

Joseph Martin
KRAUS

Streichquartett in D

op. 1,4 VB 184

2 Violini, Viola, Violoncello

herausgegeben von / edited by
Sonja Gerlach

im Auftrag der / on behalf of the
Internationalen Joseph Martin Kraus-Gesellschaft

Joseph Martin Kraus, Musikalische Werke
Aufführungsmaterial zu Band VI/1

Partitur / Full score



Carus 50.658

Vorwort

Joseph Martin Kraus, 1756 in Miltenberg am Main geboren, studierte in Erfurt (1773–1774) und Göttingen (1776–1778) Jurisprudenz. Erste Berichte über Kompositionen stammen aus der Zeit am Mannheimer Jesuiten-Gymnasium und Musikseminar (1768–1772). Seine Beschäftigung mit Musik gewann einen solchen Stellenwert, dass Kraus schließlich sein Jurastudium nur noch aus Rücksicht auf seinen Vater fortsetzte. Neben der Musik zeigte sich auch ein starkes literarisches Interesse, das ihn in Göttingen in Kontakt mit dem „Hainbund“, einem im Umfeld des Sturm- und Drang angesiedelten Dichterkreis, brachte. 1778 entschied sich Kraus endgültig für die Musik und folgte einem schwedischen Kommilitonen nach Stockholm. Nach entbehreungsreichen Jahren wurde er aufgrund des Erfolges seiner Oper *Proserpina* 1781 vom schwedischen König Gustav III. zum Kapellmeister an der Hofoper ernannt. 1782–1786 unternahm Kraus eine Reise in europäische Musikzentren (u. a. Berlin, Dresden, Wien, Venedig, Rom, Neapel, Paris, London), bei der er im Auftrag des Königs die Zustände an dortigen Musiktheatern studieren sollte. In Wien traf Kraus u. a. Gluck und in Esterháza Joseph Haydn, der sich sehr positiv über Sinfonien von Kraus äußerte. 1792 verstarb Kraus in Stockholm an der Schwindsucht.

Das musikalische Schaffen von Kraus umfasst Kirchenmusik, Opern, Orchestermusik (u. a. 11 Sinfonien), ein Violinkonzert, Kammermusik, Klaviermusik und Lieder. Im Bereich der Kammermusik sind zehn Streichquartette, vier Violinsonaten, ein Duo für Flöte und Viola sowie ein Quintett für Flöte und Streichquartett erhalten, zahlreiche Frühwerke, darunter auch Streichquartette, sind als verloren anzusehen.

Eine sichere chronologische Einordnung der zehn erhaltenen Streichquartette ist kaum zu leisten. Die erste Erwähnung von Streichquartettkompositionen stammt aus den Studienjahren in Mannheim; nach der Veröffentlichung von sechs Streichquartetten als sein Opus 1 beim Berliner Verleger Johann Julius Hummel im Jahre 1784 scheint Kraus keine Quartette mehr geschrieben zu haben. Bei dem genannten Erscheinungsjahr handelt es sich um das einzige gesicherte Datum, das aber nur den spätesten Zeitpunkt angibt, bis zu dem Quartette komponiert worden sein können. Darüber hinaus besitzt es aber keine weitere Aussagekraft, da mit Sicherheit auch bereits früher komponierte Quartette in den Druck aufgenommen worden sind. Für weitergehende chronologische Erwägungen auch anhand stilistischer Betrachtungen, Hinweisen zur Aufführung und sonstige Informationen sowie eine Darstellung wichtiger Literatur sei auf das Vorwort von Sonja Gerlach zur ersten wissenschaftlich-kritischen Veröffentlichung der zehn Streichquartette im Band VI/1 (Kammermusik I) der „Musikalischen Werke“ von Joseph Martin Kraus (Stuttgart 2006, Carus 50.601) verwiesen.

Die erste wissenschaftlich-kritische Veröffentlichung des *Streichquartettes in D* op. 1,4 VB² 184 (VB¹ 176) basiert auf der einzigen Quelle für das Werk, dem 1784 beim Ber-

liner Verleger Johann Julius Hummel erschienenen Druck in Einzelstimmen. Eine Quellenkritik und ein Lesartenverzeichnis enthält der im vorherigen Abschnitt erwähnte Band der „Musikalischen Werke“ von Kraus. Die vorliegende Einzelpublikation stellt eine auf der genannten Veröffentlichung basierende praktische Ausgabe des Werkes (mit Einzelstimmen) dar, bei der auf die dort vorgenommene Kennzeichnung von Ergänzungen der Herausgeberin durch Einklammerung verzichtet wurde.

Der Verlag

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Einzelausgabe (Patitur mit Stimmen) aus:
Joseph Martin Kraus, *Musikalische Werke*,
Band VI/1: *Kammermusik I* (Carus 50.601)

Foreword

Joseph Martin Kraus was born in 1756 in Miltenberg am Main and studied jurisprudence in Erfurt (1773–1774) and Göttingen (1776–1778). First reports about compositions originate from his time as a pupil at the Mannheim Jesuit Gymnasium and music seminar (1768–1772). His preoccupation with music became so important to him that he only continued his jurisprudence studies out of consideration for his father. He displayed a strong interest in literature in addition to that in music which, while in Göttingen, brought him, into contact with the “Hainbund,” a circle of poets that was on the periphery of the “Sturm und Drang” movement. In 1778 Kraus ultimately decided to pursue a musical career and followed a Swedish fellow student to Stockholm. After years of deprivation he was, as a result of the success of his opera *Proserpina*, appointed by the Swedish King Gustav III to the position of Kapellmeister of the court opera. From 1782 to 1786 Kraus undertook a journey to the centers of European music (including Berlin, Dresden, Vienna, Venice, Rome, Naples, Paris and London) in which he was, by order of the King, to study the conditions at local music theaters. Among others, Kraus met Gluck in Vienna, and Joseph Haydn in Esterháza. The latter reacted favorably to Kraus's symphonies. Kraus died in 1792 in Stockholm of tuberculosis.

Kraus's musical oeuvre includes church music, operas, orchestral music (including 11 symphonies), a violin concerto, chamber music, piano music and lieder. In the field of chamber music ten string quartets, four violin sonatas, a duo for flute and viola as well as a quintet for flute and string quartet have survived, although many early works, also including string quartets, are considered lost.

It is virtually impossible to order chronologically the surviving ten string quartets. The first mention of compositions for string quartet is to be found during his years of study in Mannheim – after the publication of six string quartets as his opus 1 by the Berlin publisher Johann Julius Hummel in 1784, Kraus does not seem to have composed any more quartets. The year of publication is the only certain date; however, it can only define the latest possible date of composition for the quartets. It has no further significance whatsoever since it is certain that some of the quartets included for publication were composed at an earlier date. For further chronological considerations, also with reference to stylistic observations, performances and miscellaneous information as well as an outline of the more important literature, please refer to Sonja Gerlach's foreword in the first scholarly, critical edition of the ten string quartets in Volume VI/1 (Chamber Music I) of the “Musikalische Werke” of Joseph Martin Kraus (Stuttgart, 2006, Carus 50.601).

The first scholarly critical publication of the *String Quartet in D major* op. 1,4 VB² 184 (VB¹ 176) is based on the the only source of the work, i. e., the first printing of the parts by the Berlin publisher Johann Julius Hummel in 1784. A source criticism and a “Lesartenverzeichnis” (list of individual readings) is contained in the “Musikalische Werke”

of Kraus mentioned in the previous paragraph. The present publication presents a separate, practical edition of the work (with parts) based on this volume; here the parentheses used to designate the editor's addenda have been omitted.

The Publisher
Translation: David Kosviner

Streichquartett in D

op. 1,4 • VB² 184 (VB¹ 176)

Joseph Martin Kraus

1756–1792

Allegro

Violino I: *p*, *f*, *tr*, 3
Violino II: *p*, *cresc.*, *f*, *tr*, *p*
Viola: *p*, *f*
Violoncello: *p*, *cresc.*, *f*

Violino I: *tr*, *p*, *sf*
Violino II: *p*
Viola: *p*
Violoncello: *p*

Violino I: *tr*, *p*, *f*, *tr*, *p*
Violino II: *p*, *f*, *tr*, *p*
Viola: *f*, *tr*, *f*
Violoncello: *f*, *p*

Violino I: *p*, *cresc.*, *mf*
Violino II: *cresc.*, *mf*
Viola: *cresc.*, *mf*
Violoncello: *cresc.*, *mf*

20

Musical score for measures 20-23. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music includes trills (tr) and dynamic markings such as *cresc.* and *f*.

24

Musical score for measures 24-28. The score consists of four staves. The music includes dynamic markings such as *dim.* and *ten.*

29

Musical score for measures 29-32. The score consists of four staves. The music includes dynamic markings such as *poco f* and *p*.

33

Musical score for measures 33-36. The score consists of four staves. The music includes slurs and various rhythmic patterns.

37

Musical score for measures 37-39. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The time signature is 3/4. Dynamics include *cresc.* and *mf*.

40

Musical score for measures 40-42. The score consists of four staves. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *mf*.

43

Musical score for measures 43-45. The score consists of four staves. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *cresc.* and *mf*.

46

Musical score for measures 46-48. The score consists of four staves. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *p*.

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50

Musical score for measures 50-55. The score is written for four staves (two treble clefs and two bass clefs). It features a key signature of one sharp (F#) and a common time signature. The music includes various dynamics such as *sf* (sforzando), *p* (piano), and *cresc.* (crescendo). Trills (*tr*) are present in the upper staves. The piece concludes with a fermata over a whole note chord.

56

Musical score for measures 56-60. The score continues with four staves. Dynamics include *mf* (mezzo-forte), *dim.* (diminuendo), and *pp* (pianissimo). Trills (*tr*) are used in the upper staves. The music features flowing sixteenth-note passages in the lower staves.

61

Musical score for measures 61-65. The score continues with four staves. A dynamic of *f* (forte) is used in the upper staves. The music features complex rhythmic patterns and sixteenth-note runs in the lower staves.

66

Musical score for measures 66-70. The score continues with four staves. Dynamics include *p* (piano), *sf* (sforzando), and *pp* (pianissimo). Trills (*tr*) are present in the upper staves. The piece concludes with a fermata over a whole note chord.

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71

Musical score for measures 71-75. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one sharp (F#). Measure 71 starts with a *pp* dynamic in the Treble 1 staff. The Treble 2 and Bass 1 staves have dynamics of *sf*, *p*, and *pp* in the first measure, followed by *f* in the second measure. The Bass 2 staff has a *f* dynamic in the second measure. The piece concludes with a *sf* dynamic in the final measure.

76

Musical score for measures 76-80. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one sharp (F#). Measure 76 starts with a *p* dynamic in the Treble 1 staff. The Treble 2 and Bass 1 staves have dynamics of *f* and *p* in the first measure, followed by *f* in the second measure. The Bass 2 staff has a *f* dynamic in the second measure. The piece concludes with a *sf* dynamic in the final measure.

81

Musical score for measures 81-85. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one sharp (F#). Measure 81 starts with a *f* dynamic in the Treble 1 staff. The Treble 2 and Bass 1 staves have dynamics of *f* and *f* in the first measure, followed by *f* in the second measure. The Bass 2 staff has a *f* dynamic in the second measure. The piece concludes with a *f* dynamic in the final measure.

86

Musical score for measures 86-90. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one sharp (F#). Measure 86 starts with a *p* dynamic in the Treble 1 staff. The Treble 2 and Bass 1 staves have dynamics of *p* and *p* in the first measure, followed by *p* in the second measure. The Bass 2 staff has a *p* dynamic in the second measure. The piece concludes with a *p* dynamic in the final measure.

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91

Musical score for measures 91-95. The score is written for a grand staff with four staves. The top staff uses a treble clef and a key signature of one sharp (F#). The second and third staves use a bass clef. The fourth staff uses a bass clef and a key signature of one sharp (F#). Dynamics include p (piano) and f (forte).

96

Musical score for measures 96-99. The score is written for a grand staff with four staves. The top staff uses a treble clef and a key signature of one sharp (F#). The second and third staves use a bass clef. The fourth staff uses a bass clef and a key signature of one sharp (F#).

100

Musical score for measures 100-103. The score is written for a grand staff with four staves. The top staff uses a treble clef and a key signature of one sharp (F#). The second and third staves use a bass clef. The fourth staff uses a bass clef and a key signature of one sharp (F#).

104

Musical score for measures 104-107. The score is written for a grand staff with four staves. The top staff uses a treble clef and a key signature of one sharp (F#). The second and third staves use a bass clef. The fourth staff uses a bass clef and a key signature of one sharp (F#).

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108

cresc. *poco f*

111

poco f *f*

114

dim. *dim.* *p* *cresc.* *f*

119

p *sf* *p*

124

Musical score for measures 124-128. The score is in G major (one sharp) and 4/4 time. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Dynamics include *poco f* and *p*. Trills (*tr*) are present in measures 125 and 127.

129

Musical score for measures 129-132. The score is in G major (one sharp) and 4/4 time. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Dynamics include *cresc.* and *f*. Trills (*tr*) are present in measures 130 and 131.

133

Musical score for measures 133-136. The score is in G major (one sharp) and 4/4 time. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Dynamics include *mf*, *cresc.*, and *f*. Trills (*tr*) are present in measure 135.

137

Musical score for measures 137-140. The score is in G major (one sharp) and 4/4 time. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Dynamics include *mf* and *cresc.*

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140

144

149

154

Musical score for measures 159-163. The score is in G major and 4/4 time. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Dynamics include *p*, *ff*, and *dim.*. The music consists of flowing eighth and sixteenth notes with some rests.

Musical score for measures 164-168. The score continues in G major and 4/4 time. Dynamics include *p*, *pp*, and *f*. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

Musical score for measures 169-172. The score continues in G major and 4/4 time. Dynamics include *p*, *sf*, and *dim.*. A trill (*tr*) is present in measure 170. The music is characterized by rhythmic patterns of eighth and sixteenth notes.

Musical score for measures 173-176. The score continues in G major and 4/4 time. Dynamics include *sf*, *p*, *pp*, and *f*. The music features complex rhythmic patterns with many sixteenth notes.

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Larghetto

mezza voce

mezza voce

mezza voce

mezza voce

Musical score for measures 1-5, featuring four staves (Soprano, Alto, Tenor, Bass) with melodic lines and accompaniment. The tempo is marked 'Larghetto' and the dynamics are 'mezza voce'.

mezza voce

mezza voce

mezza voce

mezza voce

Musical score for measures 6-12, continuing the four-staff arrangement. Measure 6 is marked with a '6'. Trills (tr) are indicated in measures 10 and 12.

mezza voce

mezza voce

mezza voce

mezza voce

Musical score for measures 13-18, continuing the four-staff arrangement. Measure 13 is marked with a '13'. Trills (tr) are indicated in measures 13 and 18.


mezza voce

mezza voce

mezza voce

mezza voce

Musical score for measures 19-24, continuing the four-staff arrangement. Measure 19 is marked with a '19'. Dynamics of *p* (piano) are indicated in measures 21, 22, 23, and 24. A trill (tr) is indicated in measure 24.

*) Ausführung / execution  oder mit 32stel-Triole. (Ebenso in T. 129.) / or with a thirty-second-note triplet. (Likewise, m. 129)

27

mf p

mf p

mf p

mf p

Musical score for measures 27-32. The score is in 4/4 time and B-flat major. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Dynamics range from mezzo-forte (mf) to piano (p). The music consists of eighth and sixteenth notes with various articulations.

33

mf sf f

cresc. f

cresc.

cresc.

Musical score for measures 33-38. The score continues in 4/4 time and B-flat major. It features four staves. Dynamics include mezzo-forte (mf), sforzando (sf), and forte (f). There are trills (tr) and crescendos (cresc.) in several parts. The music is more rhythmic and complex than the previous section.

39

mf p

p

Musical score for measures 39-42. The score continues in 4/4 time and B-flat major. It features four staves. Dynamics range from mezzo-forte (mf) to piano (p). The music is characterized by sixteenth-note patterns in the upper staves.

43

p pp

pp

pp

Musical score for measures 43-46. The score continues in 4/4 time and B-flat major. It features four staves. Dynamics range from piano (p) to pianissimo (pp). The music is more melodic and features long lines in the lower staves.

48

48

cresc. 6 *f* *p* *pp*

cresc. *f* *p* *pp*

cresc. *f* *p* *pp*

cresc. *f* *p* *pp*

Measures 48-52. The score consists of four staves. The first staff has a treble clef, and the others have bass clefs. The music features a series of sixteenth-note runs in the first two staves, with dynamics ranging from *f* to *pp*. The third and fourth staves provide harmonic support with sustained notes and some melodic lines.

53

53

mf *p*

mf *p*

mf *p*

Measures 53-56. The score continues with four staves. The first staff has a treble clef, and the others have bass clefs. The music features a series of sixteenth-note runs in the first two staves, with dynamics ranging from *mf* to *p*. The third and fourth staves provide harmonic support with sustained notes and some melodic lines.

57

57

Measures 57-60. The score continues with four staves. The first staff has a treble clef, and the others have bass clefs. The music features a series of sixteenth-note runs in the first two staves, with dynamics ranging from *mf* to *p*. The third and fourth staves provide harmonic support with sustained notes and some melodic lines.

61

61

tr

tr

Measures 61-64. The score continues with four staves. The first staff has a treble clef, and the others have bass clefs. The music features a series of sixteenth-note runs in the first two staves, with dynamics ranging from *mf* to *p*. The third and fourth staves provide harmonic support with sustained notes and some melodic lines.

65

Musical score for measures 65-67. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 7/8 time and one flat key signature. Dynamics include *mf*, *p*, and *cresc.* markings.

68

Musical score for measures 68-72. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 7/8 time and one flat key signature. Dynamics include *mf* and *p* markings.

73

Musical score for measures 73-78. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 7/8 time and one flat key signature. Dynamics include *mf* and *pp* markings.

79

Musical score for measures 79-83. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 7/8 time and one sharp key signature. Dynamics include *mf* marking.

83

Musical score for measures 83-86. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). Dynamics include piano (*p*) and forte (*f*). The music features a mix of eighth and sixteenth notes, with some slurs and accents.

87

Musical score for measures 87-90. The score consists of four staves. A sixteenth-note triplet is marked with a '6' above it. Dynamics include piano (*p*) and forte (*f*). The music continues with eighth and sixteenth notes.

91

Musical score for measures 91-94. The score consists of four staves. Dynamics include piano (*p*), crescendo (*cresc.*), mezzo-forte (*mf*), and forte (*f*). A sixteenth-note triplet is marked with a '6' above it. The music features a mix of eighth and sixteenth notes.

95

Musical score for measures 95-98. The score consists of four staves. Dynamics include mezzo-forte (*mf*), piano (*p*), and forte (*f*). The music continues with eighth and sixteenth notes.

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99

p
f
p
f
p

105

p
cresc.
cresc.

114

tr
mf
mf
mf
mf

122

tr
pp
p
pp
pp
p
pp



Allegro molto

Musical score for measures 1-7. The score is in 3/4 time with a key signature of one sharp (F#). It features four staves: two treble clefs and two bass clefs. The first two staves have a forte (*f*) dynamic, while the last two have a piano (*p*) dynamic. The music consists of rhythmic patterns with eighth and sixteenth notes.

Musical score for measures 8-16. Measure 8 starts with a trill (*tr*) in the first staff. The dynamics are piano (*p*) throughout. The music continues with melodic lines in the upper staves and accompaniment in the lower staves.

Musical score for measures 17-23. Measures 17 and 18 are marked with an asterisk (*). The dynamics are *cresc.* (crescendo). The music features melodic development in the upper staves and a more active accompaniment in the lower staves.

Musical score for measures 24-31. The music continues with complex melodic and harmonic textures across all four staves.

*) Vorschlag hier und an ähnlichen Stellen als  auszuführen? / Execute appoggiatura here and in similar passages as a  ?

30

36

42

47

53

Musical score for measures 53-62. It consists of four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music features a melodic line in the upper treble staff with slurs and accents, and a rhythmic accompaniment in the lower staves. The word "cresc." is written at the end of each staff.

63

Musical score for measures 63-68. It consists of four staves. The key signature has one sharp (F#). The music features a melodic line in the upper treble staff with slurs and accents, and a rhythmic accompaniment in the lower staves. The word "f" is written at the beginning of the first staff, and "tr" is written above the first staff in the second measure.

69

Musical score for measures 69-74. It consists of four staves. The key signature has one sharp (F#). The music features a melodic line in the upper treble staff with slurs and accents, and a rhythmic accompaniment in the lower staves. The word "tr" is written above the first staff in the second measure.

75

Musical score for measures 75-84. It consists of four staves. The key signature has one sharp (F#). The music features a melodic line in the upper treble staff with slurs and accents, and a rhythmic accompaniment in the lower staves. The word "p" is written below the first staff in the second measure, and "tr" is written above the first staff in the third and fourth measures.

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106

Musical score for measures 106-110. The score is written for four staves (two treble clefs and two bass clefs). The key signature has one sharp (F#). The dynamics are marked as *f* (forte) and *p* (piano), with *cresc.* (crescendo) markings. The music features a complex rhythmic pattern with sixteenth and thirty-second notes, and a trill in the upper right.

111

Musical score for measures 111-115. The score continues with the same four-staff arrangement. It includes a trill in the upper right and various dynamic markings.

116

Musical score for measures 116-120. The score continues with the same four-staff arrangement. It includes a trill in the upper right and various dynamic markings.

121

Musical score for measures 121-125. The score continues with the same four-staff arrangement. It includes a trill in the upper right and various dynamic markings.

126

131

136

142

147

Musical score for measures 147-152. The score is in G major and 4/4 time. It features a piano (p) dynamic. The melody in the right hand starts with a sixteenth-note triplet and continues with eighth and quarter notes. The left hand provides a harmonic accompaniment with chords and moving lines.

153

Musical score for measures 153-160. The score continues in G major and 4/4 time. The melody in the right hand features a series of eighth notes with a slur. The left hand continues with a steady accompaniment.

161

Musical score for measures 161-166. The score continues in G major and 4/4 time. It includes dynamic markings such as *cresc.* (crescendo) and *sf* (sforzando). The melody in the right hand has a trill (*tr*) in measure 165. The left hand features a rhythmic accompaniment with eighth notes.

167

Musical score for measures 167-172. The score continues in G major and 4/4 time. The melody in the right hand features a trill (*tr*) in measure 167. The left hand continues with a rhythmic accompaniment.

173

179

185

192

*) gemeint? / intended?

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Ci. 321

Violine / Violin

Becker: Adagio in cis / VI, Org	40.583
Biber: Ciacona „Surrexit Christus hodie“ / VI, Bc	13.017
Biber?: Sonate in Es (Scordatura: b es ¹ b ¹ es ²) / VI, Bc	15.305
Bornefeld: Liturgische Rhapsodie / VI, Tast	29.129
- Rebec / VI, Org	29.127
Busoni: Variationen über BWV 517 (Bornefeld) / VI, Org	29.189
Dvořák: Ballade op. 15 / VI, Pfte	40.579/40
- Mazurek op. 49 / VI, Pfte	40.579/30
- Nokturno op. 40 / VI, Pfte	40.579/20
- Romantische Stücke op. 75 / VI, Pfte	40.579/50
- Romanze op. 11 / VI, Pfte	40.579/10
- Slawischer Tanz op. 46,2 / VI, Pfte	40.579/60
Feldmann: «se sont penchés dessus».	
Synchronstudie Nr.1a (2004/05) / 2 VI	16.327/10
Hasse: Sechs Sonaten / VI, Bc	16.061
Hook: Six Sonatas op. 54 / VI (Fl), Pfte	17.099
Kirchner: 2 Stücke op. 91 / VI, Org	91.242
Krebs: Violinsonaten in D u. E / VI, Bc	15.301
Klötzke: Music for a while (1992) / 2 VI	16.303
Metzler: Partita „In dich hab ich gehoffet“ / VI	13.062
Molter: Konzert in D / VI (Cl), 2 VI, Va, Bc	40.502
Pisendel: Sonate in e / VI, Bc	15.303
- Sonate in D / VI, Bc	15.304
- Sonate in g / VI, Bc	15.300
Rentzsch: Fantasiestück für VI solo (1992)	16.411
- Komposition für VI u. Pfte (2003)	15.401
Rheinberger: Sechs Stücke op. 150 / VI, Org	50.150
- Rhapsodie in H / VI (Fl), Pfte	40.595
- Suite in c op. 166a / VI, Org	50.166/10
- Suite in c op. 166b / VI, Pfte	50.166/20
- Violinsonate Nr. 1 in Es op. 77 / VI, Pfte	50.077
- Violinsonate Nr. 2 in e op. 105 / VI, Pfte	50.105
Rossini: Elégie. Un mot a Paganini / VI, Pfte	40.533
Telemann: Konzert in A TWV 51:A3 / VI solo, 2 VI, Va, Bc	39.805
- Konzert in D TWV 52:D3 / 2 VI solo, 2 VI, Va, Bc	39.812
- Konzert in F TWV 51:F3 / VI solo, VI all'unisono, Bc	39.807
Yvon: Sonate (um 1840) / VI (Eh), Pfte	16.028

Viola

Feldmann: courbe 2 (1993 / rev. 2001) / Va, Elektronik	16.302
- «monstrueuse vécut dans le cadre»	
Va solo, großes Ensemble in 6 Gruppen	16.326
Rentzsch: Duo für Fl u. Va (1979)	16.414
Telemann: Konzert in A / Vga (Va, Vc), 2 VI, Bc	39.806

Violoncello, Kontrabass / Violoncello, contrabass

Bach: 6 Suiten BWV 1007–1012 nach Interpretationen von Pablo Casals, hg. von R. v. Tobel / Vc	24.062
Corrette: Le Phénix, Konzert in D / 3–4 Vc, [Bc]	40.505
Feldmann, W.: «...lasciar riposare...» (1997) / Vc solo	16.320
Kirchner: 2 Stücke op. 91 / Vc, Org	91.243
Kühnel: Sonate (um 1700) / Vc (Vga), [Bc]	13.035
Langlais: Symphonie concertante pour vc et orchestre	40.584
Raphael: Sonate / Vc, Org	16.004
Rentzsch: 3 Fantasiestücke für Vc solo	16.412
- Komposition für 9 Cb	16.409
- Monolog für Vc solo	16.413
Rheinberger: Sonate in C op. 92 / Vc, Pfte	50.092
Rossini: Zwei Stücke für Vc und Pfte	40.534
Telemann: Konzert in A TWV 51:A5	
Vga (Va o Vc), 2 VI, Bc	39.806

Duo, Trio, Quartett, Quintett, Sextett für Streicher**Duo, trio, quartet, quintet, sextet for strings**

Bach, H.: Zwei Sonaten à 5 / 2 VI, 2 Va, Vne, Bc	30.411
Bach, J.C.: Quintett in B / 2 VI, Va, Vc, Cb	38.401
Buchenberg: Drei Miniaturen / VI, Va	16.054
Corrette: „Le Phénix“, Konzert in D / 3–4 Vc	40.505
- Noël Allemand (um 1750) / Vlsolo (Fl), 1–2 VI, Bc	13.014
Feldmann: «...à tournoyer». 1. Streichquartett (1990)	16.321
- absences («fragmenté»). 2. Streichquartett (1991/92/97)	16.315
- le second tour du noyé. 3. Streichquartett (1996/97)	16.314
- «se sont penchés dessus». Synchronstudie Nr.1 (2004/05)	
2 VI solo, Va, Vc	16.327
Hasse: Sechs Triosonaten / 2 Fl (VI), Vc	40.582
Haydn, M.: Sieben Divertimenti à 3 / 2 VI, Vc	40.537

Kraus: 10 Streichquartette: op. 1,1–6 in A, B, g, D, C u. G; f VB 178, c VB 179, E VB 180 u. C VB 186	in 50.601
Rentzsch: Duo für VI und Va	16.414
- Streichquartett (1999)	16.416
- Trio für 2 VI und Va	16.415
- Streichsextett / 2 VI, 2 Va, 2 Vc	15.408
Rheinberger: Streichquartett Nr. 1 in c op. 89	50.089
- Streichquartett Nr. 2 in F op. 147	50.147
- Streichquintett in a op. 82 / 2 VI, 2 Va, Vc	50.082
- Thema mit Veränderungen op. 93 / 2 VI, Va, Vc, [Cb]	50.093
Rieck: Neue Allemanden, Giques, Balletten / 2–3 VI, Bc	90.006

Kammermusik mit Tasteninstrument**Chamber music with keyboard instrument**

Bach, C.Ph.E.: Sanguineus und Melancholicus / 2 VI, Bc	33.450
Bach, J.C.: Zwei Klaviertrios op. 15 / VI, Vc, Pfte	38.402
Bach: Das musikalische Opfer (arr. Bornefeld) / Fl, VI, Org	29.185
Hasse: Sechs Triosonaten / 2 VI, Bc	40.582
Herzogenberg: Klaviertrio Nr. 1 in c op. 24	18.602
- Klaviertrio Nr. 2 in d op. 36	18.603
Mayr: Suiten I–VII in F, D, G, d, F, D u. B / 2 VI, Va, Vc, Bc	91.183 (F+D), 91.159, 91.179, 91.185, 91.142, 91.187
Mozart: Kirchensonaten / 2 VI, Bc	51.067
Reger: Vivace und Adagio aus op. 107 / Clt (VI, Va), Org	29.199
Rheinberger: Klaviertrio Nr. 1 in d op. 34	50.034
- Klaviertrio Nr. 2 in A op. 112 / VI, Vc, Pfte	50.112
- Klaviertrio Nr. 3 in B op. 121	50.121
- Klaviertrio Nr. 4 in F op. 191	50.191
- Klavierquartett in Es op. 38 / VI, Va, Vc, Pfte	50.038
- Klavierquintett in C op. 114 / 2 VI, Va, Vc, Pfte	50.114
- Sextett op. 191b / Fl, Ob, Clt, Fg, Cor, Pfte	50.191/60

Kammermusik für Bläser und Streicher**Chamber music for winds and strings**

Bach, C.P.E.: Triosonate in D Wq 151 / Fl, VI, Bc	16.003
Bach, J.C.: Triosonate in C / 2 Fl, Vc	38.403
Bach, J.C.F.: Triosonate in e / Fl, Va, Bc	34.301
Bach, J.S.: „Wachet auf“ / Cor (Ob o Tr), VI, Va, Bc	13.018
- Concerto à tre in C (arr.) / Blfl, VI, Bc	11.227
Bornefeld: Trivium / Blfl, Vga, Pfte (Org)	29.116
Buxtehude: Sinfonia „Du Friedefürst“ / Fg, 2 VI, 2 Va, Bc	13.038
Digby: asidled (1993) / ASax, 2 Trb, Tb, VI, Va, 2 Cb	16.308
Feldmann: «courbes» – séquences (1992/93) / Fl, Va, Arpa	16.301
- «how many parts of it – the one» (2001/02)	
Va, Fl, Elektronik	16.324
- «réduction d'emballage» (1998/99, 2002/03)	
Clt solo, Str.quartett	16.311
Janitsch: Sonate in F / VI, Blfl, Bc	11.220
Karel: Nonett (1945) / Fl, Ob, Clt, Fg, Cor, VI, Va, Vc, Cb	40.536
Kraus: Duo für Fl und Va VB 158	in 50.601
- Quintett für Fl, 2 VI, Va, Vc VB 188	in 50.601
Mozart: Adagio KV 580a / Eh+2 VI+Vc o Ob+Str.quart.	16.005
Quantz: Triosonate in D QV 2:9 / Fl, VI, Bc	17.001
Rentzsch: Komposition für Fl, Va, Vc (1986)	16.417
- Komposition für Fl, VI, Vc	16.416
- Quartett für Fl, Ob, Va, Vc (1985)	16.407
- Quartett für Clt, VI, Va, Cb (1989)	16.419
Rheinberger: Nonett op. 139	
Fl, Ob, Clt, Fg, Cor, VI, Va, Vc, Cb	50.139
Schorr: Diabelli-Trio op. 39 (1981) / Fl, Va, Git	16.044
Telemann: Suite in h / Fl, VI (Ob), Vc, Bc	39.794

Streichorchester / String orchestra

Aufschnaiter: Serenaden I–VI in G, F, g, a, F u. B	
2–3 VI, Va, Vc	91.148/49, 91.170/71, 91.180/81
Bach, J. B.: Vier Orchestersuiten in g, G, e u. D	
2 VI, Va, Bc	40.527–40.530
Bach, J. L.: Suite in G / 2 VI (Ob), Va, Bc	30.051
Barchet: Sinfonie für Streicher in C / 2 VI, Va, Vc, Cb	16.201
Corrette: Lobt Gott, ihr Christen / 2 VI, Va, Bc	13.039
Geminiani: Concerto grosso in c op. 2,1 / 2 VI, Va, Bc	40.514
- Concerto grosso in c op. 2,2 / 2 VI, Va, Bc	40.515
Krebs: Zwei Streichersinfonien / 2 VI, Va, Bc	16.101
Lechner: Trauermusik „Laß alles“ / 4 VI, 2 Va, 3 Vc, Cb	7.145
Marx, K.: Partita „Ein feste Burg“ / 2 VI, Va, Vc/Cb	13.009
Rheinberger: Suite op. 149 / VI solo, Vc solo, Str, Org	50.149