  
 Violoncelle  
*dolce* *fp*

135

Musical score for measures 135-137. The score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The music is in 3/4 time. Measures 135 and 136 feature a piano (*p*) melody in the upper staves and a piano accompaniment in the lower staves. Measure 137 shows a continuation of the piano accompaniment. The piece concludes with a double bar line.

138

Musical score for measures 138-140. The score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The music is in 3/4 time. Measure 138 begins with a fortissimo piano (*fp*) dynamic. Measure 139 features a piano (*p*) dynamic in the upper staves and a piano (*p*) dynamic in the lower staves. Measure 140 features a fortissimo (*f*) dynamic in the upper staves and a fortissimo (*f*) dynamic in the lower staves. The piece concludes with a double bar line.

141

Musical score for measures 141-143. The score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The music is in 3/4 time. Measures 141 and 142 feature a piano (*p*) melody in the upper staves and a piano accompaniment in the lower staves. Measure 143 shows a continuation of the piano accompaniment. The piece concludes with a double bar line.

144

Musical score for measures 144-146. The score is written for five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. Measure 144 features dynamics *fp* and [*fp*]. Measure 145 features dynamics *fp* and (*fp*). Measure 146 features dynamics *fp* and (*fp*). The Bass 1 staff begins with a dynamic of *p* in measure 144. The Bass 2 staff has dynamics *fp* and *fp* in measures 145 and 146 respectively.

147

Musical score for measures 147-150. The score is written for five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. Measure 147 features dynamics (*f*) and (*dolce*). Measure 148 features dynamics *dolce* and *p*. Measure 149 features dynamics *p* and *p*. Measure 150 features dynamics *p* and *p*. The Bass 1 staff has a dynamic of *dolce* in measure 148. The Bass 2 staff has a dynamic of *dolce* in measure 148.

151

Musical score for measures 151-154. The score is written for five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. Measure 151 features dynamics *fp* and *fp*. Measure 152 features dynamics (*pp*) and *pp*. Measure 153 features dynamics *f*[*f*] and *f*[*f*]. Measure 154 features dynamics *ff* and *ff*. The Bass 1 staff has dynamics *pp* and *ff* in measures 152 and 153 respectively. The Bass 2 staff has dynamics *pp* and *ff* in measures 152 and 153 respectively.



Andante

Musical score for measures 1-4. The score is in 2/4 time and B-flat major. It features five staves: Violin I, Violin II, Flute, Clarinet, and Bassoon. The first staff is marked *[dolce]*. The second staff is marked *(dolce)*. The third staff is marked *(p)*. The fourth staff is marked *(p)*. The music consists of flowing eighth and sixteenth notes with various articulations and slurs.

Musical score for measures 5-8. The score continues with the same instrumentation. The first staff has a dynamic marking of *f* at the end of measure 8. The second staff is marked *(p)*. The music features more complex rhythmic patterns and slurs.

Musical score for measures 9-12. The score continues with the same instrumentation. The first staff has dynamic markings of *(fp)* in measures 9, 10, and 11. The second staff has *fp* in measures 9 and 10, and *[f]p* in measure 11. The third staff has *fp* in measures 9 and 10. The fourth staff has *fp* in measures 9 and 10. The fifth staff has *fp* in measures 9 and 10. The music features rapid sixteenth-note passages and slurs.

14

Musical score for measures 14-17. The score is written for five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line with repeat dots is present after measure 16. The word "Violoncelle" is written above the bottom staff in measure 17.

18

Musical score for measures 18-21. The score is written for five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat. The music includes dynamic markings such as *(p)* and *[p]*, and trills marked with *tr*. The bottom staff features a complex rhythmic pattern with many sixteenth notes. A double bar line with repeat dots is present after measure 20.

22

Musical score for measures 22-25. The score is written for five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat. The music features a complex rhythmic pattern with many sixteenth notes in the top staff. A double bar line with repeat dots is present after measure 24.

25

tr  
p  
cresc.  
p  
cresc.  
[p] [cresc.]

29

poco f  
tr  
poco f  
tr  
p[oco]f  
poco f  
f  
p  
f

33

p  
poco f  
p  
p[oco]f  
poco f  
poco f  
f  
p  
poco f

37

Musical score for measures 37-39. The score consists of five staves: two treble clefs, two bass clefs, and a grand staff. The music includes various dynamics such as *p* and *f*, and complex rhythmic patterns with slurs and accents.

40

Musical score for measures 40-43. The score consists of five staves: two treble clefs, two bass clefs, and a grand staff. The music includes various dynamics such as *p* and *f*, and complex rhythmic patterns with slurs and accents.

44

Musical score for measures 44-47. The score consists of five staves: two treble clefs, two bass clefs, and a grand staff. The music includes various dynamics such as *(p)*, and complex rhythmic patterns with slurs and accents.

48

Musical score for measures 48-50. The score is in 4/4 time and features five staves. The first two staves are treble clef, and the last three are bass clef. Measure 48 shows a melodic line in the first staff and a bass line in the fifth staff. Measure 49 is a repeat sign. Measure 50 contains dynamic markings *fp* and *pp* in the second and third staves, and a piano dynamic marking *p* in a box below the fifth staff.

51

Musical score for measures 51-54. The score is in 4/4 time and features five staves. Measures 51-54 show a complex texture with multiple melodic lines in the upper staves and a rhythmic bass line in the fifth staff. Dynamic markings *fp* and *pp* are present in the second and third staves.

55

Musical score for measures 55-58. The score is in 4/4 time and features five staves. Measure 55 begins with a piano dynamic marking *(p)* in the first staff. Measures 55-58 show a rhythmic pattern in the first staff and a bass line in the fifth staff.

59

6

[3] [3]

(tr)

[3] [3] [3] [3]

(tr)

p

Basso

[p]

62

[6] [3] [3]

[3] [3] [3] [3]

[p]

65

[3] [3] [3] [3]

(3)

[3] [3]

[6]

[fp]

(fp)

68

[6] [6] [6]

[6] [3] [3]

[*fp*] [*fp*]

(*fp*) (*fp*)

72

[3] [3] [3] [3]

[3] [3] [3] [3]

[3] [3]

[3] [3]

Tempo di Menuetto

The first system of the musical score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The first staff begins with the dynamic marking *[p] dolce*. The second and third staves also begin with *[p] dolce*. The fourth staff, which is the alto part, begins with *p (dolce)*. The fifth staff, which is the bass part, begins with *p (dolce)*. The music features a mix of eighth and sixteenth notes with various phrasing slurs.

The second system of the musical score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The first staff begins with the dynamic marking *cresc.* and later changes to *f*. The second and third staves also begin with *cresc.* and later change to *f*. The fourth staff, which is the alto part, begins with *cresc.* and later changes to *f*. The fifth staff, which is the bass part, begins with *cresc.* and later changes to *f*. The music features a mix of eighth and sixteenth notes with various phrasing slurs.

The third system of the musical score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The first staff begins with the dynamic marking *[p] dolce*. The second and third staves also begin with *[p] dolce*. The fourth staff, which is the alto part, begins with *[p] dolce*. The fifth staff, which is the bass part, begins with *p (dolce)*. The music features a mix of eighth and sixteenth notes with various phrasing slurs.



13

*cresc.* *f* *f* *(p)* *(p)*

*cresc.* *f* *(p)* *(p)*

*cresc.* *f* *(p)* *(p)*

*cresc.* *f* *(p)* *(p)*

*cresc.* *(f)* *(p)*

17

*(p)* *(p)* *p* *p*

*(p)* *p* *p* *p*

*(p)* *p* *p* *p*

*(p)* *p* *p* *p*

*(p)* *p* *p* *p*

21

*p* *p* *p* *p*

*p* *p* *p* *p*

*p* *p* *p* *p*

*p* *p* *p* *p*

*p* *p* *p* *p*

25

(tr)

*fz*

*fz*

*mf*

28

(*fz*)

(*p*)

(*fz*)

(*p*)

(*fz*)

(*p*)

(*p*)

31

*p*

(*cresc.*)

[*cresc.*]

*p*

*p*

35

*poco f*

*p*

*p*

*p*

39

*fz* *(fz)* [*p*] (*tr*)

*fz* *(fz)* [*p*] *fz* (*tr*)

*fz* *(fz)* (*p*) *fz*

*fz* *(fz)* (*p*) (*p*)

43

*dolce* (*fz*) (*p*) (*fz*)

(*p*) *fz* [*p*]

(*p*) *fz* (*p*)

46

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

(tr) (tr) (tr)

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

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

*f*

50

*p* [*p*] *dolce* *p* [*p*] *dolce*

[*p*] *dolce* [*p*] *dolce*

[*p*] (*p*) *dolce*

55

(*p*) *dolce*

59

*dolce*  
*[dolce]*  
*dolce*  
*dolce*  
*dolce*

63

*cresc.* *f* [*p*]  
*cresc.* *f* [*p*]  
*cresc.* *f* (*p*)  
*cresc.* *f*  
*cresc.* *f*

67

*fz* *p* *fz* [*p*]  
*fz* *p* *fz* *p* *p*  
*fz* *fz* *p*  
*[p]* *p*  
(*p*) *p*

71

75

79

83

*fz* *p* [*p*] *p*

87

*p* *cresc.* *cresc.* *f* *cresc.* *poco f*

91

(*pp*) *pp* *p(p)* *pp* *pp* (*cresc.*) *cresc.* (*cresc.*)

95

*poco f* [*p*]

*poco f* [*p*]

*p[oco] f* [*p*]

*poco f* *p*

99

*f[z]* [*fz*] [*p*] *tr*

*f[z]* [*fz*] [*p*] *f[z]*

*f[z]* (*fz*) (*p*) *fz*

*f(z)* (*fz*) (*p*) *p*

103

*dolce* [*p*]

[*fz*] [*p*]

(*p*) *fz* (*p*)



106 (tr)

Musical score for measures 106-109. The score is written for five staves: four treble clefs and one bass clef. The key signature has one flat. The time signature is 4/4. The music features a complex texture with multiple melodic lines. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). A trill is indicated by '(tr)' above a note in the first staff of measure 107. The piece concludes with a double bar line and repeat dots at the end of measure 109.

110

Musical score for measures 110-113. The score is written for five staves: four treble clefs and one bass clef. The key signature has one flat. The time signature is 4/4. The music continues with a complex texture. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The piece concludes with a double bar line and repeat dots at the end of measure 113.



# Quintet No. 8 in F

Scherzando  
Allegro vivace

Violino I  
Violino II  
Violino III  
Viola  
Basso

6

11

16

21

27

33

Basso

38

43

48

*tr*  
*(pp)*  
*pp*  
*pp*  
*tr*  
*pp*

53

*pp*

59

*f*  
*f*  
*f*  
*f*  
*f*

64

tr

tr

4

This system contains measures 64 through 68. It features five staves: two treble clefs, one alto clef, and two bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Trills are marked with 'tr' above notes in the first and second staves. A measure rest is indicated by a '4' above the first staff in measure 68.

69

(b)

(b)

This system contains measures 69 through 73. It features five staves. The music continues with similar rhythmic patterns. The notes in the first and second staves are marked with a flat '(b)' above them. The bass clef staves show a consistent eighth-note accompaniment.

74

1 2

*p(oco) p*

*poco p*

*(poco) p*

*p(oco) p*

*(p)[oco] p*

This system contains measures 74 through 78. It features five staves. The system is divided into two first endings, labeled '1' and '2'. Dynamic markings are present: *p(oco) p* in the first staff of measure 75, *poco p* in the second staff of measure 75, *(poco) p* in the third staff of measure 76, *p(oco) p* in the fourth staff of measure 77, and *(p)[oco] p* in the fifth staff of measure 78. The music includes various rhythmic patterns and rests.

78

Musical score for measures 78-82. The score is written for five staves: two treble clefs (top two), a bass clef (middle), and two bass clefs (bottom two). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some dynamic markings like *f* and *p* scattered throughout the system.

83

Musical score for measures 83-87. This system shows more complex rhythmic figures, including sixteenth-note runs and triplets. Dynamic markings include *f* (forte) and *p* (piano). The notation includes many slurs and accents.

88

Musical score for measures 88-92. This system is characterized by dynamic markings such as *(poco) p* and *poco p*. The music continues with rhythmic patterns and rests across the five staves.



93

Musical score for measures 93-98. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. The key signature has one flat. Measures 93-98 contain various melodic and harmonic lines with articulation marks such as slurs and accents.

99

Musical score for measures 99-104. The score is written for five staves. The key signature has one flat. Measures 99-104 include melodic lines with the instruction *dolce* and a first ending bracket labeled '1' above measure 100. The bass line features a steady eighth-note accompaniment.

105

Musical score for measures 105-110. The score is written for five staves. The key signature has one flat. Measures 105-110 feature dynamic markings *p* and *pp* in the upper staves, and *(p)* and *PF* in the lower staves. The music includes complex rhythmic patterns and slurs.

110

Musical score for measures 110-115. The score is in 3/4 time with a key signature of one flat. It features five staves: two treble clefs, one alto clef, and two bass clefs. The first two staves are marked with a forte *f* dynamic. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Trills and triplets are indicated with 'tr' and '(3)' respectively. Slurs and ties are used to connect notes across measures.

116

Musical score for measures 116-121. The score continues with five staves. It features a variety of rhythmic figures, including eighth and sixteenth notes, and rests. Trills and triplets are marked with 'tr' and '(3)'. Slurs and ties are used to connect notes across measures.

122

Musical score for measures 122-127. The score continues with five staves. It features a variety of rhythmic figures, including eighth and sixteenth notes, and rests. Trills and triplets are marked with 'tr' and '(3)'. Slurs and ties are used to connect notes across measures.

128

Musical score for measures 128-133. The score is written for five staves: two treble clefs, two alto clefs, and one bass clef. The key signature has one flat (B-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *[f]* (forte in brackets). The piece concludes with a double bar line and a final key signature change to two flats (B-flat and E-flat).

134

Musical score for measures 134-139. The score is written for five staves: two treble clefs, two alto clefs, and one bass clef. The key signature has one flat (B-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *[f]* (forte in brackets). The piece concludes with a double bar line and a final key signature change to two flats (B-flat and E-flat).

Violoncelle

140

Musical score for measures 140-145. The score is written for five staves: two treble clefs, two alto clefs, and one bass clef. The key signature has one flat (B-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *[f]* (forte in brackets). The piece concludes with a double bar line and a final key signature change to two flats (B-flat and E-flat).

Basso

145

Musical score for measures 145-149. The score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one flat.

150

Musical score for measures 150-154. The score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one flat. Dynamic markings include *p(p)*, *tr*, *pp*, and *(pp)*.

155

Musical score for measures 155-159. The score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one flat. Dynamic markings include *f* and *pp*.

161

Musical score for measures 161-165. The score is written for five staves: two treble clefs and three bass clefs. The key signature has one flat. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and ties across the staves.

166

Musical score for measures 166-170. The score is written for five staves: two treble clefs and three bass clefs. The key signature has one flat. The music continues with similar rhythmic patterns and includes slurs and ties.

171

Musical score for measures 171-175. The score is written for five staves: two treble clefs and three bass clefs. The key signature has one flat. This section includes dynamic markings: *(p)* in the first staff of measure 172, *p* in the second staff of measure 172, and *tr* (trills) above notes in the first staff of measures 173 and 174.

177 *tr*

182

Un poco adagio

3

Musical score for measures 3-4. The score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two flats. The first staff has a melodic line with slurs and accents. The second staff has a similar melodic line. The third staff has a rhythmic accompaniment of eighth notes, marked *[simile]*. The fourth staff is labeled "Basso" and has a melodic line with slurs. The fifth staff has a rhythmic accompaniment of eighth notes, also marked *[simile]*. The music is divided into two measures by a vertical bar line.

5

Musical score for measures 5-6. The score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two flats. The first staff has a melodic line with slurs and accents. The second staff has a melodic line with slurs. The third staff has a melodic line with slurs. The fourth staff is labeled "Violoncelle" and has a rhythmic accompaniment of eighth notes, marked *[simile]*. The fifth staff has a rhythmic accompaniment of eighth notes. The music is divided into two measures by a vertical bar line.

7

Musical score for measures 7-8. The score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two flats. The first staff has a melodic line with slurs and accents. The second staff has a melodic line with slurs. The third staff has a rhythmic accompaniment of eighth notes, marked *[simile]*. The fourth staff has a rhythmic accompaniment of eighth notes. The fifth staff is labeled "Basso" and has a melodic line with slurs. The music is divided into two measures by a vertical bar line.

9

Musical score for measures 9-10. The score is written for five staves. The top staff is the vocal line, featuring a melodic line with a slur over measures 9 and 10. The second and third staves are treble clef staves, both marked with a slur and the instruction *[simile]*. The fourth staff is an alto clef staff, also marked with a slur and *[simile]*. The bottom staff is a bass clef staff, marked with a slur and *[simile]*. The key signature has two flats, and the time signature is 4/4.

11

Musical score for measures 11-12. The score is written for five staves. The top staff is the vocal line, featuring a melodic line with a slur over measures 11 and 12. The second and third staves are treble clef staves. The fourth staff is an alto clef staff. The bottom staff is a bass clef staff. The key signature has two flats, and the time signature is 4/4.

13

Musical score for measures 13-14. The score is written for five staves. The top staff is the vocal line, featuring a melodic line with a slur over measures 13 and 14. The second and third staves are treble clef staves. The fourth staff is an alto clef staff. The bottom staff is a bass clef staff. The key signature has two flats, and the time signature is 4/4.



15

Musical score for measures 15-16. The score is in 3/4 time and features five staves. The first staff (treble clef) contains a melodic line with a slur and a fermata. The second and third staves (treble clef) contain rhythmic accompaniment with slurs and a *[simile]* marking. The fourth staff (bass clef) contains a rhythmic accompaniment. The fifth staff (bass clef) is empty.

17

Musical score for measures 17-18. The score is in 3/4 time and features five staves. The first staff (treble clef) contains a melodic line with trills (*tr*) and slurs. The second staff (treble clef) contains rhythmic accompaniment with slurs. The third staff (treble clef) contains rhythmic accompaniment with slurs. The fourth staff (bass clef) contains rhythmic accompaniment with slurs. The fifth staff (bass clef) contains rhythmic accompaniment with slurs.

19

Musical score for measures 19-20. The score is in 3/4 time and features five staves. The first staff (treble clef) contains a melodic line with trills (*tr*) and slurs. The second staff (treble clef) contains rhythmic accompaniment with slurs and a *[simile]* marking. The third staff (treble clef) contains rhythmic accompaniment with slurs. The fourth staff (bass clef) contains rhythmic accompaniment with slurs. The fifth staff (bass clef) contains rhythmic accompaniment with slurs and a *[simile]* marking.

21

Musical score for measures 21-22. The score is in 3/4 time and features five staves. The top two staves are in treble clef, the middle two in alto clef, and the bottom in bass clef. The key signature has two flats. Measure 21 shows a complex melodic line in the top staves with many sixteenth notes and slurs. Measure 22 continues this complexity, with a *[simile]* marking under a slur in the middle staff.

23

Musical score for measures 23-24. The score continues with five staves. Measure 23 features a melodic line in the top staff with a sharp sign on the second line, indicating a key change to one flat. Measure 24 shows a rhythmic pattern of eighth notes in the top two staves and a bass line in the bottom staff.

25

Musical score for measures 25-26. The score continues with five staves. Measure 25 features a melodic line in the top staff with a sharp sign on the second line. Measure 26 shows a rhythmic pattern of eighth notes in the top two staves and a bass line in the bottom staff.

27

Musical score for measures 27-28. The score consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The key signature has two flats. The music features a melodic line with dynamics *[p]* and *f*. The bottom staff has a rhythmic accompaniment with dynamics *[p]*, *f*, and *(p)*.

29

Musical score for measures 29-30. The score consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The key signature has two flats. The music features a melodic line with dynamics *(p)* and *[poco f]*. The bottom staff has a rhythmic accompaniment with dynamics *(p)* and *p*.

31

Musical score for measures 31-32. The score consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The key signature has two flats. The music features a melodic line with dynamics *[poco f]* and *[simile]*. The bottom staff is labeled *[Violoncelle]* and has dynamics *[poco f]*.

33

[poco f]

[simile]

[simile]

[simile]

Basso

[simile]

[simile]

This system contains measures 33 and 34. It features five staves: two treble clefs, two alto clefs, and one bass clef. The music is in a minor key. Measure 33 shows melodic lines in the upper staves and a bass line. Measure 34 continues the melodic lines and features a more active bass line. Dynamic markings include [poco f] and [simile].

35

[simile]

This system contains measures 35 and 36. It features five staves: two treble clefs, two alto clefs, and one bass clef. The music continues with melodic lines in the upper staves and a bass line. A [simile] marking is present at the beginning of measure 35.

37

This system contains measures 37 and 38. It features five staves: two treble clefs, two alto clefs, and one bass clef. The music continues with melodic lines in the upper staves and a bass line. Measure 38 features a more complex melodic line in the top staff.

39

Musical score for measures 39-40. The score is in 3/4 time and B-flat major. It features five staves: Violin I, Violin II, Viola, Cello/Double Bass, and Bass. Measures 39-40 show a melodic line in the Violin I part with slurs and a trill in measure 40. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a similar rhythmic pattern. The Cello/Double Bass part has a rhythmic pattern of eighth notes. The Bass part has a rhythmic pattern of eighth notes.

41

Musical score for measures 41-42. The score is in 3/4 time and B-flat major. It features five staves: Violin I, Violin II, Viola, Cello/Double Bass, and Bass. Measures 41-42 show a melodic line in the Violin I part with slurs and a trill in measure 42. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a rhythmic pattern of eighth notes. The Cello/Double Bass part has a rhythmic pattern of eighth notes. The Bass part has a rhythmic pattern of eighth notes.

43

Musical score for measures 43-44. The score is in 3/4 time and B-flat major. It features five staves: Violin I, Violin II, Viola, Cello/Double Bass, and Bass. Measures 43-44 show a melodic line in the Violin I part with slurs and a trill in measure 44. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a rhythmic pattern of eighth notes. The Cello/Double Bass part has a rhythmic pattern of eighth notes. The Bass part has a rhythmic pattern of eighth notes.

[simile]

Vaud[e]ville  
Allegretto

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Allegretto'. The first two staves are marked with the dynamic *poco p*. The music features a melody in the first staff with slurs and accents, and a supporting line in the second staff. The bottom three staves are currently silent.

The second system of the musical score consists of five staves. It begins with a measure number '6'. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has one flat and the time signature is 2/4. The tempo is 'Allegretto'. The first staff has dynamics *f* and *poco p*. The second staff has dynamics *f* and *p*. The third staff has dynamics *f* and *p*. The fourth staff has dynamics *p* and *f*. The fifth staff has dynamics *p* and *f*. The music continues with melodic lines and accompaniment.

The third system of the musical score consists of five staves. It begins with a measure number '11'. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has one flat and the time signature is 2/4. The tempo is 'Allegretto'. The first staff continues the melody with slurs and accents. The second staff has a long slur across several measures. The third staff has a rhythmic accompaniment. The bottom three staves are currently silent.

16

*f*

21

*p*  
*(poco) p*  
*poco p*

26

*p*

31

Musical score for measures 31-34. The score is written for five staves: two treble clefs, a tenor clef (C4), and two bass clefs. The key signature has one flat (B-flat). The music features a complex texture with multiple voices. The first two staves (treble clefs) contain melodic lines with various articulations and slurs. The third staff (tenor clef) provides a harmonic accompaniment with sustained notes and slurs. The bottom two staves (bass clefs) provide a rhythmic and harmonic foundation with eighth and sixteenth notes.

35

Musical score for measures 35-39. The score continues with five staves. The texture remains complex, with the first two staves (treble clefs) showing more intricate melodic patterns and slurs. The third staff (tenor clef) continues with sustained accompaniment. The bottom two staves (bass clefs) maintain the rhythmic and harmonic support.

40

Musical score for measures 40-43. The score continues with five staves. The music becomes more dynamic, with a forte (*f*) marking appearing in the first two staves (treble clefs) and the bottom two staves (bass clefs). The melodic lines in the first two staves are more active and rhythmic. The third staff (tenor clef) continues with sustained accompaniment. The bottom two staves (bass clefs) provide a strong rhythmic and harmonic foundation.



45

Musical score for measures 45-49. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. The key signature has one flat. The music features various dynamics and articulations:

- Measure 45: *p* (poco) *p*
- Measure 46: [*poco p*]
- Measure 47: *poco* (*p*)
- Measure 48: (*poco*) *p*
- Measure 49: (*poco*) *p*

50

Musical score for measures 50-54. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. The key signature has one flat. The music includes trills and various articulations:

- Measure 50: *tr*
- Measure 51: *tr*
- Measure 52: *tr*
- Measure 53: *tr*
- Measure 54: *tr*

55

Musical score for measures 55-59. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. The key signature has one flat. The music features a consistent rhythmic pattern of eighth notes with various articulations and slurs.

60

Musical score for measures 60-64. The score is written for five staves: two treble clefs, a C-clef (alto), and two bass clefs. The key signature has one flat (B-flat). Measure 60 features a trill in the first treble staff. Measure 61 has a trill in the second treble staff. Measure 62 has a trill in the second bass staff. Measure 63 has a trill in the second bass staff. Measure 64 has a trill in the second bass staff.

65

Musical score for measures 65-69. The score is written for five staves: two treble clefs, a C-clef (alto), and two bass clefs. The key signature has one flat (B-flat). Measure 65 features a sixteenth-note pattern in the first treble staff. Measure 66 features a sixteenth-note pattern in the second treble staff. Measure 67 features a sixteenth-note pattern in the second bass staff. Measure 68 features a sixteenth-note pattern in the second bass staff. Measure 69 features a sixteenth-note pattern in the second bass staff.

70

Musical score for measures 70-74. The score is written for five staves: two treble clefs, a C-clef (alto), and two bass clefs. The key signature has one flat (B-flat). Measure 70 features a sixteenth-note pattern in the second treble staff. Measure 71 features a sixteenth-note pattern in the second treble staff. Measure 72 features a sixteenth-note pattern in the second treble staff. Measure 73 features a sixteenth-note pattern in the second treble staff. Measure 74 features a sixteenth-note pattern in the second treble staff.

75

80

85

91

Basso

97

*p* *f*

*p* *f*

*f*

*f*

103

*p*

Violoncelle

108

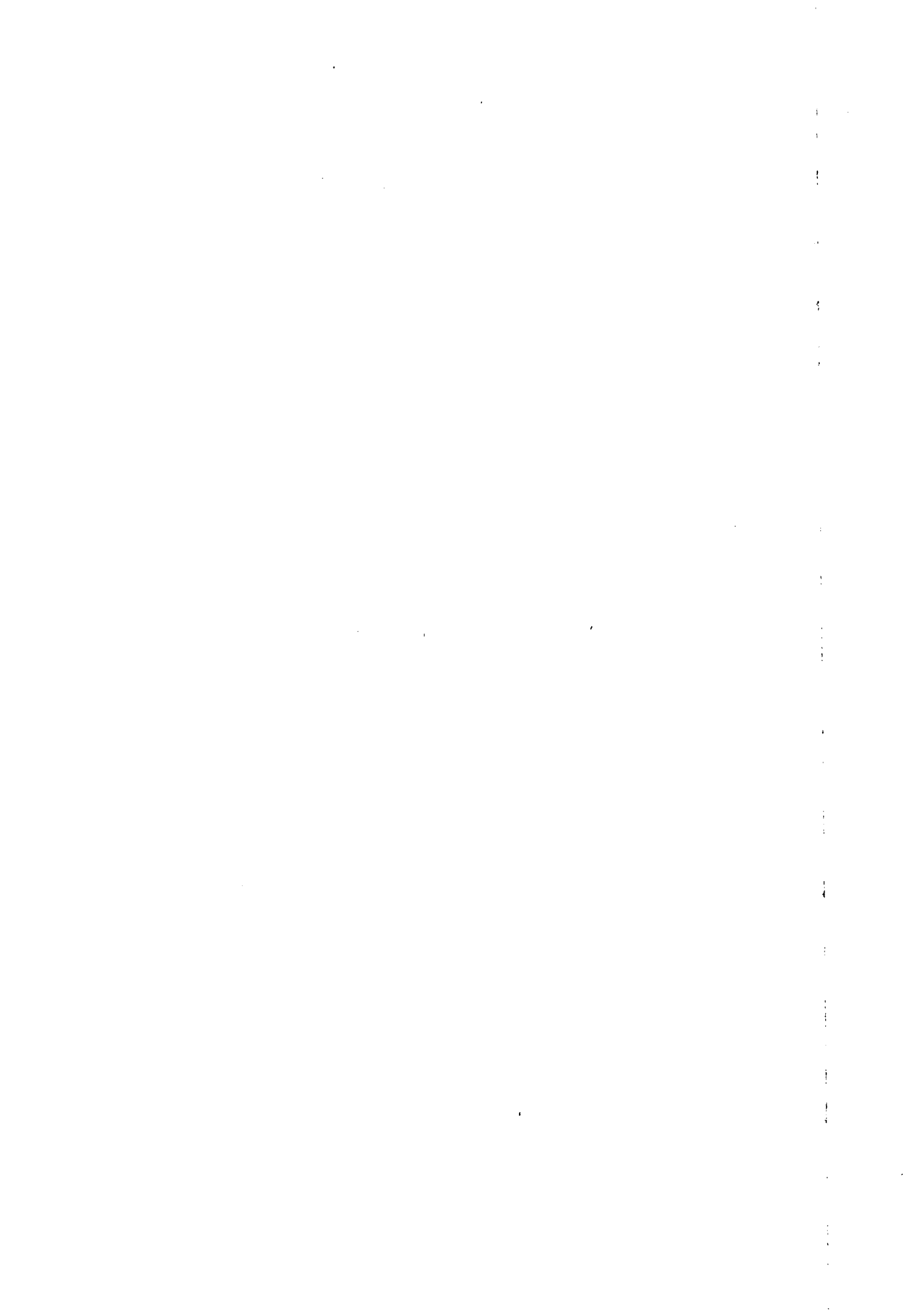
Musical score for measures 108-113. The score is written for five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat. Measure 108 features a melodic line in the top staff with a slur. Measure 109 has a piano (*p*) dynamic marking. Measures 110-113 show a complex rhythmic pattern in the bottom two staves, with various articulations and slurs.

114

Musical score for measures 114-118. The score is written for five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat. Measure 114 features a melodic line in the top staff with a slur. Measure 115 has a forte (*f*) dynamic marking. Measures 116-118 show a complex rhythmic pattern in the bottom two staves, with various articulations and slurs. The word "Basso" is written in the bottom staff in measure 115.

119

Musical score for measures 119-123. The score is written for five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat. Measure 119 features a melodic line in the top staff with a slur. Measures 120-123 show a complex rhythmic pattern in the bottom two staves, with various articulations and slurs.



# Quintet No. 9 in G

Allegretto

Violino I  
*(poco) p*

Violino II  
*(f) (poco) p*

Violino III  
*[f] (poco) p*

Viola  
*(f) (p)*

Basso  
*(f)*

5

9

13

Musical score for measures 13-16. The score is written for five staves: two treble clefs, two bass clefs, and a double bass clef. The key signature is one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes. Trills (tr) are marked above several notes in the upper staves. The bottom-most staff has a consistent eighth-note bass line.

17

Musical score for measures 17-21. The score is written for five staves. The key signature is one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes. Dynamics include *(p)* and *p*. The bottom-most staff is labeled "alto Violoncelle" and features a complex rhythmic pattern with eighth and sixteenth notes. The music concludes with a fermata over a whole note.

22

Musical score for measures 22-25. The score is written for five staves. The key signature is one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes. Dynamics include *cresc.* and *(cresc.)*. The bottom-most staff is labeled "Basso" and features a complex rhythmic pattern with eighth and sixteenth notes. The music concludes with a fermata over a whole note.



26

Musical score for measures 26-29. The score is in G major and 3/4 time. It features five staves: two treble clefs, a bass clef, and a double bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *f* (forte) is present in the second measure of the second staff.

30

Musical score for measures 30-33. The score continues in G major and 3/4 time. It features five staves. The music includes eighth and sixteenth notes, and rests. A dynamic marking of *f* (forte) is present in the first measure of the second staff.

34

Musical score for measures 34-37. The score continues in G major and 3/4 time. It features five staves. The music includes eighth and sixteenth notes, and rests. A trill (*tr*) is indicated in the first measure of the first staff.

38

Musical score for measures 38-41. The score is in G major and 4/4 time. It features five staves: two treble clefs, one alto clef (C4), and two bass clefs. Measure 38 includes a trill (tr) in the second treble staff. Measures 39-41 feature piano (p) dynamics across various staves, including a piano accompaniment in the bass clef.

42

Musical score for measures 42-45. The score continues in G major and 4/4 time. It features five staves: two treble clefs, one alto clef (C4), and two bass clefs. Measures 42-45 show a variety of rhythmic patterns and melodic lines across the staves.

46

Musical score for measures 46-49. The score continues in G major and 4/4 time. It features five staves: two treble clefs, one alto clef (C4), and two bass clefs. Measure 46 includes piano (pp) dynamics. Measure 49 includes fortissimo (f) dynamics, with markings for *po[co]f* and *poco f*.

51

Musical score for measures 51-55. The score is written for five staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom three staves are in bass clef with a key signature of one sharp (F#). The music consists of rhythmic patterns, primarily eighth and sixteenth notes, with some slurs and ties. The first staff has a melodic line with a slur over measures 52-53. The second staff has a rhythmic accompaniment. The third staff is mostly empty. The fourth and fifth staves provide a bass line with eighth notes.

56

Musical score for measures 56-61. The score is written for five staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom three staves are in bass clef with a key signature of one sharp (F#). The music features a change in key signature to one flat (Bb) starting at measure 57. The first staff has a melodic line with a slur over measures 56-57. The second staff has a rhythmic accompaniment with slurs. The third staff has a melodic line with slurs. The fourth and fifth staves provide a bass line with slurs and ties.

62

Musical score for measures 62-66. The score is written for five staves. The top two staves are in treble clef with a key signature of two flats (Bb). The bottom three staves are in bass clef with a key signature of two flats (Bb). The music features a melodic line in the first staff with slurs and ties. The second staff has a rhythmic accompaniment. The third and fourth staves have melodic lines with slurs. The fifth staff provides a bass line with slurs and ties.

67

Musical score for measures 67-70. The score is in 3/4 time and B-flat major. It features five staves: four treble clefs and one bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *sf* (sforzando) and *(sf)*. The piece concludes with a double bar line.

71

Musical score for measures 71-74. The score continues in 3/4 time and B-flat major. It features five staves. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *sf* (sforzando) and *f* (forte). The piece concludes with a double bar line.

75

Musical score for measures 75-78. The score continues in 3/4 time and B-flat major. It features five staves. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte). The piece concludes with a double bar line.

79

Musical score for measures 79-82. The score is in 4/4 time and features a key signature of one sharp (F#). It consists of five staves: two treble clefs, one alto clef, and two bass clefs. The music includes various dynamics such as *p* and *(p)*, and features complex rhythmic patterns with slurs and accents.

83

Musical score for measures 83-86. The score is in 4/4 time and features a key signature of one sharp (F#). It consists of five staves. Dynamics include *(f)*, *p*, *(poco) p*, and *(p)*. The music features complex rhythmic patterns with slurs and accents.

87

Musical score for measures 87-90. The score is in 4/4 time and features a key signature of one sharp (F#). It consists of five staves. Dynamics include *f*. The music features complex rhythmic patterns with slurs and accents.

91

Musical score for measures 91-94. The score is in G major and 4/4 time. It features five staves: two treble clefs and three bass clefs. The first two staves have melodic lines with some slurs and accents. The third and fourth staves have rhythmic patterns with slurs. The fifth staff has a bass line. Dynamics include 'p' (piano) in the fourth measure of the third, fourth, and fifth staves.

95

Musical score for measures 95-98. The score is in G major and 4/4 time. It features five staves: two treble clefs and three bass clefs. The first two staves have melodic lines with slurs and accents. The third and fourth staves have rhythmic patterns with slurs. The fifth staff has a bass line. Dynamics include '(p)' (piano) in the first measure of the first and second staves, and 'f' (forte) and 'sf' (sforzando) in subsequent measures across all staves.

100

Musical score for measures 100-103. The score is in G major and 4/4 time. It features five staves: two treble clefs and three bass clefs. The first two staves have melodic lines with slurs and accents. The third and fourth staves have rhythmic patterns with slurs. The fifth staff has a bass line. Dynamics include 'sf' (sforzando) in the first measure of the first, second, third, and fourth staves, and '(sf)' in the second measure of the first, second, and third staves.

104

Musical score for measures 104-108. The score is in G major and 3/4 time. It features five staves: two treble clefs and three bass clefs. The first two staves are mostly rests. The third staff has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, with a fermata over the C5. The fourth staff has a piano accompaniment of eighth notes: G4, A4, B4, C5, B4, A4, G4. The fifth staff has a bass line of quarter notes: G3, A3, B3, C4, B3, A3, G3. Dynamics include *p dolce* and *[p] dolce*.

109

Musical score for measures 109-112. The score is in G major and 3/4 time. It features five staves. The first two staves have melodic lines with eighth-note patterns and accents. The third staff has a melodic line with a crescendo. The fourth staff has a piano accompaniment with eighth notes and a crescendo. The fifth staff has a bass line with a crescendo. Dynamics include *(cresc.)* and *[cresc.]*.

113

Musical score for measures 113-116. The score is in G major and 3/4 time. It features five staves. The first two staves have melodic lines with eighth-note patterns and accents. The third staff has a piano accompaniment with eighth notes and a forte dynamic. The fourth staff has a bass line with a forte dynamic. Dynamics include *(fz)*, *f*, and *(f)*.

118

118

119

120

121

*p*

*p*

*(p)*

*(p)*

*tr*

122

122

123

124

125

*f*

*f*

*f*

*f*

*pp*

*pp*

*(tr)*

126

126

127

128

129

*(pp)*

*(pp)*

*(pp)*

*(pp)*

*perdendosi*

*perdendosi*

*perdendosi*

*pizz.*

*pizz.*



Poco adagio

Musical score system 1, measures 1-2. The score is in 4/4 time with a common key signature. It features five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The vocal parts are marked *(mezza voce)*. The piano accompaniment includes a rhythmic pattern of eighth notes in the bass line and chords in the right hand.

Musical score system 2, measures 3-4. Measure 3 is marked with a fermata. Measure 4 features a piano *pp* section with a complex, rapid sixteenth-note figure in the right hand. The vocal parts continue with *(mezza voce)* markings.

Musical score system 3, measures 5-6. Measure 5 is marked with a fermata. Measure 6 features a piano *pp* section with a complex, rapid sixteenth-note figure in the right hand. The vocal parts continue with *(mezza voce)* markings. A bracketed marking *[mezza voce]* is present in the piano accompaniment.

7

pp

pp

(pp)

(pp)

This system contains measures 7 and 8. It features five staves. The top staff has a treble clef and contains a complex melodic line with many sixteenth notes and slurs. The second staff has a treble clef and contains a melodic line with some rests. The third staff has a treble clef and contains a melodic line with eighth notes. The fourth staff has a bass clef and contains a melodic line with eighth notes. The fifth staff has a bass clef and contains a melodic line with eighth notes. Dynamics include *pp* and *(pp)*. There are also some markings like  $\left[ \begin{smallmatrix} \cdot \\ \cdot \\ \cdot \end{smallmatrix} \right]$  and  $\left( \begin{smallmatrix} \cdot \\ \cdot \\ \cdot \end{smallmatrix} \right)$ .

9

Violoncelle

This system contains measures 9 and 10. It features five staves. The top staff has a treble clef and contains a melodic line with eighth notes and slurs. The second staff has a treble clef and contains a melodic line with eighth notes. The third staff has a treble clef and contains a melodic line with eighth notes. The fourth staff has a bass clef and contains a melodic line with eighth notes. The fifth staff has a bass clef and contains a melodic line with eighth notes. The label "Violoncelle" is placed above the fifth staff. Dynamics include *pp* and *(pp)*.

11

(<sup>o</sup>)

(<sup>o</sup>)

(<sup>o</sup>)

(<sup>o</sup>)

This system contains measures 11 and 12. It features five staves. The top staff has a treble clef and contains a melodic line with eighth notes and slurs. The second staff has a treble clef and contains a melodic line with eighth notes. The third staff has a treble clef and contains a melodic line with eighth notes. The fourth staff has a bass clef and contains a melodic line with eighth notes. The fifth staff has a bass clef and contains a melodic line with eighth notes. Dynamics include *pp* and *(pp)*. There are also some markings like  $\left( \begin{smallmatrix} \cdot \\ \cdot \\ \cdot \end{smallmatrix} \right)$ .

13

Musical score for measures 13-14. The system consists of five staves. The top staff (treble clef) features a complex melodic line with many sixteenth notes, slurs, and a trill (tr) at the end. The second and third staves (treble clef) have simpler rhythmic accompaniment. The fourth staff (alto clef) also has a simple accompaniment. The bottom staff (bass clef) features a rhythmic accompaniment with slurs and a trill (tr) at the end.

15

Musical score for measures 15-17. The system consists of five staves. The top staff (treble clef) has a melodic line with slurs and a forte (f) dynamic marking. The second and third staves (treble clef) have rhythmic accompaniment with slurs and a forte (f) dynamic marking. The fourth staff (alto clef) has a rhythmic accompaniment with slurs and a forte (f) dynamic marking. The bottom staff (bass clef) has a rhythmic accompaniment with slurs and a forte (f) dynamic marking. The word "Basso" is written above the bottom staff in measure 16.

18

Musical score for measures 18-20. The system consists of five staves. The top staff (treble clef) has a melodic line with slurs and a forte (f) dynamic marking. The second and third staves (treble clef) have rhythmic accompaniment with slurs and a forte (f) dynamic marking. The fourth staff (alto clef) has a rhythmic accompaniment with slurs and a forte (f) dynamic marking. The bottom staff (bass clef) has a rhythmic accompaniment with slurs and a forte (f) dynamic marking.

20

Musical score for measures 20-21. The score consists of five staves. The top staff is in treble clef and contains a complex melodic line with many slurs and ties. The second staff is also in treble clef and contains a simpler melodic line. The third staff is in treble clef and contains a line of notes with slurs. The fourth staff is in alto clef and contains a line of notes with slurs. The fifth staff is in bass clef and contains a line of notes with slurs. The music is in a key with one flat and a 3/4 time signature.

22

*dolce assai*

Musical score for measures 22-23. The score consists of five staves. The top staff is in treble clef and contains a melodic line with many slurs and ties, marked *dolce assai*. The second staff is in treble clef and contains a line of notes with slurs, marked *(dolce assai)*. The third staff is in treble clef and contains a line of notes with slurs, marked *(dolce assai)*. The fourth staff is in alto clef and contains a line of notes with slurs, marked *dolce assai*. The fifth staff is in bass clef and contains a line of notes with slurs, marked *(dolce assai)*. The music is in a key with one flat and a 3/4 time signature.

24

Musical score for measures 24-25. The score consists of five staves. The top staff is in treble clef and contains a melodic line with many slurs and ties, marked *dolce assai*. The second staff is in treble clef and contains a line of notes with slurs. The third staff is in treble clef and contains a line of notes with slurs. The fourth staff is in alto clef and contains a line of notes with slurs. The fifth staff is in bass clef and contains a line of notes with slurs. The music is in a key with one flat and a 3/4 time signature.

26

28

30

33

*poco f*

*[poco f]*

Basso

35

37

39

Musical score for measures 39-41. The score consists of five staves: two treble clefs, one alto clef (C-clef), and two bass clefs. The music features a complex rhythmic pattern with eighth and sixteenth notes, including some triplets and slurs. The key signature has one sharp (F#).

42

Musical score for measures 42-44. The score consists of five staves. Measures 42 and 43 feature trills (tr) in the upper staves. Measure 44 includes dynamic markings: *m[ezza] v[oce]* in the second staff, *(mezza voce)* in the third staff, *m[ezza] voce* in the fourth staff, and *m[ezza] voce* in the fifth staff. The fifth staff contains a complex rhythmic pattern with many sixteenth notes.

45

Musical score for measures 45-47. The score consists of five staves. Measures 45 and 46 show a melodic line in the first staff with a key signature change to one sharp (F#). The fifth staff features a complex rhythmic pattern with many sixteenth notes and slurs.

47

[pp] *pp* *pp* [pp] [mezza voce] [mezza voce]

49

*m[ezza] v[oce]* [mezza voce]

51

(*pp*) (*pp*) *pp* *pp* *pp* *pp*



Rondo

First system of musical notation. It consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with notes and rests, marked with *po[co] f*. The second staff is also in treble clef with the same key signature and time signature, containing a rhythmic accompaniment of eighth notes, also marked with *po[co] f*. The third staff is in treble clef with the same key signature and time signature, mostly containing rests, with a single note in the fourth measure marked with *(p)*. The fourth and fifth staves are in bass clef with the same key signature and time signature, containing rests.

Second system of musical notation, starting at measure 4. It consists of five staves. The top staff continues the melodic line from the first system. The second staff continues the rhythmic accompaniment. The third staff continues the accompaniment with eighth notes. The fourth and fifth staves are in bass clef and contain rests.

Third system of musical notation, starting at measure 8. It consists of five staves. The top staff features a melodic line with trills (*tr*) and a dynamic marking of *f*. The second staff continues the accompaniment with trills (*tr*) and a dynamic marking of *f*. The third staff continues the accompaniment with eighth notes and a dynamic marking of *[f]*. The fourth staff is in bass clef and contains a rhythmic accompaniment with dynamic markings of *(p)* and *(f)*. The fifth staff is in bass clef and contains a rhythmic accompaniment with a dynamic marking of *f*.

12

Musical score for measures 12-15. The score is in 3/4 time and features five staves: two treble clefs, one alto clef (C4), and two bass clefs. The key signature has one sharp (F#). The music consists of a melodic line in the first treble staff, a harmonic accompaniment in the second treble staff, and rhythmic patterns in the three lower staves.

16

Musical score for measures 16-19. The score continues with five staves. Measures 16-18 show a continuation of the melodic and harmonic lines. Measure 19 features a trill (tr) in the first treble staff and the second treble staff.

20

Musical score for measures 20-23. The score continues with five staves. Measure 20 is marked with a repeat sign and includes dynamic markings: *(poco p)* for the first treble staff, *(poco p)* for the second treble staff, and *[poco](p)* for the third treble staff. Measures 21-23 show a melodic line in the first treble staff and a harmonic accompaniment in the second treble staff, with dynamics increasing to *f* in the final measure.

25

*f* *pp* *pp* *pp*

30

*f* *pp* *pp* *pp*

35

*f* *pp* *pp* *pp*

39

*f* *p*  
*f* *p*  
*(p)* *(p)*  
*(p)*  
*[f]* *[p]*

42

*(p)* *f* *[p]*  
*[p]*  
*[p]*

45

*cresc.* *f*  
*(cresc.)* *(cresc.)*  
*(f)*

48

Musical score for measures 48-50. The score consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with triplets and slurs. The second staff has a treble clef and a key signature of one sharp, with a forte (*f*) dynamic marking. The third staff has a treble clef and a key signature of one sharp, with a forte (*f*) dynamic marking. The fourth staff has an alto clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The music is in 3/4 time and includes various rhythmic patterns and articulations.

51

Musical score for measures 51-54. The score consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with triplets and slurs. The second staff has a treble clef and a key signature of one sharp, with a piano (*p*) dynamic marking. The third staff has a treble clef and a key signature of one sharp, with a piano (*p*) dynamic marking. The fourth staff has an alto clef and a key signature of one sharp, with a piano (*p*) dynamic marking. The fifth staff has a bass clef and a key signature of one sharp, with a piano (*p*) dynamic marking. The music is in 3/4 time and includes various rhythmic patterns and articulations.

55

Musical score for measures 55-58. The score consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with slurs and accents. The second staff has a treble clef and a key signature of one sharp, with a forte (*f*) dynamic marking. The third staff has a treble clef and a key signature of one sharp. The fourth staff has an alto clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp, with a forte (*f*) dynamic marking. The music is in 3/4 time and includes various rhythmic patterns and articulations.

59

Musical score for measures 59-62. The score is written for five staves: two treble clefs, one alto clef (C3), and two bass clefs. The key signature is one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is present over a note in the second measure of the first staff. A dynamic marking of *p* is visible in the second measure of the second staff.

63

Musical score for measures 63-66. The score is written for five staves: two treble clefs, one alto clef (C3), and two bass clefs. The key signature is one sharp (F#). The music includes trills (*tr*) and a dynamic marking of *p*. A section of the score is enclosed in a double bar line with repeat dots at both ends. The word "Violoncelle" is written above the bottom staff in measure 65.

67

Musical score for measures 67-70. The score is written for five staves: two treble clefs, one alto clef (C3), and two bass clefs. The key signature is one sharp (F#). The music includes trills (*tr*) and a dynamic marking of *p*. The bottom staff features a series of trills in the first measure.

71

Musical score for measures 71-73. The score consists of five staves. The top three staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes, including trills (tr) and slurs. The bottom staff has a prominent trill in the first measure and a series of slurred eighth notes in the third measure.

74

Musical score for measures 74-76. The score consists of five staves. The top three staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes, including slurs and a repeat sign. The bottom staff has a prominent slur in the first measure and a series of slurred eighth notes in the third measure.

77

Musical score for measures 77-79. The score consists of five staves. The top three staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes, including slurs and a repeat sign. The bottom staff has a prominent slur in the first measure and a series of slurred eighth notes in the third measure.

80

Basso

83

Violoncelle

86



89

Musical score for measures 89-92. The score is written for five staves. The top four staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The bottom staff is labeled "Basso" and "Violoncelle". The music features a melodic line in the upper staves and a bass line in the bottom staff. The bottom staff includes a trill in measure 91.

93

Musical score for measures 93-96. The score is written for five staves. The top four staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music features a melodic line in the upper staves and a bass line in the bottom staff. The bottom staff includes a trill in measure 94.

97

Musical score for measures 97-100. The score is written for five staves. The top four staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music features a melodic line in the upper staves and a bass line in the bottom staff. The bottom staff includes a trill in measure 98. The dynamic marking *p* (piano) is present in measures 97 and 98.

100

1 2

(*f*)

[*f*]

Basso

103

*p* *f*

*p* *f*

*p* *f*

(*p*) *f*

Basso

106

*p*

Basso

109

tr

113

*p(poco) p*

*p[oco] p*

*[poco p]*

*p[oco] p*

116

*poco f*

*(poco f)*

*(poco f)*

121

Musical score for measures 121-124. The score is in G major and 4/4 time. It features five staves: two treble clefs, two bass clefs, and a grand staff. The first two staves contain the main melodic lines, with the second staff having a *decresc.* marking above it. The third and fourth staves contain accompaniment, with the third staff having a *[decresc.]* marking below it. The fifth staff is empty. The music consists of eighth and sixteenth notes, with some slurs and ties.

125

Musical score for measures 125-128. The score is in G major and 4/4 time. It features five staves: two treble clefs, two bass clefs, and a grand staff. The first two staves contain the main melodic lines, with the second staff having a *p* marking below it. The third and fourth staves contain accompaniment, with the third staff having a *p* marking below it. The fifth staff is empty. The music consists of eighth and sixteenth notes, with some slurs and ties. Dynamic markings include *cresc.* and *[poco f]*.

129

Musical score for measures 129-132. The score is in G major and 4/4 time. It features five staves: two treble clefs, two bass clefs, and a grand staff. The first two staves contain the main melodic lines, with the second staff having a *[p]* marking below it. The third and fourth staves contain accompaniment, with the third staff having a *[p]* marking below it. The fifth staff is empty. The music consists of eighth and sixteenth notes, with some slurs and ties. Dynamic markings include *[p]*.

133

Musical score for measures 133-136. The score is written for five staves: two treble clefs, a bass clef, and two more staves. The key signature is one sharp (F#). The music features a melodic line in the first treble staff with slurs and ties, and a rhythmic accompaniment in the second treble staff. The lower staves contain bass lines and rests.

137

Musical score for measures 137-140. The score is written for five staves. The key signature is one sharp (F#). This section includes trills (tr) and a forte (f) dynamic marking. The first treble staff has a melodic line with trills and slurs. The second treble staff has a rhythmic accompaniment with trills. The bass clef staff has a strong bass line with a forte (f) dynamic marking.

141

Musical score for measures 141-144. The score is written for five staves. The key signature is one sharp (F#). The music continues with melodic lines in the first treble staff and rhythmic accompaniment in the second treble staff. The bass clef staff provides a steady bass line.

145

Musical score for measures 145-148. The score is in 2/4 time and G major. It features five staves: two treble clefs, a bass clef, and a double bass clef. The first staff has a trill (tr) in measure 147. The second and third staves have trills (tr) in measure 147. The fourth staff has a forte (f) dynamic in measure 147. The fifth staff has a fortissimo (ff) dynamic in measure 147. The score ends with a fortissimo (ff) dynamic in measure 148.

149

Musical score for measures 149-152. The score is in 2/4 time and G major. It features five staves: two treble clefs, a bass clef, and a double bass clef. The first staff has a fortissimo (ff) dynamic in measure 150. The second staff has a fortissimo (ff) dynamic in measure 150. The third staff has a fortissimo (ff) dynamic in measure 150. The fourth staff has a fortissimo (ff) dynamic in measure 150. The fifth staff has a fortissimo (ff) dynamic in measure 150. The score ends with a fortissimo (ff) dynamic in measure 152.

# Quintet No. 10 in F

Moderato

Violino I  
Violino II  
Violino III  
Viola  
Basso

3

5

7

Musical score for measures 7-8. The score consists of five staves. The first three staves are in treble clef, and the last two are in bass clef. The key signature has one flat. Measure 7 features a dynamic marking of *f* (forte) across all staves. Measure 8 continues with *f* dynamics. There are some performance markings like *1* and *2* above the first staff in measure 8.

9

Musical score for measures 9-10. The score consists of five staves. Measure 9 has a dynamic marking of *f* (forte) in the first and fourth staves. Measure 10 features a dynamic marking of *p* (piano) in the first, second, and fourth staves, and *f* in the third and fifth staves. There are also performance markings like *(p)* in the fourth staff of measure 10.

11

Musical score for measures 11-12. The score consists of five staves. Measure 11 features a dynamic marking of *f* (forte) across all staves, with a *cresc.* (crescendo) marking above the first staff. Measure 12 continues with *f* dynamics and *cresc.* markings above the first, second, and third staves.



13

Musical score for measures 13-14. The score consists of five staves. The top staff is a treble clef with a melodic line. The second and third staves are treble clefs with a rhythmic accompaniment of eighth notes. The fourth staff is an alto clef with a single note and a rest. The fifth staff is a bass clef with a single note and a rest. The key signature has one flat, and the time signature is 4/4.

15

Musical score for measures 15-16. The score consists of five staves. The top staff is a treble clef with a melodic line, marked with *sf* and *[p]*. The second and third staves are treble clefs with a rhythmic accompaniment of eighth notes, marked with *sf* and *p*. The fourth staff is an alto clef with a rhythmic accompaniment of eighth notes, marked with *sf* and *[p]*. The fifth staff is a bass clef with a rhythmic accompaniment of eighth notes, marked with *sf*. The key signature has one flat, and the time signature is 4/4.

17

Musical score for measures 17-18. The score consists of five staves. The top staff is a treble clef with a melodic line, marked with *f* and *p*. The second and third staves are treble clefs with a rhythmic accompaniment of eighth notes, marked with *f* and *p*. The fourth staff is an alto clef with a rhythmic accompaniment of eighth notes, marked with *f* and *(p)*. The fifth staff is a bass clef with a rhythmic accompaniment of eighth notes, marked with *f* and *p*. The key signature has one flat, and the time signature is 4/4.

19

*f*

*f*

*f*

*f*

*f*

21

*(p) dolce*

*p dolce*

*p (dolce)*

*(p)*

*(p) dolce*

*p (dolce)*

23

*f*

*f*

*f*

*f*

*f*

*p*

*p*

Violoncelle

25

Musical score for measures 25-26. The score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has one flat. The first two staves begin with a piano (*p*) dynamic marking. The music features melodic lines with slurs and a rhythmic accompaniment in the lower staves.

27

Musical score for measures 27-28. The score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has one flat. The first two staves begin with a trill (*tr.*) and a dynamic marking of piano (*p*). The music features melodic lines with slurs and a rhythmic accompaniment in the lower staves. A "Basso" label is present above the fourth staff in measure 28.

29

Musical score for measures 29-30. The score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has one flat. The music features melodic lines with slurs and a rhythmic accompaniment in the lower staves. A forte (*f*) dynamic marking is present in measure 29.

31

*p*

[Violoncelle] *tr*

33

35

*poco f*

*poco f*

*p*

37

Musical score for measures 37-38. The score is in 3/4 time and features five staves: four treble clefs and one bass clef. The key signature has one flat. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A trill is marked in the second staff of measure 38. The word "Basso" is written above the fifth staff in measure 38, and the dynamic marking *p* is placed below it.

Basso

*p*

39

Musical score for measures 39-40. The score continues with five staves. The music is more active, featuring sixteenth-note runs and trills. The dynamic marking *f* is used in measures 39 and 40. A trill is also present in the second staff of measure 40.

41

Musical score for measures 41-42. The score continues with five staves. The music is characterized by sustained notes and a more melodic feel. The dynamic marking *[p] dolce* is used in measures 41 and 42. The word "dolce" is written in a smaller font than the dynamic marking.

43

*pp*

45

*pp*

48

*f* *p*

(*f*) (*p*)

50

Musical score for measures 50-51. The score consists of five staves: four treble clefs and one bass clef. The key signature has one flat. Measure 50 features dynamics *f* and *p*. Measure 51 features dynamic *p*. The bass line consists of a steady eighth-note accompaniment.

52

Musical score for measures 52-53. The score consists of five staves: four treble clefs and one bass clef. The key signature has one flat. Measure 52 features dynamics *poco f* and *p*. Measure 53 features dynamic *cresc.*. The bass line consists of a steady eighth-note accompaniment.

54

Musical score for measures 54-55. The score consists of five staves: four treble clefs and one bass clef. The key signature has one flat. Measure 54 features dynamic *f*. Measure 55 features dynamic *f*. The bass line consists of a steady eighth-note accompaniment.

56

Musical score for measures 56-57. The score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music features a complex rhythmic pattern with many slurs and accents. The key signature has one sharp (F#).

58

Musical score for measures 58-59. The score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music features a complex rhythmic pattern with many slurs and accents. The key signature has one sharp (F#). The word "dolce" is written above the second staff in measure 59. The dynamic marking "[p]" is written below the bottom staff in measure 59.

60

Musical score for measures 60-61. The score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music features a complex rhythmic pattern with many slurs and accents. The key signature has one sharp (F#). The dynamic marking "[sf] dolce" is written above the second staff in measure 61. The dynamic marking "sf dolce" is written above the third staff in measure 61.



62

Musical score for measures 62-63. The system consists of five staves. The top staff is in treble clef with a key signature of one flat. It contains melodic lines with slurs and dynamic markings *[p]*, *sf*, and *f*. The second staff is also in treble clef, with dynamic markings *p*, *sf*, and *f*. The third staff is in treble clef, featuring a continuous eighth-note accompaniment with a dynamic marking *f*. The fourth and fifth staves are in bass clef and are mostly empty, with a few notes in the fifth staff.

64

Musical score for measures 64-65. The system consists of five staves. The top staff is in treble clef with a key signature of one flat, containing melodic lines with slurs and dynamic markings *p* and *f*. The second staff is in treble clef with dynamic markings *p* and *f*. The third staff is in treble clef with dynamic markings *p* and *f*. The fourth staff is in bass clef with dynamic markings *p* and *f*. The fifth staff is in bass clef with a dynamic marking *f*.

66

Musical score for measures 66-67. The system consists of five staves. The top staff is in treble clef with a key signature of one flat, containing melodic lines with slurs and dynamic markings *f* and *p*. The second staff is in treble clef with a dynamic marking *p*. The third staff is in treble clef with a dynamic marking *p*. The fourth staff is in bass clef with a dynamic marking *p*. The fifth staff is in bass clef with a dynamic marking *p*.

68

*cresc.* *ff* *tr*

*cresc.* *ff* *tr*

*cresc.* *ff*

*cresc.* *ff*

*ff*

70

*p dolce* *f*

*p dolce* *f*

*p* *f*

*p [dolce]* *f*

*p (dolce)* *f*

**Andante**

*sempre dolce*

Violin I  
Violin II  
Viola  
Cello/Double Bass  
Bass

6

Violin I  
Violin II  
Viola  
Cello/Double Bass  
Bass

11

Violin I  
Violin II  
Viola  
Cello/Double Bass  
Bass

16 (Variazio)

Musical score for measures 16-19. Measure 16 starts with a treble clef, a key signature of two flats, and a common time signature. The first staff has a quarter rest followed by a quarter note. The second staff has a quarter rest. The third staff has a quarter note. The fourth staff has a quarter note. The fifth staff has a quarter note. From measure 17 onwards, the first staff features a complex melodic line with slurs and accents. The second staff has a quarter rest. The third staff has a half note with a slur. The fourth staff has a half note. The fifth staff has a half note.

20

Musical score for measures 20-23. Measure 20 starts with a treble clef, a key signature of two flats, and a common time signature. The first staff has a quarter note with a trill (*tr*) and a slur. The second staff has a quarter rest. The third staff has a quarter note with a trill (*tr*) and a slur. The fourth staff has a quarter note. The fifth staff has a quarter note. From measure 21 onwards, the first staff features a complex melodic line with slurs and accents. The second staff has a quarter rest. The third staff has a half note with a slur. The fourth staff has a half note. The fifth staff has a half note.

24 (Variazio)

Musical score for measures 24-27. Measure 24 starts with a treble clef, a key signature of two flats, and a common time signature. The first staff has a quarter rest followed by a quarter note. The second staff has a quarter rest. The third staff has a quarter note. The fourth staff has a quarter note. The fifth staff has a quarter note. From measure 25 onwards, the first staff features a complex melodic line with slurs and accents, and square brackets below the notes. The second staff has a quarter rest. The third staff has a half note with a slur. The fourth staff has a half note. The fifth staff has a half note.

27

Musical score for measures 27-29. The system consists of four staves: two treble clefs and two bass clefs. The key signature is two flats (B-flat and E-flat). Measure 27 features a complex rhythmic pattern in the upper staves with triplets and a trill (tr) in the second staff. Measure 28 continues with similar patterns and a trill. Measure 29 concludes the system with a final melodic phrase in the upper staves and a sustained bass line.

30

Musical score for measures 30-33. The system consists of four staves. Measure 30 begins with a melodic line in the upper staves featuring triplets and a first fingering (1) above a note. Measure 31 continues with similar rhythmic patterns. Measure 32 shows a melodic phrase in the upper staves and a sustained bass line. Measure 33 concludes the system with a final melodic phrase in the upper staves and a sustained bass line.

34

Musical score for measures 34-37. The system consists of four staves. Measure 34 begins with a melodic line in the upper staves featuring triplets and a first fingering (1) above a note. Measure 35 continues with similar rhythmic patterns. Measure 36 shows a melodic phrase in the upper staves and a sustained bass line. Measure 37 concludes the system with a final melodic phrase in the upper staves and a sustained bass line.

38

Musical score for measures 38-41. The score is written for five staves: two treble clefs, one alto clef (C4), and two bass clefs. The key signature has two flats (B-flat and E-flat). Measure 38 features a melodic line in the first treble staff with eighth-note patterns and a slur. The second treble staff is mostly silent. The alto staff has a melodic line with a slur. The bass staff has a simple accompaniment. Measure 39 continues the melodic development. Measure 40 shows a change in the second treble staff with a triplet of eighth notes. Measure 41 concludes the system with a melodic phrase in the first treble staff.

42

Musical score for measures 42-44. The score is written for five staves: two treble clefs, one alto clef (C4), and two bass clefs. The key signature has two flats. Measure 42 features a melodic line in the first treble staff with a slur and a triplet of eighth notes in the second treble staff. Measure 43 continues the melodic development with a slur in the first treble staff and a triplet of eighth notes in the second treble staff. Measure 44 concludes the system with a melodic phrase in the first treble staff and a triplet of eighth notes in the second treble staff.

45

Musical score for measures 45-47. The score is written for five staves: two treble clefs, one alto clef (C4), and two bass clefs. The key signature has two flats. Measure 45 features a melodic line in the first treble staff with a slur and a triplet of eighth notes in the second treble staff. Measure 46 continues the melodic development with a slur in the first treble staff and a triplet of eighth notes in the second treble staff. Measure 47 concludes the system with a melodic phrase in the first treble staff and a triplet of eighth notes in the second treble staff.

48

Musical score for measures 48-52. The score is in 4/4 time and features five staves. The first two staves are for the vocal line, and the last three are for piano accompaniment. The key signature has two flats. The piano part includes dynamic markings such as *cresc.* and *sf*. The music consists of a vocal melody and a piano accompaniment with various rhythmic patterns and articulations.

53

Musical score for measures 53-57. The score is in 4/4 time and features five staves. The first two staves are for the vocal line, and the last three are for piano accompaniment. The key signature has two flats. The piano part includes dynamic markings such as *sf*. The music consists of a vocal melody and a piano accompaniment with various rhythmic patterns and articulations.

58

Musical score for measures 58-62. The score is in 4/4 time and features five staves. The first two staves are for the vocal line, and the last three are for piano accompaniment. The key signature has two flats. The piano part includes dynamic markings such as *sf*. The music consists of a vocal melody and a piano accompaniment with various rhythmic patterns and articulations.

63

Musical score for measures 63-67. The score is in 3/4 time and features five staves. The first two staves are for the Violin I and Violin II parts, both marked *p*. The third staff is for the Violoncello part, marked *f*. The fourth and fifth staves are for the Double Bass part, also marked *f*. The key signature has two flats (B-flat and E-flat). The music consists of melodic lines in the upper staves and a more rhythmic, bass-oriented line in the lower staves. A double bar line is present after measure 65.

68

Musical score for measures 68-71. The score continues with five staves. The Violoncello part (third staff) features a trill marked *[tr]* in measure 68. The Double Bass part (fifth staff) includes several triplet markings, indicated by a '3' in a box above the notes. The music continues with melodic and rhythmic development in all parts.

72

Musical score for measures 72-75. The score continues with five staves. The music features a variety of note values and rests, with some notes beamed together. The overall texture remains consistent with the previous measures, showing a balance between melodic and rhythmic elements across the different instruments.



76

Musical score for measures 76-79. The score is written for five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two flats. Measure 76 features a melodic line in the first staff with a slur and a fermata, and a bass line with triplets. Measures 77-79 continue the melodic and bass lines, with triplets in the bass line and a fermata in the first staff at the end of measure 79.

80

Musical score for measures 80-83, including a first and second ending. The score is written for five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two flats. Measure 80 is the start of the first ending. Measure 81 is the start of the second ending. Dynamic markings include *f* and *p*. The word "Basso" is written above the bass staff in measure 81. The first ending concludes with a repeat sign and a first ending bracket. The second ending concludes with a repeat sign and a second ending bracket.

Finale  
Allegro moderato quasi Polonaise

Musical score for measures 1-4. The score is in 3/4 time and B-flat major. It features five staves: two treble clefs, a tenor clef (C4), and two bass clefs. The first staff begins with a piano (*p*) dynamic and a half note G4, followed by a melodic line. The second staff has a piano (*p*) dynamic and a half note G4. The third staff has a piano (*p*) dynamic and a half note G4. The fourth staff has a piano (*p*) dynamic and a half note G4. The fifth staff has a piano (*p*) dynamic and a half note G4. The first measure ends with a forte (*f*) dynamic marking.

Musical score for measures 5-7. The score continues with five staves. The first staff begins with a forte (*f*) dynamic and a half note G4, followed by a melodic line. The second staff has a forte (*f*) dynamic and a half note G4. The third staff has a forte (*f*) dynamic and a half note G4. The fourth staff has a forte (*f*) dynamic and a half note G4. The fifth staff has a forte (*f*) dynamic and a half note G4. The first measure ends with a forte (*f*) dynamic marking.

Musical score for measures 8-10. The score continues with five staves. The first staff begins with a piano (*p*) dynamic and a half note G4, followed by a melodic line. The second staff has a piano (*p*) dynamic and a half note G4. The third staff has a piano (*p*) dynamic and a half note G4. The fourth staff has a piano (*p*) dynamic and a half note G4. The fifth staff has a piano (*p*) dynamic and a half note G4. The first measure ends with a piano (*p*) dynamic marking.

11

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

16

*p* *dolce* *dolce* *[dolce]* *dolce*

20

*[dolce]* *cresc.* *cresc.* *cresc.* *cresc.*

24

*f* *f* *f* *f* *f* *tr*

*cresc.*

28

*pp* *pp* *pp*

31

*(poco) f* *(poco) f* *(poco) f* *(poco) f*

*pp*

36

Musical score for measures 36-39. The score consists of five staves. The first staff (treble clef) begins with a *poco f* dynamic and a *cresc.* marking. The second staff (treble clef) has a *[poco f]* marking. The third staff (treble clef) has a *[poco f]* marking. The fourth staff (bass clef) has a *[poco f]* marking. The fifth staff (bass clef) has a *[poco f]* marking.

40

Musical score for measures 40-43. The score consists of five staves. The first staff (treble clef) has a *cresc.* marking. The second staff (treble clef) has a *cresc.* marking. The third staff (treble clef) has a *(cresc.)* marking. The fourth staff (bass clef) has a *(cresc.)* marking. The fifth staff (bass clef) has a *[cresc.]* marking. Dynamics include *f*, *ff*, and *tr*.

44

Musical score for measures 44-47. The score consists of five staves. The first staff (treble clef) has a *[f]* marking. The second staff (treble clef) has a *[f]* marking. The third staff (treble clef) has a *[f]* marking. The fourth staff (bass clef) has a *[f]* marking. The fifth staff (bass clef) has a *[f]* marking.

47

*p*

51

*cresc.*

*f*

*pp*

55

*pp*

60

Musical score for measures 60-64. 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 contains a melodic line with notes and rests. The second staff is in treble clef with a key signature of two flats, containing a line of whole notes. The third staff is in treble clef with a key signature of two flats, containing a line of whole notes. The fourth staff is in alto clef with a key signature of two flats, containing a line of whole notes. The fifth staff is in bass clef with a key signature of two flats, containing a rhythmic accompaniment of eighth notes with slurs and ties.

65

Musical score for measures 65-69. 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 contains a melodic line with notes and rests, including a *cresc.* marking. The second staff is in treble clef with a key signature of two flats, containing a line of whole notes with slurs. The third staff is in treble clef with a key signature of two flats, containing a line of whole notes with slurs. The fourth staff is in alto clef with a key signature of two flats, containing a line of whole notes with slurs. The fifth staff is in bass clef with a key signature of two flats, containing a rhythmic accompaniment of eighth notes with slurs and ties.

70

Musical score for measures 70-73. 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 contains a melodic line with notes and rests, including a *f* marking. The second staff is in treble clef with a key signature of two flats, containing a line of eighth notes with a *(poco f)* marking. The third staff is in alto clef with a key signature of two flats, containing a line of whole notes. The fourth staff is in alto clef with a key signature of two flats, containing a line of whole notes. The fifth staff is in bass clef with a key signature of two flats, containing a line of whole notes.

74

*ff*

78

*p*

82

*p*



86

Musical score for measures 86-91. The score is written for five staves: two treble clefs, an alto clef, and two bass clefs. The key signature has one flat. The first staff (top) has dynamics *p* and *f*. The second staff has a dynamic of *p*. The fourth and fifth staves (bottom) have a dynamic of *p*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

92

Musical score for measures 92-95. The score is written for five staves: two treble clefs, an alto clef, and two bass clefs. The key signature has one flat. The first staff has a dynamic of *f*. The second staff has a dynamic of *f*. The third staff has a dynamic of *f*. The fourth and fifth staves (bottom) have a dynamic of *f*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

96

Musical score for measures 96-99. The score is written for five staves: two treble clefs, an alto clef, and two bass clefs. The key signature has one flat. The first staff has a dynamic of *p*. The second staff has a dynamic of *p*. The third staff has a dynamic of *p*. The fourth and fifth staves (bottom) have a dynamic of *p*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A trill is indicated in the second staff of this system.

100

Musical score for measures 100-103. The score is in 4/4 time and features five staves. The first three staves are in treble clef, and the last two are in bass clef. The music is characterized by intricate sixteenth-note patterns and slurs. Dynamic markings include *pp* and *[pp]*. Measure numbers 100, 101, 102, and 103 are indicated at the beginning of their respective staves.

104

Musical score for measures 104-107. The score is in 4/4 time and features five staves. The first three staves are in treble clef, and the last two are in bass clef. The music continues with complex rhythmic patterns and slurs. Dynamic markings include *f* and *tr*. Measure numbers 104, 105, 106, and 107 are indicated at the beginning of their respective staves.

109

Musical score for measures 109-112. The score is in 4/4 time and features five staves. The first three staves are in treble clef, and the last two are in bass clef. The music continues with complex rhythmic patterns and slurs. Dynamic markings include *tr* and *(tr)*. Measure numbers 109, 110, 111, and 112 are indicated at the beginning of their respective staves.

# Quintet No. 11 in A

Allegro moderato

Violino I

Violino II

Violino III

Viola

Basso

4

7

9

Musical score for measures 9-10. The score is in 3/4 time and D major. It features five staves: two treble clefs, a 12/8 bass clef, and a 3/4 bass clef. The music includes trills, slurs, and dynamic markings such as *p* and *pp*.

11

Musical score for measures 11-12. The score is in 3/4 time and D major. It features five staves: two treble clefs, a 12/8 bass clef, and a 3/4 bass clef. The music includes slurs and dynamic markings such as *pp*. The label "Violoncelle" is present in the bottom right of the system.

13

Musical score for measures 13-14. The score is in 3/4 time and D major. It features five staves: two treble clefs, a 12/8 bass clef, and a 3/4 bass clef. The music includes slurs and dynamic markings such as *pp*. The label "Basso" is present in the bottom right of the system.

15

Musical score for measures 15-16. The score is in 3/4 time and G major. It features five staves: Treble 1, Treble 2, Treble 3, Alto, and Bass. Measure 15 shows a melodic line in Treble 1 and rhythmic accompaniment in the other staves. Measure 16 continues the melodic development with some grace notes.

17

Musical score for measures 17-18. Measure 17 features a complex melodic line in Treble 1 with triplets and slurs. Measure 18 continues with similar melodic patterns and accompaniment.

19

Musical score for measures 19-20. Measure 19 features a melodic line in Treble 1 with triplets and slurs. Measure 20 features a melodic line in Treble 1 with slurs and a fermata. The score includes performance markings: *dolce assai* in Treble 1, *[dolce assai]* in Treble 2, *dolce (assai)* in Bass, and *dolce assai* in Bass.

21

musical score for measures 21-22, featuring five staves. The first staff has a *cresc.* marking. The second staff has a *cresc.* marking. The third staff has a *cresc.* marking. The fifth staff has a *cresc.* marking.

23

musical score for measures 23-24, featuring five staves. The first staff has a *f* marking and a *tr* marking. The second staff has a *p* marking. The third staff has a *[p]* marking. The fourth staff has a *[f]* marking. The fifth staff has a *cresc.* marking, a *[cresc.]* marking, and a *[f]* marking.

25

musical score for measures 25-26, featuring five staves. The first staff has a *f* marking. The second staff has a *[f]* marking. The fifth staff has a *[f]* marking.

27

Musical score for measures 27-28. The score is written for five staves: four treble clefs and one bass clef. The key signature is three sharps (F#, C#, G#). Measure 27 features a complex rhythmic pattern with sixteenth and thirty-second notes. Measure 28 shows a dynamic shift to piano (*p*) with a more melodic line in the upper staves and a steady bass line. The piece concludes with a double bar line.

29

Musical score for measures 29-30. The score is written for five staves: four treble clefs and one bass clef. The key signature is three sharps (F#, C#, G#). Measure 29 is marked with fortissimo (*ff*) and contains a series of sixteenth-note runs. Measure 30 features a dynamic contrast, with some parts marked piano (*p*) and others fortissimo (*ff*). The piece concludes with a double bar line.

31

Musical score for measures 31-32. The score is written for five staves: four treble clefs and one bass clef. The key signature is three sharps (F#, C#, G#). Measure 31 features a fortissimo (*f*) dynamic with a melodic line in the upper staves. Measure 32 continues with fortissimo (*f*) dynamics, showing a dynamic shift in the bass line. The piece concludes with a double bar line.

33

Musical score for measures 33-34. The score is in 3/4 time and G major. It features five staves: two treble clefs, a bass clef, and two more treble clefs. The first staff has a trill [tr] at the end of measure 34. The second staff has a melodic line with eighth notes. The third staff has a melodic line with eighth notes. The fourth staff has a bass line with eighth notes. The fifth staff has a bass line with eighth notes.

35

Musical score for measures 35-37. The score is in 3/4 time and G major. It features five staves. Measures 35-36 contain trills (tr) in the first staff. Measure 37 features a forte (f) dynamic marking in the first staff. The second staff has a melodic line with eighth notes. The third staff has a melodic line with eighth notes. The fourth staff has a bass line with eighth notes. The fifth staff has a bass line with eighth notes.

38

Musical score for measures 38-40. The score is in 3/4 time and G major. It features five staves. The first staff has a melodic line with eighth notes. The second staff has a melodic line with eighth notes. The third staff has a melodic line with eighth notes. The fourth staff has a bass line with eighth notes. The fifth staff has a bass line with eighth notes.



40

Musical score for measures 40-41. The score is in 3/4 time and consists of five staves. The key signature has three sharps (F#, C#, G#). The first staff (treble clef) contains a melodic line with eighth and sixteenth notes, some beamed together. The second staff (treble clef) contains a similar melodic line. The third staff (treble clef) contains a melodic line with some rests. The fourth staff (bass clef) contains a bass line with eighth notes. The fifth staff (bass clef) contains a bass line with eighth notes.

42

Musical score for measures 42-43. The score is in 3/4 time and consists of five staves. The key signature has three sharps (F#, C#, G#). The first staff (treble clef) contains a melodic line with a trill (tr) and a piano (p) dynamic marking. The second staff (treble clef) contains a melodic line with sixteenth notes and a piano (p) dynamic marking. The third staff (treble clef) contains a melodic line with sixteenth notes and a piano (p) dynamic marking. The fourth staff (bass clef) contains a bass line with sixteenth notes and a piano (p) dynamic marking. The fifth staff (bass clef) contains a bass line with eighth notes and a piano (p) dynamic marking.

44

Musical score for measures 44-45. The score is in 3/4 time and consists of five staves. The key signature has three sharps (F#, C#, G#). The first staff (treble clef) contains a melodic line with a half note and a whole note. The second staff (treble clef) contains a melodic line with a half note and a whole note. The third staff (treble clef) contains a melodic line with a half note and a whole note. The fourth staff (bass clef) contains a bass line with a half note and a whole note. The fifth staff (bass clef) contains a bass line with eighth notes and a piano (p) dynamic marking.

46

Musical score for measures 46-48. The score is in 3/4 time and G major. It features five staves: four treble clefs and one bass clef. The first staff has a treble clef and a key signature of two sharps. The second and third staves have a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of two sharps. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Trills are marked with 'tr' and slurs. There are also some markings in square brackets, such as [s] and [f].

49

Musical score for measures 49-50. The score is in 3/4 time and G major. It features five staves: four treble clefs and one bass clef. The first staff has a treble clef and a key signature of two sharps. The second and third staves have a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of two sharps. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some markings in square brackets, such as [s].

51

Musical score for measures 51-53. The score is in 3/4 time and G major. It features five staves: four treble clefs and one bass clef. The first staff has a treble clef and a key signature of two sharps. The second and third staves have a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of two sharps. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Trills are marked with 'tr' and slurs. There are also some markings in square brackets, such as [s].

54

tr

tr

This system contains measures 54 and 55. It features five staves: two treble clefs, a tenor clef (C4), and two bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. Measure 54 includes a trill (tr) on the first staff. Measure 55 includes trills (tr) on the first and second staves.

56

tr

Violoncelle

This system contains measures 56 and 57. It features five staves: two treble clefs, a tenor clef (C4), and two bass clefs. The music is in the same key and time signature as the previous system. Measure 56 includes a trill (tr) on the first staff. Measure 57 includes a trill (tr) on the first staff. The label "Violoncelle" is placed above the bottom two staves in measure 57.

58

Basso

This system contains measures 58 and 59. It features five staves: two treble clefs, a tenor clef (C4), and two bass clefs. The music is in the same key and time signature. Measure 58 includes a trill (tr) on the first staff. Measure 59 includes a trill (tr) on the first staff. The label "Basso" is placed above the bottom two staves in measure 59.

60

Musical score for measures 60-61. The score is in 3/4 time and D major. It features five staves: two treble clefs, an alto clef, and two bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

62

Musical score for measures 62-63. The score is in 3/4 time and D major. It features five staves. Measure 62 includes a trill (tr) in the first staff. Measure 63 includes triplets in the first and second staves. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

64

Musical score for measures 64-65. The score is in 3/4 time and D major. It features five staves. Measure 64 includes triplets in the first staff and the word *dolce* in the first and second staves. Measure 65 includes the word *dolce* in the second, third, and fourth staves. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

66

66

*f* *tr* *tr*

*f* *f* *f*

*f* *f*

Measures 66-68 of a musical score in D major and 3/4 time. The score consists of five staves: two treble clefs, a tenor clef (C4), and two bass clefs. Measures 66 and 67 feature complex rhythmic patterns with sixteenth notes and triplets. Measure 68 includes trills (tr) in the upper staves. Dynamic markings include forte (*f*) and fortissimo (*f*).

69

69

Measures 69-70 of the musical score. Measure 69 features a complex rhythmic pattern with sixteenth notes and triplets. Measure 70 includes a trill (tr) in the upper staves. The dynamics are consistent with the previous section.

71

71

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

*p* *pp*

*p* *pp*

*p* *pp*

Measures 71-72 of the musical score. Measure 71 features a complex rhythmic pattern with sixteenth notes and triplets. Measure 72 includes a trill (tr) in the upper staves. Dynamic markings include piano (*p*) and pianissimo (*pp*).

Andantino grazioso

sempre dolce

sempre dolce

(sempre dolce)

sempre dolce

This system contains measures 1 through 5 of the piece. It features a vocal line in the upper staff with a melodic line and a piano accompaniment in the lower staves. The tempo is marked 'Andantino grazioso' and the mood is 'sempre dolce'. The key signature has two sharps (F# and C#) and the time signature is 2/4. The piano part includes a bass line in the left hand and a treble line in the right hand.

[sempre dolce]

This system contains measures 6 through 10. The musical notation continues with the vocal line and piano accompaniment. The mood remains 'sempre dolce', indicated by the bracketed text at the bottom right of the system.

11

This system contains measures 11 through 15. The musical notation continues with the vocal line and piano accompaniment. The measure number '11' is written at the beginning of the system.

16



Musical score system 16-20. The system consists of five staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a melodic phrase starting on a quarter rest, followed by eighth and quarter notes. The second staff is a piano accompaniment in treble clef, starting with a quarter rest followed by a steady eighth-note accompaniment. The third staff is a piano accompaniment in treble clef, starting with a whole rest followed by a steady eighth-note accompaniment. The fourth staff is a piano accompaniment in bass clef, starting with a quarter rest followed by a steady eighth-note accompaniment. The fifth staff is a piano accompaniment in bass clef, starting with a quarter note followed by a steady eighth-note accompaniment.

21



Musical score system 21-24. The system consists of five staves. The top staff is a vocal line in treble clef with a key signature of two sharps. It features a melodic line with eighth-note runs and slurs. The second staff is a piano accompaniment in treble clef with a steady eighth-note accompaniment. The third staff is a piano accompaniment in treble clef with a steady eighth-note accompaniment. The fourth staff is a piano accompaniment in bass clef with a steady eighth-note accompaniment. The fifth staff is a piano accompaniment in bass clef with a steady eighth-note accompaniment.

25



Musical score system 25-28. The system consists of five staves. The top staff is a vocal line in treble clef with a key signature of two sharps. It features a melodic line with eighth-note runs and slurs. The second staff is a piano accompaniment in treble clef with a steady eighth-note accompaniment. The third staff is a piano accompaniment in treble clef with a steady eighth-note accompaniment. The fourth staff is a piano accompaniment in bass clef with a steady eighth-note accompaniment. The fifth staff is a piano accompaniment in bass clef with a steady eighth-note accompaniment.

29

Musical score for measures 29-32. The score is in 4/4 time and G major. It features five staves: two treble clefs, a tenor clef (C4), and two bass clefs. The top staff has trills (tr) and slurs. The second staff has a long slur. The third staff has a continuous eighth-note pattern. The fourth staff has a simple bass line. The fifth staff has a bass line with slurs.

33

Musical score for measures 33-36. The score is in 4/4 time and G major. It features five staves. The top two staves have complex melodic lines with many slurs. The third staff has a simple bass line. The fourth and fifth staves have a bass line with slurs.

37

Musical score for measures 37-40. The score is in 4/4 time and G major. It features five staves. The top staff has a trill (tr) and a slur. The second and third staves have slurs and a *pp* dynamic marking. The fourth and fifth staves have a bass line with slurs and a *pp* dynamic marking.



43

Musical score for measures 43-46. The score is in G major (one sharp) and 4/4 time. It consists of five staves: three treble clefs and two bass clefs. The first staff has a melodic line with eighth and quarter notes. The second staff has a rhythmic accompaniment with eighth notes and beams. The third staff features a long, sustained chord with a fermata. The fourth and fifth staves provide a steady bass line with eighth notes and beams.

47

Musical score for measures 47-50. The score continues in G major and 4/4 time. The first two staves (treble clefs) show a melodic line with eighth notes and rests. The third staff has a rhythmic accompaniment with eighth notes and beams. The fourth and fifth staves (bass clefs) provide a steady bass line with eighth notes and beams.

51

Musical score for measures 51-54. The score continues in G major and 4/4 time. The first two staves (treble clefs) show a melodic line with eighth notes and rests. The third staff has a rhythmic accompaniment with eighth notes and beams. The fourth and fifth staves (bass clefs) provide a steady bass line with eighth notes and beams.

55

Musical score for measures 55-59. The score is in 3/4 time with a key signature of one sharp (F#). It consists of five staves. The top three staves are for the vocal line, and the bottom two are for the cello. The cello part is labeled "Violoncelle" and features a rhythmic pattern of eighth notes with slurs. The vocal line consists of eighth notes and quarter notes.

60

Musical score for measures 60-64. The score is in 3/4 time with a key signature of one sharp (F#). It consists of five staves. The top three staves are for the vocal line, and the bottom two are for the cello. The cello part continues with the rhythmic pattern of eighth notes with slurs. The vocal line includes some notes with slurs.

65

Musical score for measures 65-69. The score is in 3/4 time with a key signature of one sharp (F#). It consists of five staves. The top three staves are for the vocal line, and the bottom two are for the cello. The cello part continues with the rhythmic pattern of eighth notes with slurs. The vocal line includes notes with slurs and dynamic markings: *pp* (pianissimo) and *[dolce]* (dolce). The *[dolce]* marking appears in the vocal line and the cello line.

71

Musical score for measures 71-76. The system consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It features a melodic line with various note values and rests, including a triplet of eighth notes. The second staff is a piano accompaniment with a treble clef, featuring a steady eighth-note accompaniment. The third staff is a piano accompaniment with a treble clef, featuring a steady eighth-note accompaniment. The fourth staff is a piano accompaniment with a bass clef, featuring a steady eighth-note accompaniment. The fifth staff is a piano accompaniment with a bass clef, featuring a steady eighth-note accompaniment.

77

Musical score for measures 77-82. The system consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It features a melodic line with various note values and rests, including a triplet of eighth notes. The second staff is a piano accompaniment with a treble clef, featuring a steady eighth-note accompaniment. The third staff is a piano accompaniment with a treble clef, featuring a steady eighth-note accompaniment. The fourth staff is a piano accompaniment with a bass clef, featuring a steady eighth-note accompaniment. The fifth staff is a piano accompaniment with a bass clef, featuring a steady eighth-note accompaniment. The word "Basso" is written above the fifth staff, and "[dolce]" is written below it.

83

Musical score for measures 83-88. The system consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It features a melodic line with various note values and rests, including a triplet of eighth notes. The second staff is a piano accompaniment with a treble clef, featuring a steady eighth-note accompaniment. The third staff is a piano accompaniment with a treble clef, featuring a steady eighth-note accompaniment. The fourth staff is a piano accompaniment with a bass clef, featuring a steady eighth-note accompaniment. The fifth staff is a piano accompaniment with a bass clef, featuring a steady eighth-note accompaniment.

Vaudeville  
Tempo di Menuetto

mezza voce

mezza voce

mezza voce

This system contains the first six measures of the piece. It features a vocal line and three piano accompaniment staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line is marked 'mezza voce' and includes slurs and phrasing marks. The piano accompaniment consists of a treble and bass line with a tenor line in the middle.

7

*f*

*f*

*f*

*f*

This system contains measures 7 through 11. Measure 7 is marked with a '7' above the staff. The piano accompaniment becomes more active, with a forte (*f*) dynamic marking appearing in measures 10 and 11. The vocal line continues with melodic phrases and slurs.

12

*tr*

*tr*

*tr*

*tr*

*p*

This system contains measures 12 through 15. Measure 12 is marked with a '12' above the staff. The piano accompaniment features several trills (*tr*) in measures 12, 13, and 14. The vocal line also includes trills. The system concludes with a piano (*p*) dynamic marking in measure 15.

17

Musical score for measures 17-22. The score is in 3/4 time and D major. It features five staves: two treble clefs, an alto clef, and two bass clefs. The first staff has a dynamic marking of *[p]*. The second staff has a dynamic marking of *p*. The third staff has a dynamic marking of *p*. The fourth staff has a dynamic marking of *p*. The fifth staff has a dynamic marking of *p*. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

23

Musical score for measures 23-28. The score is in 3/4 time and D major. It features five staves: two treble clefs, an alto clef, and two bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

29

Musical score for measures 29-34. The score is in 3/4 time and D major. It features five staves: two treble clefs, an alto clef, and two bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

35

Musical score for measures 35-39. The score is in G major (one sharp) and 4/4 time. It features five staves: two treble clefs, a tenor clef, and two bass clefs. The music includes various note values, rests, and slurs. Fingerings are indicated with numbers 1-3. A dynamic marking of *p* is present at the beginning of measure 35.

40

Musical score for measures 40-44. The score continues in G major and 4/4 time. It features five staves. The music includes various note values, rests, and slurs. Fingerings are indicated with numbers 1-3. A dynamic marking of *p* is present at the beginning of measure 40.

45

Musical score for measures 45-49. The score continues in G major and 4/4 time. It features five staves. The music includes various note values, rests, and slurs. Fingerings are indicated with numbers 1-3. Dynamic markings of *p* and [*p*] are present throughout the system.

51

Musical score for measures 51-56. The score is written for five staves: two treble clefs and three bass clefs. The key signature is two sharps (F# and C#). The music features various melodic lines with slurs and ties, and some rests. The notation includes eighth and quarter notes, as well as some sixteenth notes in the lower staves.

57

Musical score for measures 57-61. The score is written for five staves: two treble clefs and three bass clefs. The key signature is two sharps (F# and C#). The music features various melodic lines with slurs and ties, and some rests. The notation includes eighth and quarter notes, as well as some sixteenth notes in the lower staves. Dynamics include *f* (forte) and *tr* (trill). There are also some square brackets containing notes, possibly indicating fingerings or specific articulations.

62

Musical score for measures 62-66. The score is written for five staves: two treble clefs and three bass clefs. The key signature is two sharps (F# and C#). The music features various melodic lines with slurs and ties, and some rests. The notation includes eighth and quarter notes, as well as some sixteenth notes in the lower staves. Dynamics include *p* (piano) and *[p]* (piano in brackets). There are also some square brackets containing notes, possibly indicating fingerings or specific articulations.

68

Musical score for measures 68-72. The score is in 4/4 time and G major. It features five staves: two treble clefs, a tenor clef (C4), and a bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A trill is indicated above the first staff in measure 72.

73

Musical score for measures 73-76. The score is in 4/4 time and G major. It features five staves. The first three staves (two treble clefs and a tenor clef) are marked *poco f*. The music consists of eighth and sixteenth notes with various articulations and slurs. A trill is indicated above the first staff in measure 73.

77

Musical score for measures 77-80. The score is in 4/4 time and G major. It features five staves. The first three staves (two treble clefs and a tenor clef) are marked *f*. The music includes eighth and sixteenth notes with various articulations and slurs. A trill is indicated above the first staff in measure 77.



81

Musical score for measures 81-85. The score is in 3/4 time with a key signature of two sharps (F# and C#). It features five staves: two treble clefs, a bass clef, and two more treble clefs. The music includes various note values, rests, and dynamic markings. A forte (*f*) dynamic is indicated in the third and fifth staves at measure 84.

86

Musical score for measures 86-90. The score continues in the same key signature and time signature. It features five staves with various musical notations, including slurs and ties. The dynamics are not explicitly marked in this section.

91

Musical score for measures 91-95. The score continues in the same key signature and time signature. It features five staves with various musical notations, including slurs and ties. Dynamic markings are present: *f* (forte) in the first and third staves, *sf* (sforzando) in the second and fourth staves, and *pp* (pianissimo) in the first, second, and fourth staves.

99

Musical score for measures 99-105. The score is in 2/4 time and A major. It features five staves: two treble clefs and three bass clefs. The first treble staff has a melodic line with a crescendo marking [cresc.] above it. The second treble staff has a piano accompaniment with a crescendo marking cresc. below it. The third treble staff has a melodic line with a crescendo marking [cresc.] below it. The two bass staves are mostly empty, with some notes in the second bass staff.

106

Musical score for measures 106-110. The score is in 2/4 time and A major. It features five staves: two treble clefs and three bass clefs. The first treble staff has a melodic line with a crescendo marking [cresc.] above it. The second treble staff has a piano accompaniment with a crescendo marking cresc. below it. The third treble staff has a melodic line with a crescendo marking [cresc.] below it. The two bass staves are mostly empty, with some notes in the second bass staff.

111

Musical score for measures 111-115. The score is in 2/4 time and A major. It features five staves: two treble clefs and three bass clefs. The first treble staff has a melodic line with a forte marking *f* below it. The second treble staff has a piano accompaniment with a forte marking *f* below it. The third treble staff has a melodic line with a forte marking *f* below it. The two bass staves have a piano accompaniment with a forte marking *f* below it. Trills are marked with *tr* above notes in the first and second treble staves, and [tr] above notes in the third treble staff. There are also square box markings above notes in the third treble staff and below notes in the two bass staves.

116

Musical score for measures 116-119. The score is in 3/4 time with a key signature of two sharps (F# and C#). It features five staves: three treble clefs and two bass clefs. Measure 116 starts with a triplet of eighth notes in the first treble staff, followed by a trill (tr) in the second. Measures 117-119 contain various rhythmic patterns, including triplets and eighth-note runs, across all staves.

120

Musical score for measures 120-123. The score is in 3/4 time with a key signature of two sharps (F# and C#). It features five staves: three treble clefs and two bass clefs. Measure 120 begins with a triplet of eighth notes in the second treble staff. Measures 121-123 show a progression of chords and rhythmic patterns, with the second treble staff featuring a series of chords in measure 121.



# Quintet No. 12 in E $\flat$

## "De lamentatione"

Allegro moderato

Violino I *pp*

Violino II *pp*

Violino III *pp*

Viola *pp*

Basso *pp*

7

14

*f*

*f*

*f*

*f*

*f*

17

tr

20

tr

*sf*

*f*

24

*pp*

*pp*

*pp*

*pp*

*pp*

32

*poco f* *cresc.* *sf*

*poco f* *cresc.* *sf*

*poco f* *cresc.* *sf*

*p(oco) f* *cresc.* *sf*

*p(oco) f* *cresc.* *sf*

39

*f*

*f*

*f*

*(f)*

*f*

42

*sf* *decresc.*

*sf* *decresc.*

*[sf]* *decresc.*

*[sf]* *decresc.*

45

(dolce)

dolce

dolce

[dolce]

pizz.

tr

tr

48

[tr]

tr

51

tr

tr

(b) tr



54

tr p

arco

57

tr p

60

tr p

f

f

63

Musical score for measures 63-65. The score is in 3/4 time and features five staves. The top two staves are treble clef, the middle staff is treble clef, and the bottom two are bass clef. The music includes various melodic lines with slurs and ties, and a steady bass line.

66

Musical score for measures 66-69. The score is in 3/4 time and features five staves. The top two staves are treble clef, the middle staff is treble clef, and the bottom two are bass clef. The music includes various melodic lines with slurs and ties, and a steady bass line. Dynamic markings include *tr. p* and *p dolce*.

70

Musical score for measures 70-73. The score is in 3/4 time and features five staves. The top two staves are treble clef, the middle staff is treble clef, and the bottom two are bass clef. The music includes various melodic lines with slurs and ties, and a steady bass line. Dynamic markings include *p dolce* and *pp*.

75

Musical score for measures 75-78. The score is in 3/4 time with a key signature of two flats. It features five staves: three treble clefs and two bass clefs. The first staff has a *pp* dynamic. The second and third staves have *fp* dynamics. The fourth staff has a *f* dynamic. The fifth staff has *fp* dynamics. The music includes various rhythmic patterns and articulations.

79

Musical score for measures 79-82. The score continues with five staves. The first staff has *fp* dynamics. The second staff has *f* and *[p]* dynamics. The third staff has *fp* dynamics. The fourth staff has *fp* dynamics. The fifth staff has *fp* dynamics. The music includes various rhythmic patterns and articulations.

83

Musical score for measures 83-86. The score continues with five staves. The first staff has *pp* dynamics. The second staff has *pp* dynamics. The third staff has *pp* dynamics. The fourth staff has *(p)[p]* dynamics. The fifth staff has *pp* dynamics. The music includes various rhythmic patterns and articulations.

89

*f* *p* *f* *f* *p* [Solo]

95

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

100

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

105

Musical score for measures 105-109. The score is written for five staves: two treble clefs, a bass clef, and a double bass clef. The key signature has two flats. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and ties across measures.

110

Musical score for measures 110-113. The score is written for five staves. Dynamic markings include *f* (forte) and *p* (piano). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and ties across measures. The bottom staff contains a series of triplet eighth notes.

114

Musical score for measures 114-117. The score is written for five staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and ties across measures. The bottom staff contains a series of triplet eighth notes.

118

Musical score for measures 118-122. The score is written for five staves: two treble clefs, a 12-string guitar (12/8), and a bass clef. The key signature has three flats. The bass line is labeled "[Basso]".

123

Musical score for measures 123-126. The score is written for five staves: two treble clefs, a 12-string guitar (12/8), and a bass clef. The key signature has three flats. A trill is marked with "(tr)" in measure 125.

127

Musical score for measures 127-131. The score is written for five staves: two treble clefs, a 12-string guitar (12/8), and a bass clef. The key signature has three flats. A trill is marked with "tr" in measure 129.

132

Musical score for measures 132-136. The score is in 3/4 time and features five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has two flats. The first staff contains melodic lines with slurs and accents. The second staff has a *dolce* marking and a *f* dynamic. The third staff has a *dolce* marking and a *f* dynamic. The fourth staff has a *[dolce]* marking and a *f* dynamic. The fifth staff has a *f* dynamic. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

137

Musical score for measures 137-139. The score continues with five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has two flats. The first staff contains melodic lines with slurs and accents. The second staff has a *tr* marking. The third staff has a *tr* marking. The fourth staff has a *tr* marking. The fifth staff has a *tr* marking. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

140

Musical score for measures 140-142. The score continues with five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has two flats. The first staff contains melodic lines with slurs and accents. The second staff has a *tr* marking. The third staff has a *tr* marking. The fourth staff has a *tr* marking. The fifth staff has a *tr* marking. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

143

Musical score for measures 143-145. The score is in 3/4 time and features a key signature of two flats. It consists of five staves: two treble clefs, a bass clef, and a double bass clef. The first two staves have a trill (tr) in the first measure. The third staff has a continuous eighth-note accompaniment. The fourth and fifth staves provide harmonic support with chords and a walking bass line.

146

Musical score for measures 146-148. The score is in 3/4 time and features a key signature of two flats. It consists of five staves. Measures 146 and 147 are marked with a fortissimo (*ff*) dynamic. The first three staves feature long, sustained notes with a fermata. The fourth staff has a long note with a fermata. The fifth staff has a continuous eighth-note accompaniment.

149

Musical score for measures 149-152. The score is in 3/4 time and features a key signature of two flats. It consists of five staves. Measures 149 and 150 have a fermata over the first note. Measures 151 and 152 feature a melodic line in the first staff with a fermata over the final note. The second and third staves have long notes with a fermata. The fourth staff has a long note with a fermata. The fifth staff has a continuous eighth-note accompaniment.



153

Musical score for measures 153-155. The score is in 3/4 time and features a key signature of two flats. It consists of five staves: two treble clefs, a grand staff (treble and bass clefs), and a bass clef. The first two staves have a melodic line with eighth notes and rests. The grand staff has a continuous eighth-note accompaniment. The bass staff has a simple harmonic line. Trills (tr.) are marked above the first notes of the second and third measures in the first two staves.

156

Musical score for measures 156-158. The score continues with the same five-staff structure. The melodic lines in the first two staves show more rhythmic activity. Trills (tr.) are marked above the first notes of the third measure in the first two staves.

159

Musical score for measures 159-161. The score continues with the same five-staff structure. The grand staff and bass staff have a more complex accompaniment with slurs. The dynamic marking *ff* (fortissimo) is present in the second measure of the first two staves and the grand staff, and in the third measure of the grand staff and bass staff.

162

*p*  
*pp*

170

*f*

177

*f*

180

Musical score for measures 180-182. The score is in 3/4 time and B-flat major. It features five staves: a vocal line with square brackets above notes and a trill in measure 181; a piano line with sixteenth-note arpeggios; a violin line with sixteenth-note arpeggios; a cello line with a long note in measure 180 and a half-note in measure 181; and a bass line with a long note in measure 180 and a half-note in measure 181. Dynamic markings include *tr* and *mf*.

183

Musical score for measures 183-185. The score is in 3/4 time and B-flat major. It features five staves. The vocal line has a trill in measure 183 and rests in measures 184 and 185. The piano line has sixteenth-note arpeggios in measure 183 and rests in measures 184 and 185. The violin line has sixteenth-note arpeggios in measure 183 and rests in measures 184 and 185. The cello line has a long note in measure 183 and rests in measures 184 and 185. The bass line has a long note in measure 183 and rests in measures 184 and 185. Dynamic markings include *tr* and *f*.

186

Musical score for measures 186-188. The score is in 3/4 time and B-flat major. It features five staves. The vocal line has a trill in measure 186 and rests in measures 187 and 188. The piano line has sixteenth-note arpeggios in measure 186 and rests in measures 187 and 188. The violin line has a long note in measure 186 and rests in measures 187 and 188. The cello line has a long note in measure 186 and rests in measures 187 and 188. The bass line has sixteenth-note arpeggios in measure 186 and rests in measures 187 and 188. Dynamic markings include *tr*, *dolce*, and *[dolce]*.

189

Musical score for measures 189-191. The score consists of five staves. The top staff has a treble clef and a key signature of two flats. It contains a melodic line with eighth and quarter notes. The second staff has a treble clef and contains a continuous eighth-note accompaniment. The third staff has a treble clef and contains a melodic line with eighth and quarter notes. The fourth and fifth staves have a bass clef and contain whole rests.

192

Musical score for measures 192-194. The score consists of five staves. The top staff has a treble clef and a key signature of two flats. It contains a melodic line with quarter and eighth notes, including a triplet. The second staff has a treble clef and contains a continuous eighth-note accompaniment. The third staff has a treble clef and contains a melodic line with quarter and eighth notes, including a triplet. The fourth staff has a bass clef and contains a melodic line with quarter and eighth notes, including a triplet. The fifth staff has a bass clef and contains whole rests. The dynamic marking *p dolce* is present in the third and fourth staves.

195

Musical score for measures 195-197. The score consists of five staves. The top staff has a treble clef and a key signature of two flats. It contains a melodic line with quarter and eighth notes, including a triplet. The second staff has a treble clef and contains a continuous eighth-note accompaniment. The third staff has a treble clef and contains a melodic line with quarter and eighth notes, including a triplet. The fourth staff has a bass clef and contains a melodic line with quarter and eighth notes, including a triplet. The fifth staff has a bass clef and contains whole rests. The dynamic markings *poco f* and *p[oco]f* are present in the second and third staves.

198

Musical score for measures 198-200. The score is in 3/4 time and B-flat major. It features five staves: two treble clefs, a bass clef, and a double bass clef. The first staff has a trill (tr) in measure 200. The second staff has a piano fortissimo ([poco f]) dynamic marking in measure 198 and a triplet in measure 199. The third staff has a continuous eighth-note accompaniment. The fourth staff has a piano (p) dynamic marking in measure 200. The fifth staff has a piano (p) dynamic marking in measure 200.

201

Musical score for measures 201-203. The score is in 3/4 time and B-flat major. It features five staves. The first staff has a trill (tr) in measure 201. The second staff has a trill (tr) in measure 203. The third staff has a continuous eighth-note accompaniment. The fourth staff has a continuous eighth-note accompaniment. The fifth staff has a continuous eighth-note accompaniment.

204

Musical score for measures 204-206. The score is in 3/4 time and B-flat major. It features five staves. The first staff has a trill (tr) in measure 204 and another trill (tr) in measure 205. The second staff has a continuous eighth-note accompaniment. The third staff has a continuous eighth-note accompaniment. The fourth staff has a continuous eighth-note accompaniment. The fifth staff has a continuous eighth-note accompaniment.

207

Musical score for measures 207-209. The score is in 3/4 time and B-flat major. It features five staves: two treble clefs, two bass clefs, and a double bass clef. The first three staves are marked with a forte *f* dynamic. The fourth and fifth staves are marked with a piano *p* dynamic. The music consists of intricate melodic lines and harmonic accompaniment.

210

Musical score for measures 210-212. The score continues in 3/4 time and B-flat major. It features five staves. The first staff includes a trill (*tr*) in the final measure. The music continues with melodic and harmonic development.

213

Musical score for measures 213-215. The score continues in 3/4 time and B-flat major. It features five staves. The first staff is marked with a piano *p* dynamic. The second and third staves are marked with a dolce *dolce* dynamic. The music features a more lyrical and expressive character.

217

Musical score for measures 217-220. The score is in 3/4 time and features a piano accompaniment with a steady eighth-note bass line. The upper staves contain melodic lines with various dynamics. Measure 217 has a *pp* dynamic. Measure 218 has *pp* dynamics in the upper staves. Measure 219 has *pp* dynamics in the upper staves. Measure 220 has *pp* dynamics in the upper staves.

221

Musical score for measures 221-223. The score continues with the piano accompaniment. Measure 221 has a *f* dynamic in the upper staves. Measure 222 has *f* dynamics in the upper staves. Measure 223 has *f* dynamics in the upper staves.

224

Musical score for measures 224-226. The score continues with the piano accompaniment. Measure 224 has *fp* dynamics in the upper staves. Measure 225 has *fp* dynamics in the upper staves. Measure 226 has *fp* dynamics in the upper staves.

227

Musical score for measures 227-230. The score is written for five staves: two treble clefs, two bass clefs, and a grand staff. The key signature is two flats (B-flat and E-flat). The music features a melodic line in the upper staves with slurs and a bass line in the lower staves. There are some markings in square boxes, possibly indicating fingerings or ornaments.

231

Musical score for measures 231-234. The score is written for five staves: two treble clefs, two bass clefs, and a grand staff. The key signature is two flats. The music features a melodic line in the upper staves with slurs and a bass line in the lower staves. Dynamic markings include *pp* (pianissimo) and *f* (forte). The score ends with a double bar line and repeat dots.



Romance

The first system of the musical score for 'Romance' consists of five staves. The top staff is in treble clef with a key signature of two flats and a 2/4 time signature. It begins with the instruction *(dolce)*. The second staff is also in treble clef with the same key signature and time signature, starting with *[dolce]*. The third staff is in treble clef with the same key signature and time signature, starting with *p (dolce)*. The fourth staff is in alto clef with the same key signature and time signature, starting with *p*. The fifth staff is in bass clef with the same key signature and time signature, starting with *p (dolce)*. The music features a melodic line in the upper staves and a supporting bass line in the lower staves, with various dynamics and articulations.

The second system of the musical score for 'Romance' consists of five staves. It begins with a measure rest in the top staff, followed by a double bar line. The music continues with a melodic line in the upper staves and a supporting bass line in the lower staves, maintaining the same key signature and time signature as the first system.

The third system of the musical score for 'Romance' consists of five staves. It begins with a measure rest in the top staff, followed by a double bar line. The music continues with a melodic line in the upper staves and a supporting bass line in the lower staves, maintaining the same key signature and time signature as the first system.

19

Musical score for measures 19-24. The score is written for five staves: three treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music features a complex texture with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and ties across the staves.

25

Musical score for measures 25-29. The score is written for five staves: three treble clefs and two bass clefs. The key signature has two flats. The time signature is 3/4. The music continues with similar rhythmic patterns. A double bar line with repeat dots appears at the end of measure 28. In measure 29, the bass clef staves feature a triplet of eighth notes, indicated by a bracket and the number '3' above the notes.

30

Musical score for measures 30-32. The score is written for five staves: three treble clefs and two bass clefs. The key signature has two flats. The time signature is 3/4. The music continues with similar rhythmic patterns. In measure 30, the bass clef staves feature a triplet of eighth notes, indicated by a bracket and the number '3' above the notes. This triplet pattern continues through measures 31 and 32.

33

Musical score for measures 33-35. The score is written for five staves: two treble clefs (top two), a tenor clef (middle), and two bass clefs (bottom two). The key signature has two flats. Measures 33 and 34 are mostly rests. In measure 35, the tenor staff has a triplet of eighth notes with a circled '1' below. The middle staff has a triplet of eighth notes with a circled '1' below. The bottom two staves have a triplet of eighth notes with a circled '1' below.

36

Musical score for measures 36-38. The score is written for five staves: two treble clefs (top two), a tenor clef (middle), and two bass clefs (bottom two). The key signature has two flats. Measure 36 has a half note in the tenor staff and a half note in the middle staff. Measure 37 has a triplet of eighth notes with a trill (tr) in the tenor staff and a triplet of eighth notes in the middle staff. Measure 38 has a triplet of eighth notes with a trill (tr) in the tenor staff and a triplet of eighth notes in the middle staff. The instruction *dolce assai* is written below the middle staff in measure 37.

39

Musical score for measures 39-41. The score is written for five staves: two treble clefs (top two), a tenor clef (middle), and two bass clefs (bottom two). The key signature has two flats. Measure 39 has a triplet of eighth notes with a trill (tr) in the tenor staff and a triplet of eighth notes in the middle staff. Measure 40 has a triplet of eighth notes with a trill (tr) in the tenor staff and a triplet of eighth notes in the middle staff. Measure 41 has a triplet of eighth notes with a trill (tr) in the tenor staff and a triplet of eighth notes in the middle staff.

42

Musical score for measures 42-44. The score is in 3/4 time and features a key signature of two flats. It consists of five staves: two grand staves (treble and bass clef) and three individual staves. The first grand staff contains a melodic line with trills marked 'tr' and an 'ad libitum' section. The second grand staff contains a bass line with a continuous eighth-note pattern. The third staff contains a bass line with a similar eighth-note pattern. The fourth and fifth staves are empty.

45

Musical score for measures 45-47. The score is in 3/4 time and features a key signature of two flats. It consists of five staves: two grand staves (treble and bass clef) and three individual staves. The first grand staff contains a melodic line with a trill. The second grand staff contains a bass line with a continuous eighth-note pattern, with triplets marked '[3]'. The third staff contains a bass line with a similar eighth-note pattern. The fourth and fifth staves are empty.

48

Musical score for measures 48-50. The score is in 3/4 time and features a key signature of two flats. It consists of five staves: two grand staves (treble and bass clef) and three individual staves. The first grand staff contains a melodic line with a trill. The second grand staff contains a bass line with a continuous eighth-note pattern, with triplets marked '[3]'. The third staff contains a bass line with a similar eighth-note pattern. The fourth and fifth staves are empty.

51

*p*

54

*f*

57

*f*

60

Musical score for measures 60-62. The score is in 3/4 time with a key signature of two flats. It features a complex rhythmic pattern with many triplets in the upper staves and a steady bass line. Measure 60 starts with a triplet of eighth notes in the treble. Measure 61 continues with more triplets. Measure 62 has a triplet of eighth notes in the bass.

63

Musical score for measures 63-65. Measure 63 features a dynamic marking of *sf* (sforzando) on a note in the treble. Measure 64 has a dynamic marking of *poco f* (poco fortissimo) in the bass. Measure 65 has a dynamic marking of *f* (forte) at the beginning. The score continues with complex rhythmic patterns and triplets.

66

Musical score for measures 66-68. Measure 66 has dynamic markings of *sf* (sforzando) and *ff* (fortissimo). Measure 67 has dynamic markings of *sf* (sforzando) and *ff* (fortissimo). Measure 68 has dynamic markings of *p* (piano) and *ff* (fortissimo). The score continues with complex rhythmic patterns and triplets.

70

*poco f*  
*poco f*  
*p[o]co]f*  
*(poco f)*  
*p[o]co]f*

74

*(tr)*  
*(tr)*

78

*tr*  
*(tr)*

82

Musical score for measures 82-85. The score is written for five staves: two treble clefs, a tenor clef, and two bass clefs. The key signature is two flats (B-flat and E-flat). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The notation includes slurs, ties, and dynamic markings.

86

Musical score for measures 86-89. The score is written for five staves: two treble clefs, a tenor clef, and two bass clefs. The key signature is two flats. The music continues with complex rhythmic patterns, including slurs and ties. The notation includes various rests and dynamic markings.

91

Musical score for measures 91-94. The score is written for five staves: two treble clefs, a tenor clef, and two bass clefs. The key signature is two flats. The music continues with complex rhythmic patterns, including slurs and ties. The notation includes various rests and dynamic markings, with a *p* marking at the bottom.



97

Musical score for measures 97-102. The score is written for five staves: four treble clefs and one bass clef. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex melodic line in the first treble staff with many slurs and ties. The second and third treble staves have simpler, more rhythmic parts. The bass staff provides a steady accompaniment with long notes and rests.

103

Musical score for measures 103-107. The score is written for five staves: four treble clefs and one bass clef. The key signature is two flats. The time signature is 4/4. This section is characterized by a dense, rhythmic texture with many sixteenth and thirty-second notes, often beamed together. There are numerous slurs and ties throughout the piece.

108

Musical score for measures 108-113. The score is written for five staves: four treble clefs and one bass clef. The key signature is two flats. The time signature is 4/4. The music continues with a complex melodic line in the first treble staff, featuring many slurs and ties. The accompaniment in the other staves remains consistent with the previous sections.

Musical score for measures 114-119. The score is written for five staves: two treble clefs and three bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is placed over a note in the first staff of measure 115.

**Tempo di Menuetto**  
**Grazioso**

Musical score for measures 120-125, titled "Tempo di Menuetto Grazioso". The score is written for five staves: two treble clefs and three bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is characterized by a light, graceful feel. The first four staves are marked with the instruction "sotto voce". The piece concludes with a fermata in the final measure.

Musical score for measures 126-131. The score is written for five staves: two treble clefs and three bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a more active and rhythmic character. The first two measures contain triplets, indicated by a "3" in parentheses. The piece ends with a forte dynamic marking (**f**) in the final measure.

10



Musical score system 10, measures 10-14. The system consists of five staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a melodic line with eighth and sixteenth notes, including slurs and accents. The second staff is also in treble clef with the same key signature, providing harmonic support. The third staff is in treble clef with the same key signature, continuing the melodic or harmonic line. The fourth staff is in alto clef with the same key signature, showing a rhythmic accompaniment of eighth notes. The fifth staff is in bass clef with the same key signature, also showing a rhythmic accompaniment of eighth notes.

15



Musical score system 15, measures 15-17. The system consists of five staves. The top staff is in treble clef with a key signature of three flats and a common time signature, featuring a melodic line with eighth notes and slurs. The second staff is in treble clef with the same key signature, providing harmonic support. The third staff is in treble clef with the same key signature, continuing the melodic or harmonic line. The fourth staff is in alto clef with the same key signature, showing a rhythmic accompaniment of eighth notes. The fifth staff is in bass clef with the same key signature, also showing a rhythmic accompaniment of eighth notes.

18



Musical score system 18, measures 18-20. The system consists of five staves. The top staff is in treble clef with a key signature of three flats and a common time signature, featuring a melodic line with eighth notes and slurs. The second staff is in treble clef with the same key signature, providing harmonic support. The third staff is in treble clef with the same key signature, continuing the melodic or harmonic line. The fourth staff is in alto clef with the same key signature, showing a rhythmic accompaniment of eighth notes. The fifth staff is in bass clef with the same key signature, also showing a rhythmic accompaniment of eighth notes.

21

Musical score for measures 21-24. The score is in 3/4 time and features a key signature of two flats. It consists of five staves: a vocal line and four instrumental staves. The vocal line begins with a trill on a dotted quarter note, followed by a half note. The instrumental parts provide accompaniment with various rhythmic patterns. The word "dolce" is written in the vocal line at measure 22 and in the bass line at measure 23. A dynamic marking of  $p$  is present at the beginning of the first measure.

25

Musical score for measures 25-28. The score continues in the same key signature and time signature. It consists of five staves. The vocal line features a melodic line with some grace notes. The instrumental parts continue with their accompaniment. The word "dolce" is not explicitly written in this section, but the tempo and mood are implied to be soft.

29

Musical score for measures 29-32. The score continues in the same key signature and time signature. It consists of five staves. The vocal line has a melodic line with some grace notes. The instrumental parts continue with their accompaniment. The word "dolce" is not explicitly written in this section, but the tempo and mood are implied to be soft.

33

Musical score for measures 33-36. The score is written for five staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It contains a melodic line with a fermata over the final measure. The second and third staves are in treble clef and contain rhythmic accompaniment. The fourth staff is in alto clef and contains a bass line. The fifth staff is in bass clef and contains a bass line. The music is in a 4/4 time signature.

37

Musical score for measures 37-40. The score is written for five staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It contains a melodic line with a fermata over the final measure. The second and third staves are in treble clef and contain rhythmic accompaniment. The fourth staff is in alto clef and contains a bass line. The fifth staff is in bass clef and contains a bass line. The music is in a 4/4 time signature.

41

Musical score for measures 41-44. The score is written for five staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It contains a melodic line with a fermata over the final measure. The second and third staves are in treble clef and contain rhythmic accompaniment. The fourth staff is in alto clef and contains a bass line. The fifth staff is in bass clef and contains a bass line. The music is in a 4/4 time signature. Crescendo markings are present: *(cresc.)* above the first staff, and *[cresc.]* below the second, third, fourth, and fifth staves.

45

Musical score for measures 45-48. The score is in 3/4 time and B-flat major. It features five staves: two treble clefs, a bass clef, and a double bass clef. The first staff has a dynamic marking of *f* and a trill (*tr*) in the second measure. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *f* and a *[dolce]* marking in the second measure. The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *f* and a *dolce* marking in the second measure. The sixth staff has a dynamic marking of *f*.

49

Musical score for measures 49-52. The score is in 3/4 time and B-flat major. It features five staves: two treble clefs, a bass clef, and a double bass clef. The first staff has a dynamic marking of *p* and a trill (*tr*) in the second measure. The second staff has a dynamic marking of *p* and a dynamic marking of *f* in the second measure. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *f*.

53

Musical score for measures 53-56. The score is in 3/4 time and B-flat major. It features five staves: two treble clefs, a bass clef, and a double bass clef. The first staff has a dynamic marking of *f*. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *f*.

56

Musical score for measures 56-62. The score consists of five staves: four treble clefs and one bass clef. The key signature has two flats. Dynamics include *sf*, *(ff)*, *p*, and *f(f)*.

63

Musical score for measures 63-67. The score consists of five staves: four treble clefs and one bass clef. The key signature has two flats. Dynamics include *p* and *p*.

68

Musical score for measures 68-71. The score consists of five staves: four treble clefs and one bass clef. The key signature has two flats. Dynamics include *(f)*, *[sf]*, *sf*, and *(sf)*. Trills (*tr*) are present in measures 68 and 70.

72

Musical score for measures 72-75. The score consists of five staves: two treble clefs, an alto clef, and two bass clefs. The key signature has two flats. The music is marked with a forte *sf* dynamic. Measure 72 features a melodic line in the first treble staff with a trill *(tr)* in the final measure. The bass line consists of a steady eighth-note pattern.

76

Musical score for measures 76-79. The score consists of five staves. The music continues with the forte *sf* dynamic. Measure 76 has a trill *tr* in the second treble staff. Measure 77 has a trill *tr* in the first treble staff. Measure 78 has a trill *tr* in the second treble staff. Measure 79 has a trill *tr* in the second treble staff. The bass line remains a steady eighth-note pattern.

80

Musical score for measures 80-83. The score consists of five staves. The music continues with the forte *sf* dynamic. Measure 80 has a trill *tr* in the first treble staff. Measure 81 has a trill *tr* in the second treble staff. Measure 82 has a trill *tr* in the second treble staff. Measure 83 has a trill *tr* in the second treble staff. The bass line remains a steady eighth-note pattern.



84

[sf] [sf] [tr] [sf] [sf]

88

[sf] [sf] [tr] [sf] [sf]

92

[tr] [tr] [tr] [tr] [tr] [tr] [tr] [tr]

96

*tr*, *tr*

*p*

*p*

*p*

100

*(poco f)*

*poco f*

*poco f*

105

[·]

110

[p]

115

f

119

poco p

poco p

poco p

poco p

124

Musical score for measures 124-129. The score is written for five staves: two treble clefs, one alto clef (C4), and two bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Phrasing is indicated by slurs and ties across measures.

130

Musical score for measures 130-133. The score is written for five staves: two treble clefs, one alto clef (C4), and two bass clefs. The key signature is three flats. A dynamic marking of *f* (forte) is present in the first measure. The music includes sixteenth-note runs and rests. A double bar line is used at the end of measure 133.

134

Musical score for measures 134-139. The score is written for five staves: two treble clefs, one alto clef (C4), and two bass clefs. The key signature is three flats. The music features sixteenth-note patterns and rests. Some notes in the upper staves have a fermata-like symbol above them. A double bar line is used at the end of measure 139.

139

Musical score for measures 139-142. The score is in 3/4 time and features five staves. The first three staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The word *dolce* is written above the first staff in measure 140 and below the fourth staff in measure 141.

143

Musical score for measures 143-146. The score is in 3/4 time and features five staves. The first three staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The word *[Solo]* is written above the fourth staff in measure 145.

147

Musical score for measures 147-150. The score is in 3/4 time and features five staves. The first three staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The word *p* is written below the first staff in measure 147, below the second staff in measure 148, below the third staff in measure 149, and below the fourth staff in measure 150.

151

Musical score for measures 151-153. The score is in 3/4 time and B-flat major. It features five staves: four treble clefs and one bass clef. The first four staves contain melodic lines with various rhythmic patterns and phrasing. The fifth staff is a piano accompaniment with a steady eighth-note bass line and chords. The key signature has two flats (B-flat and E-flat).

154

Musical score for measures 154-156. The score is in 3/4 time and B-flat major. It features five staves. The first staff has a melodic line with a crescendo marking. The second staff has a melodic line with a crescendo marking. The third staff has a melodic line with a crescendo marking. The fourth staff has a melodic line with a crescendo marking. The fifth staff is a bass line with a crescendo marking and a [Basso] marking. The key signature has two flats (B-flat and E-flat).

157

Musical score for measures 157-159. The score is in 3/4 time and B-flat major. It features five staves. The first staff has a melodic line with a forte (f) marking. The second staff has a melodic line with a forte (f) marking. The third staff has a melodic line with a forte (f) marking. The fourth staff has a melodic line with a forte (f) marking. The fifth staff has a melodic line with a forte (f) marking. The key signature has two flats (B-flat and E-flat).







## NOTES



**B-dúr kvintett / Quintet in B♭**  
K: I, W: V.

***I. tétel / First Movement***

51-3	VI. I	W: leg> 52 <sup>3</sup> (cf. 106)	W: leg> 52 <sup>3</sup> (cf. 106)
51-3, 4-7	VI. II	K: leg> 52 <sup>7</sup>	K: leg> 52 <sup>7</sup>
81-2	VI. I	K, W: cf. 111	K, W: cf. 111
15 <sup>7</sup>	VI. III	K: <i>p</i> > 15 <sup>6</sup>	K: <i>p</i> > 15 <sup>6</sup>
17 <sup>7</sup>	VI. III	K: <i>p</i> > 17 <sup>6</sup>	K: <i>p</i> > 17 <sup>6</sup>
23 <sup>5</sup>	VI. III	K: <i>p</i> > 23 <sup>4</sup>	K: <i>p</i> > 23 <sup>4</sup>
232-3	Va	K: leg> 231 <sup>3</sup>	K: leg> 231 <sup>3</sup>
23, 241-4, 5-8	Basso	K: leg> 23, 241 <sup>8</sup>	K: leg> 23, 241 <sup>8</sup>
23 <sup>8</sup>	Basso	K, W: <i>p</i> > 23 <sup>5</sup>	K, W: <i>p</i> > 23 <sup>5</sup>
304-8	Va	K: leg> 305 <sup>7</sup> (cf. 45)	K: leg> 305 <sup>7</sup> (cf. 45)
31 <sup>3</sup>	VI. II	K: <i>g</i> <sup>2</sup>	K: <i>g</i> <sup>2</sup>
312-3	VI. III	K, W: leg> 311 <sup>2</sup>	K, W: leg> 311 <sup>2</sup>
32 <sup>3</sup>	VI. I	K, W: stacc. pont (cf. 33, 49, 50, 148)	K, W: stacc. dot (cf. 33, 49, 50, 148)
402-3	VI. I	K, W: leg> 403 <sup>4</sup> (cf. 25)	K, W: leg> 403 <sup>4</sup> (cf. 25)
402-3, 412-3	Va	K: leg> 403 <sup>4</sup> és 411 <sup>2</sup>	K: leg> 403 <sup>4</sup> and 411 <sup>2</sup>
432-4	VI. II	K, W: leg> 431 <sup>4</sup>	K, W: leg> 431 <sup>4</sup>
454-8	VI. II	K: leg> 455 <sup>8</sup>	K: leg> 455 <sup>8</sup>
474-8	VI. II	K, W: leg> 475 <sup>8</sup>	K, W: leg> 475 <sup>8</sup>
50 <sup>3</sup>	Va	W: stacc. pont	W: stacc. dot
511-3	VI. I	K, W: non leg. (cf. 150)	K, W: non leg. (cf. 150)
57 <sup>1</sup>	VI. III	K: <i>p</i>	K: <i>p</i>
67 <sup>3</sup>	VI. I	K, W: stacc. pont	K, W: stacc. dot
711-7	VI. I	W: leg> 711-3, 4-7 (cf. VI. III 63)	W: leg> 711-3, 4-7 (cf. VI. III 63)
80 <sup>2</sup>	VI. I	K: <i>poco f</i> > 80 <sup>1</sup>	K: <i>poco f</i> > 80 <sup>1</sup>
80 <sup>6</sup>	VI. II	K: <i>poco f</i> > 80 <sup>2</sup>	K: <i>poco f</i> > 80 <sup>2</sup>
80 <sup>2</sup>	VI. III	K, W: <i>poco f</i> > 80 <sup>1</sup> (cf. VI. I, II, Va)	K, W: <i>poco f</i> > 80 <sup>1</sup> (cf. VI. I, II, Va)
811-3, 4-5, 7-9	VI. II	K: leg> 811-3, 5-9	K: leg> 811-3, 5-9
881-7	Va	K: leg> 882 <sup>6</sup>	K: leg> 882 <sup>6</sup>
89 <sup>2</sup>	VI. II	K, W: <i>poco f</i> > 89 <sup>1</sup>	K, W: <i>poco f</i> > 89 <sup>1</sup>
901-3, 4-5, 7-9	VI. I	K, W: leg> 901 <sup>9</sup> (cf. VI. II 81)	K, W: leg> 901 <sup>9</sup> (cf. VI. II 81)
98 <sup>2</sup>	Va	K: <i>sf</i> > 98 <sup>1</sup>	K: <i>sf</i> > 98 <sup>1</sup>
983-5	Va	K: leg> 982 <sup>5</sup>	K: leg> 982 <sup>5</sup>
104 <sup>7</sup>	VI. II	K: <i>p</i> > 104 <sup>5</sup>	K: <i>p</i> > 104 <sup>5</sup>
1054-5	VI. I	K: leg.	K: leg.
1081-3, 4-7	VI. I	K: leg> 1081 <sup>7</sup> (cf. 5)	K: leg> 1081 <sup>7</sup> (cf. 5)
122 <sup>4</sup>	VI. II	K: <i>fl</i>	K: <i>fl</i>
123 <sup>4</sup>	Va	K: <i>p</i> > 123 <sup>1</sup>	K: <i>p</i> > 123 <sup>1</sup>
1264-7	Basso	K: leg>1266 <sup>7</sup>	K: leg>1266 <sup>7</sup>
1301-2	VI. I	W: leg> 1302 <sup>6</sup> (cf. 44)	W: leg> 1302 <sup>6</sup> (cf. 44)
1304 <sup>7</sup>	VI. II	W: leg> 1304 <sup>5</sup> (cf. 44)	W: leg> 1304 <sup>5</sup> (cf. 44)

1304-7	VI. II	K: leg> 1306-7	K: leg> 1306-7
1313	VI. II	K, W: stacc. pont (cf. 132)	K, W: stacc. dot (cf. 132)
1323	VI. I	K, W: stacc. pont	K, W: stacc. dot
1395	VI. I	K: <i>es</i> <sup>2</sup>	K: <i>e flat</i> <sup>2</sup>
1431	Va	K: <i>p</i> (!)	K: <i>p</i> (!)
1444-8	VI. I	K, W: leg> 1445-8 (cf. 45)	K, W: leg> 1445-8 (cf. 45)
1444-8	VI. II	K: leg> 1444-6	K: leg> 1444-6
1464-8	VI. II	K: leg> 1464-6	K: leg> 1464-6
1502-3	VI. I	K: leg> 1501-3	K: leg> 1501-3
1502-3	VI. II	K: leg> 1501-3	K: leg> 1501-3

## II. tétel / Second Movement

41	VI. I	K: 16-od	K: semiquaver
64-71	VI. I	K: non leg. (cf. 46, 47)	K: non leg. (cf. 46, 47)
65-6	VI. III	K: leg> 64 <sup>5</sup> (cf. 46)	K: leg> 64 <sup>5</sup> (cf. 46)
71-6	VI. I	K: leg> 72-6	K: leg> 72-6
71-5	VI. II	K: leg> 72-5	K: leg> 72-5
76-11	VI. II	K: leg> 77-11	K: leg> 77-11
81-6	VI. I	W: leg> 81-2,3-6 (cf. 48)	W: leg> 81-2,3-6 (cf. 48)
84-8	Va	K: leg> 84-7	K: leg> 84-7
91-5, 6-11	VI. III	K: leg> 92-4, 7-9	K: leg> 92-4, 7-9
121-6, 7-12	VI. III	K: leg> 122-4, 7-10	K: leg> 122-4, 7-10
125-6	Basso	K: leg> 124-6	K: leg> 124-6
136	VI. II	K: <i>tr</i>	K: <i>tr</i>
192-6	VI. II	K, W: leg. vlsz. páros kötések (cf. VI. I, vmint 20, 58-59).	K, W: leg. prob. double slurs (cf. VI. I as well as 20, 58-59).
191	Basso	K: negyed	K: crotchet
202-6	Va	K, W: leg. vlsz. páros kötések (cf. 19, 58-59)	K, W: leg. probably double slurs (cf. 19, 58-59)
212	Basso	K: <i>dolce assai</i> > 13 <sup>1</sup>	K: <i>dolce assai</i> > 13 <sup>1</sup>
237	VI. III	K, W: 4-ed (cf. Va, Basso)	K, W: crotchet (cf. Va, Basso)
241-3	VI. I	K: leg> 242 <sup>3</sup> (cf. 22)	K: leg> 242 <sup>3</sup> (cf. 22)
351-2, 3-5	VI. I	K, W: leg> 351-5	K, W: leg> 351-5
351-2, 3-5	VI. II	W: leg> 351-5 (cf. VI. I, Va)	W: leg> 351-5 (cf. VI. I, Va)
357-12	Basso	K: leg> 359-12	K: leg> 359-12
363. 5	Basso	W: <i>As-B</i> (cf. Va)	W: <i>A flat-B flat</i> (cf. Va)
361-6	Basso	K: leg> 363-6	K: leg> 363-6
381-2	VI. II	K: leg> 382-3	K: leg> 382-3
384	VI. II	K: stacc.	K: stacc.
381-2	Basso	K: stacc. (ív nélkül)	K: stacc. (without tie)
411-6, 7-12	VI. III	K: leg> 412-5, 7-9	K: leg> 412-5, 7-9
411-6	Va	K: stacc. (ív nélkül – cf. 1)	K: stacc. (without tie – cf. 1)
457-8	VI. I	K: leg. (cf. 5)	K: leg. (cf. 5)
454-6	VI. II	K: leg.	K: leg.
476-11	VI. II	K: leg> 478-11 (cf. 7)	K: leg> 478-11 (cf. 7)
483-8	Basso	K: leg> 483-6	K: leg> 483-6

543-4	VI. II	K: leg> 542-4	K: leg> 542-4
574-7, 8-9	VI. I	K: leg> 574-9	K: leg> 574-9
571-2	Va	K: leg> 571-3	K: leg> 571-3
582-6	VI. I	K: leg> 581-6 (cf. 19)	K: leg> 581-6 (cf. 19)
582-6	VI. II	K, W: leg> 581-6 K, W: leg. vlsz. páros kötések (cf. VI. I, vmint 59, 19-20).	K, W: leg> 581-6 probably double slurs (cf. VI. I as well as 59, 19-20).
592-6, 8-12	VI. III	K: leg> 593-5, 8-11	K: leg> 593-5, 8-11
592-6	Va	K, W: leg. vlsz. páros kötés (cf. 58, 19-20).	K, W: leg> probably double slurs (cf. 58, 19-20)
601-5	VI. II	K: Bogenvibr> 601-2, 3-5 (cf. VI. I; 21)	K: Bogenvibr> 601-2, 3-5 (cf. VI. I; 21)
604	VI. III	K: pontozott negyed (szára áthúzás nélkül)	K: dotted crotchet (without a stroke through the stem)
602	Basso	K: <i>dolce assai</i> > 601	K: <i>dolce assai</i> > 601
617	VI. III	K, W: 8-ad	K, W: quaver
627	VI. III	K, W: 4-ed (cf. Va, Basso)	K, W: crotchet (cf. Va, Basso)
664	VI. II	K: stacc. pont	K: stacc. dot

### *III. tétel / Third Movement*

23	VI. II	W: stacc. (!)	W: stacc. (!)
41-3	Va	K: leg> 42-3	K: leg> 42-3
321	Basso	K: <i>pp</i>	K: <i>pp</i>
341-2	VI. II	K: leg> 341-3	K: leg> 341-3
401-2	Va	K, W: leg> 401-3 (cf. VI. I-III)	K, W: leg> 401-3 (cf. VI. I-III)
413	VI. II	K: <i>f</i> > 421	K: <i>f</i> > 421
461-2	VI. II	K: stacc. (ív nélkül)	K: stacc. (without tie)
691	VI. II	K: félkotta helyett 4-ed szünet, 4-ed <i>c</i> (cf. VI. I)	K: a crotchet rest instead of a minim note, a crotchet <i>c</i> (cf. VI. I)
78, 801-3	Va	K: leg> 78, 802-3	K: leg> 78, 802-3
834	VI. I	K: <i>d</i> <sup>2</sup>	K: <i>d</i> <sup>2</sup>
851-2	Va	K, W: leg> 851-3	K, W: leg> 851-3
871-3	Va	K: leg> 872-3	K: leg> 872-3
1012	VI. II	K: <i>a</i> <sup>1</sup>	K: <i>a</i> <sup>1</sup>
1071-2	VI. II	K, W: leg> 1071-3	K, W: leg> 1071-3
1131-2	VI. II	K, W: leg> 1131-3	K, W: leg> 1131-3
1131-2	Va	K, W: leg> 1131-3	K, W: leg> 1131-3
1141-2	VI. II	K, W: leg> 1141-3	K, W: leg> 1141-3

## F-dúr kvintett / Quintet in F

K: II, W: XI.

### I. tétel / First Movement

43-51	VI. I	K: leg.	K: leg.
51	VI. II	K: <i>b</i> <sup>1</sup> (cf. 17, 105 Basso)	K: <i>b flat</i> <sup>1</sup> (cf. 17, 105 Basso)
81-3	Va	K: leg> 82-3	K: leg> 82-3
101-4	VI. III	K: négy 8-ad (cf. 110)	K: four quavers (cf. 110)
103-4	Va	K: leg> 102-4	K: leg> 102-4
182	Basso	K: orig. <i>b</i> , utólag. jav.	K: orig. <i>b flat</i> , emended later
192	Basso	K, W: <i>c</i> <sup>1</sup> , K utólag. jav. (cf. 7 VI. II).	K, W: <i>c</i> <sup>1</sup> , K emended later (cf. 7 VI. II).
251-3	Va	K: leg> 252-3	K: leg> 252-3
271	VI. I	K: 4-ed (cf. VI. II)	K: crotchet (cf. VI. II)
271-3	VI. III	K: leg> 271-4	K: leg> 271-4
291-3	VI. III	K: leg> 291-4	K: leg> 291-4
38-40 <sup>3</sup>	VI. I	W: <i>sf</i> > 38-40 <sup>2</sup> (cf. 127)	W: <i>sf</i> > 38-40 <sup>2</sup> (cf. 127)
51 <sup>2</sup>	Va	K: <i>f</i> > 52 <sup>1</sup>	K: <i>f</i> > 52 <sup>1</sup>
671-3	VI. II	K: leg> 671-4	K: leg> 671-4
681-3	VI. III	K: leg> 681-4	K: leg> 681-4
691-3	VI. I	K: leg> 692-3	K: leg> 692-3
70 <sup>3</sup>	Va	K: orig. <i>b</i> – utólag. jav.	K: orig. <i>b flat</i> – emended later
731-4	VI. I	K: leg> 731-4	K: leg> 731-4
741-3	Va	K: leg. 742-3	K: leg. 742-3
761-6	VI. III	K: leg> 1-2, 3-6	K: leg> 1-2, 3-6
781	Va	W: <i>f</i> (cf. 79 Basso)	W: <i>f</i> (cf. 79 Basso)
781	Va	K: <i>poco f</i>	K: <i>poco f</i>
79 <sup>3</sup>	Va	K: <i>b</i> (cf. Basso)	K: <i>b</i> (cf. Basso)
821-831	VI. III	K: leg.	K: leg.
821	Va ,	K: <i>fl</i>	K: <i>fl</i>
84 <sup>4</sup>	Basso	K: <i>f</i> (cf. Va)	K: <i>f</i> (cf. Va)
87 <sup>5</sup>	VI. III	K: <i>a</i> <sup>1</sup>	K: <i>a</i> <sup>1</sup>
89 <sup>4</sup>	VI. I	K: <i>c</i> <sup>3</sup> (cf. 87 VI. II)	K: <i>c</i> <sup>3</sup> (cf. 87 VI. II)
90 <sup>5</sup>	VI. I	K, W: <i>c</i> <sup>3</sup> (cf. 88 VI. II)	K, W: <i>c</i> <sup>3</sup> (cf. 88 VI. II)
1081-3	Va	K, W: leg> 1082-3 (cf. 20)	K, W: leg> 1082-3 (cf. 20)
1091-3	Va	K: leg> 1092-3	K: leg> 1092-3
1171-3	Va	K: leg> 1172-3	K: leg> 1172-3
1191-2, 4-5, 6-7	VI. II	K, W: leg> 1191-3, 4-6, 7-9 (cf. VI. III)	K, W: leg> 1191-3, 4-6, 7-9 (cf. VI. III)
1241	Va	K: 8-ad	K: quaver
1262-3, 4-5, 7-8	VI. II	W: leg> 1-3, 4-6, 7-9	W: leg> 1-3, 4-6, 7-9
1272	VI. I	K: <i>sf</i> > 1271: <i>f</i>	K: <i>sf</i> > 1271: <i>f</i>
1322-3, 4-5	Basso	K: leg> 1322-5	K: leg> 1322-5
1342-3, 4-5	Va	K: leg> 1341-2 (cf. Basso)	K: leg> 1341-2 (cf. Basso)
1362	VI. II	K: <i>dolce</i> > 1371	K: <i>dolce</i> > 1371
1371-4	VI. I	W: leg. (cf. 48)	W: leg. (cf. 48)

1381-3	VI. I	W: leg> 1382-3 (cf. 49)	W: leg> 1382-3 (cf. 49)
140 <sup>1</sup>	Basso	K: C (cf. 512)	K: C (cf. 512)
146 <sup>2</sup>	VI. I	K, W: d <sup>2</sup> (cf. 57)	K, W: d <sup>2</sup> (cf. 57)

## II. tétel / Second Movement

11-3, 4-8	VI. II	K: leg> 11-5 (cf. 48-49)	K: leg> 11-5 (cf. 48-49)
11-3, 4-7	VI. III	K, W: leg> 12-7 (cf. VI. II etc.)	K, W: leg> 12-7 (cf. VI. II etc.)
31-4	VI. II	K: négy 8-ad (cf. 44)	K: four quavers (cf. 44)
31-2, 3-4	VI. III, Va	W: leg> 31-4 (cf. 2 és VI. III)	W: leg> 31-4 (cf. 2 and VI. III)
41-5	VI. I	K: 8-ad, 8-ad szünet, 8-ad, két 16-od, pontozott 4-ed (cf. 45)	K: quaver, quaver rest, quaver, two semiquavers, dotted crotchet (cf. 45)
44-6	VI. II	K: leg> 43-6	K: leg> 43-6
45-6	Va	K: leg> 44-5	K: leg> 44-5
6 <sup>3</sup> után	VI. III	K: 8-ad szünet, három 8-ad: h-c <sup>1</sup> -c <sup>1</sup> (cf. 47)	K: quaver rest, three quavers: b-c <sup>1</sup> -c <sup>1</sup> (cf. 47)
75-7, 81-4	VI. II	K: leg> 76-8 <sup>3</sup>	K: leg> 76-8 <sup>3</sup>
71	VI. III	K: 4-ed g	K: crotchet g
72-5	Va	K: leg> 74-5	K: leg> 74-5
107	VI. I	K: g <sup>1</sup> (cf. 51)	K: g <sup>1</sup> (cf. 51)
115	Basso	K: c <sup>2</sup>	K: c <sup>2</sup>
167-12	Va	K: szextola	K: sextuplet
215-6, 7-8	VI. II	W: leg> 215-8 (cf. 195-8)	W: leg> 215-8 (cf. 195-8)
241	VI. I	K: pp> 242	K: pp> 242
242	VI. III	K: pp> 241	K: pp> 241
29-31 <sup>1-4</sup>	Basso	K: leg> 29-31 1-2,3-4 (cf. Va)	K: leg> 29-31 1-2,3-4 (cf. Va)
345-7	VI. II	K: leg> 344-7	K: leg> 344-7
35-37 <sup>1-4</sup>	Basso	K; leg> 35-37 1-2,3-4	K; leg> 35-37 1-2,3-4
381 <sup>3-15</sup>	VI. II	K: c <sup>2</sup> -h <sup>1</sup> -c <sup>2</sup> (cf. 39)	K: c <sup>2</sup> -b <sup>1</sup> -c <sup>2</sup> (cf. 39)
381	Va	K: 8-ad hang, 8-ad szünet	K: quaver note, quaver rest
381-3	Basso	K: 1. hang stacc ék, 2-3. leg. (cf. folyt.)	K: 1st note stacc wedge, 2nd-3rd leg. (cf. cont.)
412	VI. I	K: korona a köv. szüneten	K: fermata over the next rest
4116	Basso	W: c(!)	W: c(!)
41	Basso	K: végén korona a szüneten	K: at the end fermata over the rest
424-8	VI. II	W: leg> 426-8 (cf. 1, 48-49)	W: leg> 426-8 (cf. 1, 48-49)
4710-11, 14-15	VI. I	W: négy 32-ed: c <sup>3</sup> -b <sup>2</sup> -a <sup>2</sup> -b <sup>2</sup> és b <sup>2</sup> -a <sup>2</sup> -g <sup>2</sup> -a <sup>2</sup>	W: four demisemiquavers: c <sup>3</sup> -b flat <sup>2</sup> -a <sup>2</sup> -b flat <sup>2</sup> , b flat <sup>2</sup> -a <sup>2</sup> -g <sup>2</sup> -a <sup>2</sup>
505-7	VI. I	K: három 8-ad (cf. Basso)	K: three quavers (cf. Basso)
5112	VI. I	K: c <sup>2</sup> (cf. 10)	K: c <sup>2</sup> (cf. 10)
511-3, 6-8	Basso	W: pontozott 16-od, két 32-ed	W: dotted semiquaver, two demi- semiquavers
557-17	VI. II	K: g <sup>1</sup>	K: g <sup>1</sup>
571-3, 4-6	Basso	K: stacc. (kötőív nélkül)	K: stacc. (without slur)
6015	VI. III	K: e <sup>2</sup> (cf. VI. II)	K: e <sup>2</sup> (cf. VI. II)
641-4	VI. III	K: negyed (szára áthúzás nélkül)	K: crothet (stem without stroke)

647	Basso	K: <i>cresc.</i> > 64 <sup>3</sup>	K: <i>cresc.</i> > 64 <sup>3</sup>
662	VI. III, Va	K: <i>p</i> > 66 <sup>1</sup>	K: <i>p</i> > 66 <sup>1</sup>
672	VI. III	K: <i>pp</i> > 68 <sup>1</sup>	K: <i>pp</i> > 68 <sup>1</sup>
671	VI. I	K: <i>pp</i> > 68 <sup>1</sup>	K: <i>pp</i> > 68 <sup>1</sup>
671	Basso	K: <i>pp</i> > 68 <sup>1</sup>	K: <i>pp</i> > 68 <sup>1</sup>
681, 2	Va	K: <i>e</i>	K: <i>e</i>

### III. tétel / Third Movement

52-4	VI. III	K: <i>leg</i> > 53-4	K: <i>leg</i> > 53-4
81-6	VI. I	K: <i>leg</i> > 82-6 (cf. 52)	K: <i>leg</i> > 82-6 (cf. 52)
91	VI. II	K: <i>a</i>	K: <i>a</i>
112-4	VI. III	K: <i>leg</i> > 113-4	K: <i>leg</i> > 113-4
111-4, 121-4, 131-4	Va	K: <i>leg</i> > 112-3, 122-4, 132-4	K: <i>leg</i> > 11, 12, 132-4
149	VI. II	K: előtte <i>f</i> <sup>2</sup> 16-od előke	K: before <i>f</i> <sup>2</sup> semiquaver appoggiatura
171, 191	VI. III	K: <i>f</i> <sup>l</sup> (cf. VI. II 63, 65)	K: <i>f</i> <sup>l</sup> (cf. VI. II 63, 65)
207-8	VI. I	K: két 8-ad	K: two quavers
231	VI. I	K: 8-ad	K: quaver
44-45	Basso	K: szünet	K: rest
452	VI. III	W: <i>poco f</i> > 451	W: <i>poco f</i> > 451
492-4	VI. III	K: <i>leg</i> > 493-4	K: <i>leg</i> > 493-4
492-4	VI. III	W: <i>leg</i> > 492-6 (cf. 5)	W: <i>leg</i> > 492-6 (cf. 5)
502-3	VI. III	W: <i>leg</i> > 501-3 (cf. VI. I)	W: <i>leg</i> > 501-3 (cf. VI. I)
501-3, 511-3	Va	K: <i>leg</i> > 502-3 és 511-2	K: <i>leg</i> > 502-3 and 511-2
521-6	VI. I	K: <i>leg</i> > 522-6	K: <i>leg</i> > 522-6
531	VI. II	K: <i>ff</i> > 521	K: <i>ff</i> > 521
611	VI. II	K: <i>b</i> (cf. 63)	K: <i>b flat</i> (cf. 63)
611	Basso	K: <i>f</i> (cf. Va)	K: <i>f</i> (cf. Va)
613	Basso	K: orig. <i>f</i> , föléírva: <i>e</i>	K: orig. <i>f</i> , written above it: <i>e</i>
621	VI. II	K: <i>f</i> <sup>l</sup>	K: <i>f</i> <sup>l</sup>
631	VI. II	K: <i>b</i>	K: <i>b flat</i>
633	Basso	W: <i>f</i> (cf. 61)	W: <i>f</i> (cf. 61)
642	VI. II	K: <i>fz</i> (cf. VI. I)	K: <i>fz</i> (cf. VI. I)
641-9	Va	K: stacc.	K: stacc.



**C-dúr kvintett / Quintet in C**  
(K: III, W: II)

***I. tétel / First Movement***

31-4	Va	K: leg> 31-3	K: leg> 31-3
91	VI. III	K: <i>ff</i>	K: <i>ff</i>
101, 3	VI. II, III	K: egész hang	K: a semibreve
102-4, 6-8	VI. I	K: leg> 10 <sup>3-4</sup> , 7-8	K: leg> 10 <sup>3-4</sup> , 7-8
113	VI. III	K: <i>sf</i> > 11 <sup>1</sup>	K: <i>sf</i> > 11 <sup>1</sup>
122-4, 6-8	VI. I	K, W: leg> 12 <sup>3-4</sup> , 7-8	K, W: leg> 12 <sup>3-4</sup> , 7-8
122-4	VI. II	K: leg> 12 <sup>3-4</sup>	K: leg> 12 <sup>3-4</sup>
2012-13	VI. II	K: <i>g-h</i> (cf. 120)	K: <i>g-h</i> (cf. 120)
242	VI. I	W: <i>c</i> <sup>3</sup> helyett 3 hangos előke: <i>a</i> <sup>2</sup> - <i>h</i> <sup>2</sup> - <i>c</i> <sup>3</sup>	W: a three-note appoggiatura: <i>a</i> <sup>2</sup> - <i>b</i> <sup>2</sup> - <i>c</i> <sup>3</sup> instead of <i>c</i> <sup>3</sup>
251	Va	K, W: 8-ad (cf. 125)	K, W: quaver (cf. 125)
252-5	Va	K: leg> 25 <sup>3-5</sup>	K: leg> 25 <sup>3-5</sup>
264	VI. I	W: <i>tr</i> (cf. 126)	W: <i>tr</i> (cf. 126)
261-4	VI. III, Va	K: leg> 26 <sup>1-3</sup>	K: leg> 26 <sup>1-3</sup>
303-5	VI. I	K: pontozott 8-ad, két 32-ed	K: dotted quaver, two demisemi-quavers
313-6	VI. I	K: leg> 314-6	K: leg> 314-6
342	Va	K: <i>p</i> > 34 <sup>1</sup>	K: <i>p</i> > 34 <sup>1</sup>
41 <sup>1</sup>	VI. II	K: <i>cresc.</i> > 40 <sup>1</sup>	K: <i>cresc.</i> > 40 <sup>1</sup>
423-5	VI. II	K: leg> 42 <sup>2-5</sup>	K: leg> 42 <sup>2-5</sup>
439	VI. I	K: 16-od	K: semiquaver
433-5, 443-5	VI. II	K: leg> 43 <sup>2-5</sup> , 44 <sup>2-5</sup>	K: leg> 43 <sup>2-5</sup> , 44 <sup>2-5</sup>
446	Basso	K: <i>G</i>	K: <i>G</i>
491	VI. III	K: 4-ed	K: crotchet
504-7	Basso	K: félkotta (szára áthúzás nélküli)	K: minim (stem without stroke)
523	Basso	K, W: <i>f</i> > 52 <sup>1</sup>	K, W: <i>f</i> > 52 <sup>1</sup>
5512	VI. III	K, W: <i>e</i> <sup>1</sup> (cf. 155)	K, W: <i>e</i> <sup>1</sup> (cf. 155)
596	VI. III	K: <i>f</i> <sup>1</sup> (cf. 2, 70)	K: <i>f</i> <sup>1</sup> (cf. 2, 70)
603	Va	K: 8-ad	K: quaver
623	Va	K: stacc. ék!	K: stacc. wedge!
623-5, 634-6	Va	K: leg> 62 <sup>4-5</sup> és 63 <sup>3-5</sup>	K: leg> 62 <sup>4-5</sup> and 63 <sup>3-5</sup>
662-3, 4-6, 672-3	Va	K: leg> 66 <sup>1-3</sup> , 5-6 és 67 <sup>1-3</sup>	K: leg> 66 <sup>1-3</sup> , 5-6 and 67 <sup>1-3</sup>
685	Va	K: <i>a</i> <sup>1</sup>	K: <i>a</i> <sup>1</sup>
691	VI. I	W: <i>c</i> <sup>1</sup> - <i>e</i> <sup>1</sup> (!)- <i>c</i> <sup>2</sup>	W: <i>c</i> <sup>1</sup> - <i>e</i> <sup>1</sup> (!)- <i>c</i> <sup>2</sup>
723-6	Basso	K: leg> 72 <sup>4-6</sup>	K: leg> 72 <sup>4-6</sup>
744	VI. III	K: del.	K: del.
76-78	Basso	K: artikulációs rövidítés? (cf. 65-67)	K: abbreviation of articulation? (cf. 65-67)
76-79	Basso	W: szextolák (cf. Va 65-68)	W: sextuplets (cf. Va 65-68)
901	Va	K: félkotta	K: a minim
923-4, 5-8	VI. II	K: leg> 92 <sup>3-8</sup>	K: leg> 92 <sup>3-8</sup>
934-5	VI. I	K: leg> 93 <sup>3-4</sup>	K: leg> 93 <sup>3-4</sup>

103 <sup>1</sup>	Va	K: stacc. ék	K: stacc. wedge
104 <sup>6-8</sup>	VI. I	K: leg> 104 <sup>5-8</sup>	K: leg> 104 <sup>5-8</sup>
104 <sup>2-4</sup>	VI. II	K: leg> 104 <sup>3-4</sup>	K: leg> 104 <sup>3-4</sup>
108 <sup>2-4</sup>	VI. II	K: leg> 108 <sup>3-4</sup>	K: leg> 108 <sup>3-4</sup>
109 <sup>4</sup>	VI. I, II	K, W: stacc. pont	K, W: stacc. dot
110 <sup>3</sup>	VI. II	K: stacc. pont	K: stacc. dot
110 <sup>1</sup>	VI. III	K: 8-ad (cf. W)	K: quaver (cf. W)
115 <sup>1</sup>	Basso	W: <i>dolce</i>	W: <i>dolce</i>
116 <sup>5-7</sup>	Va	K: leg> 116 <sup>4-6</sup>	K: leg> 116 <sup>4-6</sup>
125 <sup>1</sup>	VI. III	K, W: 8-ad (cf. 25)	K, W: quaver (cf. 25)
125 <sup>2-5</sup>	VI. III	K: leg> 125 <sup>2-4</sup>	K: leg> 125 <sup>2-4</sup>
125 <sup>1</sup>	Va	K, W: 8-ad (cf. 25)	K, W: quaver (cf. 25)
126 <sup>1-4</sup>	Va	K: leg> 126 <sup>1-3</sup>	K: leg> 126 <sup>1-3</sup>
127 <sup>2-3</sup>	VI. I	K, W: leg> 127 <sup>2-6</sup>	K, W: leg> 127 <sup>2-6</sup>
127 <sup>2-3, 4-6</sup>	VI. II	K, W: leg> 127 <sup>2-6</sup>	K, W: leg> 127 <sup>2-6</sup>
127 <sup>4</sup>	VI. II	K: <i>c'</i> (W: del.)	K: <i>c'</i> (W: del.)
128 <sup>2-3, 5-6</sup>	VI. I	K, W: leg> 128 <sup>2-6</sup>	K, W: leg> 128 <sup>2-6</sup>
128 <sup>2-3, 5-6</sup>	VI. II	W: leg> 128 <sup>2-6</sup>	W: leg> 128 <sup>2-6</sup>
129 <sup>1-2</sup>	Basso	K: pontozott félkotta	K: dotted minim
141 <sup>1</sup>	VI. II, Basso	K: <i>cresc</i> > 140 <sup>2</sup>	K: <i>cresc</i> > 140 <sup>2</sup>
143 <sup>9</sup>	VI. I	K: 8-ad	K: quaver
146 <sup>1</sup>	VI. II	K: 8-ad (cf. W és K: 46)	K: quaver (cf. W and K: 46)
147 <sup>1</sup>	VI. III	K, W: 4-ed (cf. 47)	K, W: crotchet (cf. 47)
147 <sup>1</sup>	VI. III, Va	K, W: 4-ed (cf. 48)	K, W: crotchet (cf. 48)
152 <sup>2-4</sup>	VI. III	K: leg> 152 <sup>2-3</sup>	K: leg> 152 <sup>2-3</sup>
155 <sup>12</sup>	VI. III	K: orig. <i>a'</i> , utólag jav. <i>g'</i> -re	K: orig. <i>a'</i> , emended later in <i>g'</i>

## *II. tétel / Second Movement*

72-3	VI. I	K: leg> 71-3 (cf. 58)	K: leg> 71-3 (cf. 58)
192-3	Va	K: leg> 191-3	K: leg> 191-3
24 <sup>2</sup>	VI. I, Basso	K: <i>pp</i> > 24 <sup>1</sup>	K: <i>pp</i> > 24 <sup>1</sup>
27 <sup>1</sup>	VI. II	K: <i>p[oco] p</i> (cf. a többi szólamot)	K: <i>p[oco] p</i> (cf. the other parts)
311-3	Va	K: leg> 312-3	K: leg> 312-3
401-3, 412-3, 421-3	Va	K: leg> 402-3, 411-3 és 422-3	K: leg> 402-3, 411-3 and 422-3
482-3	VI. III	K: leg> 481-3	K: leg> 481-3
541-2	VI. III	K: leg.	K: leg.
592-3, 4-7	VI. I	K: leg> 593-7 (cf. 7)	K: leg> 593-7 (cf. 7)
591-3	Va	K: leg> 592-3	K: leg> 592-3
69 <sup>1</sup>	VI. III	K: <i>d'-b'</i>	K: <i>d'-b flat'</i>
71 <sup>2</sup>	VI. II	K: <i>b</i> -vel (!)	K: with <i>b</i> (!)
721-3	VI. I	K: leg> 721-2	K: leg> 721-2
72-73	Va	K: alsó szólam pontozva	K: the lower part dotted
76 <sup>9</sup>	VI. II	W: <i>c</i> <sup>2</sup> (cf. 77 és 21)	W: <i>c</i> <sup>2</sup> (cf. 77 and 21)
792-3	VI. II	K: leg> 791-3	K: leg> 791-3
81 <sup>2</sup>	VI. III	K: <i>pp</i> > 81 <sup>1</sup>	K: <i>pp</i> > 81 <sup>1</sup>
81 <sup>2</sup>	Va	K, W: <i>pp</i> > 81 <sup>1</sup>	K, W: <i>pp</i> > 81 <sup>1</sup>

### *III. tétel / Third Movement*

71-6	VI. II	K: leg> 73-6	K: leg> 73-6
101-2	VI. II	K, W: leg> 101-3 (cf. VI. I)	K, W: leg> 101-3 (cf. VI. I)
141-2	Basso	K: leg> 141-3	K: leg> 141-3
171-6, 211-6	VI. II	K: leg> 171-4, 211-5	K: leg> 171-4 and 211-5
231	VI. III	K: <i>sf</i> > 24 <sup>1</sup>	K: <i>sf</i> > 24 <sup>1</sup>
24 <sup>2</sup>	VI. II	K: <i>p</i> > 25 <sup>1</sup>	K: <i>p</i> > 25 <sup>1</sup>
331-2	VI. II	K, W: leg> 33, 34, 35, 38 <sup>1-3</sup>	K, W: leg> 33, 34, 35, 38 <sup>1-3</sup>
532-3	VI. III	K: leg.	K: leg.
581-5	Basso	K: leg> 581-4	K: leg> 581-4
60, 61, 63 <sup>1-6</sup>	VI. III	K: leg> 60 <sup>2-4</sup>	K: leg> 60 <sup>2-4</sup>
62 <sup>1-6</sup>	VI. III	K: leg> 60 <sup>2-5</sup>	K: leg> 60 <sup>2-5</sup>
72 <sup>1</sup>	VI. I	K: <i>decresc</i> > 71 <sup>4</sup>	K: <i>decresc</i> > 71 <sup>4</sup>
86 <sup>1-2</sup>	VI. II	K: leg> 86 <sup>1-3</sup>	K: leg> 86 <sup>1-3</sup>
99 <sup>1-6</sup>	Basso	K: leg> 99 <sup>1-4</sup>	K: leg> 99 <sup>1-4</sup>
100 <sup>2-101</sup> <sup>1</sup>	Basso	K: leg.	K: leg.
104 <sup>2-105</sup> <sup>1</sup>	Basso	K: leg.	K: leg.
108 <sup>2-3</sup>	Basso	K: leg.	K: leg.
116 <sup>2</sup>	VI. III	K: <i>sf</i>	K: <i>sf</i>
120 <sup>2</sup>	VI. II	K: <i>f</i> > 120 <sup>1</sup>	K: <i>f</i> > 120 <sup>1</sup>
133-173	VI. II	W: „ <i>da Capo Fin al</i> [corona]” = 1-40	W: “ <i>da Capo Fin al</i> [fermata]”= 1-40
142 <sup>1-2</sup>	VI. II, Basso	K: leg> 142 <sup>1-3</sup>	K: leg> 142 <sup>1-3</sup>
146 <sup>1-2</sup>	Basso	K: leg> 146 <sup>1-3</sup>	K: leg> 146 <sup>1-3</sup>
147 <sup>1-2</sup>	VI. III	K: leg.	K: leg.
156 <sup>2</sup>	VI. II	K: <i>p</i> > 157 <sup>1</sup>	K: <i>p</i> > 157 <sup>1</sup>
171 <sup>1-2</sup>	VI. III	K: leg.	K: leg.
178 <sup>2</sup>	VI. II	K: <i>f</i> > 179 <sup>1</sup>	K: <i>f</i> > 179 <sup>1</sup>
178 <sup>1</sup>	VI. III	K: <i>sf</i>	K: <i>sf</i>
182 <sup>1</sup>	Va	K: <i>e-g-h</i> (!)	K: <i>e-g-b</i> (!)

**G-dúr kvintett / Quintet in G**  
(K: IV, W: III, F: No 19 [XXV/62])

***I. tétel / First Movement***

0 <sup>1</sup>	VI. I	K: 4-ed	K: crotchet
32-7	VI. I	F: leg> 3 <sup>1-3</sup> , 4-7 (cf. 29, VI. II 15, 102)	F: leg> 3 <sup>1-3</sup> , 4-7 (cf. 29, VI. II 15, 102)
51-4, 5-8	VI. I	W, F: leg. (cf. 92 és VI. II 17, 104)	W, F: leg. (cf. 92 and VI. II 17, 104)
152-7	VI. II	K: leg> 15 <sup>1-3</sup> , 4-7 (cf. 3, 29-31, 102, 115)	K: leg> 15 <sup>1-3</sup> , 4-7 (cf. 3, 29-31, 102, 115)
24 <sup>8</sup>	VI. III	K: <i>f</i> > 24 <sup>7</sup>	K: <i>f</i> > 24 <sup>7</sup>
293-7	VI. I	F: leg. (cf. 3)	F: leg. (cf. 3)
302-7	Va	K, F: leg> 30 <sup>1-3</sup> , 4-7	K, F: leg> 30 <sup>1-3</sup> , 4-7
312-3, 4-7	VI. II	K: leg.	K: leg.
332-7	VI. II	F: leg> 33 <sup>1-3</sup> (cf. 31. és VI. III)	F: leg> 33 <sup>1-3</sup> (cf. 31 and VI. III)
332-7	VI. II	K: leg> 332-3, 4-7	K: leg> 332-3, 4-7
37 <sup>1</sup>	Basso	K: <i>fr</i> (= forte)	K: <i>fr</i> (= forte)
41 <sup>5</sup>	VI. II	K, W: <i>p</i> > 42 <sup>1</sup>	K, W: <i>p</i> > 42 <sup>1</sup>
41 <sup>5</sup>	VI. III	K: <i>p</i> > 41 <sup>1</sup>	K: <i>p</i> > 41 <sup>1</sup>
43 <sup>1</sup> -44 <sup>2</sup>	VI. I	K: leg.	K: leg.
432-44 <sup>1</sup>	VI. I	F: leg. (cf. 43-44 ívek)	F: leg. (cf. slurs in 43-44)
43 <sup>5</sup>	VI. II	K: <i>cresc.</i> > 44 <sup>1</sup>	K: <i>cresc.</i> > 44 <sup>1</sup>
43 <sup>1</sup>	Basso	K: <i>cresc.</i> > 43 <sup>4</sup>	K: <i>cresc.</i> > 43 <sup>4</sup>
55 <sup>1</sup>	VI. III	K: <i>c#1-e1</i> , negyed érték pont nélkül.	K: <i>c#1-e1</i> , crotchet value w/o dot
56 <sup>1</sup> -8	VI. I	K: leg. (cf. 145.)	K: leg. (cf. 145)
56 <sup>1</sup> -8	VI. II	W, F: leg. (cf. VI. I)	W, F: leg. (cf. VI. I)
57 <sup>5</sup>	Va	K, W: <i>c1</i>	K, W: <i>c1</i>
58 <sup>1</sup> -4	VI. I	W: leg> 58 <sup>1-2, 3-4</sup> (cf. 147)	W: leg> 58 <sup>1-2, 3-4</sup> (cf. 147)
61 <sup>1</sup> -8	VI. I	K: leg.	K: leg.
64 <sup>1</sup>	Va	K: <i>poco f</i>	K: <i>poco f</i>
70 <sup>1</sup> -4, 5-8	VI. II	K: leg> 70 <sup>1-2, 3-4, 5-6, 7-8</sup>	K: leg> 70 <sup>1-2, 3-4, 5-6, 7-8</sup>
70 <sup>1</sup> -8	VI. II	W: leg. (cf. 64)	W: leg. (cf. 64)
72 <sup>10</sup> , 76 <sup>10</sup>	VI. II	K: <i>a1</i> , <i>d2</i>	K: <i>a1</i> and <i>d2</i>
77-10	Basso	W, F: leg.	W, F: leg.
78 <sup>3</sup> -6	Va	K: leg.	K: leg.
79 <sup>2</sup>	VI. II	K: nyolcad előke	K: quaver appoggiatura
81, 82 <sup>2</sup>	VI. I	W, F: pontozott 16-od szünet, 32-ed	W, F: dotted semiquaver rest, demisemiquaver
81, 82 <sup>2</sup>	VI. II	W, F: pontozott 16-od szünet, 32-ed	W, F: dotted semiquaver rest, demisemiquaver
81 <sup>2</sup> -4, 82 <sup>2</sup> -4	VI. III	F: nyolcad, pontozott 16-od, 32-ed	F: quaver, dotted semiquaver, demisemiquaver
81 <sup>2</sup> -3	Va	W: stacc.!	W: stacc.!
81, 82 <sup>3, 7</sup>	Basso	W, F: <i>c</i> (# nélkül)	W, F: <i>c</i> (without #)
82 <sup>2</sup>	VI. III	K: <i>f</i> (cf. 83 VI. I-II.)	K: <i>f</i> (cf. 83 VI. I-II.)

102 <sup>2-7</sup>	VI. II	K: leg> 102 <sup>2-3, 4-7</sup>	K: leg> 102 <sup>2-3, 4-7</sup>
111, 113, 115 <sup>2-7</sup>	VI. I	F: leg. (cf. 3, 15, 29-31, 102)	F: leg. (cf. 3, 15, 29-31, 102)
112 <sup>1-3</sup>	VI. II	K: leg> 112 <sup>2-3</sup>	K: leg> 112 <sup>2-3</sup>
114 <sup>2-3</sup>	Va	K: leg.	K: leg.
115 <sup>2-7</sup>	VI. I	K, W: leg> 115 <sup>1-3, 4-7</sup>	K, W: leg> 115 <sup>1-3, 4-7</sup>
118 <sup>2-7</sup>	VI. I	K, W: leg> 118 <sup>1-3, 4-7</sup> (cf. 3, 15, 29-31, 102)	K, W: leg> 118 <sup>1-3, 4-7</sup> (cf. 3, 15, 29-31, 102)
119 <sup>2-7</sup>	VI. II	K: leg> 119 <sup>4-7</sup>	K: leg> 119 <sup>4-7</sup>
120 <sup>2-7</sup>	VI. III	W, F: leg> 120 <sup>1-3, 4-7</sup> (cf. 3, 15, 29-31, 102)	W, F: leg> 120 <sup>1-3, 4-7</sup> (cf. 3, 15, 29-31, 102)
120 <sup>2-7</sup>	VI. III	K: leg> 120 <sup>4-7</sup>	K: leg> 120 <sup>4-7</sup>
120 <sup>2-7</sup>	Va	K, F: leg> 120 <sup>1-3, 4-7</sup>	K, F: leg> 120 <sup>1-3, 4-7</sup>
122 <sup>2-7</sup>	VI. III, Va	K, F: leg> 122 <sup>1-3, 4-7</sup>	K, F: leg> 122 <sup>1-3, 4-7</sup>
125 <sup>1</sup>	VI. I	K: negyed	K: crotchet
125 <sup>1</sup>	VI. II	W, F: 4-ed	W, F: 4-ed
126 <sup>1-127</sup>	VI. I	K: leg.	K: leg.
130 <sup>4</sup>	VI. III	K: <i>p</i> > 130 <sup>1</sup>	K: <i>p</i> > 130 <sup>1</sup>
133 <sup>1</sup>	Va	K: <i>cresc</i> > 133 <sup>4</sup>	K: <i>cresc</i> > 133 <sup>4</sup>
134 <sup>3-9</sup>	VI. I	W: leg> 134 <sup>6-9</sup> (cf. 45)	W: leg> 134 <sup>6-9</sup> (cf. 45)
138 <sup>3-5, 8-10</sup>	VI. II	W, F: 16-od, két 32-ed pontozás nélkül!	W, F: semiquaver, two demisemiquavers undotted!
145 <sup>2-4</sup>	VI. II	K: leg.	K: leg.
147 <sup>2-3</sup>	Basso	W, F: leg> 147 <sup>1-3</sup>	W, F: leg> 147 <sup>1-3</sup>

## *II. tétel / Second Movement*

37-9	VI. I	K: leg> 37-10	K: leg> 37-10
37-9	VI. I	W: leg. (cf. 21, VI. II. 11-12, 16-18, Basso 24-25)	W: leg. (cf. 21, VI. II 11-12, 16-18, Basso 24-25)
310	VI. I	W: stacc. ék (!)	W: stacc. wedge (!)
312-14	VI. I	K: leg> 311-14	K: leg> 311-14
320-22	VI. I	K: leg.	K: leg.
319-22	VI. I	K: leg> 320-22	K: leg> 320-22
56-7	VI. I	K: pontozott 16-od, 32-ed	K: dotted semiquaver, demisemiquaver
53-4	VI. II	K: két 16-od	K: two semiquavers
710	VI. I	K: <i>e</i> <sup>3</sup> 8-ad	K: <i>e</i> <sup>3</sup> quaver
911-13	Basso	K: leg> 910-13	K: leg> 910-13
112-3	VI. II	K: leg> 111-2	K: leg> 111-2
132-4, 6-8	VI. II	F: leg> 133 <sup>4, 7-8</sup> (cf. VI. I)	F: leg> 133 <sup>4, 7-8</sup> (cf. VI. I)
155, 6	VI. I	W: stacc. (cf. 35)	W: stacc. (cf. 35)
164-5	VI. II	K: non leg.	K: non leg.
174-5	VI. II	K: non leg.	K: non leg.
175-8	VI. II	K: leg> 176-8	K: leg> 176-8
195-6	VI. II	K, F: leg> 194-6	K, F: leg> 194-6
208-9	VI. I	W, F: <i>h</i> <sup>1</sup> , <i>ff</i> <sup>1</sup> , K: <i>a</i> <sup>1</sup> , <i>g</i> <sup>1</sup>	W, F: <i>h</i> <sup>1</sup> , <i>ff</i> <sup>1</sup> , K: <i>a</i> <sup>1</sup> , <i>g</i> <sup>1</sup>
20 <sup>9</sup>	Basso	K, W: <i>c</i> # (?)	K, W: <i>c</i> # (?)

2112-18	VI. I	K: leg.	K: leg.
237-9	Basso	K: leg> 236-8	K: leg> 236-8
244-6	VI. I	W: leg. (cf. 25.ü.)	W: leg. (cf. bar 25)
269-12	VI. III	K: leg> 269-11	K: leg> 269-11
263-4, 11-14	Va	K: leg> 262-3, 11-13	K: leg> 262-3 and 2611-13
272-3, 4-5	VI. II	K: leg> 271-2, 3-4	K: leg> 271-2, 3-4
2710-11	Va	K: leg> 279-10	K: leg> 279-10
272-3, 4-5, 6-7 etc.-15	Basso	K: leg> 271-3, 9-12, 13-15	K: leg> 271-3, 9-12, 13-15
272	Basso	F: <i>h</i> előkével	F: <i>b</i> appoggiatura
2910	VI. I	K, F: 8-ad	K, F: quaver
294-7	VI. I	F: leg. (cf. 7. ü.)	F: leg. (cf. bar 7)
292-5, 6-9	VI. II	K: leg> 293-9	K: leg> 293-9
3111-13	Basso	K: leg> 3110-12	K: leg> 3110-12
342-4, 6-8	VI. I	F: leg> 343-4, 7-8 (cf. 13)	F: leg> 343-4, 7-8 (cf. 13)

### **III. tétel (Rondo) / Third Movement (Rondo)**

72	VI. II	W: <i>tr</i>	W: <i>tr</i>
72	VI. II	F: mordent	F: mordent
152	VI. I	W: <i>tr</i> .	W: <i>tr</i> .
152	VI. I, II	F: mordent	F: mordent
224-5, 234-5	VI. I	F: csak ebben a forrásban	F: only in this source
351-3, 4-6, 7-9, 10-12	VI. I	F: leg> 351-6, 7-12 (cf. 34)	F: leg> 351-6, 7-12 (cf. 34)
412-8	VI. I	K: nyolcadok	K: quavers
445-8	VI. I	K, F: leg.	K, F: leg.
525-8	VI. II	K, F: leg.	K, F: leg.
524	Basso	K, F: <i>h</i>	K, F: <i>b</i>
601	VI. III	K: 2 negyed	K: two crotchets
892-5	Va	K: leg.	K: leg.
922-4	VI. I	K: leg.	K: leg.
993-4	VI. II	K: leg.	K: leg.
1045	VI. II	K: <i>f</i>	K: <i>f</i>
1085-8	VI. I	K, F: leg.	K, F: leg.
1171	VI. II	K: <i>pp</i> > 1164	K: <i>pp</i> > 1164

**D-dúr kvintett / Quintet in D**

(K: V, W: I)

**I. tétel / First Movement**

81-5	Va	K: leg> 82-4	K: leg> 82-4
105	Va	K: feloldójel helyett # (cf. 130)	K: # instead of natural (cf. 130)
121-2	VI. I	W: leg. (cf. 132.)	W: leg. (cf. 132.)
141-3	VI. I	K: leg> 142-3	K: leg> 142-3
155	Va	K: feloldójel helyett # (cf. 14, 130)	K: # instead of natural (cf. 14, 130)
193-6	VI. III	K, W: leg> 193-4, 5-6	K, W: leg> 193-4, 5-6
202	VI. I	W: a <sup>2</sup> -f# <sup>2</sup> kettősfogás	W: a <sup>2</sup> -f# <sup>2</sup> double stop
202-4	Va	K: leg> 202-3	K: leg> 202-3
211	VI. III	K: p[oco]f	K: p[oco]f
261, 281, 301	VI. I, II	K, W: fz	K, W: fz
272-4, 292-4	Va	K: leg> 271-3 és 292-3	K: leg> 271-3 and 292-3
352-361	Va	K, W: leg.	K, W: leg.
452	VI. I	K: f> 45 <sup>3</sup>	K: f> 45 <sup>3</sup>
452	Va	K: f> 45 <sup>1</sup>	K: f> 45 <sup>1</sup>
471-6	VI. I	K: leg> 473-6	K: leg> 473-6
611	Basso	K: sf	K: sf
632-3	VI. II	K: leg> 631-3	K: leg> 631-3
641	VI. III	K: p[oco]f	K: p[oco]f
652	Va, Basso	K: f> 65 <sup>1</sup>	K: f> 65 <sup>1</sup>
691-4	VI. I	K: leg> 691-2	K: leg> 691-2
701-4	VI. II	K: leg> 701-2	K: leg> 701-2
71, 721-4	VI. I	K: leg> 71, 722-4	K: leg> 71, 722-4
721-4	VI. II	K: leg> 721-2	K: leg> 721-2
753-5	VI. II	K: f# <sup>2</sup> -g <sup>2</sup> -a <sup>2</sup> három 16-od (cf. VI. I 73)	K: f# <sup>2</sup> -g <sup>2</sup> -a <sup>2</sup> three semiquavers (cf. VI. I 73)
911-4	VI. II	K: leg> 912-4	K: leg> 912-4
911	Basso	K: dolce> 92 <sup>1</sup>	K: dolce> 92 <sup>1</sup>
931-4	VI. II, Va	K: leg> 933-4, 931-3	K: leg> 933-4, 931-3
982-3	Va	K: leg> 981-3	K: leg> 981-3
1011-6	Basso	K: leg> 1012-6	K: leg> 1012-6
1071	VI. II	K: félhang pont nélkül	K: minim without dot
1291-3	VI. II	K: leg> 1292-3	K: leg> 1292-3
1301	VI. I	K: 8-ad	K: quaver
1305	Va	K: feloldójel helyett # (cf. 10)	K: # instead of natural (cf. 10)
1323-5	VI. II	K: leg> 1322-3, 4-5 (cf. 12)	K: leg> 1322-3, 4-5 (cf. 12)
1355	Va	K: feloldójel helyett # (cf. 15)	K: # instead of natural (cf. 15)
1382	Va	K: p> 138 <sup>1</sup>	K: p> 138 <sup>1</sup>
1404-7, 8-11	VI. I	K: leg> 1404-5, 6-7, 8-9, 10-11	K: leg> 1404-5, 6-7, 8-9, 10-11
141, 143, 145, 147,	VI. I	K, W: fz	K, W: fz
1491			
1411	VI. II	K: f	K: f

144, 146, 148 <sup>1</sup>	VI. III	K: <i>fz</i>	K: <i>fz</i>
142 <sup>3-6</sup> , 7-10	VI. I	K: leg> 142 <sup>3-4</sup> , 5-6, 7-8, 9-10	K: leg> 142 <sup>3-4</sup> , 5-6, 7-8, 9-10
144, 146, 148 <sup>1</sup>	Va	K: <i>fz</i>	K: <i>fz</i>
145, 147, 149 <sup>1</sup>	VI. II	K, W: <i>fz</i>	K, W: <i>fz</i>
153 <sup>2-3</sup>	VI. I	W: leg> 153 <sup>1-3</sup> (cf. 32, 34)	W: leg> 153 <sup>1-3</sup> (cf. 32, 34)
159 <sup>2</sup>	Va	K: <i>cresc.</i> > 159 <sup>3</sup>	K: <i>cresc.</i> > 159 <sup>3</sup>
161 <sup>1</sup>	Basso	K: <i>ff</i>	K: <i>ff</i>
162, 163 <sup>4-7</sup>	VI. I	K: leg> 162, 163 <sup>4-5</sup> , 6-7 (cf. 43, 44)	K: leg> 162, 163 <sup>4-5</sup> , 6-7 (cf. 43, 44)
164 <sup>2</sup>	VI. I	K: <i>f</i> > 164 <sup>3</sup>	K: <i>f</i> > 164 <sup>3</sup>
164 <sup>1</sup>	Va	K: <i>g</i>	K: <i>g</i>
164 <sup>2</sup>	Va	K: <i>f</i> > 164 <sup>1</sup>	K: <i>f</i> > 164 <sup>1</sup>
167 <sup>1-6</sup>	Va	K: leg> 167 <sup>1-4</sup>	K: leg> 167 <sup>1-4</sup>
167 <sup>1</sup> , 171 <sup>1</sup>	VI. I	K, W: orig. csak felfelé húzott szárral	K, W: orig. only with upwards drawn stem

## **II. tétel / Second Movement**

122-3	VI. I	K: leg> 122-4	K: leg> 122-4
29 <sup>1</sup>	VI. III	K: <i>cresc.</i> > 30 <sup>1</sup>	K: <i>cresc.</i> > 30 <sup>1</sup>
32 <sup>2</sup>	VI. I	K: <i>p</i> > 32 <sup>1</sup>	K: <i>p</i> > 32 <sup>1</sup>
48 <sup>4</sup>	VI. III	K: <i>##</i> <sup>1</sup> (cf. 19)	K: <i>##</i> <sup>1</sup> (cf. 19)
52 <sup>3-6</sup>	Va	K: leg> 52 <sup>3-4</sup> , 5-6	K: leg> 52 <sup>3-4</sup> , 5-6

## **III. tétel / Third Movement**

61-3	Basso	K, W: leg> 61-4	K, W: leg> 61-4
91-3	VI. II	K, W: leg> 91-2 (cf. VI. I, II)	K, W: leg> 91-2 (cf. VI. I, II)
123-6	Va	K: leg> 124-6	K: leg> 124-6
281-2, 3-4	VI. II	K: leg> 281-4	K: leg> 281-4
28 <sup>2</sup>	VI. III	K: <i>pp</i> > 28 <sup>1</sup>	K: <i>pp</i> > 28 <sup>1</sup>
282-4	VI. III	K: leg> 282-3	K: leg> 282-3
30 <sup>1</sup>	VI. I	W: <i>pp</i>	W: <i>pp</i>
301-3	Va	K: leg. 301-2	K: leg. 301-2
343-4, 5-6	Basso	K: leg> 343-5	K: leg> 343-5
37 <sup>2</sup>	VI. I	K, W: <i>f</i> > 37 <sup>3</sup> (cf. 45)	K, W: <i>f</i> > 37 <sup>3</sup> (cf. 45)
37 <sup>1</sup>	VI. II	K: <i>g</i> <sup>#1</sup>	K: <i>g</i> <sup>#1</sup>
37 <sup>2</sup>	VI. II	K: két 4-ed	K: two crotchets
391-2	VI. II	K: két 8-ad	K: two quavers
393-4	VI. II	K: két 4-ed <i>c</i> <sup>#1</sup>	K: two crotchets <i>c</i> <sup>#1</sup>
40 <sup>3</sup>	Va	K: <i>h</i>	K: <i>b</i>
50	Basso	K: <i>alto</i> utólag	K: <i>alto</i> written above it
701-3, 721-3	VI. I	K: leg> 701-2, 721-2	K: leg> 701-2, 721-2
823-4, 831-2	VI. I	K, W: leg> 824-831	K, W: leg> 824-831
91 <sup>2</sup>	VI. I	K: <i>fz</i> > 91 <sup>1</sup>	K: <i>fz</i> > 91 <sup>1</sup>
92-4	VI. I	K: leg> 921-4	K: leg> 921-4



922	VI. II	K: <i>p</i> > 92 <sup>1</sup>	K: <i>p</i> > 92 <sup>1</sup>
922-4	VI. II	K: leg> 922-3 (cf. VI. I)	K: leg> 922-3 (cf. VI. I)
1031-3, 1051-3	VI. I	K: leg> 1031-2 és 1051-2	K: leg> 1031-2 and 1051-2
1143-6	Va	K: leg> 1144-6	K: leg> 1144-6
1171-2, 3-4	VI. I	K: leg> 1172-3 (cf. 15, 84)	K: leg> 1172-3 (cf. 15, 84)
1172-3	Va	K: leg> 1171-3	K: leg> 1171-3
1262-4	VI. I	K, W: triola? (cf. 24)	K, W: triplet? (cf. 24)
1322	VI. III, Va	K: <i>f</i> > 132 <sup>1</sup>	K: <i>f</i> > 132 <sup>1</sup>

## A-dúr kvintett / Quintet in A

K: VI, W: XII

### I. tétel / First Movement

11-2, 21-2	VI. II	K: leg> 11-22	K: leg> 11-22
21	VI. I	K: 16-od (cf. 18)	K: semiquaver (cf. 18)
32-4, 5-7	VI. I	K: leg> 32-7 (cf. 19 és W)	K: leg> 32-7 (cf. 19 and W)
51-2, 62-3	VI. I	K: leg> 51-6 <sup>3</sup>	K: leg> 51-6 <sup>3</sup>
61	VI. I	K, W: 16-od (cf. 18)	K, W: semiquaver (cf. 18)
72-4, 5-7	VI. I	K, W: leg> 72-7 (cf. 19)	K, W: leg> 72-7 (cf. 19)
104-8	VI. I	K: leg> 105-8	K: leg> 105-8
104	VI. II	K: 8-ad hang, 8-ad szünet (cf. 11, 110)	K: quaver note, quaver rest (cf. 11, 110)
111-2	VI. II	K: leg> 111-3	K: leg> 111-3
131-6	VI. II	K: leg> 131-2, 3-6	K: leg> 131-2, 3-6
141-6, 7-12	VI. III	K: leg> 142-4, 8-10	K: leg> 142-4, 8-10
171-2, 181-2	VI. II	K: leg> 171-18 <sup>2</sup>	K: leg> 171-18 <sup>2</sup>
201-3	Va	K: leg> 201-2	K: leg> 201-2
21, 221-2	VI. II	K, W: leg> 211-22 <sup>2</sup> (cf. 1-2, 5-6, 17-18 etc.)	K, W: leg> 211-22 <sup>2</sup> (cf. 1-2, 5-6, 17-18 etc.)
242	VI. I	K, W: <i>f</i>	K, W: <i>f</i>
251-3, 4-6	VI. II	W: leg> 251-6 (cf. VI. I)	W: leg> 251-6 (cf. VI. I)
251	Basso	K, W: 4-ed (cf. 17, 32, 33, 120, 122, 124)	K, W: 4-ed (cf. 17, 32, 33, 120, 122, 124)
271-3, 4-6	VI. II	K, W: leg> 271-6 (cf. VI. I)	K, W: leg> 271-6 (cf. VI. I)
271	VI. III, Va, Basso	K, W: 4-ed (cf. 25, 32, 33 etc.)	K, W: 4-ed (cf. 25, 32, 33 etc.)
301-2, 3-4, 5-6, 7-8, 9-10, 11-12	VI. III	K, W: leg> 301-6, 7-12	K, W: leg> 301-6, 7-12
311-6	VI. II	K: leg> 312-5, 6-7	K: leg> 312-5, 6-7
321, 331	Basso	K: 4-ed	K: crotchet
341-3	VI. III	K: <i>portato</i> ívvel összekötvé (cf. 35, 131-132)	K: joined by a <i>portato</i> tie (cf. 35, 131-132)
341	Basso	K: 4-ed	K: crotchet
352-3	VI. II	K: leg> 352-4	K: leg> 352-4
361-2	VI. I	K: leg> 361-3	K: leg> 361-3

384	Va	K: <i>sf</i> > 38 <sup>3</sup>	K: <i>sf</i> > 38 <sup>3</sup>
39 <sup>1</sup>	VI. II	K: <i>sf</i>	K: <i>sf</i>
39 <sup>1</sup>	VI. II	K: <i>p</i> > 39 <sup>3</sup>	K: <i>p</i> > 39 <sup>3</sup>
41 <sup>1</sup>	VI. II	K: <i>cresc.</i> > 41 <sup>2</sup>	K: <i>cresc.</i> > 41 <sup>2</sup>
412-3	VI. III	K: <i>leg</i> > 41 <sup>1-3</sup> (cf. VI. II)	K: <i>leg</i> > 41 <sup>1-3</sup> (cf. VI. II)
451-462, 471-2	Basso	W: <i>leg</i> > 451-472 (cf. 142-143 Va)	W: <i>leg</i> > 451-472 (cf. 142-143 Va)
482-4	Va	W: 16-od Doppelschlag	W: semiquaver turn
52 <sup>4</sup>	VI. II	K, W: <i>p</i> > 52 <sup>3</sup>	K, W: <i>p</i> > 52 <sup>3</sup>
551-3, 46	VI. II	K: <i>leg</i> > 551-6 (cf. VI. I)	K: <i>leg</i> > 551-6 (cf. VI. I)
632-4	VI. II	K: <i>leg</i> > 633-4 (cf. VI. I)	K: <i>leg</i> > 633-4 (cf. VI. I)
632-4	VI. III	K, W: <i>leg</i> > 633-4 (cf. VI. II)	K, W: <i>leg</i> > 633-4 (cf. VI. II)
646-11	VI. I	K: <i>leg</i> > 64 <sup>9-11</sup>	K: <i>leg</i> > 64 <sup>9-11</sup>
681-3, 46	VI. I	K, W: <i>leg</i> > 681-6	K, W: <i>leg</i> > 681-6
71 <sup>1</sup>	Basso	K: „Violoncelle”> 75 <sup>8</sup>	K: “Violoncelle”> 75 <sup>8</sup>
722-4	VI. III	K, W: <i>leg</i> > 723-4	K, W: <i>leg</i> > 723-4
772-6	VI. II	K: <i>leg</i> > 772-5	K: <i>leg</i> > 772-5
793-5	VI. II	K: <i>leg</i> > 792-5	K: <i>leg</i> > 792-5
80 <sup>1</sup>	VI. II	K: 4-ed (cf. Va)	K: crotchet (cf. Va)
891-2	Va	K: <i>leg.</i>	K: <i>leg.</i>
906	VI. III	K, W: <i>p</i> > 90 <sup>1</sup>	K, W: <i>p</i> > 90 <sup>1</sup>
80 <sup>1</sup>	Basso	K: 4-ed	K: crotchet
95 <sup>3</sup>	VI. III	K: <i>sf</i> > 95 <sup>4</sup>	K: <i>sf</i> > 95 <sup>4</sup>
961-6, 7-12	VI. II	K: <i>leg</i> > 961-2, 3-6, 7-8, 9-12	K: <i>leg</i> > 961-2, 3-6, 7-8, 9-12
971-6	VI. II	K: <i>leg</i> > 971-2, 3-6	K: <i>leg</i> > 971-2, 3-6
981-6, 7-12	VI. I	K, W: <i>leg</i> > 982-5, 8-11	K, W: <i>leg</i> > 982-5, 8-11
102 <sup>1</sup>	VI. I	K, W: 16-od előke (cf. 2, 6, 18, 22 etc.)	K, W: semiquaver appoggiatura (cf. 2, 6, 18, 22 etc.)
1032-4, 5-7	VI. I	K, W: <i>leg</i> > 1032-7 (cf. 7)	K, W: <i>leg</i> > 1032-7 (cf. 7)
106 <sup>1</sup>	VI. I	K: 16-od előke (cf. 2, 6, 18, 22 etc.)	K: semiquaver appoggiatura (cf. 2, 6, 18, 22 etc.)
110 <sup>2</sup>	VI. III	K, W: <i>f</i> > 110 <sup>1</sup>	K, W: <i>f</i> > 110 <sup>1</sup>
110 <sup>2</sup>	Va	K: <i>f</i> > 110 <sup>1</sup>	K: <i>f</i> > 110 <sup>1</sup>
1161-6	VI. II	K: <i>leg</i> > 1162-6	K: <i>leg</i> > 1162-6
116 <sup>7</sup>	VI. II	K: <i>d</i> <sup>2</sup>	K: <i>d</i> <sup>2</sup>
1201-3, 4-6.	VI.	W: <i>leg</i> > 1202-6, 1222-6	W: <i>leg</i> > 1202-6, 1222-6
1221-3, 4-6		(cf. VI. I)	(cf. VI. I)
122 <sup>1</sup>	VI. III	K: stacc. pont	K: stacc. dot
1231-6, 7-12	Va	K: <i>leg</i> > 1233-6, 9-12	K: <i>leg</i> > 1233-6, 9-12
1262-3, 4-6	VI. I	K: <i>leg</i> > 1262-5	K: <i>leg</i> > 1262-5
1331-2	VI. I	K, W: <i>leg</i> > 1331-3	K, W: <i>leg</i> > 1331-3
1332-3	VI. II	K, W: <i>leg</i> > 1331-3 (cf. 36 és VI. I)	K, W: <i>leg</i> > 1331-3 (cf. 36 and VI. I)
1341-3, 1351-3	VI. II	K: <i>leg</i> > 1342-3, 1352-3	K: <i>leg</i> > 1342-3 and 1352-3
135 <sup>4</sup>	Va	K: <i>sf</i> > 135 <sup>1</sup>	K: <i>sf</i> > 135 <sup>1</sup>
136 <sup>1</sup>	Va	K, W: <i>poco f</i>	K, W: <i>poco f</i>
1411-3	VI. II, III	K: <i>leg.</i>	K: <i>leg.</i>
1421-1432	Basso	K: <i>leg</i> > 1421-2, 1431-2	K: <i>leg</i> > 1421-2, 1431-2

1434	VI. II	K: 16-od (cf. VI. I 147)	K: semiquaver (cf. VI. I 147)
1442-4	VI. I	K, W: leg> 1443-4 (cf. VI. II)	K, W: leg> 1443-4 (cf. VI. II)
1452-4	VI. I	K, W: 16-od <i>Doppelschlag</i>	K, W: semiquaver turn
1452-4	VI. II	W: 16-od <i>Doppelschlag</i>	W: semiquaver turn
1471	VI. II	K: <i>pp</i>	K: <i>pp</i>
1495	VI. II	K, W: <i>c#1</i>	K, W: <i>c#1</i>
1501	VI. II	K, W: <i>pp&gt;</i> 1491	K, W: <i>pp&gt;</i> 1491
1531	VI. I	K: <i>f&gt;</i> 1532	K: <i>f&gt;</i> 1532
1532	VI. I, II	K: 16-od előke	K: semiquaver appoggiatura
1541	VI. II	K: <i>p&gt;</i> 1533	K: <i>p&gt;</i> 1533
1571	VI. I, II	W: 4-ed, 8-ad szünet	W: crotchet, quaver rest
1571	VI. III, Va	K: 4-ed, 8-ad szünet	K: crotchet, quaver rest
1571	Basso	K, W: 4-ed, 8-ad szünet	K, W: crotchet, quaver rest

## *II. tétel / Second Movement*

21	VI. I	K: <i>cresc&gt;</i> 21-2 között	K: <i>cresc&gt;</i> between 21-2
42	Va	K, W: <i>p&gt;</i> 41 (cf. a többi szólammal)	K, W: <i>p&gt;</i> 41 (cf. the other parts)
64-7	VI. I	K: leg> 65-7	K: leg> 65-7
81	VI. III	K: <i>pp&gt;</i> 71 (cf. 82)	K: <i>pp&gt;</i> 71 (cf. 82)
101	Va	K: <i>p&gt;</i> 104 (cf. VI. II)	K: <i>p&gt;</i> 104 (cf. VI. II)
205-8	VI. III	K; leg> 205-7, stacc> 208	K; leg> 205-7, stacc> 208
222-5, 6-9	VI. II	K: leg> 224-9	K: leg> 224-9
232-5, 6-9	VI. II	K: leg> 234-9	K: leg> 234-9
261-4, 5-8	VI. II	K: leg> 261-8	K: leg> 261-8
261-272	Basso	K: leg> 262-271	K: leg> 262-271
282-3	VI. I	K: 16-od	K: semiquaver
291-3, 4-7	VI. II	K: leg> 293-7	K: leg> 293-7
301-3, 4-7	VI. II	K: leg> 301-5	K: leg> 301-5
331-3	Basso	W: leg> 331-4 (cf. Va)	W: leg> 331-4 (cf. Va)
352-4	Basso	W: 16-od <i>Doppelschlag</i>	W: semiquaver turn
354	Basso	K: <i>h</i>	K: <i>b</i>
365	VI. III	K: <i>##1</i>	K: <i>##1</i>
3711-14, 15-18	VI. I	K: leg> 3711-18	K: leg> 3711-18
461	VI. III	K, W: „ferma”> 47	K, W: “ferma”> 47
572	VI. I	K: fermata> 571-2 között	K: fermata> between 571-2
61-62	VI. I, II, III, Va	K: kettősvonal	K: double line
711-4	VI. III	K: leg> 711-3	K: leg> 711-3
791	VI. I	K: <i>f&gt;</i> 782	K: <i>f&gt;</i> 782
792	VI. III	K: <i>f&gt;</i> 791	K: <i>f&gt;</i> 791
792-801	Va	K: leg> 791-2	K: leg> 791-2
802-811	Va	K: leg> 801-2	K: leg> 801-2
812	VI. II	K, W: <i>sf&gt;</i> 811 (cf. VI. I)	K, W: <i>sf&gt;</i> 811 (cf. VI. I)
852-3	VI. II	K: leg> 851-3	K: leg> 851-3
925	VI. II	W: <i>tr</i>	W: <i>tr</i>

92 <sup>5-7</sup>	VI. II	W: pontozott 16-ed, két 64-ed	W: dotted semiquaver, two hemi-demisemiquavers
972-98 <sup>1</sup>	Va	K: leg> 97 <sup>1-2</sup>	K: leg> 97 <sup>1-2</sup>
992-4	VI. II	W: leg> 99 <sup>3-4</sup> (cf. VI. I)	W: leg> 99 <sup>3-4</sup> (cf. VI. I)
106 <sup>1-4</sup> , 108 <sup>3-6, 7-11</sup>	VI. I	K: leg> 106 <sup>1-8</sup> és 108 <sup>3-11</sup>	K: leg> 106 <sup>1-8</sup> and 108 <sup>3-11</sup>
1222-4	Va	K: leg> 122 <sup>3-4</sup>	K: leg> 122 <sup>3-4</sup>
1241-2	VI. III	K: leg.	K: leg.
1242-3	VI. III	K: 32-ed	K: demisemiquaver
127 <sup>1</sup>	VI. I	W: fermata> 128 <sup>2</sup>	W: fermata> 128 <sup>2</sup>
1282-4	VI. II	K: leg> 128 <sup>1-4</sup>	K: leg> 128 <sup>1-4</sup>
1292-4	VI. III	K, W: leg> 129 <sup>1-4</sup>	K, W: leg> 129 <sup>1-4</sup>
1302-4	VI. I	K, W: leg> 130 <sup>1-4</sup> (cf. VI. II)	K, W: leg> 130 <sup>1-4</sup> (cf. VI. II)
1312-4	Va	K: leg> 131 <sup>1-4</sup>	K: leg> 131 <sup>1-4</sup>
132	VI. I	K: korona az 1. 8-ad szüneten	K: fermata above the first quaver rest
132	Basso	K: korona a 4. 8-ad szüneten	K: fermata above the fourth quaver rest
133 <sup>1</sup>	Va	K: <i>d#</i> <sup>1</sup>	K: <i>d#</i> <sup>1</sup>
134 <sup>1-2</sup>	VI. II	K: leg> 134 <sup>1-3</sup>	K: leg> 134 <sup>1-3</sup>
136 <sup>3</sup> , 138 <sup>3</sup>	VI. I	K: <i>ff</i> <sup>2</sup>	K: <i>ff</i> <sup>2</sup>
140 <sup>1</sup>	VI. III	K: korona a 100 <sup>1</sup> utáni 8-ad szüneten	K: fermata above the quaver rest after 100 <sup>1</sup>
143 <sup>1-4, 5-8</sup> , 144 <sup>2-5</sup>	Va	K: leg> 143 <sup>1-6, 6-8</sup> és 144 <sup>2-6</sup>	K: leg> 143 <sup>1-6, 6-8</sup> and 144 <sup>2-6</sup>

### III. tétel / Third Movement

11-5	VI. III	K: leg> 1 <sup>1-4</sup>	K: leg> 1 <sup>1-4</sup>
21-3	VI. II	W: leg> 22- <sup>3</sup> (cf. 66)	W: leg> 22- <sup>3</sup> (cf. 66)
31-5	VI. III	K: leg> 3 <sup>1-4</sup>	K: leg> 3 <sup>1-4</sup>
42-3	Basso	K: leg> 4 <sup>1-3</sup>	K: leg> 4 <sup>1-3</sup>
64-5, 7-8	VI. I	W: leg> 62- <sup>8</sup> (cf. 8)	W: leg> 62- <sup>8</sup> (cf. 8)
81-2, 4-5, 7-8	VI. I	K: leg> 6 <sup>1-8</sup>	K: leg> 6 <sup>1-8</sup>
13 <sup>1</sup>	VI. III	K: <i>sf</i> > 12 <sup>9</sup>	K: <i>sf</i> > 12 <sup>9</sup>
131-5	Va	K: leg> 132- <sup>5</sup>	K: leg> 132- <sup>5</sup>
14, 15 <sup>1-3</sup>	VI. III	K: leg> 14, 15 <sup>1-2</sup> , stacc. ék> 14, 15 <sup>3</sup>	K: leg> 14, 15 <sup>1-2</sup> , stacc. wedge> 14, 15 <sup>3</sup>
15 <sup>1</sup>	VI. I	K: <i>h</i> <sup>1</sup> – nem kettősfogás!	K: <i>b</i> <sup>1</sup> – not a double stop!
16 <sup>1</sup>	VI. III	W: <i>e</i> <sup>1</sup> - <i>h</i> <sup>1</sup> kettősfogás (cf. 94 <sup>1</sup> )	W: <i>e</i> <sup>1</sup> - <i>b</i> <sup>1</sup> double stop (cf. 94 <sup>1</sup> )
17 <sup>1-6</sup>	VI. II	K: leg> 17 <sup>1-5</sup>	K: leg> 17 <sup>1-5</sup>
292-5	VI. II	K: leg> 293- <sup>5</sup>	K: leg> 293- <sup>5</sup>
32 <sup>2</sup>	VI. III	K, W: <i>p</i> > 32 <sup>1</sup> (cf. VI. I-II)	K, W: <i>p</i> > 32 <sup>1</sup> (cf. VI. I-II)
32 <sup>2</sup>	Va	K: <i>p</i> > 32 <sup>1</sup>	K: <i>p</i> > 32 <sup>1</sup>
34 <sup>2</sup>	VI. III, Va	K: <i>p</i> > 34 <sup>1</sup>	K: <i>p</i> > 34 <sup>1</sup>
35 <sup>3-36</sup> <sup>1</sup>	VI. III	W: leg. (cf. VI. I)	W: leg. (cf. VI. I)
36 <sup>2</sup>	VI. III	K: W: <i>f</i> > 36 <sup>1</sup> (cf. VI. I-II)	K, W: <i>f</i> > 36 <sup>1</sup> (cf. VI. I-II)
36 <sup>2</sup>	Va, Basso	W: <i>f</i> > 35 <sup>3</sup> (cf. VI. I-III, Va)	W: <i>f</i> > 35 <sup>3</sup> (cf. VI. I-III, Va)

371	VI. I	K: 4-ed, két 4-ed szünet (cf. 116)	K: crotchet, two crotchet rests (cf. 116)
492-5	VI. II, III	K: leg> 491-5 ill. 492-4	K: leg> 491-5 resp. 492-4
491	Basso	K: 16-od	K: semiquaver
511	VI. II	K, W: stacc. pont (cf. 491, 531)	K, W: stacc. dot (cf. 491, 531)
512-5	VI. III	K: leg> 512-4	K: leg> 512-4
532-5	VI. II	K: leg> 532-3, 4-5 (cf. 49, 51)	K: leg> 532-3, 4-5 (cf. 49, 51)
532-5, 552-5	VI. III	K: leg> 531-4, 551-4	K: leg> 531-4, 551-4
551	Va	K: <i>d</i> <sup>1</sup>	K: <i>d</i> <sup>1</sup>
572-5	VI. II	K: leg>572-3, 4-5	K: leg>572-3, 4-5
572-5	VI. III	K: leg> 571-4	K: leg> 571-4
581	Va	K: félkotta	K: minim
612-5	VI. III	K: leg> 612-4	K: leg> 612-4
652-5	VI. III	K, W: leg> 651-4	K, W: leg> 651-4
672-5	VI. III	K: leg> 672-4	K: leg> 672-4
702, 4-5, 7-8	VI. I	K: leg> 703-8 (cf. 6, 8)	K: leg> 703-8 (cf. 6, 8)
701-2, 4-5, 7-8	VI. I	W: leg> 702-8 (cf. 6, 8)	W: leg> 702-8 (cf. 6, 8)
721-2, 4-5, 7-8	VI. I	K, W: leg> 722-8	K, W: leg> 722-8
841	VI. I	K: <i>cresc.</i> >84 <sup>3</sup>	K: <i>cresc.</i> >84 <sup>3</sup>
859-12	VI. I	K: leg> 8510-12	K: leg> 8510-12
861	Va	K: <i>f</i> >86 <sup>2</sup>	K: <i>f</i> >86 <sup>2</sup>
892-5	VI. I	K: leg> 883-5	K: leg> 883-5
951	VI. III	W: <i>e</i> <sup>1</sup> - <i>h</i> <sup>1</sup> kettősfogás (cf. 161)	W: <i>e</i> <sup>1</sup> - <i>b</i> <sup>1</sup> double stop (cf. 161)
961-6	VI. II	K: leg> 962-5 (cf. 17)	K: leg> 962-5 (cf. 17)
971-4	VI. II	K: leg> 972-4	K: leg> 972-4
97 <sup>3</sup>	VI. II	K: <i>d</i> <sup>1</sup> (cf. 18)	K: <i>d</i> <sup>1</sup> (cf. 18)
104-1051-3	Va	K: leg> 104-105 <sup>2-3</sup> (cf. 25-26)	K: leg> 104-105 <sup>2-3</sup> (cf. 25-26)
1061-3	VI. II	K: leg> 1062-3	K: leg> 1062-3
1061	Va	K: <i>#</i>	K: <i>#</i>
110	Va	K: <i>f</i> > 110 <sup>2</sup>	K: <i>f</i> > 110 <sup>2</sup>
1112	VI. III	K: <i>p</i> > 111 <sup>1</sup>	K: <i>p</i> > 111 <sup>1</sup>
1123-5	VI. III	K: leg.	K: leg.
112 <sup>3</sup>	Va	K: <i>f</i> > 112 <sup>2</sup>	K: <i>f</i> > 112 <sup>2</sup>
1132	VI. III, Va	K: <i>p</i> > 113 <sup>1</sup>	K: <i>p</i> > 113 <sup>1</sup>
1132	Basso	K: <i>p</i> > 113 <sup>1</sup>	K: <i>p</i> > 113 <sup>1</sup>
114 <sup>3</sup>	Va	K: <i>f</i> > 115 <sup>1</sup>	K: <i>f</i> > 115 <sup>1</sup>
1161	VI. II	K: 4-ed	K: crotchet
1161	VI. III	K: <i>c</i> <sup>#1</sup> - <i>#</i> <sup>1</sup> !( <sup>1</sup> )- <i>a</i> <sup>1</sup>	K: <i>c</i> <sup>#1</sup> - <i>#</i> <sup>1</sup> !( <sup>1</sup> )- <i>a</i> <sup>1</sup>

**C-dúr kvintett / Quintet in C**  
(K, W: VII)

***I. tétel / First Movement***

1 <sup>1</sup>	VI. II, III	K, W: az alsó két hang negyed érték	K, W: the lower two notes are crotchets
1 <sup>1</sup>	Va	K: <i>f</i> > 1 <sup>2</sup>	K: <i>f</i> > 1 <sup>2</sup>
33-6	VI. I	K: <i>leg</i> > 34 <sup>6</sup> (cf. 105)	K: <i>leg</i> > 34 <sup>6</sup> (cf. 105)
41-3	VI. I	K: <i>leg</i> > 42 <sup>3</sup> (cf. 106)	K: <i>leg</i> > 42 <sup>3</sup> (cf. 106)
72-3, 45	VI. I	W: pontozott 8-ad, 16-od	W: dotted quaver, semiquaver
83	VI. I	K: <i>poco f</i> > 8 <sup>1</sup> (cf. 110)	K: <i>poco f</i> > 8 <sup>1</sup> (cf. 110)
95-8	VI. I	K: <i>leg</i> .	K: <i>leg</i> .
102	VI. I	K: <i>f</i> > 10 <sup>1</sup>	K: <i>f</i> > 10 <sup>1</sup>
102-5	VI. I	K: <i>leg</i> > 102-3, 45	K: <i>leg</i> > 102-3, 45
121-3, 46	VI. III	K: <i>leg</i> > 122-3, 56	K: <i>leg</i> > 122-3, 56
132	VI. III	K, W: <i>f</i> > 13 <sup>1</sup> (cf. VI. I-II)	K, W: <i>f</i> > 13 <sup>1</sup> (cf. VI. I-II)
134	Va	K: <i>f</i>	K: <i>f</i>
141	VI. II, III	K, W: az alsó két hang negyed érték	K, W: the lower two notes are crotchets
163-6	VI. II	K: <i>leg</i> > 164-6	K: <i>leg</i> > 164-6
171-3	VI. II	K: <i>leg</i> > 172-3	K: <i>leg</i> > 172-3
181.2	Va	K: stacc.	K: stacc.
202-3, 45	VI. II	W: pontozott 8-ad, 16-od	W: dotted quaver, semiquaver
231.2, 3	VI. II	W: két negyed és fél	W: two crotchets and minims
266	VI. I	K: <i>a</i> <sup>2</sup>	K: <i>a</i> <sup>2</sup>
31, 33 <sup>3</sup>	VI. I	K: stacc.	K: stacc.
311	Va	K: <i>f</i>	K: <i>f</i>
341-4	VI. II	K: alsó szólam del. (cf. 32)	K: the lower part del. (cf. 32)
354-361	VI. II	K: <i>leg</i> > 361-2	K: <i>leg</i> > 361-2
352	VI. III	K: <i>fp</i> > 35 <sup>1</sup> : <i>f</i> , 35 <sup>2</sup> : <i>p</i>	K: <i>fp</i> > 35 <sup>1</sup> : <i>f</i> , 35 <sup>2</sup> : <i>p</i>
353, 36-372.4	VI. III	K: <i>fz</i> (cf. VI. I-II)	K: <i>fz</i> (cf. VI. I-II)
362	VI. I	W: <i>fp</i> > 36 <sup>2</sup> : <i>f</i> , 36 <sup>3</sup> : <i>p</i> (cf. 53)	W: <i>fp</i> > 36 <sup>2</sup> : <i>f</i> , 36 <sup>3</sup> : <i>p</i> (cf. 53)
362-3	VI. II	K: <i>leg</i> > 363-4	K: <i>leg</i> > 363-4
371	Basso	W: <i>f</i> (cf. 54)	W: <i>f</i> (cf. 54)
393	VI. I	K: 8-ad (cf. 56)	K: quaver (cf. 56)
413-6	VI. II	K: <i>leg</i> > 414-6	K: <i>leg</i> > 414-6
42, 46 <sup>7</sup>	VI. I	W: <i>fz</i> (cf. 52)	W: <i>fz</i> (cf. 52)
42 <sup>3</sup>	VI. II	K: <i>fp</i> > 42 <sup>3</sup> : <i>f</i> , 42 <sup>4</sup> : <i>p</i>	K: <i>fp</i> > 42 <sup>3</sup> : <i>f</i> , 42 <sup>4</sup> : <i>p</i>
42, 46 <sup>3</sup>	Va	K, W: <i>fz</i> (cf. VI. I-III)	K, W: <i>fz</i> (cf. VI. I-III)
42, 46 <sup>1</sup>	Basso	W: <i>fz</i> (cf. VI. I-III)	W: <i>fz</i> (cf. VI. I-III)
431	VI. II	K: <i>p</i> > 43 <sup>5</sup>	K: <i>p</i> > 43 <sup>5</sup>
453-6	VI. III, Va	K: <i>leg</i> > 452-6 és 453-4, 5-6	K: <i>leg</i> > 452-6 and 453-4, 5-6
481	VI. II	K, W: <i>f</i> > 48 <sup>2</sup>	K, W: <i>f</i> > 48 <sup>2</sup>
511-4	VI. III	K: <i>leg</i> . (!)	K: <i>leg</i> . (!)
522-3, 524-54 <sup>1</sup>	VI. I	K: <i>leg</i> > 522-4	K: <i>leg</i> > 522-4
522	VI. III	K: <i>fp</i> > 52 <sup>1</sup> : <i>f</i> , 52 <sup>2</sup> : <i>p</i>	K: <i>fp</i> > 52 <sup>1</sup> : <i>f</i> , 52 <sup>2</sup> : <i>p</i>

52 <sup>3</sup> , 53-54 <sup>2</sup> , 4	VI. III	K: <i>fz</i> (cf. VI. I-II)	K: <i>fz</i> (cf. VI. I-II)
57 <sup>1</sup>	VI. I	K: <i>pp</i>	K: <i>pp</i>
61 <sup>3</sup>	Va	K, W: <i>b</i> helyett feloldójellel	K, W: with natural instead of <i>b</i>
79 <sup>1</sup>	VI. I	K: <i>poco f</i> (cf. 65)	K: <i>poco f</i> (cf. 65)
83, 85 <sup>1-3</sup>	VI. I	K: leg> 83, 85 <sup>2-3</sup>	K: leg> 83, 85 <sup>2-3</sup>
94 <sup>1</sup>	Basso	K: <i>ff</i>	K: <i>ff</i>
99 <sup>1</sup>	VI. II	K, W: <i>pp</i> > 99 <sup>2</sup>	K, W: <i>pp</i> > 99 <sup>2</sup>
103 <sup>1</sup>	VI. I, III	K, W: az alsó két hang negyed érték	K, W: the lower two notes are crotchets
106 <sup>4-5</sup>	VI. II	K: leg.	K: leg.
108 <sup>1-3</sup>	Va	K: leg> 108 <sup>1-2</sup>	K: leg> 108 <sup>1-2</sup>
109 <sup>2-3, 4-5</sup>	VI. I	K, W: pontozott 8-ad, 16-od (cf. 7)	K, W: dotted quaver, semiquaver (cf. 7)
110 <sup>1</sup>	Va	K: <i>fp</i> ( <i>p[oco] f</i> helyett)	K: <i>fp</i> ( <i>p[oco]</i> instead of <i>f</i> )
112 <sup>2</sup>	VI. I	K: <i>f</i> > 112 <sup>1</sup>	K: <i>f</i> > 112 <sup>1</sup>
114 <sup>1</sup>	VI. III	K: <i>po[co ff]</i> ?	K: <i>po[co ff]</i> ?
117 <sup>1-8</sup>	Basso	K: <i>e</i>	K: <i>e</i>
127 <sup>1, 3</sup> , 128 <sup>2, 4</sup>	VI. III	K: <i>fz</i>	K: <i>fz</i>
128 <sup>2-3</sup>	VI. I	K: leg> 128 <sup>1-4</sup>	K: leg> 128 <sup>1-4</sup>
128 <sup>4</sup> -129 <sup>1, 2-3, 4</sup> -130 <sup>1</sup>	VI. I	K: leg> 129 <sup>1-4</sup>	K: leg> 129 <sup>1-4</sup>
128 <sup>2</sup>	VI. II	W: <i>f</i>	W: <i>f</i>
129 <sup>2, 4</sup>	Va	K: <i>fz</i>	K: <i>fz</i>
129 <sup>1, 3</sup>	Basso	W: <i>fp</i> > 129 <sup>1</sup> : <i>f</i> , 129 <sup>2</sup> : <i>p</i> , 129 <sup>3</sup> : <i>f</i> , 130 <sup>1</sup> : <i>p</i>	W: <i>fp</i> > 129 <sup>1</sup> : <i>f</i> , 129 <sup>2</sup> : <i>p</i> , 129 <sup>3</sup> : <i>f</i> , 130 <sup>1</sup> : <i>p</i>
133 <sup>4-6</sup>	Va	K: leg> 133 <sup>3-6</sup>	K: leg> 133 <sup>3-6</sup>
133 <sup>4-6</sup>	Basso	K: leg.	K: leg.
133 <sup>3-6</sup>	Basso	W: stacc. (!) (cf. 137)	W: stacc. (!) (cf. 137)
136 <sup>2-5</sup>	VI. II	K: leg> 136 <sup>2-3, 4-5</sup> (cf. VI. I)	K: leg> 136 <sup>2-3, 4-5</sup> (cf. VI. I)
144 <sup>1</sup>	VI. II	K: <i>fp</i> > 144 <sup>1</sup> : <i>f</i> , 144 <sup>2</sup> : <i>p</i>	K: <i>fp</i> > 144 <sup>1</sup> : <i>f</i> , 144 <sup>2</sup> : <i>p</i>
144 <sup>1, 3</sup> , 145 <sup>2, 4</sup>	VI. III	K: <i>fz</i>	K: <i>fz</i>
146 <sup>5</sup>	VI. II	K: <i>f</i>	K: <i>f</i>
146 <sup>2-4</sup>	Va	K: <i>fz</i> (cf. VI. I-III)	K: <i>fz</i> (cf. VI. I-III)
149 <sup>2</sup>	VI. I	K: <i>pp</i>	K: <i>pp</i>
151 <sup>2</sup>	VI. I	K: <i>fp</i> > 149 <sup>2</sup> : <i>f</i> , 149 <sup>3</sup> : <i>p</i>	K: <i>fp</i> > 149 <sup>2</sup> : <i>f</i> , 149 <sup>3</sup> : <i>p</i>
152 <sup>1</sup>	VI. II	K: <i>pp</i> > 151 <sup>3</sup>	K: <i>pp</i> > 151 <sup>3</sup>
153 <sup>2</sup>	VI. III	K: <i>ff</i> > 153 <sup>1</sup>	K: <i>ff</i> > 153 <sup>1</sup>

## *II. tétel / Second Movement*

51-2	VI. III	K: leg> 52-3	K: leg> 52-3
81-2	Basso	K: ismétlőjel előtt is egy 8-ad szünet	K: a quaver rest in front of the repeat sign as well
9-10 <sup>1</sup>	Va	K: <i>fz</i> (cf. VI. I-III)	K: <i>fz</i> (cf. VI. I-III)
12	Va	K: 12 <sup>1-3</sup> után 8-ad szünet del.	K: after 12 <sup>1-3</sup> the quaver rest del.
141-3	Va	W: leg. (!)	W: leg. (!)
15 <sup>1</sup>	VI. II	K: <i>e</i> <sup>1</sup>	K: <i>e</i> <sup>1</sup>

192-3, 4-5, 6-7	Basso	K: leg> 192-5	K: leg> 192-5
261-2	Va	K: leg> 261-3	K: leg> 261-3
271-2	Va	K: leg> 271-3	K: leg> 271-3
32 <sup>3</sup>	VI. II, III	K: <i>poco f</i> > 32 <sup>2</sup>	K: <i>poco f</i> > 32 <sup>2</sup>
32 <sup>2</sup>	Va	K: <i>poco f</i> > 32 <sup>1</sup>	K: <i>poco f</i> > 32 <sup>1</sup>
37 <sup>1</sup>	Va	K: <i>poco f</i> > 36 <sup>2</sup>	K: <i>poco f</i> > 36 <sup>2</sup>
37 <sup>1</sup>	Basso	K: előtte 16-od szünet	K: semiquaver rest before it
381-2, 3-4	VI. I	K: leg> 381-4	K: leg> 381-4
38 <sup>1</sup>	Va	K: 4-ed és 8-ad leg.	K: crotchet and quaver leg.
39	Va	K: első 16-od szünet del.	K: the first semiquaver rest del.
42 <sup>4</sup>	Basso	K, W: orig. <i>g</i> (cf. 467-8: <i>a</i> !)	K, W: orig. <i>g</i> (cf. 467-8: <i>a</i> !)
50 <sup>2</sup>	VI. III	W: 8-ad előke	W: quaver appoggiatura
50 <sup>2-4</sup>	VI. III	K, W: leg> 50 <sup>1-4</sup>	K, W: leg> 50 <sup>1-4</sup>
51 <sup>2-4</sup>	VI. III	K: leg> 51 <sup>1-4</sup>	K: leg> 51 <sup>1-4</sup>
52 <sup>1</sup>	Va	K: <i>fz</i>	K: <i>fz</i>
53 <sup>2-4</sup>	VI. III	K, W: leg> 53 <sup>1-4</sup>	K, W: leg> 53 <sup>1-4</sup>
548-10	VI. III	K: leg> 547-10	K: leg> 547-10
551-3, 571-2, 3-4	VI. III	K: leg> 551-2 (cf. 56), 572-3	K: leg> 551-2 (cf. 56), 572-3
58	VI. I, III	K: 8-ad szünet del.	K: quaver rest del.
58 <sup>1</sup>	Va, Basso	K: pontozott 4-ed	K: dotted crotchet
681-6, 691-6, 7-12	VI. I	K: 16-od triolák	K: semiquaver triplets
711-6	VI. I	K: leg> 711-3, 4-6 (cf. 59, 63)	K: leg> 711-3, 4-6 (cf. 59, 63)
71 <sup>2</sup>	VI. III	K: stacc.	K: stacc.

### III. tétel / Third Movement

11	VI. III	K: pontozott 4-ed	K: dotted crotchet
31-3	VI. III	K: leg>32-3	K: leg>32-3
6 <sup>3</sup>	VI. I	K: <i>f</i> > 6 <sup>2</sup> (cf. 14)	K: <i>f</i> > 6 <sup>2</sup> (cf. 14)
71-6	VI. I	K, W: leg> 72-6	K, W: leg> 72-6
71-6	VI. II, III	K: leg> 72-6 ill. 71-2, 3-6	K: leg> 72-6 resp. 71-2, 3-6
81-5	VI. III	K: leg> 81-3 (cf. VI. I-II)	K: leg> 81-3 (cf. VI. I-II)
131-6	VI. II	K: leg> 135-6	K: leg> 135-6
14 <sup>3</sup>	VI. I	K: <i>f</i> > 14 <sup>1</sup>	K: <i>f</i> > 14 <sup>1</sup>
142, 5	VI. II	K: stacc. (cf. VI. I)	K: stacc. (cf. VI. I)
143-5	VI. II	K: leg> 143-4	K: leg> 143-4
14 <sup>2</sup>	VI. III	K, W: <i>f</i> > 14 <sup>1</sup>	K, W: <i>f</i> > 14 <sup>1</sup>
181-2	VI. II	K, W: pontozott 8-ad, 16-od (cf. VI. I)	K, W: dotted quaver, semiquaver (cf. VI. I)
20 <sup>3</sup>	Va	K: <i>p</i> > 20 <sup>1</sup>	K: <i>p</i> > 20 <sup>1</sup>
22 <sup>9</sup>	VI. I	K: <i>d</i> <sup>2</sup>	K: <i>d</i> <sup>2</sup>
23 <sup>1</sup>	VI. I	W: 8-ad előke	W: quaver appoggiatura
30 <sup>1</sup>	VI. II	K: <i>p</i> > 31 <sup>3</sup>	K: <i>p</i> > 31 <sup>3</sup>
40 <sup>1</sup>	Va	K: félkotta, negyed szünet	K: minim note, crotchet rest
42, 44 <sup>2</sup>	VI. II	K: <i>sf</i> (cf. 27, 29)	K: <i>sf</i> (cf. 27, 29)
45 <sup>1</sup>	VI. II	K: > 46 <sup>1</sup> <i>p</i>	K: > 46 <sup>1</sup> <i>p</i>
481-3	VI. I	K: előke nélkül triola	K: triplet without appoggiatura



54 <sup>1</sup>	Basso	K, W: 8-ad (cf. VI. II)	K, W: quaver (cf. VI. II)
58 <sup>2</sup>	Basso	K: <i>d</i>	K: <i>d</i>
63 <sup>1-6</sup>	VI. II	K: leg> 63 <sup>3-6</sup>	K: leg> 63 <sup>3-6</sup>
69 <sup>3</sup>	VI. I	K: <i>p</i> > 70 <sup>1</sup>	K: <i>p</i> > 70 <sup>1</sup>
69 <sup>1</sup>	Va, Basso	K: <i>p</i> > 70 <sup>1</sup> (cf. VI. I-II)	K: <i>p</i> > 70 <sup>1</sup> (cf. VI. I-II)
77 <sup>2</sup>	VI. II	K: <i>poco f</i> > (cf. 42)	K: <i>poco f</i> > (cf. 42)
84 <sup>1-6</sup>	VI. I	K: leg> 84 <sup>1-4, 5-6</sup>	K: leg> 84 <sup>1-4, 5-6</sup>
85 <sup>2</sup>	VI. I	K: <i>esz</i> <sup>1</sup> (cf. VI. II)	K: <i>e flat</i> <sup>1</sup> (cf. VI. II)
85 <sup>1</sup>	VI. II	K: pontozott (!) félkotta	K: dotted (!) minim
90 <sup>1</sup>	Basso	K: <i>poco f</i> > 91 <sup>1</sup>	K: <i>poco f</i> > 91 <sup>1</sup>
91 <sup>1</sup>	VI. I	K: <i>pf</i> (cf. 95)	K: <i>pf</i> (cf. 95)
91 <sup>1</sup>	VI. III	K, W: <i>p(p)</i> > 91 <sup>2</sup>	K, W: <i>p(p)</i> > 91 <sup>2</sup>
92 <sup>1</sup>	Basso	K: <i>p</i> > 93 <sup>1</sup>	K: <i>p</i> > 93 <sup>1</sup>
99 <sup>1-101</sup>	VI. III	K: leg.	K: leg.
105 <sup>1</sup>	VI. III	K: <i>p</i> > 106 <sup>1</sup>	K: <i>p</i> > 106 <sup>1</sup>
106 <sup>2</sup>	VI. I	K: <i>p</i>	K: <i>p</i>
106 <sup>1-2</sup>	VI. I	W: leg. (!)	W: leg. (!)
106 <sup>3-4, 5-6</sup>	VI. III	K: leg> 106 <sup>2-3, 4-5</sup>	K: leg> 106 <sup>2-3, 4-5</sup>
106 <sup>1</sup>	Va	K: <i>e del.</i> , <i>p</i>	K: <i>e del.</i> , <i>p</i>
106 <sup>1-2, 3-4, 5-6</sup>	Va	K: leg> 106 <sup>2-3, 4-5</sup>	K: leg> 106 <sup>2-3, 4-5</sup>
109 <sup>3</sup>	Basso	K: <i>mf</i> > 109 <sup>1</sup>	K: <i>mf</i> > 109 <sup>1</sup>

**F-dúr kvintett / Quintet in F**  
(K: VIII, W: IV)

*I. tétel / First Movement*

0	VI. II	K: <i>Allegro Scherzando</i>	K: <i>Allegro Scherzando</i>
4 <sup>1</sup>	Va	K, W: stacc.	K, W: stacc.
5 <sup>1</sup>	VI. III	K: <i>c</i> <sup>1</sup> (cf. 9, 114)	K: <i>c</i> <sup>1</sup> (cf. 9, 114)
6 <sup>2-3</sup>	VI. II	K: leg> 6 <sup>1-3</sup>	K: leg> 6 <sup>1-3</sup>
8 <sup>1-3</sup>	VI. III	K: <i>c</i> <sup>1-a-g</sup> 8-ad és két 16-od (cf. 117)	K: <i>c</i> <sup>1-a-g</sup> quaver and two semi-quavers (cf. 117)
14	Basso	K: negyed szünet és hang felcserélve (cf. 124)	K: the crotchet rest and note are exchanged (cf. 124)
16 <sup>1-4</sup>	VI. III	W: leg> 16 <sup>2-4</sup> (cf. Va II)	W: leg> 16 <sup>2-4</sup> (cf. Va II)
23 <sup>2</sup>	Va	K: <i>p</i> > 23 <sup>1</sup>	K: <i>p</i> > 23 <sup>1</sup>
28 <sup>1-4</sup>	Basso	K, W: leg. (rövidítés – cf. 138)	K, W: leg. (abbr. – cf. 138)
32 <sup>1-4</sup>	Basso	K, W: leg. (rövidítés – cf. 138)	K, W: leg. (abbr. – cf. 138)
36 <sup>1-2</sup>	VI. II	W: leg> 36 <sup>1-3</sup>	W: leg> 36 <sup>1-3</sup>
38 <sup>1</sup>	VI. I	K: pontozás nélkül	K: without dotting
45 <sup>1</sup>	Va	K: <i>c</i> <sup>1-e</sup> kettősfogás	K: <i>c</i> <sup>1-e</sup> double stop
46 <sup>3-5</sup>	VI. III	K: leg> 46 <sup>4-5</sup>	K: leg> 46 <sup>4-5</sup>
44 <sup>2</sup>	VI. III	K, W: kvintpárhuzam miatti javaslat: h <sup>1</sup> (cf. 147)	K, W: suggestion because of consecutive fifths: b <sup>1</sup> (cf. 147)

60 <sup>2</sup>	Va	K: <i>f</i> > 60 <sup>1</sup>	K: <i>f</i> > 60 <sup>1</sup>
61 <sup>1-4</sup>	Va	K: leg> 61 <sup>2-4</sup>	K: leg> 61 <sup>2-4</sup>
62 <sup>2-4</sup>	Va	K: leg> 62 <sup>1-3</sup>	K: leg> 62 <sup>1-3</sup>
75 <sup>1</sup>	VI. III	K: <i>c</i> <sup>1</sup> del.	K: <i>c</i> <sup>1</sup> del.
75 <sup>1</sup>	VI. III	K: utána két 8-ad szünet	K: two quaver rests after it
81 <sup>2-3</sup> , 81 <sup>4-82</sup> <sup>1</sup>	VI. II	K, W: leg> 81 <sup>2-4</sup> (cf. 94-95)	K, W: leg> 81 <sup>2-4</sup> (cf. 94-95)
86 <sup>3</sup>	VI. III	K: <i>a</i> <sup>1</sup>	K: <i>a</i> <sup>1</sup>
86 <sup>2</sup>	Va	K: <i>f</i> > 86 <sup>1</sup>	K: <i>f</i> > 86 <sup>1</sup>
87 <sup>2-3</sup> , 56	VI. I	K: leg> 87 <sup>1-3</sup> , 46	K: leg> 87 <sup>1-3</sup> , 46
91, 93 <sup>1-4</sup>	VI. I	K: leg> 91, 93 <sup>2-4</sup>	K: leg> 91, 93 <sup>2-4</sup>
106 <sup>1</sup>	VI. I	K: alsó szólam <i>a</i> <sup>1</sup>	K: the lower part <i>a</i> <sup>1</sup>
106 <sup>1-4</sup>	VI. II	K: leg> 106 <sup>2-2, 3-4</sup> (cf. 102 VI. III)	K: leg> 106 <sup>2-2, 3-4</sup> (cf. 102 VI. III)
110	VI. III	K: tacet	K: tacet
122 <sup>1-4</sup>	VI. I	K: leg> 122 <sup>2-4</sup>	K: leg> 122 <sup>2-4</sup>
135 <sup>1-4</sup>	VI. III	K: leg> 135 <sup>1-2, 3-4</sup>	K: leg> 135 <sup>1-2, 3-4</sup>
139 <sup>1-4</sup>	VI. III	K, W: leg> 139 <sup>1-2, 3-4</sup>	K, W: leg> 139 <sup>1-2, 3-4</sup>
147 <sup>2</sup>	VI. III	K, W: kvintpárhuzam miatti javaslat: <i>e</i> <sup>2</sup>	K, W: suggestion because of consecutive fifths: <i>e</i> <sup>2</sup>
149 <sup>1-4</sup>	Va	K: leg> 149 <sup>2-4</sup>	K: leg> 149 <sup>2-4</sup>
150 <sup>2-4</sup>	Va	K: leg> 150 <sup>1-4</sup>	K: leg> 150 <sup>1-4</sup>
151 <sup>3-5</sup>	Va	W: leg> 151 <sup>4-5</sup> (cf. VI. III 149)	W: leg> 151 <sup>4-5</sup> (cf. VI. III 149)
152 <sup>1-2</sup> , 153 <sup>1-2</sup>	Va	K: leg.	K: leg.
154 <sup>2</sup>	VI. II	K: <i>pp</i> > 154 <sup>1</sup>	K: <i>pp</i> > 154 <sup>1</sup>
163 <sup>2-4</sup> , 164 <sup>1-4</sup> , 165 <sup>2-4</sup>	Va	K: leg> 163 <sup>1-4</sup> (cf. 148), 164 <sup>2-4</sup> és 165 <sup>1-4</sup>	K: leg> 163 <sup>1-4</sup> (cf. 148), 164 <sup>2-4</sup> and 165 <sup>1-4</sup>
182 <sup>1-183</sup> <sup>1</sup>	VI. III	K: leg.	K: leg.
186	Va	K: 2 negyed helyett félkotta, kötve az előző és a köv. ütemhez (cf. 74)	K: a minim instead of two crotchets, tied to the preceding and the following bar (cf. 74)
187 <sup>1</sup>	VI. I, Basso	K: utána negyed szünet	K: crotchet rest after it

## *II. tétel / Second Movement*

18-10	VI. I	W: leg> 18 <sup>-9</sup> (cf. 6, 31)	W: leg> 18 <sup>-9</sup> (cf. 6, 31)
22-9	VI. I	K: leg> 23 <sup>-9</sup>	K: leg> 23 <sup>-9</sup>
210-13	VI. I	K, W: pontozott 8-ad és három 16-od (cf. 2, 5, 7, 21-23: 8-adhoz kötött 32-ed és három 32-ed)	K, W: dotted quaver and three semiquavers (cf. 2, 5, 7, 21-23: a demisemiquaver tied to a quaver and three demisemiquavers)
212-14	Basso	K: leg> 210-13	K: leg> 210-13
31-2, 45	VI. II	W: leg> 31 <sup>-3, 46</sup> (cf. 8, 33)	W: leg> 31 <sup>-3, 46</sup> (cf. 8, 33)
31-2, 45	Va	K, W: leg> 31 <sup>-3, 46</sup> (cf. VI. I, II)	K, W: leg> 31 <sup>-3, 46</sup> (cf. VI. I, II)
610	Basso	K: leg> 68 <sup>-9</sup>	K: leg> 68 <sup>-9</sup>
84-5	Va	K, W: leg> 84-6	K, W: leg> 84-6
153-4	VI. I	K: leg.	K: leg.
1714-17	VI. I	K: leg> 1715-17	K: leg> 1715-17

1710-12	VI. II	K, W: leg> 179-12 (cf. VI. I és 18)	K, W: leg> 179-12 (cf. VI. I and 18)
184-6	VI. I	K: leg> 183-6 (cf. VI. II és 17)	K: leg> 183-6 (cf. VI. II and 17)
202-5	VI. III	K: leg> 202-4	K: leg> 202-4
212-9	VI. III	K: leg> 212-5, 6-9	K: leg> 212-5, 6-9
222-9	VI. II	K: leg> 223-5, 6-9	K: leg> 223-5, 6-9
236-7, 8-9	VI. I	K, W: leg> 236-9	K, W: leg> 236-9
2310	VI. I	K: <i>f</i> <sup>2</sup>	K: <i>f</i> <sup>2</sup>
233-5	VI. II	K: leg> 231-5	K: leg> 231-5
2610-12	VI. II	K: <i>d</i> <sup>1</sup> (!)	K: <i>d</i> <sup>1</sup> (!)
272	VI. II, III	K: <i>p</i> > 271	K: <i>p</i> > 271
27	Basso	K: <i>fp</i>	K: <i>fp</i>
281, 2	VI. II	K: <i>d</i> <sup>1</sup> , <i>d</i> <sup>1</sup>	K: <i>d</i> <sup>1</sup> , <i>d</i> <sup>1</sup>
294	VI. III	K, W: <i>p</i> > 293	K, W: <i>p</i> > 293
294	Va	K: <i>p</i> > 295	K: <i>p</i> > 295
302-5	Va	K: leg> 303-5	K: leg> 303-5
318-10	Basso	K: leg> 318-9	K: leg> 318-9
322-9	VI. I	K: leg> 322-5, 6-9 (cf. 2, 7, 12)	K: leg> 322-5, 6-9 (cf. 2, 7, 12)
322-9	Basso	K: leg> 322-8	K: leg> 322-8
331-2, 4-5	VI. II	K, W: leg> 331-3, 4-6 (cf. VI. I és 3)	K, W: leg> 331-3, 4-6 (cf. VI. I and 3)
402-3	VI. I	K: 8-ad és 16-od érték felcserélve	K: the quaver and semiquaver values exchanged
434-6, 7-10	VI. I	K, W: leg> 434-10 (cf. VI. II és 18)	K, W: leg> 434-10 (cf. VI. II and 18)
442	VI. I	K: <i>c</i> <sup>2</sup>	K: <i>c</i> <sup>2</sup>
447	VI. II	K: 8-ad, 8-ad szünet	K: quaver, quaver rest

### **III. tétel / Third Movement**

12	VI. II	W: <i>c</i> <sup>2</sup> 8-ad előkével	W: <i>c</i> <sup>2</sup> quaver with appoggiatura
22-4	VI. I	W: leg> 23-4 (cf. 6)	W: leg> 23-4 (cf. 6)
41	VI. I	W: 8-ad előke	W: quaver appoggiatura
88	VI. I	K: <i>f</i> <sup>2</sup> (cf. 22, 80)	K: <i>f</i> <sup>2</sup> (cf. 22, 80)
94	VI. I, II	K: <i>f</i> > 92 ill. 10 <sup>1</sup>	K: <i>f</i> > 92 resp. 10 <sup>1</sup>
102	VI. II	K: <i>p</i> > 11 <sup>1</sup>	K: <i>p</i> > 11 <sup>1</sup>
202-4	VI. I	W: leg> 203-4 (cf. 2, 6, 16)	W: leg> 203-4 (cf. 2, 6, 16)
206-7	VI. II	K, W: leg> 205-7	K, W: leg> 205-7
228	VI. I	K: <i>f</i> <sup>2</sup> > (cf. 8)	K: <i>f</i> <sup>2</sup> > (cf. 8)
242-5	VI. III	K: leg> 243-4	K: leg> 243-4
253-6	VI. III	K: leg> 253-5	K: leg> 253-5
271-4	V. II	K: leg> 272-4	K: leg> 272-4
293-6	VI. III	K: leg> 293-5	K: leg> 293-5
382-4	VI. II	K: leg> 383-4	K: leg> 383-4
386-7	VI. II	K, W: leg> 385-7	K, W: leg> 385-7
422-4, 6-7	VI. II	K: leg> 423-4, 5-7	K: leg> 423-4, 5-7
431, 4	VI. I	W: stacc. ék (cf. 45)	W: stacc. wedge (cf. 45)

462	VI. I	K, W: <i>p(oco) p</i> > 46 <sup>1</sup> (cf. VI. III, Va)	K, W: <i>p(oco) p</i> > 46 <sup>1</sup> (cf. VI. III, Va)
462	Va	K: <i>p</i> > 47 <sup>1</sup>	K: <i>p</i> > 47 <sup>1</sup>
482-5, 502-5, 522-5	VI. III	K: leg> 482-4, 502-4 és 522-4	K: leg> 482-4, 502-4 and 522-4
681-4, 694-7	VI. III	K: leg> 681-3, 694-6	K: leg> 681-3, 694-6
723-5, 762-6	VI. III	K: leg> 723-4, 763-5	K: leg> 723-4, 763-5
786-7	VI. II	K, W: leg> 785-7	K, W: leg> 785-7
806-9	VI. I	W: leg> 806-7,8-9 (cf. 8)	W: leg> 806-7,8-9 (cf. 8)
1002-3	VI. I, II	K: leg> 1002-4, ill. 1001-4	K: leg> 1002-4 resp. 1001-4
1111-2	VI. II	K: leg.	K: leg.

**G-dúr kvintett / Quintet in G**  
(K: IX, W: VIII, F: No 9 [XXV/63])

*I. tétel / First Movement*

11	VI. III	W, F, K: <i>f</i> del. (cf. 83)	W, F, K: <i>f</i> del. (cf. 83)
21	VI. III	K: <i>poco f</i> (cf. VI. I, II)	K: <i>poco f</i> (cf. VI. I, II)
31	VI. III	K: 4-ed (cf. 85)	K: crotchet (cf. 85)
51-4, 5-8	VI. III	F: leg> 51-8	F: leg> 51-8
6-81-4, 5-8	VI. III	W: leg> 6-81-8	W: leg> 6-81-8
71	VI. II	K: <i>el-c</i> <sup>2</sup>	K: <i>el-c</i> <sup>2</sup>
94-7, 8-11	VI. I	W, F: leg> 94 <sup>11</sup>	W, F: leg> 94 <sup>11</sup>
115	VI. II	K: <i>h</i>	K: <i>b</i>
121	VI. I	F: mordent (cf. 111 <sup>1</sup> )	F: mordent (cf. 111 <sup>1</sup> )
133	VI. III	K: <i>##!</i>	K: <i>##!</i>
144	VI. I	K: <i>##!</i>	K: <i>##!</i>
148	VI. I	F: <i>d!</i> (!)	F: <i>d!</i> (!)
161-2	Va	W, F: stacc.	W, F: stacc.
272	VI. III	K: <i>f</i> > 27 <sup>1</sup>	K: <i>f</i> > 27 <sup>1</sup>
308	VI. I	W, F: # nélkül	W, F: without #
335-6	VI. I	K: stacc. pont	K: stacc. dot
351-3	Basso	K: leg.	K: leg.
382	Va	K: <i>b!</i>	K: <i>b flat!</i>
401-2	Basso	K: leg> 401-3	K: leg> 401-3
443-6	Basso	W, F: leg> 441-6	W, F: leg> 441-6
463-6	Basso	F: leg> 461-6 (cf. 44)	F: leg> 461-6 (cf. 44)
573-4	VI. III	K: <i>d!-c!</i>	K: <i>d!-c!</i>
601	Va	K: <i>c</i>	K: <i>c</i>
651-2, 4-6	VI. I, II	W, F: leg> 651-6	W, F: leg> 651-6
662-6	VI. II	K: leg> 663-6	K: leg> 663-6
662-3	Va	K: leg> 661-3	K: leg> 661-3
682-3	VI. II	W, F: leg> 681-3	W, F: leg> 681-3
712-6	VI. III	K: leg> 713-5	K: leg> 713-5
753	VI. II	K: <i>b-vel</i>	K: with <i>b</i>

832	VI. II	W, F: <i>poco f</i>	W, F: <i>poco f</i>
841	VI. III	K: <i>poco f</i> (cf. VI. I, II)	K: <i>poco f</i> (cf. VI. I, II)
881, 3, 5, 7	Va	K: <i>a</i> (cf. 6)	K: <i>a</i> (cf. 6)
892	VI. I	K: <i>a<sup>1</sup></i>	K: <i>a<sup>1</sup></i>
894-7, 8-11	VI. I	K, W, F: <i>leg</i> > 894-11 (cf. 7)	K, W, F: <i>leg</i> > 894-11 (cf. 7)
891	VI. II	K: <i>e<sup>1</sup>-c<sup>1</sup></i>	K: <i>e<sup>1</sup>-c<sup>1</sup></i>
942	Va	K: <i>p</i> > 94 <sup>1</sup>	K: <i>p</i> > 94 <sup>1</sup>
972	VI. III	K: <i>sf</i> > 97 <sup>1</sup>	K: <i>sf</i> > 97 <sup>1</sup>
972	Va	K, W: <i>f</i> > 97 <sup>1</sup>	K, W: <i>f</i> > 97 <sup>1</sup>
972	Basso	K: <i>f</i> > 97 <sup>1</sup>	K: <i>f</i> > 97 <sup>1</sup>
981-2	VI. I	K: két 8-ad pontozás nélkül	K: two quavers without dots
98-101	VI. I	K, F: <i>d<sup>2</sup></i> alsó szólam félkotta áthúzás nélkül	K, F: <i>d<sup>2</sup></i> lower part minim without a crossbar
981	Basso	K: <i>sf</i> > 98 <sup>5</sup>	K: <i>sf</i> > 98 <sup>5</sup>
100 <sup>1</sup>	Va	K: <i>f</i>	K: <i>f</i>
100 <sup>1</sup>	Basso	K, W, F: <i>sf</i> > 100 <sup>3</sup> (cf. a többi szólammal)	K, W, F: <i>sf</i> > 100 <sup>3</sup> (cf. the other parts)
101 <sup>1</sup>	Basso	K, F: <i>sf</i> > 101 <sup>3</sup>	K, F: <i>sf</i> > 101 <sup>3</sup>
102 <sup>6</sup>	VI. I	K, W: <i>g<sup>2</sup></i>	K, W: <i>g<sup>2</sup></i>
111 <sup>1</sup>	VI. II	K: előtte 16-od szünet	K: preceded by a semiquaver rest
113 <sup>2</sup>	VI. II	K: <i>f</i> (utólag)> 113 <sup>1</sup>	K: <i>f</i> (subsequently)> 113 <sup>1</sup>
113 <sup>2</sup>	Va	K: <i>f</i> > 113 <sup>1</sup>	K: <i>f</i> > 113 <sup>1</sup>
115 <sup>2</sup> -4	Va	W, K, F: <i>leg</i> > 115 <sup>1</sup> -4 (cf. 113)	W, K, F: <i>leg</i> > 115 <sup>1</sup> -4 (cf. 113)
116 <sup>1</sup> -4	VI. II	K: <i>leg</i> > 116 <sup>1</sup> -3	K: <i>leg</i> > 116 <sup>1</sup> -3
116 <sup>4</sup>	VI. II	K: az 5. hang előtt nyolcad <i>d<sup>2</sup></i>	K: in front of the fifth note a quaver <i>d<sup>2</sup></i>
116 <sup>1</sup> -11	VI. II	K: <i>d<sup>2</sup>-e<sup>2</sup>-d<sup>2</sup>-e<sup>2</sup></i> 32-ed, <i>d<sup>2</sup></i> 8-ad	K: <i>d<sup>2</sup>-e<sup>2</sup>-d<sup>2</sup>-e<sup>2</sup></i> demisemi-quavers, <i>d<sup>2</sup></i> quaver
116 <sup>5</sup> -6, 8-10	VI. II	F: <i>leg. d<sup>2</sup>-e<sup>2</sup></i> 16-od, <i>g<sup>2</sup>-f#<sup>2</sup>-e<sup>2</sup>-d<sup>2</sup></i> 32-ed	F: <i>leg. d<sup>2</sup>-e<sup>2</sup></i> semiquavers, <i>g<sup>2</sup>-f#<sup>2</sup>-e<sup>2</sup>-d<sup>2</sup></i> demisemi-quavers
117 <sup>1</sup> -3	VI. I	K: <i>leg.</i>	K: <i>leg.</i>
122 <sup>1</sup> -2	Basso	K: <i>leg.</i>	K: <i>leg.</i>
124 <sup>2</sup> -3	VI. III	W, F: <i>leg</i> > 124 <sup>1</sup> -3	W, F: <i>leg</i> > 124 <sup>1</sup> -3
129 <sup>1</sup>	VI. III	W: <i>perdendosi</i>	W: <i>perdendosi</i>
129 <sup>1</sup> -3	VI. III	K: <i>leg</i> > 129 <sup>2</sup> -3	K: <i>leg</i> > 129 <sup>2</sup> -3

## *II. tétel / Second Movement*

11-21	Va	W, F: <i>leg.</i>	W, F: <i>leg.</i>
11-4	Basso	F: <i>Bogenvibr.</i>	F: <i>Bogenvibr.</i>
11-21 <sup>6</sup>	Basso	W: <i>Bogenvibr.</i>	W: <i>Bogenvibr.</i>
51	VI. I	K, W, F: 4-ed (cf. 9, 48)	K, W, F: crotchet (cf. 9, 48)
51	VI. III	F: <i>mezza voce</i>	F: <i>mezza voce</i>
8-9	VI. III	W, F: oktávketőzés> 8 <sup>6</sup> -7, 8 <sup>12</sup> -9 <sup>1</sup>	W, F: octave doubling> 8 <sup>6</sup> -7, 8 <sup>12</sup> -9 <sup>1</sup>
82	Va	K: előtte egy 16-od szünet hiányzik	K: in front of it a rest of semi-quaver is missing

91	Basso	F: <i>solo</i>	F: <i>solo</i>
92	VI. I, III, Va	F: <i>solo</i> (!)	F: <i>solo</i> (!)
102-7	Basso	F: leg> 101-7	F: leg> 101-7
117-9, 10-11	Basso	W, F: leg> 117-11	W, F: leg> 117-11
121-3	Basso	K: <i>h-c-h</i> (!)	K: <i>b-c-b</i> (!)
132	VI. I	K: <i>c#</i> (!)	K: <i>c#</i> (!)
133	VI. III	W, F: <i>c'</i>	W, F: <i>c'</i>
193-5	Va	F, K: leg> 194-5	F, K: leg> 194-5
205-7	VI. I	W, F: leg> 204-7	W, F: leg> 204-7
202	Basso	K: <i>c</i>	K: <i>c</i>
272-3	VI. III	K: 8-ad, 8-ad szünet kétszer	K: quaver, quaver rest twice
298	VI. I	K: <i>pp</i> > 291 <sup>1</sup>	K: <i>pp</i> > 291 <sup>1</sup>
31	VI. III	K: ütem végén kettősvonal	K: a double line at the end of the bar
334	VI. II	K: <i>c</i> <sup>2</sup>	K: <i>c</i> <sup>2</sup>
334-9	Basso	K: szekunddal feljebb írva	K: written a second higher
347	VI. I	K, F: <i>poco f</i> ismét	K, F: <i>poco f</i> again
341 <sup>0</sup>	VI. I	K: <i>g</i> <sup>2</sup>	K: <i>g</i> <sup>2</sup>
341 <sup>2</sup>	VI. I	W, F: <i>g</i> <sup>2</sup>	W, F: <i>g</i> <sup>2</sup>
373	VI. III	K: félhang, szára áthúzás nélkül	K: a minim without stroke across the stem
381 <sup>1</sup> -14, 15-18	VI. I	K, W, F: leg> 381 <sup>1</sup> -18	K, W, F: leg> 381 <sup>1</sup> -18
394	VI. III	K: egyetlen <i>c'</i> hang	K: one single <i>c'</i> note
40 <sup>1</sup>	Va	K: 8-ad, 8-ad szünet	K: quaver, quaver rest
42 <sup>1</sup>	VI. I	K: 8-ad	K: quaver
44 <sup>3</sup>	VI. III	K: utólagos jav.: 8-ad	K: emended later in quaver
47 <sup>3</sup>	Va	K: 4-ed	K: crotchet

### III. tétel / Third Movement

0 <sup>1</sup>	VI. II	W, F: <i>poco p</i>	W, F: <i>poco p</i>
1	Basso	K: C = 4/4 (cf. W, F: alla breve)	K: C = 4/4 (cf. W, F: alla breve)
24	VI. I	K: feloldójellel	K: with natural
123-4	VI. II	K: <i>h-c'</i>	K: <i>b-c'</i>
141-2	VI. I	K: stacc.	K: stacc.
174-5	Va	K: pontozott 4-ed, 8-ad	K: a dotted crotchet, quaver
202-3	VI. II	K: <i>poco f</i>	K: <i>poco f</i>
231-2, 3-4	VI. III	W, F: leg> 231-4	W, F: leg> 231-4
26 <sup>1</sup>	VI. I	K: <i>d</i> <sup>2</sup>	K: <i>d</i> <sup>2</sup>
34, 36 <sup>1</sup> -3	VI. III	K: leg> 34, 36 <sup>2</sup> -3	K: leg> 34, 36 <sup>2</sup> -3
35 <sup>1</sup> -3, 37 <sup>1</sup> -3	VI. I	W, F: leg> 35 <sup>1</sup> -5 és 37 <sup>1</sup> -5	W, F: leg> 35 <sup>1</sup> -5 and 37 <sup>1</sup> -5
37 <sup>1</sup> -3	Va	K: leg> 37 <sup>2</sup> -3	K: leg> 37 <sup>2</sup> -3
42 <sup>2</sup>	VI. III	K: <i>f</i> > 41 <sup>1</sup>	K: <i>f</i> > 41 <sup>1</sup>
46 <sup>1</sup>	Va	W, F: <i>cresc.</i> > 45 <sup>1</sup>	W, F: <i>cresc.</i> > 45 <sup>1</sup>
52 <sup>2</sup>	Basso	K, W: <i>p</i> > 52 <sup>1</sup>	K, W: <i>p</i> > 52 <sup>1</sup>
58 <sup>1</sup> -4	VI. I	K: leg. (!)> 58 <sup>1</sup> -4	K: leg. (!)> 58 <sup>1</sup> -4
58 <sup>3</sup>	Basso	K: <i>h</i>	K: <i>b</i>

603-6	VI. II	K: leg> 604-6	K: leg> 604-6
611-2	VI. I	K: pontozott 8-ad, 16-od	K: dotted quaver, semiquaver
61, 62 <sup>3-4</sup>	VI. I	K: stacc.	K: stacc.
64 <sup>1</sup>	VI. I	K: <i>h</i> <sup>1</sup>	K: <i>b</i> <sup>1</sup>
64 <sup>2</sup>	Basso	F: <i>solo</i>	F: <i>solo</i>
66 <sup>8</sup>	VI. II	K: <i>d</i> <sup>1</sup> (cf. 938)	K: <i>d</i> <sup>1</sup> (cf. 938)
672, 4, 6, 8	Basso	F: mordent	F: mordent
70 <sup>8</sup>	VI. I	K: <i>h</i> (cf. 97)	K: <i>b</i> (cf. 97)
712, 4, 6	Basso	F: mordent	F: mordent
752-8	VI. III	K: leg> 75, 76 <sup>2-4</sup> , 5-8	K: leg> 75, 76 <sup>2-4</sup> , 5-8
762-8	VI. II	K: leg> 76 <sup>3-7</sup>	K: leg> 76 <sup>3-7</sup>
772-8	VI. II	K: leg> 77 <sup>3-7</sup>	K: leg> 77 <sup>3-7</sup>
772-8	VI. III	K, W: leg> 77 <sup>2-4</sup> , 5-8	K, W: leg> 77 <sup>2-4</sup> , 5-8
78 <sup>1</sup>	Basso	W, F: <i>d</i> <sup>1</sup>	W, F: <i>d</i> <sup>1</sup>
792-8	VI. III	K: leg> 79-81 <sup>2-4</sup> , 5-8	K: leg> 79-81 <sup>2-4</sup> , 5-8
802-8	VI. II	K: leg> 80 <sup>3-6</sup>	K: leg> 80 <sup>3-6</sup>
812-8	VI. II	K: leg> 81 <sup>3-7</sup>	K: leg> 81 <sup>3-7</sup>
812-8	VI. II	W, F: leg> 81 <sup>2-7</sup>	W, F: leg> 81 <sup>2-7</sup>
85-88 <sup>2-8</sup> , 10-16	Basso	K: leg> 85-88 <sup>1-4</sup> , 5-8, 9-12, 13-16	K: leg> 85-88 <sup>1-4</sup> , 5-8, 9-12, 13-16
85 <sup>10-16</sup>	Basso	W, F: leg.	W, F: leg.
101 <sup>1</sup>	VI. III	K: félhang	K: minim
102 <sup>2</sup>	VI. II, III	K, F: <i>f</i> > 102 <sup>1</sup>	K, F: <i>f</i> > 102 <sup>1</sup>
104 <sup>2</sup>	Basso	W, F: 8-ad	W, F: quaver
104 <sup>4</sup>	Basso	K: <i>#</i>	K: <i>#</i>
105 <sup>2-5</sup>	VI. III	W: col 8-va ( <i>d</i> <sup>1</sup> + <i>d</i> <sup>2</sup> – cf. 110)	W: col 8-va ( <i>d</i> <sup>1</sup> + <i>d</i> <sup>2</sup> – cf. 110)
114 <sup>11, 15</sup>	VI. II	K, W, F: <i>e</i> <sup>1</sup>	K, W, F: <i>e</i> <sup>1</sup>
116 <sup>2</sup>	VI. I	K, W, F: <i>poco f</i> > 116 <sup>1</sup>	K, W, F: <i>poco f</i> > 116 <sup>1</sup>
120 <sup>5-8</sup>	VI. III	K: leg> 120 <sup>6-7</sup>	K: leg> 120 <sup>6-7</sup>
124 <sup>5-8</sup>	VI. III	K: leg> 124 <sup>5-7</sup>	K: leg> 124 <sup>5-7</sup>
125 <sup>3</sup>	VI. II, III	K: <i>p</i> > 126 <sup>1</sup> , 125 <sup>1</sup>	K: <i>p</i> > 126 <sup>1</sup> , 125 <sup>1</sup>
125 <sup>3-4</sup>	VI. III	K: leg> 125 <sup>2-4</sup>	K: leg> 125 <sup>2-4</sup>
128 <sup>1-2</sup>	VI. I	K: leg> 128 <sup>2-3</sup>	K: leg> 128 <sup>2-3</sup>
131 <sup>3-4</sup>	VI. I	W, F: leg> 131 <sup>2-4</sup>	W, F: leg> 131 <sup>2-4</sup>
131 <sup>8</sup>	VI. I	K: <i>d</i> <sup>2</sup>	K: <i>d</i> <sup>2</sup>
132 <sup>1-2</sup>	VI. I	K: leg> 132 <sup>2-4</sup>	K: leg> 132 <sup>2-4</sup>
132 <sup>3-6</sup>	VI. II	W, F: leg.	W, F: leg.
137 <sup>1</sup>	Va	K: <i>c</i> <sup>1</sup>	K: <i>c</i> <sup>1</sup>
137 <sup>1</sup>	Basso	W, F: <i>f</i> > 138 <sup>1</sup>	W, F: <i>f</i> > 138 <sup>1</sup>
138 <sup>2</sup>	VI. I	K: <i>f</i> > 138 <sup>1</sup>	K: <i>f</i> > 138 <sup>1</sup>
138 <sup>2</sup>	VI. II	F, K: <i>f</i> > 138 <sup>1</sup>	F, K: <i>f</i> > 138 <sup>1</sup>
148, 149 <sup>3</sup>	VI. II	W: <i>Vorschlag</i> del.	W: appoggiatura del.

**F-dúr kvintett / Quintet in F**  
(K: X, W: IX, F: No 10 [XXV/61])

*I. tétel / First Movement*

0	Va I, II, Basso	W: <i>Allegro moderato</i>	W: <i>Allegro moderato</i>
12-3, 21-4	VI. I	K: orig. leg., utólag összehúzva	K: orig. leg., later drawn together
21-4	VI. II	K, F: leg> 22-4	K, F: leg> 22-4
3 <sup>5</sup>	Basso	K: p> 3 <sup>3</sup>	K: p> 3 <sup>3</sup>
41-4	VI. III	K: leg> 41-3	K: leg> 41-3
5 <sup>1</sup>	VI. III	F: <i>poco f</i> (cf. 52)	F: <i>poco f</i> (cf. 52)
6 <sup>1</sup>	VI. II	W, F: <i>cresc.</i> > 6 <sup>3-4</sup>	W, F: <i>cresc.</i> > 6 <sup>3-4</sup>
7 <sup>15</sup>	Basso	K, W: <i>a</i> (cf. 54)	K, W: <i>a</i> (cf. 54)
95-8	Va	K: leg.	K: leg.
102-3, 4 <sup>5</sup>	Va	K: leg> 102-4	K: leg> 102-4
10 <sup>5</sup>	Basso	K, F: p> 10 <sup>3</sup>	K, F: p> 10 <sup>3</sup>
111-4	VI. II	K: leg> 111-3	K: leg> 111-3
114	VI. II	K: stacc.	K: stacc.
11 <sup>1</sup>	VI. III	K, W: <i>cresc.</i> > 10 <sup>5</sup>	K, W: <i>cresc.</i> > 10 <sup>5</sup>
111-4	VI. III	K: leg> 111-3	K: leg> 111-3
132-4	VI. I	K: 16-od	K: semiquaver
1312-13	VI. I	K: leg> 1311-13	K: leg> 1311-13
131	VI. III	K: <i>mf</i> (?)	K: <i>mf</i> (?)
142-4	VI. I	K: 16-od	K: semiquaver
154-7	Basso	K: <i>c-C-c-C</i>	K: <i>c-C-c-C</i>
161	Va	K: <i>fz</i>	K: <i>fz</i>
163-6	VI. III, Va	K: leg> 163-5 ill. 162-4	K: leg> 163-5 resp. 162-4
165-6	Va	W: stacc.	W: stacc.
171-3	VI. I	W, F: leg.	W, F: leg.
177-18 <sup>1</sup>	VI. II	W, F: non leg>	W, F: non leg>
172-4	Basso	K: stacc. ék	K: stacc. wedge
184-5, 4 <sup>6</sup>	VI. II, Va	K: stacc.	K: stacc.
19 <sup>5</sup>	VI. I	K, W: 4-ed (cf. 18 <sup>1</sup> )	K, W: crotchet (cf. 18 <sup>1</sup> )
19 <sup>1</sup>	VI. II	K, W: f> 19 <sup>5</sup>	K, W: f> 19 <sup>5</sup>
202-4	VI. III	K: leg> 201-3	K: leg> 201-3
212	Va	K: pp	K: pp
228-9, 231-2	VI. I	K, W: leg> 228-232	K, W: leg> 228-232
225-6, 231-2	VI. II	W: leg> 225-232 (cf. VI. I)	W: leg> 225-232 (cf. VI. I)
23 <sup>5</sup>	Va	K: f> 23 <sup>4</sup>	K: f> 23 <sup>4</sup>
24 <sup>1</sup>	Basso	F: „Solo”	F: „Solo”
291-4	VI. III	K: leg> 291-3	K: leg> 291-3
291-4	Va	K: leg> 291-3	K: leg> 291-3
31 <sup>2</sup>	VI. III	K: p> 31 <sup>1</sup>	K: p> 31 <sup>1</sup>
324	Basso	K: 16-od (!)	K: semiquaver (!)
325-9, 345-9	Basso	K: leg.	K: leg.
346-9	Basso	W, F: leg> 346-8	W, F: leg> 346-8
356-7	VI. I	W: leg> 355-7	W: leg> 355-7



356-7	VI. II	K, F: leg> 355-7	K, F: leg> 355-7
354-5	Basso	W: stacc. (!)	W: stacc. (!)
361-2	VI. II	W, F: leg> 361-3	W, F: leg> 361-3
364-6	VI. II	K: leg> 365-6	K: leg> 365-6
371-3	VI. I	K: leg.	K: leg.
381	VI. II	K: <i>d</i> <sup>2</sup> 8-ad	K: <i>d</i> <sup>2</sup> quaver
421	VI. II	K: <i>dolce</i> > 422	K: <i>dolce</i> > 422
421-432	Va	K: leg> 431-2	K: leg> 431-2
471	Basso	K, W: korona> 472	K, W: fermata> 472
482-494	VI. I	K: leg. (cf. 12-24)	K: leg. (cf. 12-24)
482	VI. III	K, W: <i>p</i> > 484	K, W: <i>p</i> > 484
482-3, 4-5	Va	K, F: leg> 482-5 (cf. 1)	K, F: leg> 482-5 (cf. 1)
482	Basso	K, W: <i>fp</i> (cf. 11.5)	K, W: <i>fp</i> (cf. 11.5)
502-5	VI. II	K: leg> 502-4	K: leg> 502-4
502	Basso	K, W: <i>fp</i>	K, W: <i>fp</i>
573	Va	K, W: <i>e</i> <sup>2</sup>	K, W: <i>e</i> <sup>2</sup>
607-10	VI. III	K: leg> 607-9	K: leg> 607-9
611, 627	VI. II	K: <i>fz</i> (cf. 151, 161)	K: <i>fz</i> (cf. 151, 161)
622	VI. I	W, F: előke del. (cf. 63)	W, F: appoggiatura del. (cf. 63)
628	VI. I	K: <i>fz</i>	K: <i>fz</i>
642	Va	K: utána két 8-ad szünet	K: after it two quaver rests
655, 6	VI. I	K: <i>f</i> (!)	K: <i>f</i> (!)
652, 3	VI. II	K: stacc.	K: stacc.
672	Va	K, F: <i>p</i> > 671	K, F: <i>p</i> > 671
6714-15	Va	K, W, F: <i>g</i>	K, W, F: <i>g</i>
688	VI. I, II, III	K: <i>cresc.</i> > 681 <sup>0</sup> , 681 <sup>2</sup> és 684	K: <i>cresc.</i> > 681 <sup>0</sup> , 681 <sup>2</sup> and 684
702-5	VI. I	W, F: leg.	W, F: leg.
712-5	VI. II	K, W, F: leg. (cf. 702-5)	K, W, F: leg. (cf. 702-5)
722	Va	K: <i>f</i> > 721	K: <i>f</i> > 721

## *II. tétel / Second Movement*

11-2, 21-2	Basso	W, F: leg> 11-22	W, F: leg> 11-22
162	VI. I	W: „ <i>Variazio</i> ”	W: “ <i>Variazio</i> ”
211-3	VI. I	K: leg> 211-4	K: leg> 211-4
216-9	VI. I	W: stacc. (!)	W: stacc. (!)
232-3	VI. III	W, F: leg> 231-3 (cf. 39)	W, F: leg> 231-3 (cf. 39)
285-6	VI. III	W: leg> 284 <sup>6</sup> (cf. 20, 36)	W: leg> 284 <sup>6</sup> (cf. 20, 36)
321	Va	K: hármasmfogás <i>b-d<sup>1</sup>-f<sup>1</sup></i>	K: triple stop <i>b flat-d<sup>1</sup>-f<sup>1</sup></i>
381-4	VI. I	W, F: leg> 382-4 (cf. 22)	W, F: leg> 382-4 (cf. 22)
392-3	VI. III	W, F: leg> 391-3 (cf. 23)	W, F: leg> 391-3 (cf. 23)
441-2	VI. I	K, W: két 8-ad (cf. VI. III 36)	K, W: two quavers (cf. VI. III 36)
491-2, 501-2	Basso	W, F: leg> 491-502	W, F: leg> 491-502
512-4	VI. III, Va	K: leg> 513 <sup>4</sup> és 511 <sup>4</sup>	K: leg> 513 <sup>4</sup> and 511 <sup>4</sup>
531-2	Basso	K: későbbi jav. – orig. <i>ff</i> (cf. W)	K: later emendation – orig. <i>ff</i> (cf. W)
583	VI. III	K: <i>a</i> <sup>1</sup>	K: <i>a</i> <sup>1</sup>

622-63 <sup>1</sup>	VI. III	K: leg.	K: leg.
682-3	VI. I	K, W, F: <i>es<sup>l</sup>-f<sup>l</sup></i> (cf. Basso)	K, W, F: <i>es<sup>l</sup>-f<sup>l</sup></i> (cf. Basso)
712-7	VI. I	K, W, F: sextola (cf. Basso és 79)	K, W, F: sextuplet (cf. Basso and 79)
72 <sup>3</sup>	VI. II	K: utána + 8-ad szünet	K: + a quaver rest after it
751-3	VI. I	K, W: leg> 741-2	K, W: leg> 741-2
75 <sup>3</sup>	VI. I	K, W: stacc.! (cf. 73)	K, W: stacc.! (cf. 73)
763-4	VI. II	K: leg> 752-4 (1-4?)	K: leg> 752-4 (1-4?)
763-4	VI. I	W, F: non leg.	W, F: non leg.
81 <sup>2</sup>	Basso	K: <i>p</i> > 81 <sup>1</sup>	K: <i>p</i> > 81 <sup>1</sup>
84 <sup>1</sup>	VI. I, II, III, Va, Basso	K, W, F: félkotta	K, W, F: minim
84	VI. I	W: a záróvonalon korona	W: fermata above the last line

### III. tétel / Third Movement

11-3	VI. I	K: leg> 12-3 (cf. 11, 78, 88)	K: leg> 12-3 (cf. 11, 78, 88)
2 <sup>5</sup>	VI. I	K: előtte pontozás del.	K: in front of it the dots del.
72-7	Basso	W, F: leg.	W, F: leg.
15 <sup>1</sup>	Va	K, F: <i>f</i> > 15 <sup>2</sup>	K, F: <i>f</i> > 15 <sup>2</sup>
19 <sup>2</sup>	VI. I	K: <i>dolce</i> > 20 <sup>1</sup>	K: <i>dolce</i> > 20 <sup>1</sup>
292-7	Basso	K, F: leg.	K, F: leg.
371-3	Va	K, W: leg> 372-3	K, W: leg> 372-3
40 <sup>1</sup>	Va	K, W: <i>cresc.</i> > 39 <sup>1</sup>	K, W: <i>cresc.</i> > 39 <sup>1</sup>
422-3	Va	K: leg> 421-3	K: leg> 421-3
46 <sup>2</sup>	VI. III	K: <i>f</i> > 46 <sup>1</sup>	K: <i>f</i> > 46 <sup>1</sup>
46 <sup>2</sup>	VI. III	W, F: <i>f</i>	W, F: <i>f</i>
54 <sup>1</sup>	Va	K, W, F: <i>pp</i> > 55 <sup>1</sup>	K, W, F: <i>pp</i> > 55 <sup>1</sup>
551-5	VI. III	K: leg. (!)	K: leg. (!)
561-5	VI. I	K: <i>Bogenvibr</i> > 561-3	K: <i>Bogenvibr</i> > 561-3
581-5	Basso	K: <i>Bogenvibr</i> > 582-5 (58 <sup>1</sup> : stacc.!)	K: <i>Bogenvibr</i> > 582-5 (58 <sup>1</sup> : stacc.!)
591-5	Basso	K: stacc. (kötőív nélkül)	K: stacc. (without a tie)
601-5, 611-5, 621-5	Basso	K: <i>Bogenvibr</i> > 602-5, 612-5 és 622-5	K: <i>Bogenvibr</i> > 602-5, 612-5 and 622-5
64-661-5	Basso	W: <i>Bogenvibr</i> .	W: <i>Bogenvibr</i> .
671-3	Va	W, F: leg> 672-3	W, F: leg> 672-3
701-71 <sup>1</sup>	VI. I	K: leg.	K: leg.
752-3	Va	W: leg. (!)	W: leg. (!)
76 <sup>6</sup>	Va	K: <i>c<sup>l</sup></i>	K: <i>c<sup>l</sup></i>
781-3	VI. I	K, W: leg> 782-3 (cf. 1, 11, 88)	K, W: leg> 782-3 (cf. 1, 11, 88)
801-3	VI. I	W: leg> 802-3 (cf. 3)	W: leg> 802-3 (cf. 3)
851-3	Va	K: leg.	K: leg.
854-6	Va	K. stacc.	K. stacc.
86 <sup>3</sup>	VI. II	K, F: <i>f</i> <sup>2</sup> negyed	K, F: <i>f</i> <sup>2</sup> crotchet
881-3	VI. I	K, W: leg> 882-3 (cf. 1, 11, 78)	K, W: leg> 882-3 (cf. 1, 11, 78)
901-91 <sup>1</sup>	VI. III	K, W: leg.	K, W: leg.

91 <sup>1</sup>	VI. III	K: pontozott fél	K: dotted minim
978-11	VI. II	K: leg> 979-11	K: leg> 979-11
107 <sup>1</sup>	VI. III	K, W, F: f> 107 <sup>2</sup>	K, W, F: f> 107 <sup>2</sup>
107 <sup>1</sup>	Basso	K: f> 107 <sup>2</sup>	K: f> 107 <sup>2</sup>
110 <sup>3</sup>	VI. III	K: tr> 110 <sup>2</sup>	K: tr> 110 <sup>2</sup>
111 <sup>2</sup>	VI. III	W, F: f	W, F: f
111 <sup>6</sup>	Basso	K, W: e	K, W: e

**A-dúr kvintett / Quintet in A**  
(K: XI, W: X)

***I. tétel / First Movement***

4 <sup>3</sup>	Basso	K: h (cf. 50)	K: b (cf. 50)
72-5	VI. I	K: leg> 73-5	K: leg> 73-5
7 <sup>3</sup>	Basso	K, W: g# (cf. 53)	K, W: g# (cf. 53)
101-2	VI. II	K: leg> 101-3	K: leg> 101-3
11 <sup>2</sup>	Va	K, W: pp> 11 <sup>3</sup>	K, W: pp> 11 <sup>3</sup>
141-2	Basso	K, W: leg> 141-3 (cf. VI. I)	K, W: leg> 141-3 (cf. VI. I)
21 <sup>1-4</sup> , 5-8	Va	K: leg> 21 <sup>2-4,6-8</sup>	K: leg> 21 <sup>2-4, 6-8</sup>
228-10, 11-14	Basso	K: leg> 228-13	K: leg> 228-13
23 <sup>2</sup>	VI. III, Va	K: f> 26 <sup>1</sup> ill. 23 <sup>4</sup>	K: f> 26 <sup>1</sup> resp. 23 <sup>4</sup>
24 <sup>2</sup>	VI. I	K: p> 24 <sup>1</sup>	K: p> 24 <sup>1</sup>
246-7	VI. I	K: két 16-od (pontozás nélkül)	K: two semiquavers (w/o dots)
282-4	VI. III	K: leg> 281-4	K: leg> 281-4
29 <sup>6</sup>	VI. III	K: p> 30 <sup>1</sup>	K: p> 30 <sup>1</sup>
31 <sup>13</sup>	VI. I	K: 8-ad előke	K: a quaver appoggiatura
32 <sup>1-4</sup>	Va	K: leg> 321-3	K: leg> 321-3
383-6	VI. III	K: leg> 383-4, 5-6	K: leg> 383-4, 5-6
384-5	Basso	K: leg> 383-5	K: leg> 383-5
392-4	VI. II	K, W: leg. (cf. 40)	K, W: leg. (cf. 40)
403-4	VI. II	K: leg> 402-4	K: leg> 402-4
43 <sup>9</sup>	VI. III	K: áthúzva 16-od gerendával	K: crossed by a semiquaver beam
45 <sup>8</sup>	Basso	K: p	K: p
471-3	VI. I	K: leg> 471-2	K: leg> 471-2
541-4	Va	K: leg> 541-2	K: leg> 541-2
551-2	VI. I	K: stacc. ék	K: stacc. wedge
555-6	VI. I	K: leg> 555-7	K: leg> 555-7
553-4	Va	W: leg.(!)	W: leg.(!)
56 <sup>1</sup>	Basso	K, W: h – hiba! (cf. 10)	K, W: b – an error! (cf. 10)
593-6	Va	K: leg> 594-6	K: leg> 594-6
601-4, 5-8	Va	K: leg> 602-7	K: leg> 602-7
627-63 <sup>9</sup>	VI. I	W: első 2 hang kötve, a 3. stacc.	W: first two notes tied, 3rd stacc.
636-8	VI. II	K, W: leg.	K, W: leg.
642-3	VI. I	K: leg> 641-3	K: leg> 641-3

64 <sup>14</sup>	VI. II	K: <i>dolce</i> > 64 <sup>13</sup>	K: <i>dolce</i> > 64 <sup>13</sup>
64 <sup>7</sup>	Va	K: <i>d<sup>l</sup></i> és <i>dolce</i> > 64 <sup>5</sup>	K: <i>d<sup>l</sup></i> and <i>dolce</i> > 64 <sup>5</sup>
65 <sup>4</sup>	VI. III	K: <i>h</i> (cf. 21)	K: <i>b</i> (cf. 21)
66 <sup>4</sup>	VI. II	K: <i>g<sup>2</sup></i>	K: <i>g<sup>2</sup></i>
66 <sup>1-4</sup>	VI. III, Va	K: <i>leg</i> > 66 <sup>1-2, 3-4, 66<sup>1-3</sup></sup>	K: <i>leg</i> > 66 <sup>1-2, 3-4, 66<sup>1-3</sup></sup>
66 <sup>6</sup>	VI. III, Va	K, W: <i>f</i> > 66 <sup>7</sup> és 66 <sup>5</sup>	K, W: <i>f</i> > 66 <sup>7</sup> , K: <i>f</i> > 66 <sup>5</sup>
66 <sup>3</sup>	Basso	K: <i>f</i> > 66 <sup>2</sup>	K: <i>f</i> > 66 <sup>2</sup>
70 <sup>7</sup>	VI. III	K, W: <i>f</i> (fölösleges)	K, W: <i>f</i> (superfluous)
71 <sup>4</sup>	Basso	K, W: <i>pp</i> > 72 <sup>1</sup>	K, W: <i>pp</i> > 72 <sup>1</sup>

## II. tétel / Second Movement

1		K: <i>Andante grazioso</i>	K: <i>Andante grazioso</i>
3 <sup>1</sup>	VI. I	W: 16-od (cf. 72)	W: semiquaver (cf. 72)
4 <sup>1</sup>	VI. I	K: 8-ad (cf. 73)	K: quaver (cf. 73)
5 <sup>2-3</sup>	VI. I	K: <i>leg</i> > 5 <sup>1-3</sup> (cf. 74)	K: <i>leg</i> > 5 <sup>1-3</sup> (cf. 74)
6 <sup>1-4</sup>	VI. III	K: <i>leg</i> > 6 <sup>1-3</sup>	K: <i>leg</i> > 6 <sup>1-3</sup>
15 <sup>1-4</sup>	VI. II	K: <i>leg</i> > 15 <sup>2-4</sup>	K: <i>leg</i> > 15 <sup>2-4</sup>
20 <sup>1-2</sup>	VI. III	K: <i>leg</i> > 20 <sup>2-3</sup>	K: <i>leg</i> > 20 <sup>2-3</sup>
23 <sup>1-3,4-7</sup>	VI. I	K: <i>leg</i> > 23 <sup>1-7</sup>	K: <i>leg</i> > 23 <sup>1-7</sup>
29 <sup>1-30<sup>2</sup></sup>	VI. II	K: <i>leg</i> > 29 <sup>2-30<sup>2</sup></sup>	K: <i>leg</i> > 29 <sup>2-30<sup>2</sup></sup>
35 <sup>4-5, 36<sup>4-5, 6-7</sup></sup>	Va	K: <i>leg</i> > 35 <sup>3-5</sup> és 36 <sup>3-4, 5-6, 7-8</sup>	K: <i>leg</i> > 35 <sup>3-5</sup> and 36 <sup>3-4, 5-6, 7-8</sup>
39 <sup>2</sup>	VI. I	K: <i>pp</i> > 38 <sup>2</sup>	K: <i>pp</i> > 38 <sup>2</sup>
39 <sup>2</sup>	VI. II	K, W: <i>pp</i> > 39 <sup>1</sup>	K, W: <i>pp</i> > 39 <sup>1</sup>
42 <sup>1-4</sup>	VI. II	K: <i>leg</i> > 42 <sup>2-3</sup> , W: 41 <sup>1-3</sup> (cf. VI. I)	K: <i>leg</i> > 42 <sup>2-3</sup> , W: 41 <sup>1-3</sup> (cf. VI. I)
52 <sup>1-3</sup>	Va	W: <i>leg</i> > 52 <sup>1-4</sup> (cf. 50)	W: <i>leg</i> > 52 <sup>1-4</sup> (cf. 50)
84 <sup>1-3</sup>	Basso	K: <i>leg</i> > 84 <sup>2-3</sup> (cf. 15)	K: <i>leg</i> > 84 <sup>2-3</sup> (cf. 15)
88 <sup>1</sup>	VI. III	K, W: 8-ad hang, 8-ad szünet	K, W: quaver note, quaver rest

## III. tétel / Third Movement

10 <sup>2</sup>	VI. III	K, W: <i>f</i> > 10 <sup>1</sup> (cf. 58, 111)	K, W: <i>f</i> > 10 <sup>1</sup> (cf. 58, 111)
14 <sup>3</sup>	Basso	K: <i>h</i>	K: <i>b</i>
16 <sup>2</sup>	Va	K: <i>p</i> > 16 <sup>1</sup>	K: <i>p</i> > 16 <sup>1</sup>
16 <sup>2-3</sup>	Va	K: <i>leg</i> > 16 <sup>1-3</sup>	K: <i>leg</i> > 16 <sup>1-3</sup>
19 <sup>1-5</sup>	Va	K, W: <i>leg</i> > 19 <sup>1-6</sup> (cf. 27)	K, W: <i>leg</i> > 19 <sup>1-6</sup> (cf. 27)
48 <sup>2</sup>	VI. I	K, W: <i>p</i> > 48 <sup>1</sup>	K, W: <i>p</i> > 48 <sup>1</sup>
59 <sup>3, 62<sup>3</sup></sup>	Basso	K: <i>h</i>	K: <i>b</i>
69 <sup>1-3</sup>	Va	K: <i>leg</i> > 69 <sup>2-3</sup>	K: <i>leg</i> > 69 <sup>2-3</sup>
71 <sup>1-6, 73<sup>1-3</sup></sup>	VI. III	K: <i>leg</i> > 71 <sup>1-3, 73<sup>1-4</sup></sup>	K: <i>leg</i> > 71 <sup>1-3, 73<sup>1-4</sup></sup>
75 <sup>3</sup>	VI. II	K: <i>c#<sup>2</sup></i>	K: <i>c#<sup>2</sup></i>
89 <sup>1-6</sup>	VI. III	K: <i>leg</i> > 89 <sup>1-4</sup>	K: <i>leg</i> > 89 <sup>1-4</sup>
93 <sup>1</sup>	VI. III	K, W: <i>fz</i>	K, W: <i>fz</i>
102 <sup>1-3</sup>	VI. II	K, W: <i>leg</i> > 102 <sup>2-3</sup>	K, W: <i>leg</i> > 102 <sup>2-3</sup>
111 <sup>2-3</sup>	VI. I	K: <i>leg.</i>	K: <i>leg.</i>

1112	VI. II	K, W: <i>f</i> > 111 <sup>1</sup> (cf. 10)	K, W: <i>f</i> > 111 <sup>1</sup> (cf. 10)
1172, 5	VI. III	K, W: stacc. pont (cf. VI. I-II)	K, W: stacc. dot (cf. VI. I-II)
1191-3, 4-6	VI. III	K: leg.	K: leg.

### Esz-dúr kvintett / Quintet in E $\flat$ “De lamentatione”

(K: XII, W: VI)

#### I. tétel / First Movement

1-2	VI. III	W: non leg. (cf. 24-25)	W: non leg. (cf. 24-25)
14 <sup>2</sup>	Va	K, W: <i>ff</i> (K: <i>ff</i> > 14 <sup>1</sup> )	K, W: <i>ff</i> , K: <i>ff</i> > 14 <sup>1</sup>
15-171-2	VI. I	K: alsó szólam félkotta (cf. 177-179)	K: lower part a minim (cf. 177-179)
181-3	VI. I	K: alsó szólam félkotta	K: lower part a minim
181-3	Va	K: leg> 182 <sup>3</sup>	K: leg> 182 <sup>3</sup>
201-3	Va	K: leg. (cf. Basso)	K: leg. (cf. Basso)
26-271-3	Va	K: alsó szólam pontozott félkotta	K: lower part a dotted minim
43 <sup>1</sup>	VI. II, Va	<i>decresc</i> > 44 <sup>1</sup> (K ill. W.)	<i>decresc</i> > 44 <sup>1</sup> (K resp. W.)
44 <sup>1</sup>	VI. II	K: <i>dolce</i> (cf. 46)	K: <i>dolce</i> (cf. 46)
50 <sup>2</sup>	VI. III	K: <i>g</i> <sup>1</sup>	K: <i>g</i> <sup>1</sup>
62 <sup>2-4</sup>	VI. II	K, W: leg> 62 <sup>1-4</sup>	K, W: leg> 62 <sup>1-4</sup>
62 <sup>1</sup>	Va	K: <i>dolce</i>	K: <i>dolce</i>
65-671-4	VI. III	K: alsó szólam pontozott félkotta	K: lower part a dotted minim
661-3, 4-7	VI. II	K: leg> 66 <sup>3-7</sup>	K: leg> 66 <sup>3-7</sup>
71 <sup>1</sup>	VI. I	K: <i>p dolce</i> > 72 <sup>1</sup>	K: <i>p dolce</i> > 72 <sup>1</sup>
761-3, 4-7	Va	K: leg> 76 <sup>4-6</sup>	K: leg> 76 <sup>4-6</sup>
77-80	Basso	K: <i>fp</i> > 77-80 <sup>1</sup> : <i>f</i> , 77-80 <sup>2</sup> : <i>p</i>	K: <i>fp</i> > 77-80 <sup>1</sup> : <i>f</i> , 77-80 <sup>2</sup> : <i>p</i>
801-3, 4-7	VI. I	K: leg> 80 <sup>2-3, 5-7</sup>	K: leg> 80 <sup>2-3, 5-7</sup>
81 <sup>2</sup>	VI. III, Va	K: <i>p</i> > 81 <sup>1</sup> ill. 81 <sup>1,3</sup>	K: <i>p</i> > 81 <sup>1</sup> resp. 81 <sup>1,3</sup>
86-88, 89-91	VI. II	W: leg> 86-91 (cf. VI. I)	W: leg> 86-91 (cf. VI. I)
92 <sup>2</sup>	VI. III, Va	K: <i>f</i> > 92 <sup>1</sup> (cf. VI. I-III)	K: <i>f</i> > 92 <sup>1</sup> (cf. VI. I-III)
102 <sup>1</sup>	VI. II	K: <i>a</i>	K: <i>a</i>
107 <sup>3</sup>	VI. III	K: 16-od, 16-od szünet	K: semiquaver, semiquaver rest
1092-6	Basso	K: leg> 1091-6	K: leg> 1091-6
110 <sup>7</sup>	VI. I	K: <i>esz</i> kivakarva, helyette <i>g</i> <sup>1</sup> (cf. VI. II)	K: <i>e flat</i> erased, there is <i>g</i> <sup>1</sup> instead (cf. VI. II)
110 <sup>2</sup>	Va	K: <i>f</i> > 109 <sup>2</sup> , W: <i>f</i> > 110 <sup>1</sup>	K: <i>f</i> > 109 <sup>2</sup> , W: <i>f</i> > 110 <sup>1</sup>
1174-5, 7-8	VI. I	W: leg> 1173-5, 6-8 (cf. Basso)	W: leg> 1173-5, 6-8 (cf. Basso)
1201-3	VI. III	K: leg> 1201 <sup>-2</sup> (cf. 131-132)	K: leg> 1201 <sup>-2</sup> (cf. 131-132)
120 <sup>3</sup>	VI. III	K: stacc. ék	K: stacc. wedge
124 <sup>6</sup>	Va	K: <i>asz</i> <sup>1</sup>	K: <i>a flat</i> <sup>1</sup>
1271-2	VI. III	K: pontozott 8-ad, 16-od	K: dotted quaver, semiquaver
148 <sup>1</sup>	VI. I	K: <i>sf</i> (cf. 150)	K: <i>sf</i> (cf. 150)
150-153 <sup>2</sup>	Basso	K, W: 16-od	K, W: semiquaver
155, 1592-4	VI. II	K: leg> 155, 159 <sup>3-4</sup>	K: leg> 155, 159 <sup>3-4</sup>

159, 161 <sup>2</sup>	VI. I	K: 16-od	K: semiquaver
161 <sup>1</sup>	VI. II	K: <i>p[oco]f</i> (cf. VI. I)	K: <i>p[oco]f</i> (cf. VI. I)
162	VI. III	K: első negyed szüneten is korona	K: fermata above the first crotchet rest as well
166 <sup>1-3</sup>	Va	K: alsó szólam pontozott félkotta	K: lower part a dotted minim
176 <sup>2</sup>	Va	K, W: <i>f</i> > 176 <sup>1</sup>	K, W: <i>f</i> > 176 <sup>1</sup>
180 <sup>1-3</sup>	Basso	K: stacc. ék	K: stacc. wedge
186 <sup>1</sup>	VI. I, II	W: 16-od ill. K: 16-od	W: semiquaver resp. K: semiquaver
191 <sup>2</sup>	VI. I	K: <i>as</i> <sup>2</sup>	K: <i>a flat</i> <sup>2</sup>
192, 193, 195 <sup>1-3</sup>	Va	K: leg> 192, 193, 195 <sup>2-3</sup>	K: leg> 192, 193, 195 <sup>2-3</sup>
207 <sup>1</sup>	VI. III	K: <i>f</i> > 207 <sup>2</sup>	K: <i>f</i> > 207 <sup>2</sup>
207 <sup>11</sup>	VI. I	K: <i>b</i> helyett feloldójel	K: natural instead of <i>b</i>
208 <sup>2-4</sup>	VI. II	K: leg> 208 <sup>1-4</sup>	K: leg> 208 <sup>1-4</sup>
209-210 <sup>2-3, 4-7</sup>	VI. I	K: leg> 209-211 <sup>2-7</sup>	K: leg> 209-211 <sup>2-7</sup>
223 <sup>2-3, 4-7</sup>	VI. II	K: leg> 223 <sup>2-7</sup>	K: leg> 223 <sup>2-7</sup>
223, 224, 225 <sup>1</sup>	VI. III	K: <i>f</i> > 223, 224, 225 <sup>2</sup>	K: <i>f</i> > 223, 224, 225 <sup>2</sup>
225 <sup>2-3, 4-7</sup>	VI. II	K: leg> 225 <sup>2-7</sup>	K: leg> 225 <sup>2-7</sup>
226 <sup>1-5</sup>	VI. II	K: leg> 226 <sup>3-4</sup>	K: leg> 226 <sup>3-4</sup>
226 <sup>1</sup>	Va	K: <i>p</i>	K: <i>p</i>
226 <sup>2-6</sup>	Va	K, W: leg> 226 <sup>1-5</sup> (cf. VI. I-III)	K, W: leg> 226 <sup>1-5</sup> (cf. VI. I-III)
227 <sup>1-2</sup>	Va	K: 32-ed	K: demisemiquaver
231-236	VI. I	K: leg> 231-233	K: leg> 231-233
231-236	VI. II	K: leg> 231-232, 234-235	K: leg> 231-232, 234-235
231-236	Va	K: leg> 231-232, 233-234, 235-236, 236-237	K: leg> 231-232, 233-234, 235-236, 236-237
237 <sup>2</sup>	VI. I	K: <i>ff</i>	K: <i>ff</i>
237 <sup>2</sup>	VI. III	K: <i>f</i> > 237 <sup>1</sup>	K: <i>f</i> > 237 <sup>1</sup>
237 <sup>2</sup>	Basso	K: <i>ff</i> > 237 <sup>1</sup>	K: <i>ff</i> > 237 <sup>1</sup>

## *II. tétel / Second Movement*

121-3	VI. I	K: leg> 122-3	K: leg> 122-3
163-6.	VI. III	K: leg> 164-5	K: leg> 164-5
311-3	VI. III	K: leg> 312-3	K: leg> 312-3
351-2, 4-5, 7-8	VI. III	K: leg> 351-3, 4-6, 7-9	K: leg> 351-3, 4-6, 7-9
358	VI. III	K: <i>d</i> <sup>1</sup>	K: <i>d</i> <sup>1</sup>
362	VI. III	K: <i>b-esz</i> <sup>1</sup> kettősfogás	K: <i>b flat-e flat</i> <sup>1</sup> double stop
38-39 <sup>1-4</sup>	VI. III	K: leg.	K: leg.
40 <sup>2, 5</sup>	VI. III	K, W: 16-od	K, W: semiquaver
41, 42 <sup>1-3</sup>	VI. III	K: leg.	K: leg.
441-8, 10-20	VI. III	K: leg> 441-5 és 4410-17	K: leg> 441-5 and 4410-17
54 <sup>2, 5</sup>	VI. III	Va: K, W: 16-od	K, W: semiquaver
55 <sup>1</sup>	VI. I	K: előtte pontozott 8-ad szünet	K: dotted quaver rest before it
63 <sup>1</sup>	VI. I	K: előtte pontozott 8-ad szünet	K: dotted quaver rest before it
63 <sup>3</sup>	VI. I	K: előtte 16-od szünet (pont nélk.)	K: semiquaver rest (without dot)
64 <sup>2, 66</sup> <sup>2</sup>	VI. I	K: <i>f</i> <sup>2</sup> és <i>g</i> <sup>2</sup>	K: <i>f</i> <sup>2</sup> and <i>g</i> <sup>2</sup>

691	VI. I	K, W: <i>p&gt;</i> 69 <sup>2</sup>	K, W: <i>p&gt;</i> 69 <sup>2</sup>
691-3	VI. I, II, III	leg> 69 <sup>2-3</sup> (K, W ill. K)	leg> 69 <sup>2-3</sup> (K, W resp. K)
81, 831-5	VI. I-III	K, W: pontozott 8-ad, három 32-ed	K, W: dotted quaver, three demi-semiquavers
858	VI. II	W: <i>c<sup>l</sup></i> (cf. 86)	W: <i>c<sup>l</sup></i> (cf. 86)
85, 861-5	VI. I-II	K, W: pontozott nyolcad, három 32-ed	K, W: dotted quaver, three demi-semiquavers
911-4	VI. I	K: leg> 91 <sup>2-4</sup>	K: leg> 91 <sup>2-4</sup>
931-3	Va	K: leg> 93 <sup>2-3</sup> (cf. VI. I-III)	K: leg> 93 <sup>2-3</sup> (cf. VI. I-III)
1041-2	VI. III	K: 2 nyolcad	K: two quavers

### III. tétel / Third Movement

1-3	VI. II	K: non leg.	K: non leg.
21-3	VI. III	K: leg> 21 <sup>-2</sup>	K: leg> 21 <sup>-2</sup>
23-31	Va	K: non leg.	K: non leg.
82	VI. III	K: <i>d<sup>l</sup></i>	K: <i>d<sup>l</sup></i>
101-2, 3-4, 5-6	VI. II	K: leg> 103 <sup>-6</sup>	K: leg> 103 <sup>-6</sup>
122-3	VI. III	K: leg>121 <sup>-3</sup>	K: leg>121 <sup>-3</sup>
223	VI. II	K: <i>dolce</i> > 21 <sup>1</sup>	K: <i>dolce</i> > 21 <sup>1</sup>
261-4	Va	K: leg.(!)> 261 <sup>-3</sup>	K: leg.(!)> 261 <sup>-3</sup>
452	VI. III	K: <i>f&gt;</i> 45 <sup>1</sup> (cf. VI. II)	K: <i>f&gt;</i> 45 <sup>1</sup> (cf. VI. II)
482	VI. III	K: <i>f&gt;</i> 48 <sup>1</sup>	K: <i>f&gt;</i> 48 <sup>1</sup>
55-56		K: kettősvonal	K: double line
592	VI. III	K: <i>f<sup>l</sup></i>	K: <i>f<sup>l</sup></i>
671-3	Va	K, W: leg> 67 <sup>2-3</sup> (cf. VI. I-III)	K, W: leg> 67 <sup>2-3</sup> (cf. VI. I-III)
683, 6, 691, 4	VI. I	K, W: stacc. pont (cf. VI. II 70-71, VI. III 72-73)	K, W: stacc. dot (cf. VI. II 70-71, VI. III 72-73)
681	VI. III	K: <i>ff</i> > 68 <sup>2</sup>	K: <i>ff</i> > 68 <sup>2</sup>
701	VI. III	K: <i>fz</i>	K: <i>fz</i>
721	VI. II	K: <i>sf</i> > 72 <sup>2</sup>	K: <i>sf</i> > 72 <sup>2</sup>
721	VI. III	K: helyén 8-ad szünet	K: a quaver rest in its stead
722-4	VI. III	K: <i>c<sup>3</sup>-asz<sup>l</sup>-c<sup>3</sup></i>	K: <i>c<sup>3</sup>-a flat<sup>l</sup>-c<sup>3</sup></i>
741	VI. III	K: <i>sf</i> > 73 <sup>7</sup>	K: <i>sf</i> > 73 <sup>7</sup>
861	VI. III	K: <i>f</i>	K: <i>f</i>
901	VI. III	K: <i>sf</i> > 89 <sup>7</sup>	K: <i>sf</i> > 89 <sup>7</sup>
103-1041-5	VI. III	W: leg. (!)	W: leg. (!)
1183-6	VI. II	K: leg.	K: leg.
1241-3	Basso	K: leg> 1241 <sup>-2</sup>	K: leg> 1241 <sup>-2</sup>
1251-6	VI. I	K: leg> 1252 <sup>-5</sup>	K: leg> 1252 <sup>-5</sup>
1291-6	VI. I	K: leg> 1293 <sup>-6</sup>	K: leg> 1293 <sup>-6</sup>
1361-3	VI. I	K: leg> 1361 <sup>-2</sup>	K: leg> 1361 <sup>-2</sup>
1371-2	VI. II	K: leg> 1372 <sup>-3</sup>	K: leg> 1372 <sup>-3</sup>
137, 1381-3	Va	K: leg> 137, 1382 <sup>-3</sup>	K: leg> 137, 1382 <sup>-3</sup>
147, 1512	Basso	K: <i>b<sup>l</sup></i>	K: <i>b flat<sup>l</sup></i>
1502-5	VI. I	K: <i>asz<sup>l</sup></i>	K: <i>a flat<sup>l</sup></i>
1522	VI. III	K: helyén 4-ed szünet	K: a rest in its place

156 <sup>1</sup>	VI. II, III	K: <i>cresc.</i> > 156 <sup>2</sup> és 155 <sup>2</sup>	K: <i>cresc.</i> > 156 <sup>2</sup> and 155 <sup>2</sup>
160 <sup>5</sup>	VI. II	K: még egy 8-ad <i>esz</i>	K: one more quaver <i>e flat</i>
161 <sup>1</sup>	VI. III	K: <i>g<sup>1</sup></i>	K: <i>g<sup>1</sup></i>
164 <sup>2</sup>	VI. II	K: <i>f</i> > 164 <sup>1</sup>	K: <i>f</i> > 164 <sup>1</sup>
166 <sup>4</sup>	VI. II	K: pontozott 16-od	K: dotted semiquaver



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