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# Sinfonie Nr. 7 in h

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## Sinfonie Nr. 7 in h

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Nr. 7  
Sinfonie in h  
D 759

Auf der Titelseite der Partitur  
datiert mit 30. Oktober 1822

Allegro moderato

Flauto I, II

Oboe I, II

Clarinetto I, II  
in La/A

Fagotto I, II

Corno I, II  
in Re/D

Tromba I, II  
in Mi/E

Trombone I, II

Trombone III

Timpani  
in Si-Fa#/  
H-Fis

Violino I

Violino II

Viola

Violoncello  
e Basso

11

Ob. I

Cl. (in La) I pp

Fag.

This block contains the musical notation for measures 11 through 14 for the woodwind section. The Oboe (Ob.) and Clarinet in La (Cl.) parts feature a melodic line starting at measure 11, marked with a first finger (I) and piano-piano (pp) dynamics. The Bassoon (Fag.) part is silent throughout these measures. The woodwinds are in a key with one sharp (F#) and a common time signature.

Cor. (in Re)

Trn.

This block contains the musical notation for measures 11 through 14 for the brass and percussion sections. The Horns (Cor. in Re) and Trumpets (Trn.) are silent throughout these measures.

V. I

V. II

Va.

Vc. e B.

This block contains the musical notation for measures 11 through 14 for the string section. The Violins I (V. I) and Violins II (V. II) play a rhythmic pattern of eighth notes. The Violas (Va.) and Cellos/Double Basses (Vc. e B.) play a similar pattern with a half note rest at the beginning of each measure.



15

Ob. I

Cl. (in La) I

Fag.

This block contains the musical notation for measures 15 through 18 for the woodwind section. The Oboe (Ob.) and Clarinet in La (Cl.) parts continue their melodic line, marked with a first finger (I). The Bassoon (Fag.) part remains silent. The woodwinds are in a key with one sharp (F#) and a common time signature.

Cor. (in Re)

Trn.

This block contains the musical notation for measures 15 through 18 for the brass and percussion sections. The Horns (Cor. in Re) and Trumpets (Trn.) are silent throughout these measures.

V. I

V. II

Va.

Vc. e B.

This block contains the musical notation for measures 15 through 18 for the string section. The Violins I (V. I) and Violins II (V. II) play a rhythmic pattern of eighth notes. The Violas (Va.) and Cellos/Double Basses (Vc. e B.) play a similar pattern with a half note rest at the beginning of each measure.

19

Ob. I

Cl. (in La) I

Fag.

Cor. (in Re)

Trn.

V. I

V. II

Va.

Vc. e B.

fz p

fz p

fz p

fz arco pizz. p

fz p

pp

pp

pizz. p

pizz. p

23

Fl.

Ob. I

Cl. (in La) I

Fag.

Cor. (in Re) I \*)

V. I

V. II

Va.

Vc. e B.

pp

pp

pp

pp

pp

pp

arco

arco

\*) Zur Dynamik der Bläser siehe im Anhang *Quellen und Lesarten* die Bemerkungen zu den Takten 22ff. und zu den Takten 31ff.

27

Fl. *cresc.*

Ob. *cresc.*

Cl. (in La) *cresc.*

Fag. *cresc.*

Cor. (in Re) *cresc.*

Trb. (in Mi)

Trn.

Timp. (in Si-Fa#)

V. I *cresc.*

V. II *cresc.*

Va. *cresc.*

Vc. e B. *cresc.*

*fz fz fp fz fz fz fz fz fz fz*

31

Fl. *p*

Ob. *p*

Cl. (in La) *p*

Fag. *p*

Cor. (in Re) *a 2*

V. I *cresc.*

V. II *cresc.*

Va. *cresc.*

Vc. e B. *cresc.*

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



35

Fl.

Ob.

Cl. (in La)

Fag.

Cor. (in Re)

Trb. (in Mi)

Trn.

Timp. (in Si-Fa#)

V. I

V. II

Va.

Vc.

B.

43

Cl. (in La)

Va.

Vc.

B.

50

Cl. (in La)

Fag.

pp

Cor. (in Re)

pp

V. I

pp

V. II

pp

Va.

Vc.

B.



56

Cl. (in La)

Fag.

decresc.

decresc.

Cor. (in Re)

V. I

decresc.

V. II

decresc.

Va.

Vc.

decresc.

B.

decresc.

\*) Takt 55 ff., Violoncello: Zur denkbaren Fortsetzung der Akzente von Takt 53, 54 siehe die Bemerkung im Anhang *Quellen und Lesarten*.

63

*Fl.* *a 2*  
*ffz* *ffz* *fz* *fz fz* *fz fz fz cresc.* *fz fz fz* *ffz*

*Ob.* *a 2*  
*ffz* *ffz* *fz* *fz fz* *fz fz fz cresc.* *fz fz fz* *ffz*

*Cl. (in La)* *a 2*  
*ffz* *ffz* *fz* *fz fz* *fz fz fz cresc.* *fz fz fz* *ffz*

*Fag.* *a 2*  
*ffz* *ffz* *fz* *fz fz* *fz fz fz cresc.* *fz fz fz* *ffz*

*Cor. (in Re)* *a 2*  
*ffz* *ffz* *fz* *fz fz* *fz fz fz cresc.* *fz fz fz* *ffz*

*Trb. (in Mi)*

*Trn.*  
*ffz* *ffz* *fz* *fz fz* *fz fz fz cresc.* *fz fz fz* *ffz*

*V. I*  
*ffz* *ffz* *fz* *cresc.* *ffz*

*V. II*  
*ffz* *ffz* *fz* *cresc.* *ffz*

*Va.*  
*ffz* *ffz* *fz* *fz fz fz cresc.* *fz fz fz* *ffz*

*Vc.*  
*ffz* *ffz* *fz* *fz fz* *fz fz fz cresc.* *fz fz fz* *ffz*

*B.* *arco*  
*ffz* *ffz* *fz* *fz fz* *fz fz fz cresc.* *fz fz fz* *ffz*

\*) Takt 67, Violine I, II, Viola: Die Akzente gelten - in Anlehnung an die anderen Stimmen - dem ganzen Takt.

73

*Fl.*  
p f

*Ob.*  
f

*Cl.  
(in La)*  
p f

*Fag.*  
f

*Cor.  
(in Re)*  
a 2  
f

*Trb.  
(in Mi)*

*Trn.*  
f

*V. I*  
p f

*V. II*  
p f

*Va.*  
p f

*Vc.*  
p f

*B.*  
f

81

Fl. *ff fz fz fz*

Ob. *ff fz fz fz*

Cl. (in La) *ff fz fz fz*

Fag. *ff fz*

Cor. (in Re) *ff fz fz*

Trb. (in Mi) *ff*

Trn. *ff fz fz*

Timp. (in Si-Fa#) *ff*

V. I *ff fz fz fz fz*

V. II *ff fz fz fz fz*

Va. *ff fz fz fz*

Vc. *ff fz fz fz*

B. *ff fz fz fz*

90

Fl. fz fz

Ob. fz fz p p <

Cl. (in La) fz fz p <

Fag. fz fz p

Cor. (in Re) fz fz p

Trb. (in Mi)

Trn. fz fz

Timp. (in Si-Fa#)

V. I fz fz p

V. II fz fz p

Va. fz fz p

Vc. fz fz p

B. fz fz p

Detailed description: This page of a musical score covers measures 90 to 97. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet in La (Cl.), and Bassoon (Fag.), a brass section with Cor Anglais (Cor. in Re) and Trumpets (Trb. in Mi), a string section (Trn.) with Violin I (V. I), Violin II (V. II), Viola (Va.), Violoncello (Vc.), and Bass (B.), and a Timpani (Timp.) part in Si-Fa#. The score is in 2/4 time with a key signature of one sharp (F#). Dynamics range from fortissimo (fz) to piano (p). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and timpani provide harmonic support. The flute and oboe have melodic lines with some slurs and accents.

99

Fl. *p* *ffz* *pp*

Ob. *p* *ffz* *p* *pp*

Cl. (in La) *p* *ffz* *p* *pp*

Fag. *ffz* *p* *pp*

Cor. (in Re) *ffz* *p* *pp*

Trb. (in Mi) *ffz* *p*

Trn. *ffz* *p*

Timp. (in Si-Fa#) *ffz*

V. I *pp* *ffz* *pizz.* *pp*

V. II *pp* *ffz* *pizz.* *pp*

Va. *p* *ffz* *pp* *pizz.* *arco*

Vc. *ffz* *pp* *pizz.* *arco*

B. *ffz* *pp*

*I.*

110b 2.

Fl.

Ob.

Cl.  
(in La)

Fag.

Cor.  
(in Re)

Trb.  
(in Mi)

Trn.

Timp.  
(in Si-Fa#)

V. I

V. II

Va.

Vc.

B.

pp >

pp

pp

pp

arco

pp

arco

pp



122

Fag. *a 2* *pp* *cresc.*

V. I *arco* *pp* *arco* *cresc.* cre - - - scen - - - do - -

V. II *pp* *arco* *cresc.* cre - - - scen - - - do - -

Va. *pp* *arco* *cresc.*

Vc. *pp* *cresc.* cre - - - scen - - - do - -

B. *pp* *cresc.* cre - - - scen - - - do - -

132

Fl. *f* *f* cre - - - scen - -

Ob. *f* *f* cre - - - scen - -

Cl. (in La) *fz* *fz* *fz* *fz* cre *fz* *fz* scen *fz* *fz*

Fag. *a 2* *fz* *fz* *fz* *fz* cre *fz* *fz* scen *fz* *fz*

Cor. (in Re) *a 2* *f* *f* cre - - - scen - -

Trn. *fz* *fz* *fz* *fz* cre *fz* *fz* scen *fz* *fz*

V. I *f* *f* cre - - - scen - -

V. II *f* *f* cre - - - scen - -

Va. *f* *f* cre - - - scen - -

Vc. *f* *f* cre - - - scen - -

B. *f* *f* cre - - - scen - -





161

Fl.

Ob.

Cl.  
(in La)

Fag.

Cor.  
(in Re)

Trb.  
(in Mi)

Trn.

Timp.  
(in Si-Fa#)

V. I

V. II

Va.

Vc.

B.

This musical score page contains measures 161 through 164. The instruments are arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Clarinet in La, Bassoon) and brass section (Coronet in Re, Trumpet in Mi, Trombone, Timpani) are shown with various dynamics and articulations. The string section (Violins I and II, Viola, Violoncello, Bass) provides a rhythmic and harmonic foundation. The score includes dynamic markings such as *ff* (fortissimo), *p* (piano), and *a 2* (second ending). There are also articulation marks like accents and slurs. The key signature is one sharp (F#), and the time signature is 4/4.

173 *a 2*

*Fl.* *fz* *fz* *tr* *V*

*Ob.* *a 2* *fz* *fz* *tr* *V*

*Cl. (in La)* *fz* *fz* *tr* *V*

*Fag.* *a 2* *fz* *fz* *V*

*Cor. (in Re)* *a 2* *fz* *fz* *V*

*Trb. (in Mi)* *fz* *fz* *V*

*Trn.* *fz* *fz* *ff* *V*

*Timp. (in Si-Fa#)* *fz* *fz* *V*

*V. I* *fz* *fz* *V*

*V. II* *fz* *fz* *V*

*Va.* *fz* *fz* *V*

*Vc.* *fz* *fz* *ff* *V*

*B.* *fz* *fz* *ff* *V*

179

Fl.

Ob.

Cl.  
(in La)

Fag.

Cor.  
(in Re)

Trb.  
(in Mi)

Trn.

Timp.  
(in Si-Fa#)

V. I

V. II

Va.

Vc.

B.

This musical score page contains measures 179 through 182. The instruments are arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Clarinet in La, Bassoon) and brass section (Coronet in Re, Trumpet in Mi, Trombone) play sustained chords with some melodic movement. The strings (Violins I and II, Viola, Violoncello, Bass) provide a rhythmic accompaniment with eighth-note patterns. The timpani part features a steady eighth-note pulse. The key signature has two sharps (F# and C#), and the time signature is 4/4. Measure 179 is marked with a first ending bracket. Measure 180 includes a dynamic marking 'a 2' for the Trombone. Measure 182 features a first ending bracket and a 'V' marking for the woodwinds.



189

Fl. *fz* *a 2* *ff*>

Ob. *fz* *a 2* *ff*>

Cl. (in La) *fz* *a 2* *ff*>

Fag. *fz* *a 2* *ff*>

Cor. (in Re) *fz* *a 2* *ff*>

Trb. (in Mi) *fz* *a 2* *ff*>

Trn. *fz* *a 2* *ff*>

Timp. (in Si-Fa#)

V. I *fz* *ff*>

V. II *fz* *ff*>

Va. *fz* *ff*>

Vc. *fz* *ff*>

B. *fz* *ffz*>



196

Fl. *fz* > *pp* *cresc.* *ffz* *fz*

Ob. *fz* > *pp* *cresc.* *ffz* *fz*

Cl. (in La) *fz* > *pp* *cresc.* *ffz* *fz* *fp* >

Fag. *fz* > *ffz* *fz* *fp* >

Cor. (in Re) *fz* > *p* *ffz* *fz* *fp* >

Trb. (in Mi) *fz* >

Trn. *fz* > *ffz* *fz*

V. I *fz* > *pp* *cresc.* *ff* *fz* *p*

V. II *fz* > *pp* *cresc.* *ff* *fz* *p*

Va. *fz* > *pp* *cresc.* *ff* *fz* *p*

Vc. *fz* > *pp* *cresc.* *ff* *fz* *p*

B. *fz* > *pp* *cresc.* *ff* *fz* *p*

206

Fl. *ffz* *fz*

Ob. *ffz* *fz*

Cl. (in La) *ffz* *fz* *fp* *decresc.*

Fag. *ffz* *fz* *fp* *decresc.*

Cor. (in Re) *ffz* *fz* *fp* *decresc.*

Trn.

V. I *ff* *fz* *p* *decresc.*

V. II *ff* *fz* *p* *decresc.*

Va. *ff* *fz* *p* *decresc.*

Vc. e B. *ff* *fz* *p* *decresc.*

212

Fl. *pp*

Ob. *pp*

Cl. (in La) *pp*

Fag. *pp*

Cor. (in Re) *pp*

V. I *pizz.* *pp* *arco*

V. II *pizz.* *pp* *arco*

Va. *pp* *pp*

Vc. e B. *pp* *pp*

220

Fl.

Ob.

Cl.  
(in La)

Fag.

Cor.  
(in Re)

V. I

V. II

Va.

Vc. e B.

224

Fl.

Ob.

Cl.  
(in La)

Fag.

Cor.  
(in Re)

V. I

V. II

Va.

Vc. e B.

228

Fl.

Ob.

Cl. (in La)

Fag.

Cor. (in Re)

V. I

V. II

Va.

Vc. e B.

232

Fl.

Ob.

Cl. (in La)

Fag.

Cor. (in Re)

V. I

V. II

Va.

Vc. e B.



244

Fl.

Ob.

Cl.  
(in La)

Fag.

Cor.  
(in Re)

V. I

V. II

Va.

Vc. e B.

248

Fl.

Ob.

Cl.  
(in La)

Fag.

Cor.  
(in Re)

Trb.  
(in Mi)

Trn.

Timp.  
(in Si-Fa#)

V. I

V. II

Va.

Vc. e B.

253

Fl.

Cl.  
(in La)

Fag.

Cor.  
(in Re)

V. I

V. II

Vc.

B.

pp

pp

pp

pizz.

pp

260

Fl.

Cl.  
(in La)

Fag.

Cor.  
(in Re)

V. I

V. II

Vc.

B.

267

Fl.

Cl.  
(in La)

Fag.

pp

Cor.  
(in Re)

pp

V. I

pp

V. II

pp

Vc.

pp

B.

273

Cl.  
(in La)

Fag.

decresc.

decresc.

Cor.  
(in Re)

V. I

decresc.

V. II

Va.

decresc.

Vc.

decresc.

B.

decresc.

\*) Takt 267-268, Violoncello: Zu den ergänzten Akzenten sowie zur Frage ihrer denkbaren Fortsetzung siehe die Bemerkung (Anhang Quellen und Lesarten) zu T. 55ff.



281 <sup>a 2</sup>

Fl. *ffz* *ffz* *fz* *fz fz* *fz fz fz* *fz fz fz* *ffz*

Ob. *ffz* *ffz* *fz* *fz fz* *fz fz fz* *fz fz fz* *ffz*

Cl. (in La) *ffz* *ffz* *fz* *fz fz* *fz fz fz* *fz fz fz* *ffz*

Fag. *ffz* *ffz* *fz* *fz fz* *fz fz fz* *fz fz fz* *ffz*

Cor. (in Re) *ffz* *ffz* *fz* *fz fz* *fz fz fz* *fz fz fz* *ffz*

Trb. (in Mi) *ffz* *ffz* *fz* *fz fz* *fz fz fz* *fz fz fz* *ffz*

Trn. *ffz* *ffz* *fz* *fz fz* *fz fz fz* *fz fz fz* *ffz*

Timp. (in Si-Fa#) *ffz* *ffz* *fz* *fz fz* *fz fz fz* *fz fz fz* *ffz*

V. I *ffz* *ffz* *fz* *cresc.* *ffz*

V. II *ffz* *ffz* *fz* *cresc.* *ffz*

Va. *ffz* *ffz* *fz* *fz fz* *fz fz fz* *fz fz fz* *ffz*

Vc. *ffz* *ffz* *fz* *fz fz* *fz fz fz* *fz fz fz* *ffz*

B. *ffz* *ffz* *fz* *fz fz* *fz fz fz* *fz fz fz* *ffz*

\*) Takt 285, Violine I, II, Viola: Die Akzente (hier ergänzt nach Takt 67) gelten - in Anlehnung an die anderen Stimmen - dem ganzen Takt.

291

Fl. *p* *f*

Ob. *f*

Cl. (in La) *p* *f*

Fag. *f*

Cor. (in Re) *f*

Trb. (in Mi)

Trn. *f*

Timp. (in Si-Fa#)

V. I *p* *f*

V. II *p* *f*

Va. *p* *f*

Vc. *p* *f*

B. *f*





3/4

Fl.

Ob.

Cl.  
(in La)

Fag.

Cor.  
(in Re)

Trb.  
(in Mi)

Trn.

Timp.  
(in Si-Fa#)

V. I

V. II

Va.

Vc.

B.

321

Fl. *ffz* *pp*

Ob. I a 2 *ffz* *p* *pp*

Cl. (in La) I a 2 *ffz* *p* *pp*

Fag. *ffz* *p* *pp*

Cor. (in Re) a 2 *ffz* *p* *pp*

Trb. (in Mi) *ffz* *p*

Trn. *ffz* *p*

Timp. (in Si-Fa#) *ffz*

V. I *ffz* *pizz.* *pp*

V. II *ffz* *pizz.* *pp*

Va. *ffz* *pp* *pizz.*

Vc. *ffz* *pp* *pizz.* *arco*

B. *ffz* *pp* *pp* *arco*

332

Fl. *pp*

Ob.

Cl. (in La) *pp* *a 2* *p*

Fag. *pp* *p*

Cor. (in Re) *pp*

Trb. (in Mi)

Trn. *pp*

Timp. (in Si-Fa#) *pp*

V. I *arco* *p*

V. II *arco* *p*

Va. *arco* *p*

Vc. *p*

B. *p*

344

*Fl.*  
*Ob.*  
*Cl. (in La)*  
*Fag.*  
*Cor. (in Re)*  
*Trb. (in Mi)*  
*Trn.*  
*Timp. (in Si-Fa#)*  
*V. I*  
*V. II*  
*Va.*  
*Vc.*  
*B.*

*p* *cresc.* *f* *cresc.* *ff* *fz* *pp*  
*p* *cresc.* *f* *cresc.* *ff* *fz* *pp*  
*a 2* *cresc.* *f* *cresc.* *ff* *fz* *pp*  
*cresc.* *f* *cresc.* *ff* *fz* *pp*  
*p* *cresc.* *f* *cresc.* *ff* *fz* *pp*  
*p* *cresc.* *f* *cresc.* *ff* *fz* *pp*  
*p* *cresc.* *f* *cresc.* *ff* *fz* *pp*  
*cresc.* *f* *cresc.* *ff* *fz*  
*cresc.* *f* *cresc.* *ff* *fz*  
*cresc.* *f* *cresc.* *ff* *fz*  
*cresc.* *f* *cresc.* *ff* *fz*  
*cresc.* *f* *cresc.* *ff* *fz*



353

Fl. mf ff

Ob. mf ff

Cl. (in La) mf pp ff

Fag. mf ff

Cor. (in Re) mf pp ff

Trb. (in Mi) mf pp ff

Trn. mf ff

Timp. (in Si-Fa#) mf ff

V. I mf ff

V. II mf ff

Va. mf ff

Vc. mf pp ff

B. mf pp ff

Detailed description: This page of a musical score covers measures 353 to 356. It features a full orchestral ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in La (Cl.), Bassoon (Fag.), Cor Anglais (Cor. in Re), Trumpet (Trb. in Mi), and Trombone (Trn.). The percussion section includes Timpani (Timp. in Si-Fa#). The string section includes Violin I (V. I), Violin II (V. II), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). The score is in 2/4 time with a key signature of one sharp (F#). Dynamics range from mezzo-forte (mf) to fortissimo (ff), with some passages in piano (pp). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive.

Andante con moto

Flauto I, II

Oboe I, II

Clarinetto I, II  
in La/A

Fagotto I, II

pp

Corno I, II  
in Mi/E

pp

Tromba  
in Mi/E

Trombone I, II

Trombone III

Timpani  
in Mi-Si/E-H

Violino I

pp

Violino II

pp

Viola

pp

Violoncello

pp

Basso

pizz.

pp

12

Fl. *fp* > *pp*

Ob. *pp*

Cl. (in La) *fp* >

Fag. *fp* >

Cor. (in Mi)

V. I *fp* > *pp*

V. II *fp* > *fp* > *pp*

Va. *fp* > *pp*

Vc. *pp* pizz. arco pizz.

B. *fp* *pp*

24

Fl.

Ob.

Cl. (in La)

Fag. *pp*

Cor. (in Mi) *pp*

V. I *f*

V. II *f*

Va. *f*

Vc. arco *f*

B. *f*

33

*Fl.*  
*f*

*Ob.*  
*f*

*Cl.*  
*(in La)*  
*f*

*Fag.*  
*f*

*Cor.*  
*(in Mi)*  
*f* *ff* *ff* *ff*

*Trb.*  
*(in Mi)*  
*f* *ff* *a 2* *ff*

*Trn.*  
*f*

*Timp.*  
*(in Mi-Si)*  
*f* *ff*

*V. I*

*V. II*

*Va.*

*Vc.*

*B.*

45

Fl. *pp* *fp* >

Ob.

Cl. (in La) *pp* *fp* >

Fag. *pp* *fp* >

Cor. (in Mi) *fp* > *cresc.*

Trb. (in Mi) *fp* > *cresc.*

Timp. (in Mi-Si) *pp*

V. I *p* *fp* > *cresc.*

V. II *p* *fp* > *fp* > *cresc.*

Va. *p* *pizz.* *fp* > *arco*

Vc. *p* *pp pizz.* *fp* *arco*

B. *p* *pp* *fp*

54

Fl. *cresc.* *pp*

Ob. *cresc.* *pp*

Cl. (in La) *cresc.* *pp*

Fag. *pp* *ppp*

Cor. (in Mi) *pp* *ppp*

V. I *pp* *pp*

V. II *pp*

Va. *cresc.* *pp pizz.*

Vc. *cresc.* *pp* *pizz.*

B. *cresc.* *pp* *ppp*

64

Fl.

Ob.

Cl. (in La)

Fag.

V. I

V. II

Va.

Vc.



74

Fl.

Ob.

Cl. (in La)

Fag.

V. I

V. II

Va.

Vc.









112

Fl.

Ob.

Fag.

Trn. III

V. I

V. II

Va.

Vc. e B.

121

Fl.

Ob.

Fag.

Trn. III

V. I

V. II

Va.

Vc. e B.

130

Fl. *I* *p* *pp*

Ob. *I* *p* *pp*

Cl. (in La) *I* *ppp*

Fag. *I* *p* *pp*

Cor. (in Mi) *p* *pp*

V. I *p* *pp* *decresc.*

V. II *pp* *decresc.*

Va. *pp* *decresc.*

Vc. e B. *pp* *decresc.*

139

Fag. *pp*

Cor. (in Mi) *I* *ppp* *pp*

V. I *pp*

V. II *pp*

Va. *pp*

Vc. *pp*

B. *pizz.* *pp*



171

Fl.

Ob.

Cl.  
(in La)

Fag.

Cor.  
(in Mi)

Trb.  
(in Mi)

Trn.

Timp.  
(in Mi-Si)

V. I

V. II

Va.

Vc.

B.

*pp*

*ff*

*fz*

*staccato*



203

Ob. *pp*

Cl. (in La)

V. I *pp*

V. II *pp*

Va. *pp*

Vc.

213

Ob. *f* *p* *pp* *dim.*

Cl. (in La)

V. I *f* *p* *pp* *dim.*

V. II *f* *p* *pp* *dim.*

Va. *f* *p* *pp* *dim.*

Vc. *arco* *f* *p* *pp* *pp*

222

Ob. *morendo*

Cl. (in La) *pp*

V. I *ppp* *pp*

V. II *ppp* *pp*

Va. *ppp* *pp*

Vc. *ppp* *pp*





240

*Fl.*

*Ob.*

*Cl.  
(in La)*

*Fag.*

*Cor.  
(in Mi)*

*Trb.  
(in Mi)*

*Trn.*

*Timp.  
(in Mi-Si)*

*V. I*

*V. II*

*Va.*

*Vc.*

*B.*

The musical score for page 55, measures 240-245, is written for a full orchestra. The key signature consists of three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into several systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in La (Cl. (in La)), and Bassoon (Fag.). The second system includes Horn in Mi (Cor. (in Mi)), Trumpet in Mi (Trb. (in Mi)), Trombone (Trn.), and Timpani in Mi-Si (Timp. (in Mi-Si)). The third system includes Violin I (V. I), Violin II (V. II), Viola (Va.), Violoncello (Vc.), and Bass (B.). The woodwinds and brass parts feature rhythmic patterns with accents and dynamic markings such as 'a 2' and 'fz'. The string parts provide a harmonic foundation with various rhythmic textures.

246

Fl.

Ob.

Cl.  
(in La)

Fag.

Cor.  
(in Mi)

Trb.  
(in Mi)

Trn.

Timp.  
(in Mi-Si)

V. I

V. II

Va.

Vc.

B.

This musical score page contains measures 246 through 249. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet in La (Cl. (in La)), Bassoon (Fag.), Cor Anglais (Cor. (in Mi)), Trumpet (Trb. (in Mi)), Trombone (Trn.), Timpani (Timp. (in Mi-Si)), Violin I (V. I), Violin II (V. II), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). The woodwinds and strings play melodic lines with various articulations and dynamics. The brass section provides harmonic support with accents and fortissimo (fz) markings. The timpani part features a rhythmic pattern of eighth notes. The string section has a complex texture with sixteenth-note patterns in the upper parts and a more melodic line in the lower parts.





262

Fl. a 2  
cresc. pp pp

Ob. a 2  
cresc. pp pp

Cl. (in La) a 2  
cresc. pp pp

Fag. cresc. pp cresc. pp

Cor. (in Mi) cresc. pp cresc. pp

Trb. (in Mi)

Trn.

Timp. (in Mi-Si)

V. I cresc. pp pp pp

V. II cresc. pp piz. pp \*)

Va. cresc. pp pp

Vc. cresc. pp pp

B. cresc. pp pp

\*) Takt 265-267, Violine II: Artikulation in der Vorlage (bedenkenswert auch für Violine I):



281

Fl.

Ob.

Cl.  
(in La)

Fag.

Cor.  
(in Mi)

Trn.

V. I

V. II

Va.

Vc.

B.

ppp

ppp

ppp

ppp

pp

arco

pp





303 **dim.**

Fl.

Ob.

Cl.  
(in La)

Fag.

Cor.  
(in Mi)

Trb.  
(in Mi)

Trn.

Timp.  
(in Mi-Si)

V. I

V. II

Va.

Vc.

B.

*pp*

*ppp*

*pizz.*

*arco*

## Nr. 1 Fragment des dritten Satzes

**All<sup>o</sup>**

Flauto I  
ff

Flauto II  
col 1<sup>mo</sup> Fl.

Oboe I, II  
I Sola  
p

Clarinetto I, II  
in La/A

Fagotto I, II  
a 2

Corno I, II  
in Re/D

Tromba I, II  
in Mi/E

Trombone I, II  
ff

Trombone III

Timpani  
in Si-Fa#/H-Fis

Violino I  
ff

Violino II

Viola

Violoncello  
col Basso

Basso  
ff

p

10

The musical score is arranged in a system with the following instruments and parts:

- Fl. I**: Flute I, staff with treble clef and key signature of one sharp (F#).
- Fl. II**: Flute II, staff with treble clef and key signature of one sharp (F#).
- Ob.**: Oboe, staff with treble clef and key signature of one sharp (F#). Includes a first fingering (I) and dynamic markings.
- Cl. (in La)**: Clarinet in B-flat, staff with treble clef and key signature of one sharp (F#).
- Fag.**: Bassoon, staff with bass clef and key signature of one sharp (F#).
- Cor. (in Re)**: Horn in C, staff with treble clef.
- Trb. (in Mi)**: Trumpet in D, staff with treble clef.
- Trn.**: Trombone, staff with bass clef and key signature of one sharp (F#).
- Timp. (in Si-Fa#)**: Timpani, staff with bass clef and key signature of one sharp (F#).
- V. I**: Violin I, staff with treble clef and key signature of one sharp (F#).
- V. II**: Violin II, staff with treble clef and key signature of one sharp (F#).
- Va.**: Viola, staff with bass clef and key signature of one sharp (F#).
- Vc.**: Violoncello, staff with bass clef and key signature of one sharp (F#).
- B.**: Bass, staff with bass clef and key signature of one sharp (F#).

\*) Das Manuskript bricht hier ab.

## Nr. 2 Der Particellentwurf

1 (249) \*) *gva*  
*ff* *fz* *p* \*\*)

8 (256) *pp*

15 (263) *\*\*\**)

22 (270) 28 (280) *ff*

31 (283) *gva* *fz*

39 (291) *p* *f*

\*) In Klammern ist die jeweils entsprechende Stelle in der ausgeführten Partitur gegeben, beginnend mit Takt 249 des ersten Satzes.

\*\*) Zu Takt 5-6 siehe die Bemerkung im Anhang *Quellen und Lesarten*.

\*\*\*) Zu Takt 20, Mittelstimme oben: Repetitionszeichen irrtümlich oder flüchtig eingetragen, gemeint „wie oben“ (Takt 11 bzw. 15), nicht wie Takt 19.

45 (297)

51 (303)

ff

59 (311)

63 (316, 320)

ff

67 (324)

pp

76 (333)

79 (348)

fz

85 (354)

ffz

p

f

pp

Andte

pizz.

ligato

9

16

24

31

39

48

55

\*) Takt 28-31 von Schubert offenbar getilgt, hier jedoch mitgezählt. Siehe dazu im Anhang *Quellen und Lesarten* unter *Korrekturen*.

64 (66) \*) Cl.

pp

71 (73)

f dim.

80 (82) Ob.

f dim.

88 (90) 90 (96)

ff

95 (101)

ff

100 (106)

ff

104 (110)

p

\*) In Klammern ist die jeweils entsprechende, von Takt 64 an abweichende Taktzahl in der ausgeführten Partitur gegeben.

111 (117)

Musical score for measures 111-117. The system consists of two staves, treble and bass clef. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble with a trill (tr) in measure 115 and a fermata in measure 117. The bass line provides a steady accompaniment.

120 (126)

Musical score for measures 120-126. The system consists of two staves, treble and bass clef. The key signature has three sharps. The music features a trill (tr) in measure 121 and a fermata in measure 126. The bass line has a rhythmic accompaniment.

127 (133)

Musical score for measures 127-133. The system consists of two staves, treble and bass clef. The key signature has three sharps. The music features a melodic line in the treble with a fermata in measure 133. The bass line has a rhythmic accompaniment.

136 (142)

Musical score for measures 136-142. The system consists of two staves, treble and bass clef. The key signature has three sharps. The music features a melodic line in the treble with a fermata in measure 142. The bass line has a rhythmic accompaniment.

145 (151)

Musical score for measures 145-151. The system consists of two staves, treble and bass clef. The key signature has three sharps. The music features a melodic line in the treble with a fermata in measure 151. The bass line has a rhythmic accompaniment. A dynamic marking of *fp* is present in measure 151.

152 (158)

Musical score for measures 152-158. The system consists of two staves, treble and bass clef. The key signature has three sharps. The music features a melodic line in the treble with a fermata in measure 158. The bass line has a rhythmic accompaniment.

161 (167) 165 (173)

Musical score for measures 161-173. The system consists of two staves, treble and bass clef. The key signature has three sharps. The music features a melodic line in the treble with a fermata in measure 167. The bass line has a rhythmic accompaniment. A dynamic marking of *f* is present in measure 165.



170 (178) *gva*

Musical score for measures 170-178. The system consists of two staves, treble and bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex texture with many chords and moving lines. A dynamic marking of *f* is present in the lower staff.

179 (187)

Musical score for measures 179-187. The system consists of two staves, treble and bass clef. The key signature has three sharps. The music is highly rhythmic and complex. A dynamic marking of *fp* is present in the lower staff.

185 (193)

Musical score for measures 185-193. The system consists of two staves, treble and bass clef. The key signature has three sharps. The music features a complex texture with many chords and moving lines.

192 (200)

Musical score for measures 192-200. The system consists of two staves, treble and bass clef. The key signature has three sharps. The music features a complex texture with many chords and moving lines. A dynamic marking of *pp* is present in the lower staff. An *Ob.* (Oboe) part is indicated above the treble staff.

204 (212)

Musical score for measures 204-212. The system consists of two staves, treble and bass clef. The key signature has three sharps. The music features a complex texture with many chords and moving lines. Dynamic markings of *f* and *p* are present in the lower staff. A *dim.* (diminuendo) marking is present above the treble staff.

213 (221)

Musical score for measures 213-221. The system consists of two staves, treble and bass clef. The key signature has three sharps. The music features a complex texture with many chords and moving lines. A dynamic marking of *emoriendo.* (morendo) is present above the treble staff. A *Cl.* (Clarinet) part is indicated above the treble staff.

225 (235)

Musical score for measures 225-235. The system consists of two staves, treble and bass clef. The key signature has three sharps. The music features a complex texture with many chords and moving lines. A dynamic marking of *ff* (fortissimo) is present in the lower staff. A *Fl.* (Flute) part is indicated above the treble staff.

232 (242)

239 (249)

244 (254) 249 (258)

*ff*

250 (259)

258 262 (280)

270 (288) 272 (292)

\*) Corni

281 (301) 283 (303)

\*) Die Takte 272-275 sind (nur mit dem oberen System) später eingefügt. Siehe unter *Korrekturen im Anhang Quellen und Lesarten*.

All<sup>o</sup>

Musical score for measures 6-11. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'All<sup>o</sup>'. The first staff (treble clef) begins with a forte (**ff**) dynamic. The second staff (bass clef) begins with a piano (**p**) dynamic. The music features a steady bass line and a more active treble line with various rhythmic patterns and slurs.

Musical score for measures 12-20. The treble clef staff continues with melodic lines, while the bass clef staff provides a consistent accompaniment. The dynamics remain consistent with the previous section.

Musical score for measures 21-31. The treble clef staff shows more complex rhythmic figures. A forte (**ff**) dynamic is indicated in the middle of the section. The bass clef staff continues with its accompaniment.

Musical score for measures 32-40. This section includes a first ending bracket labeled '1.' at the end of the treble clef staff. The music features a mix of chords and moving lines in both staves.

Musical score for measures 41-49. This section includes a second ending bracket labeled '2.' at the beginning of the treble clef staff. The bass clef staff has a more active role with frequent eighth notes.

Musical score for measures 50-57. The treble clef staff features a series of chords and melodic fragments. The bass clef staff has a rhythmic pattern with some rests. The dynamics are not explicitly marked in this section.

Musical score for measures 58-64. The treble clef staff has a complex melodic line with many slurs. The bass clef staff has a simple accompaniment. Dynamics of forte (**fz**) and piano (**p**) are indicated at the end of the section.

67

76

85

95

103

Trio

12

\*) Die Wiederholung des 2. Teils ist hier nur am Schluß angedeutet, auszuführen wäre sie sicherlich mit dem Auftakt zu Takt 41.

\*\*) Die Niederschrift bricht hier - im Manuskript in der Mitte der Zeile - ab.