Franz Schubert

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Nr. 7

Sinfonie in h

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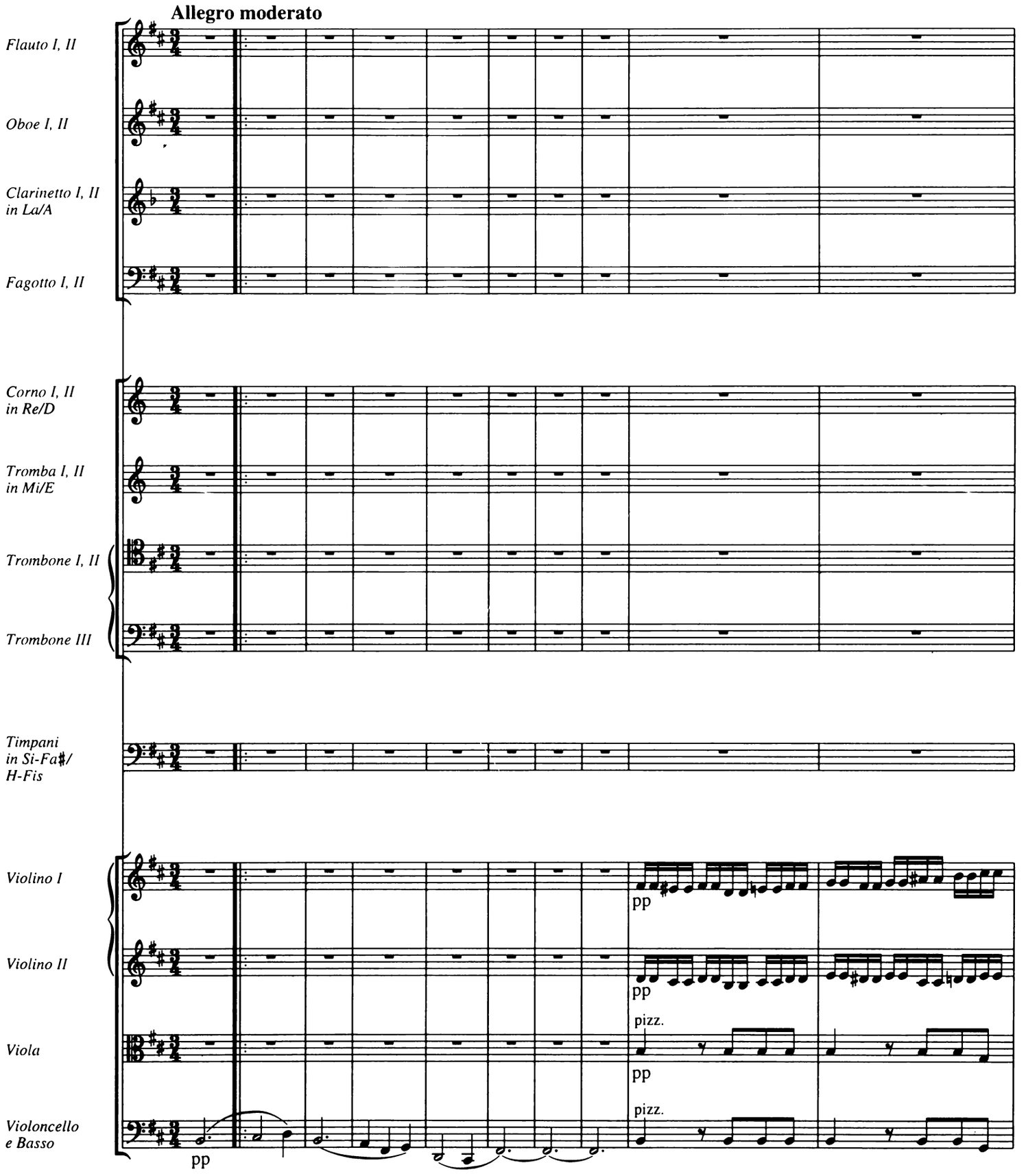
Auf der Titelseite der Partitur
datiert mit 30. Oktober 1822



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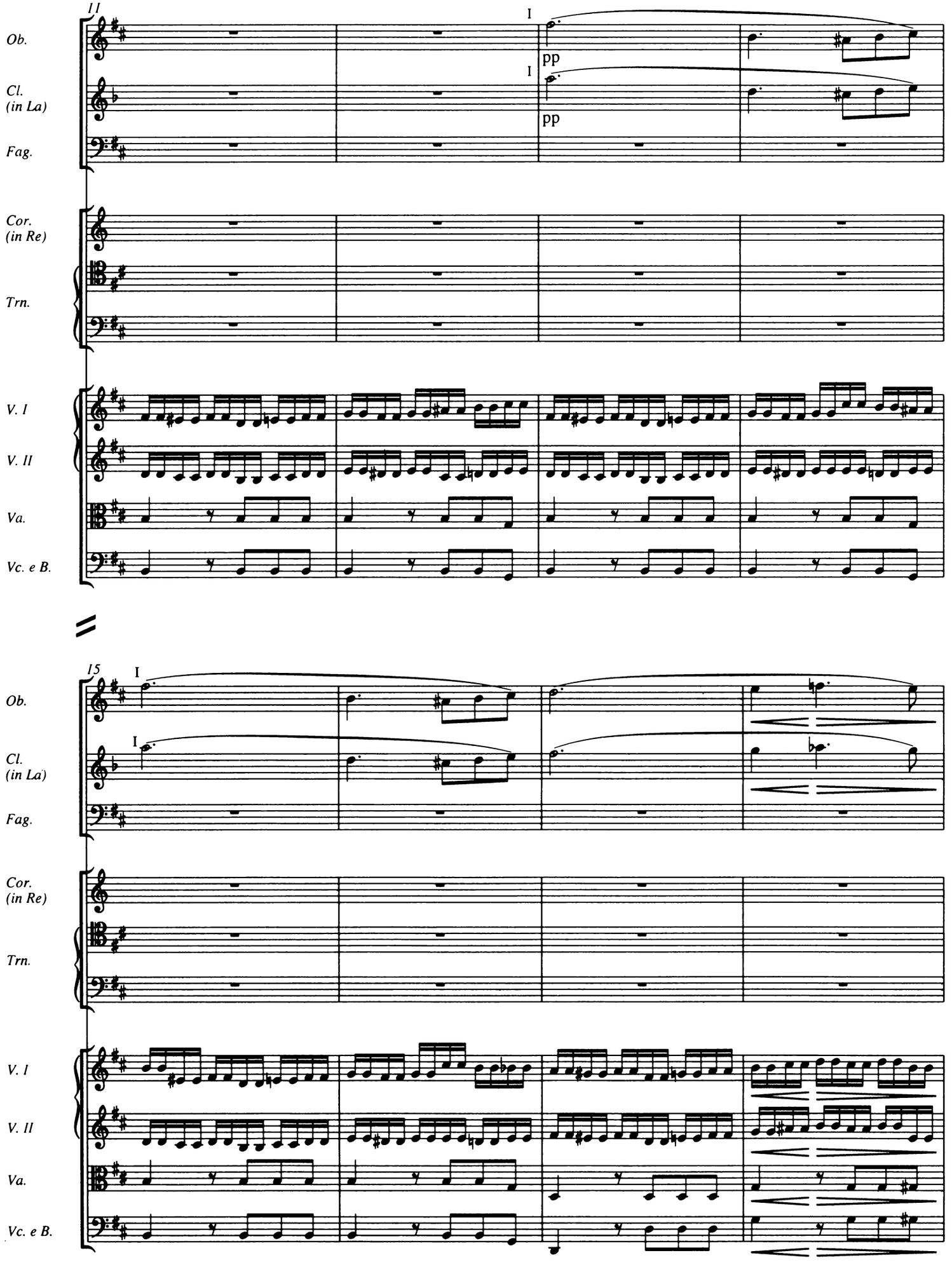
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Vc. e B.
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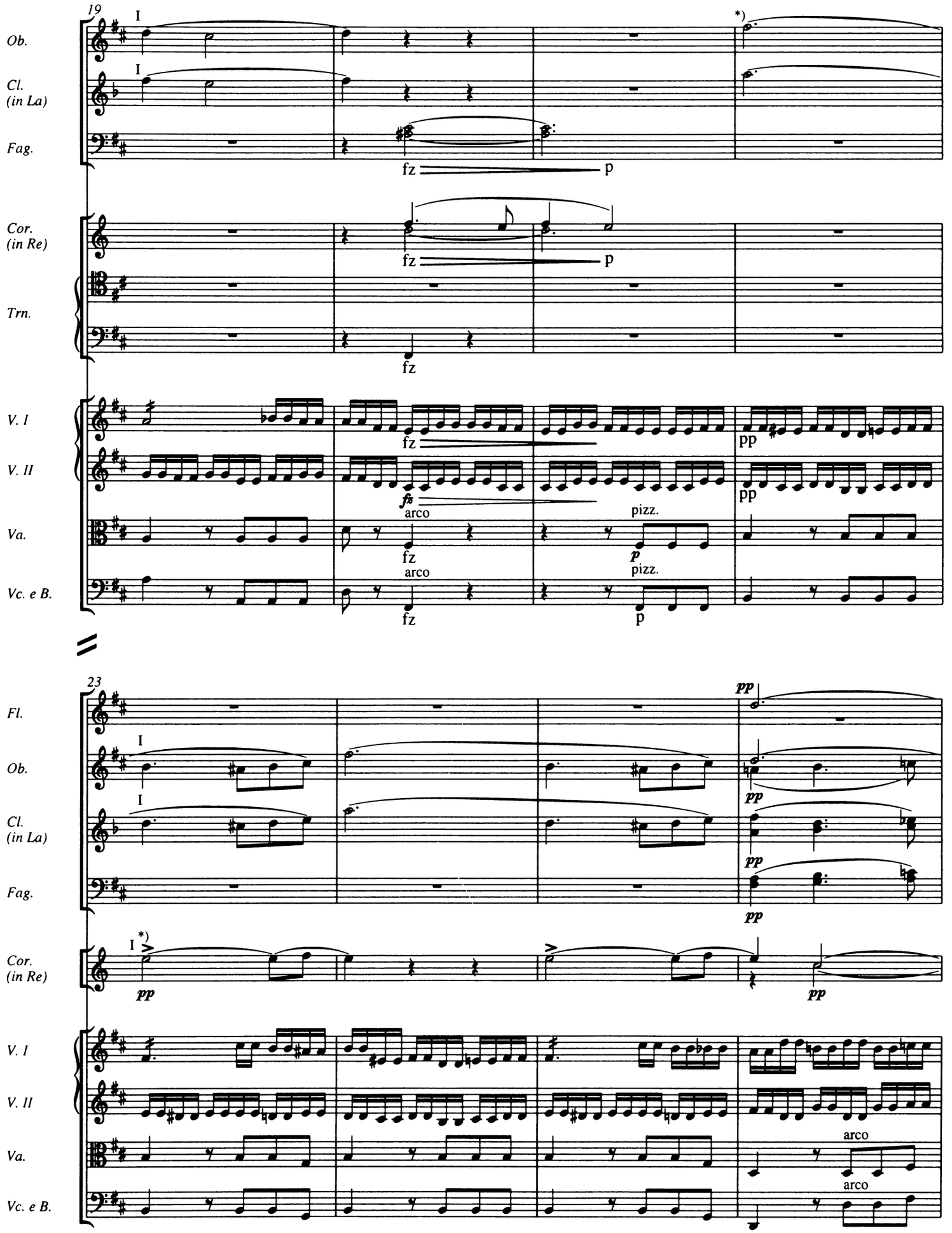
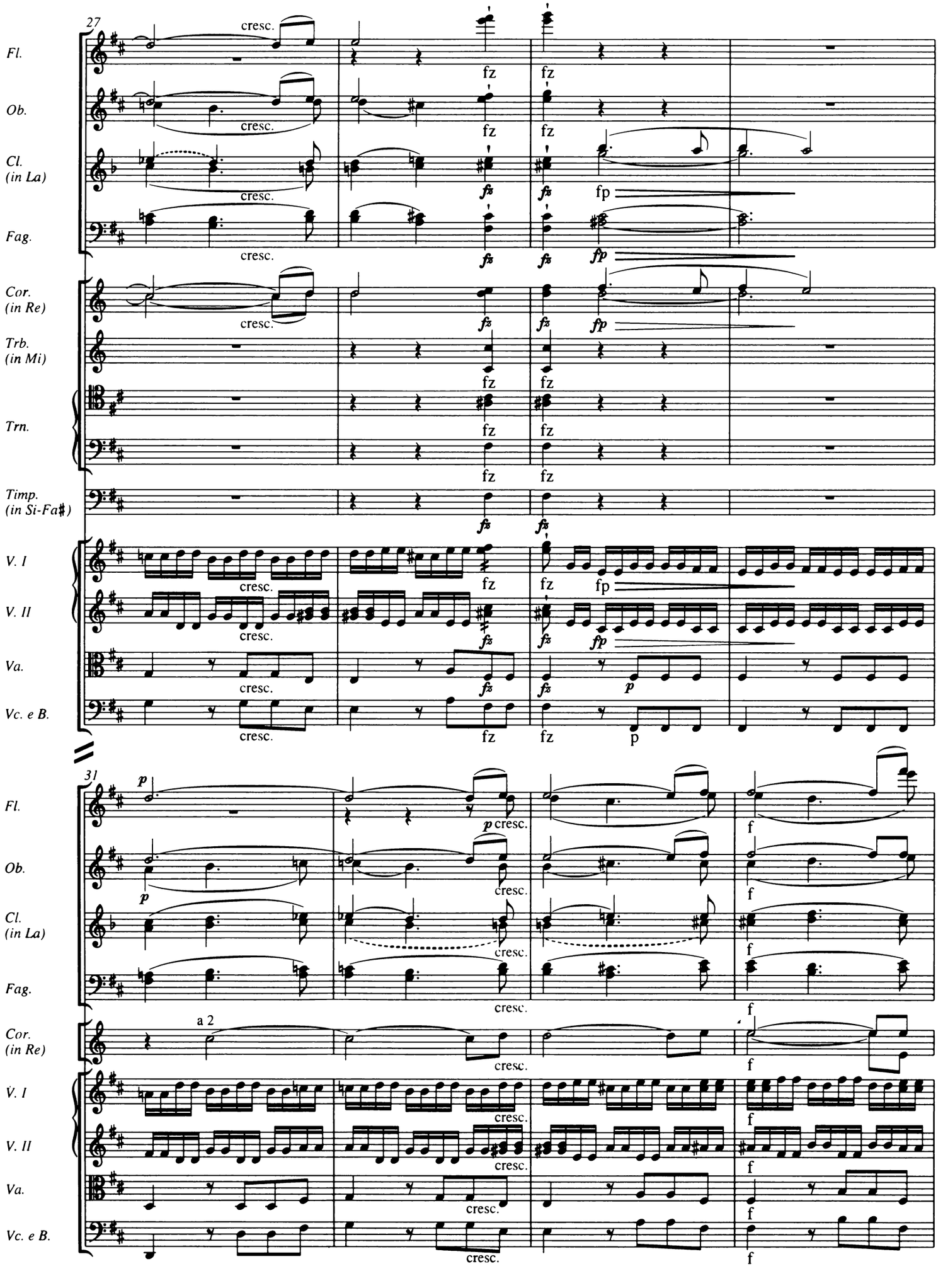
15



*) Zur Dynamik der Bläser siehe im Anhang *Quellen und Lesarten* die Bemerkungen zu den Takten 22ff. und zu den Takten 31ff.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31
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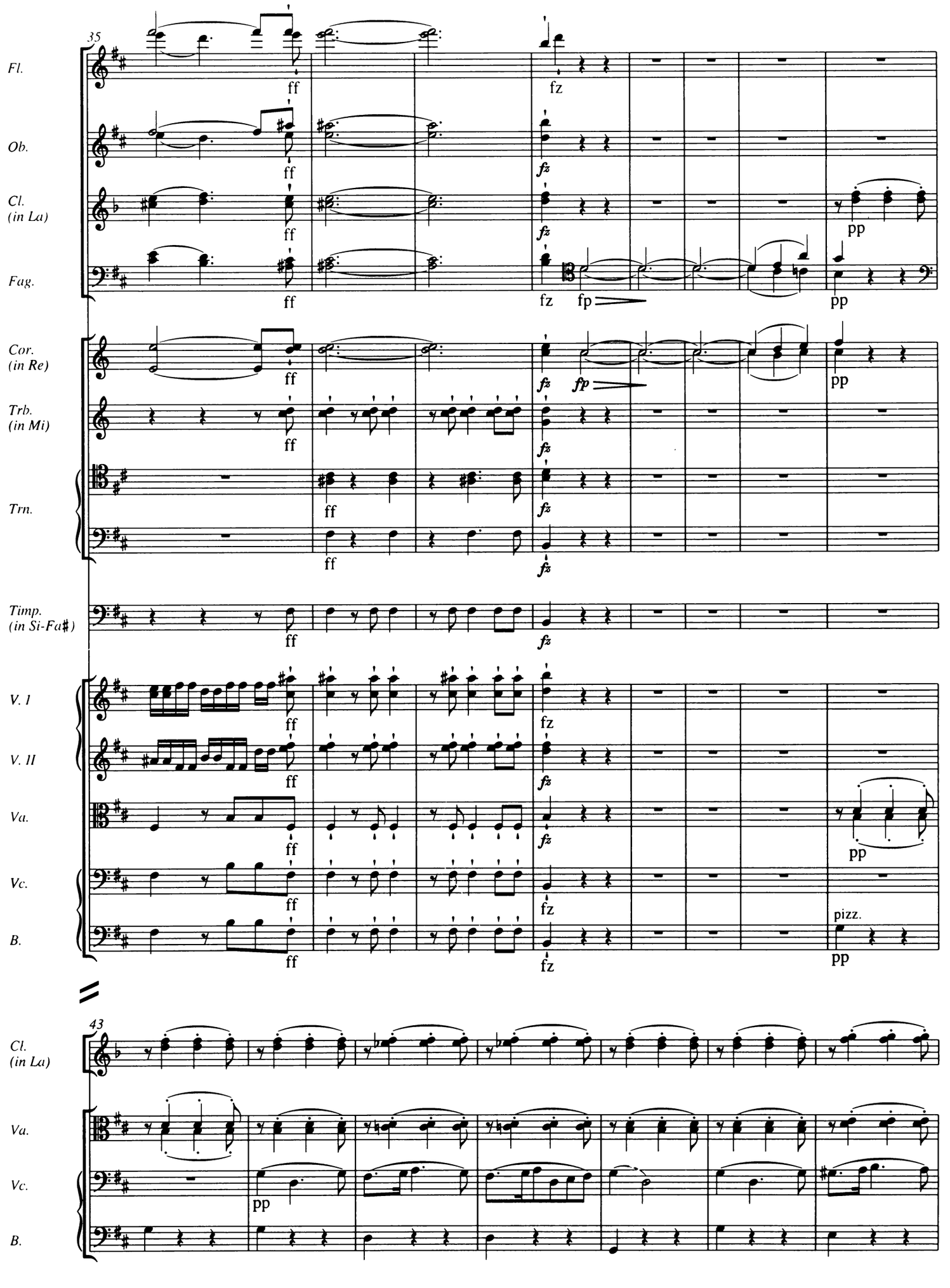
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Timp. (in Si-Fa♯)
V. I
V. II
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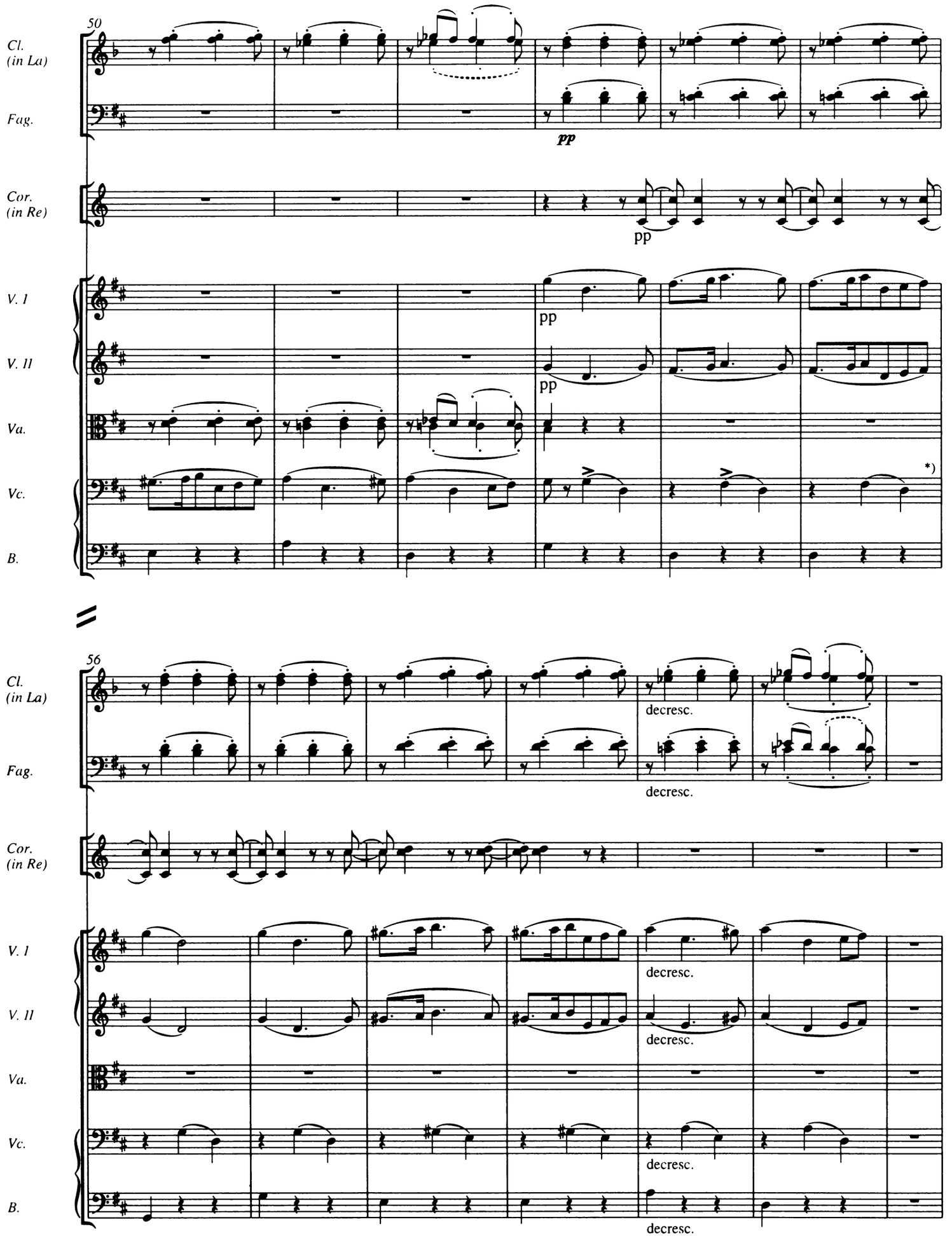
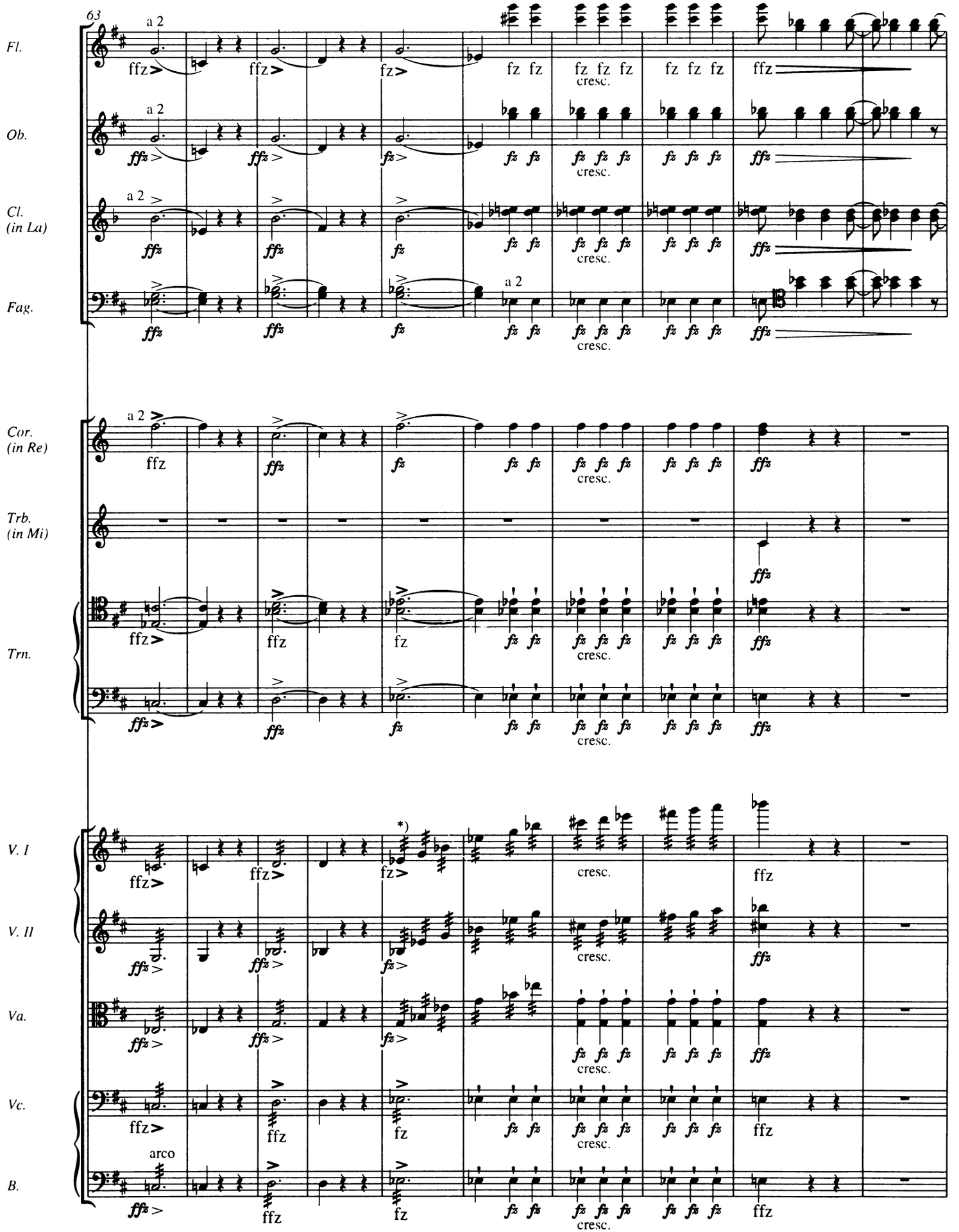
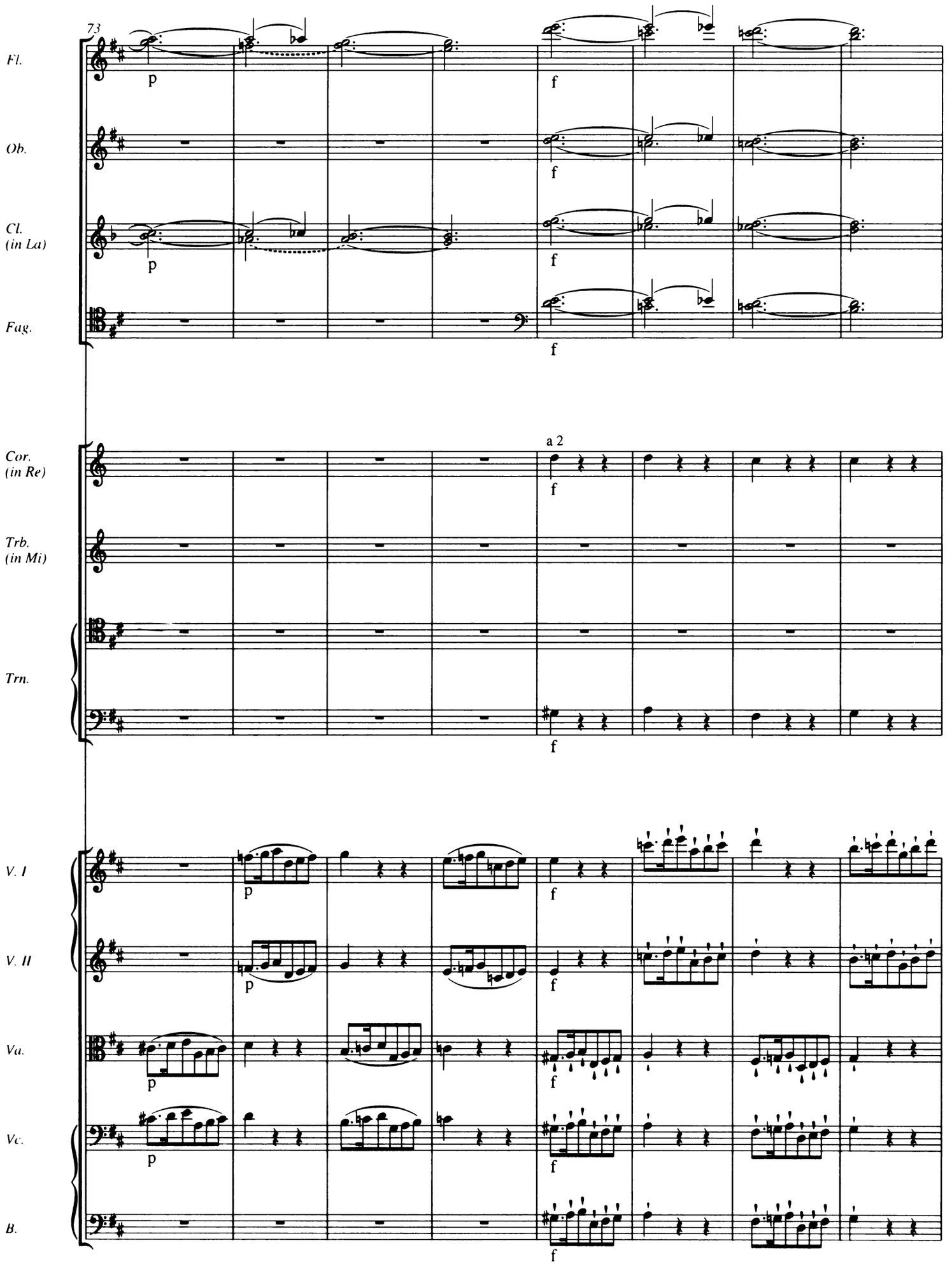
43
Cl. (in La)
Va.
Vc.
B.



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



*) Takt 67, Violine I, II, Viola: Die Akzente gelten - in Anlehnung an die anderen Stimmen - dem ganzen Takt.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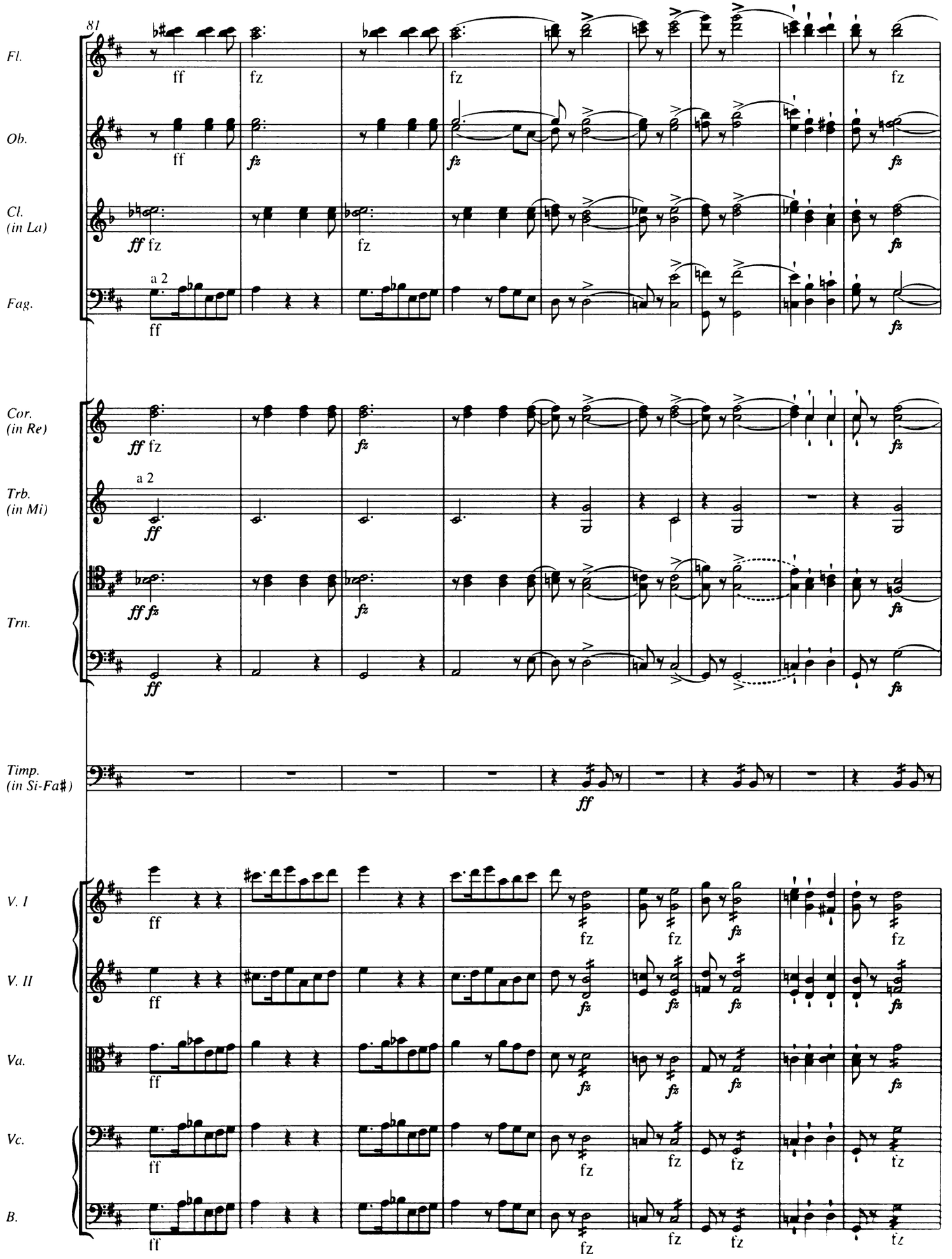
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a 2
ff
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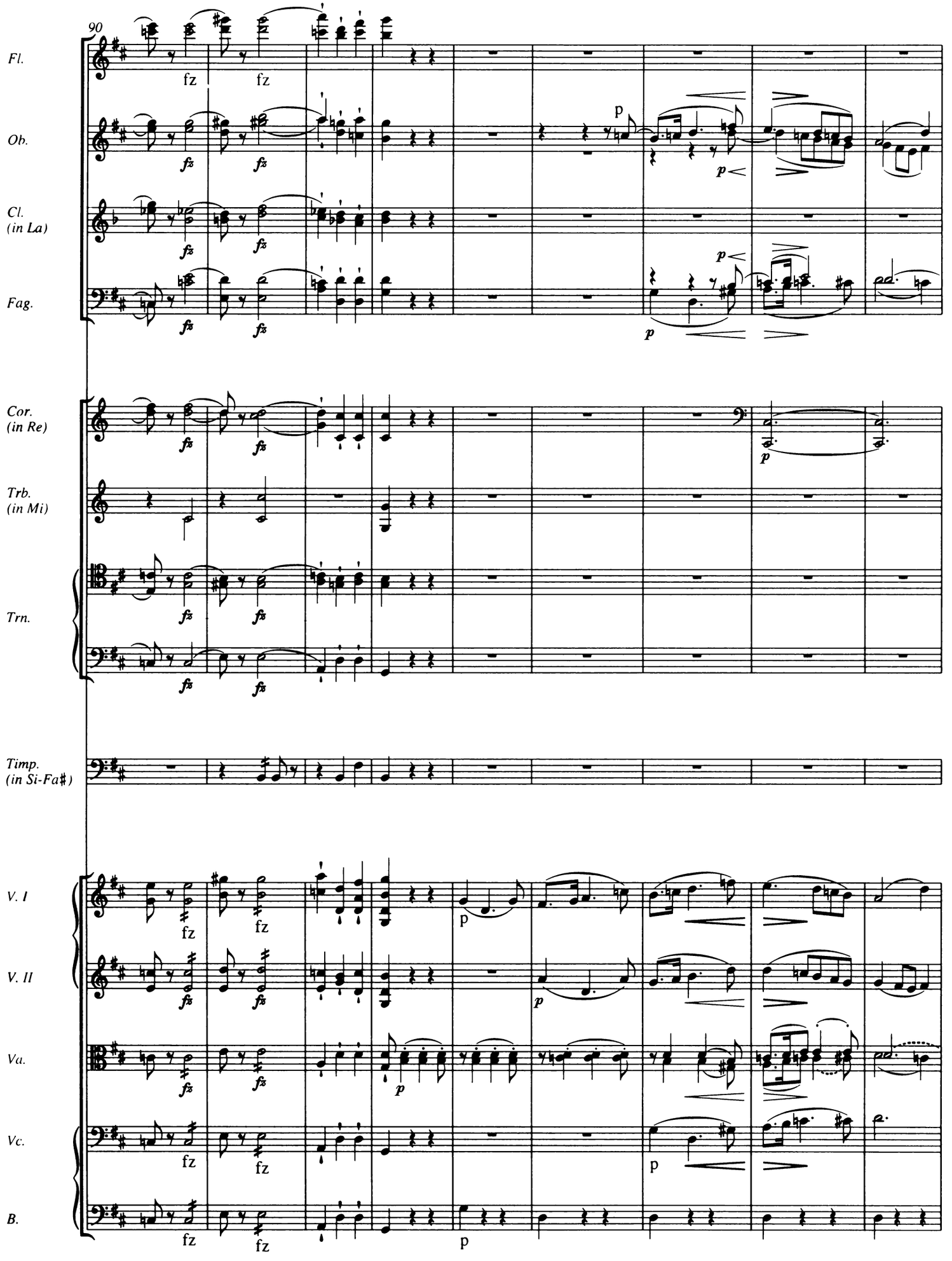
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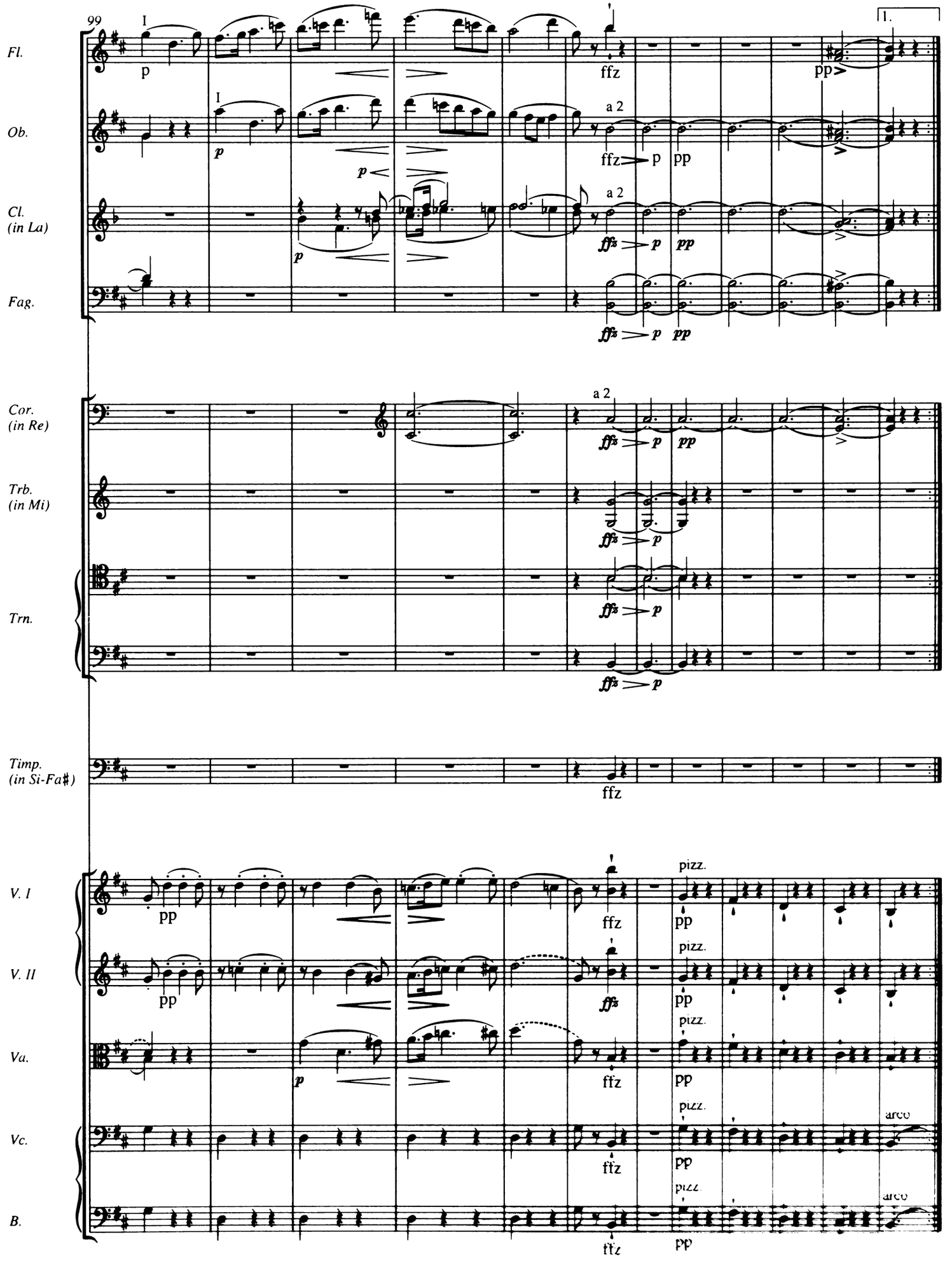
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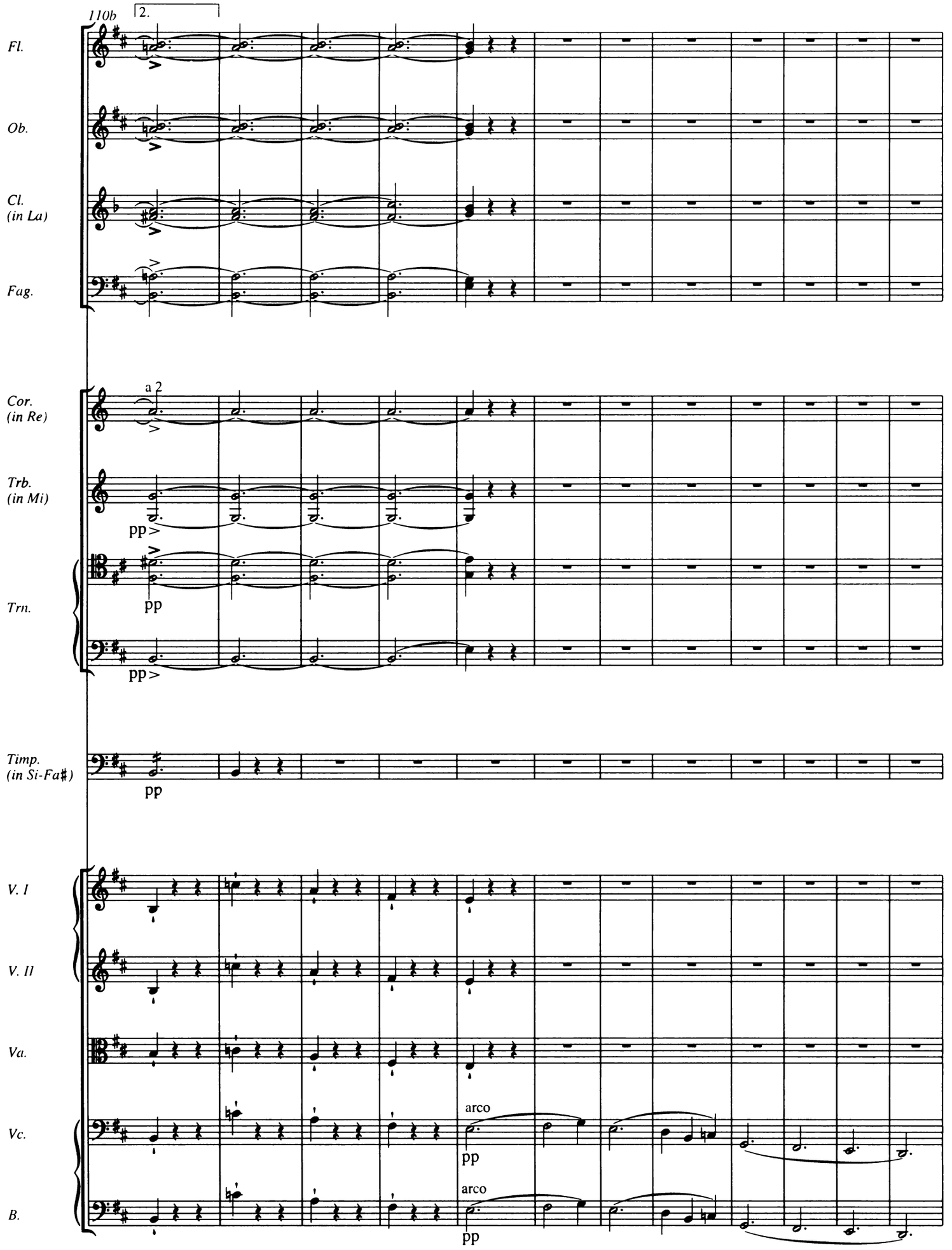
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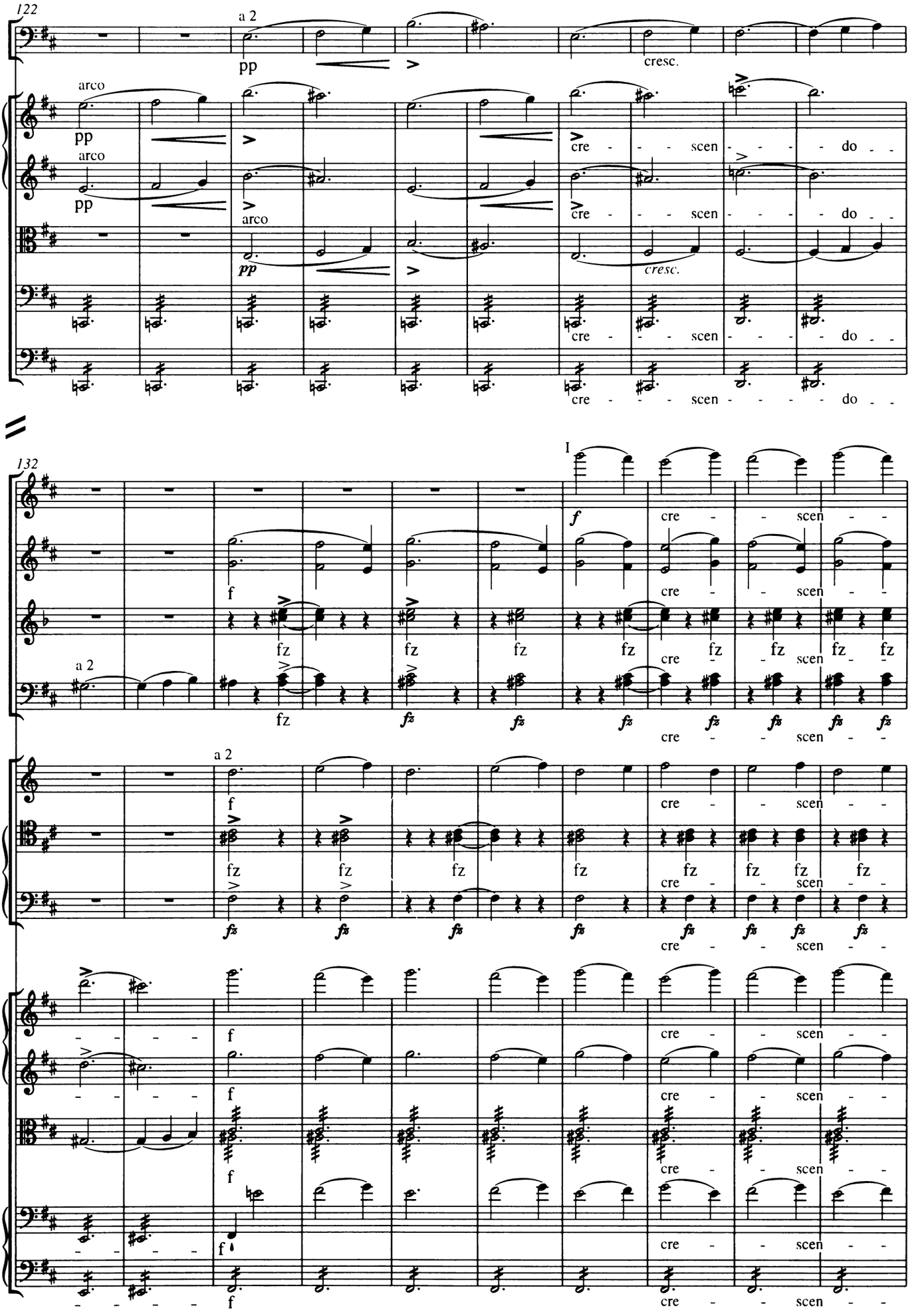
(in Si-Fa♯)
pp
V. I
V. II
Va.
Vc.
arco
pp
B.
arco
pp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arco
pp
cre - - - scen - - - do - -
V. II
arco
pp
cre - - - scen - - - do - -
Va.
arco
pp
cresc.
Vc.
cre - - - scen - - - do - -
B.
cre - - - scen - - - do - -
132
I
Fl.
f
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Ob.
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cre - - scen - -
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cre - - scen - -
Fag.
a 2
fz
cre - - scen - -
Cor. (in Re)
a 2
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Trn.
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cre - - scen - -
V. I
f
cre - - scen - -
V. II
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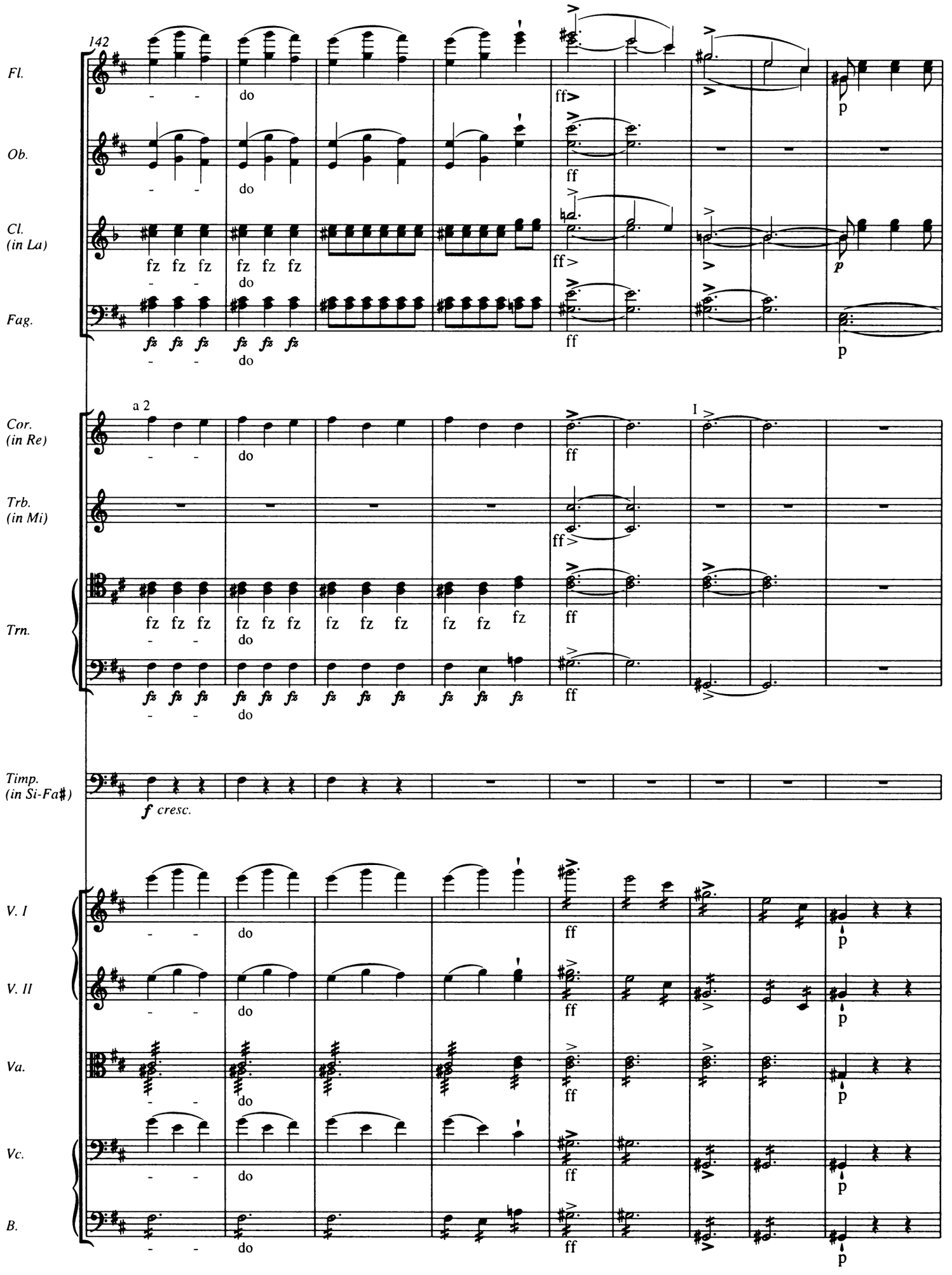
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Trb. (in Mi)
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Vc.
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ff
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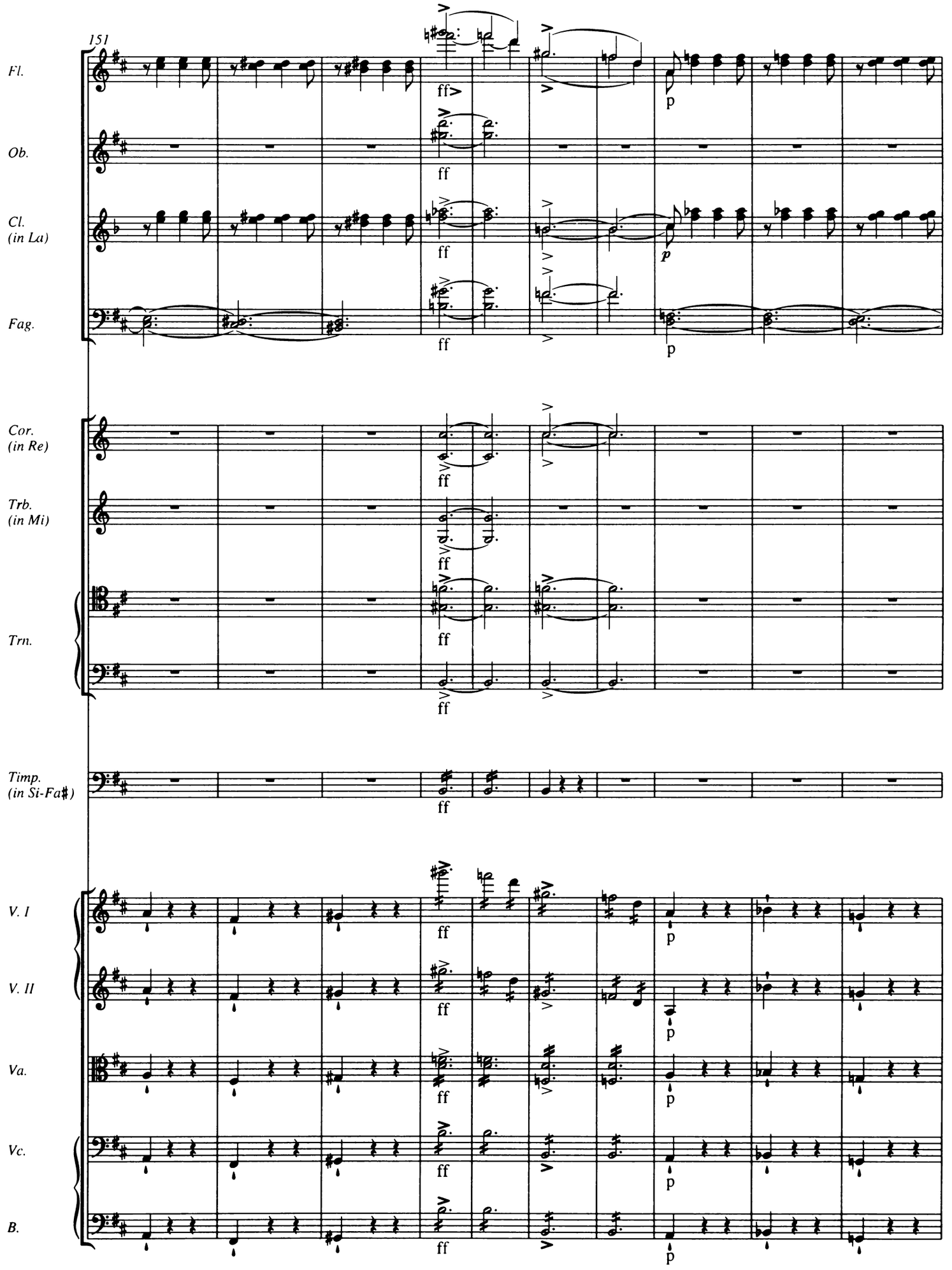
f cresc.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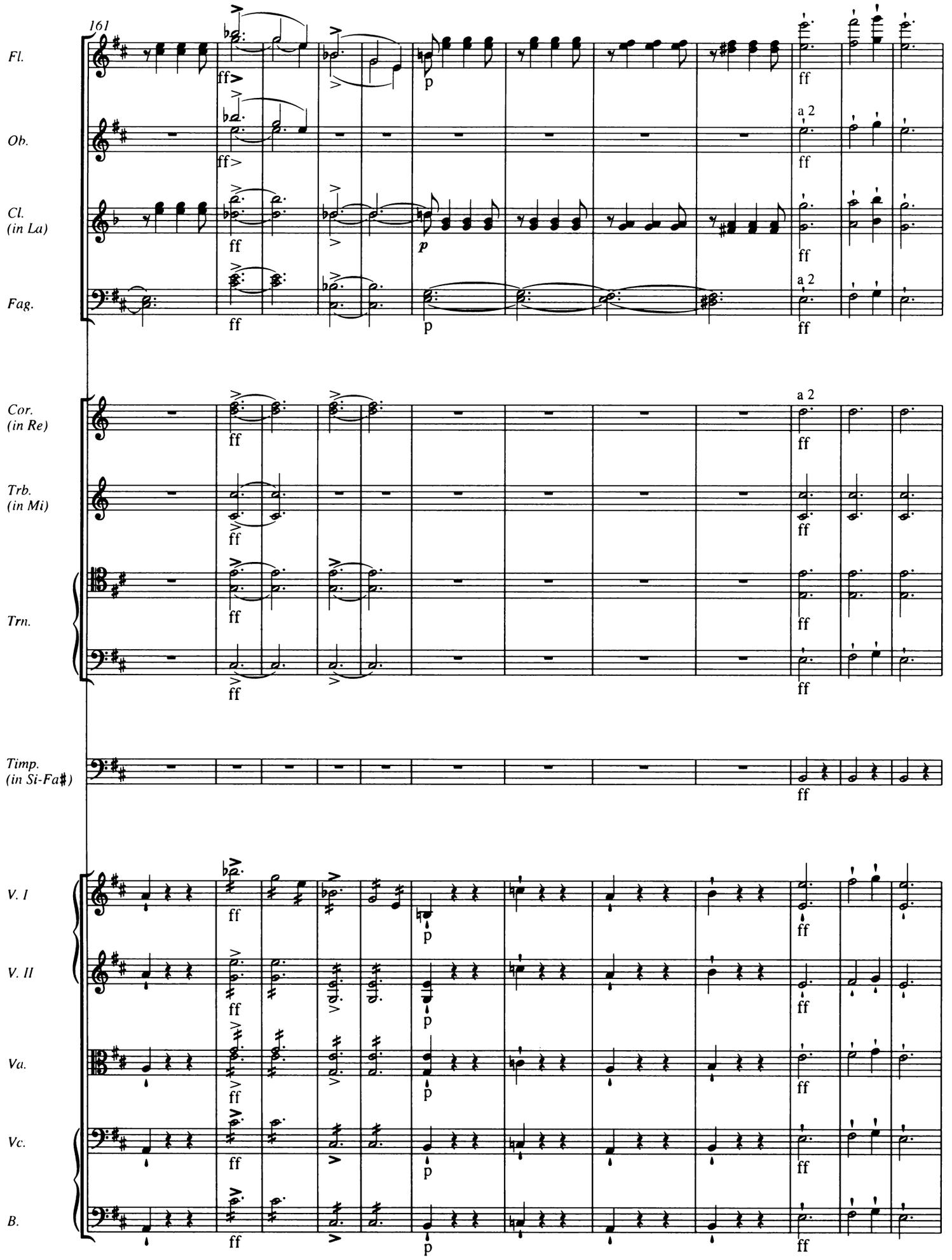
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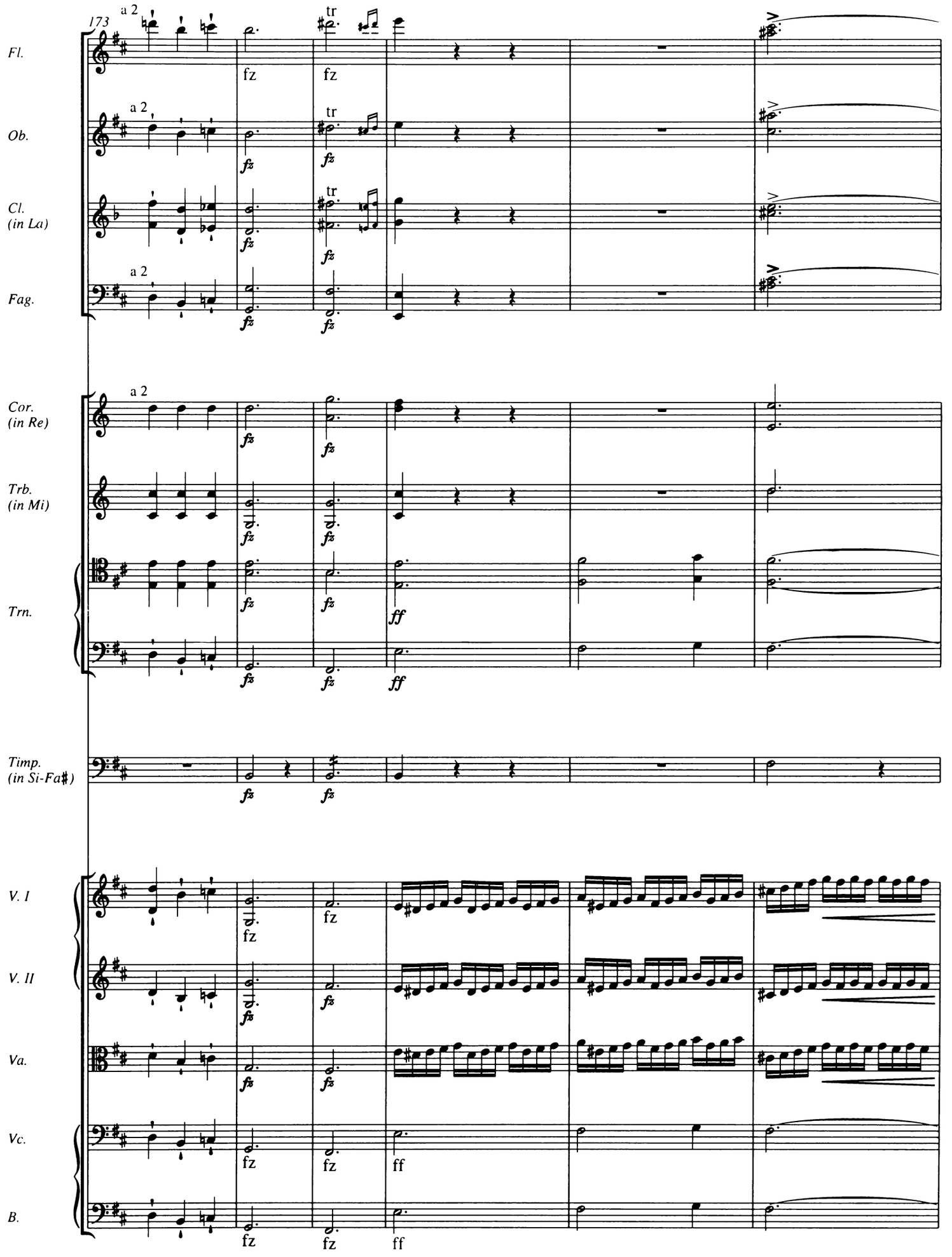
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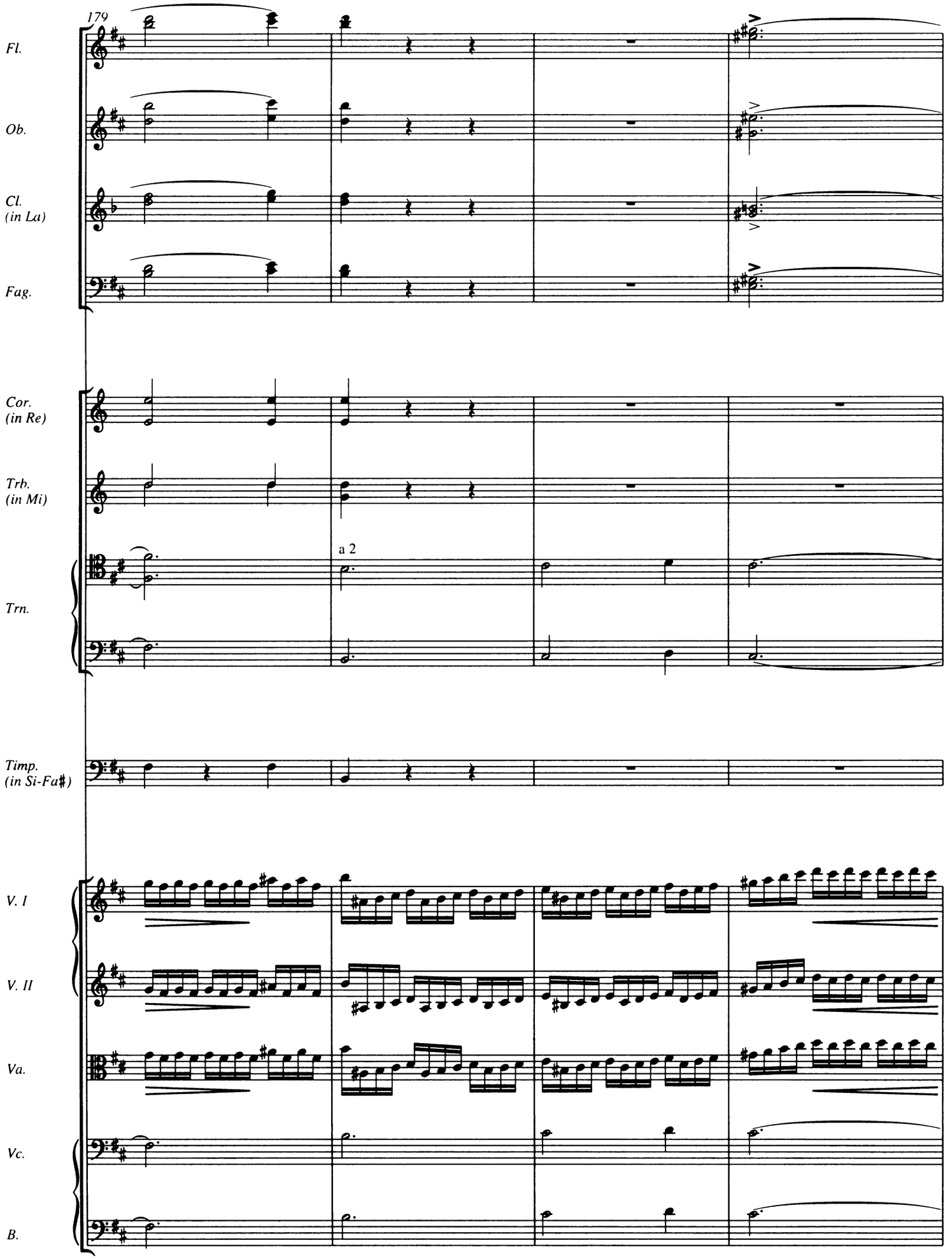
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(in Si-Fa♯)
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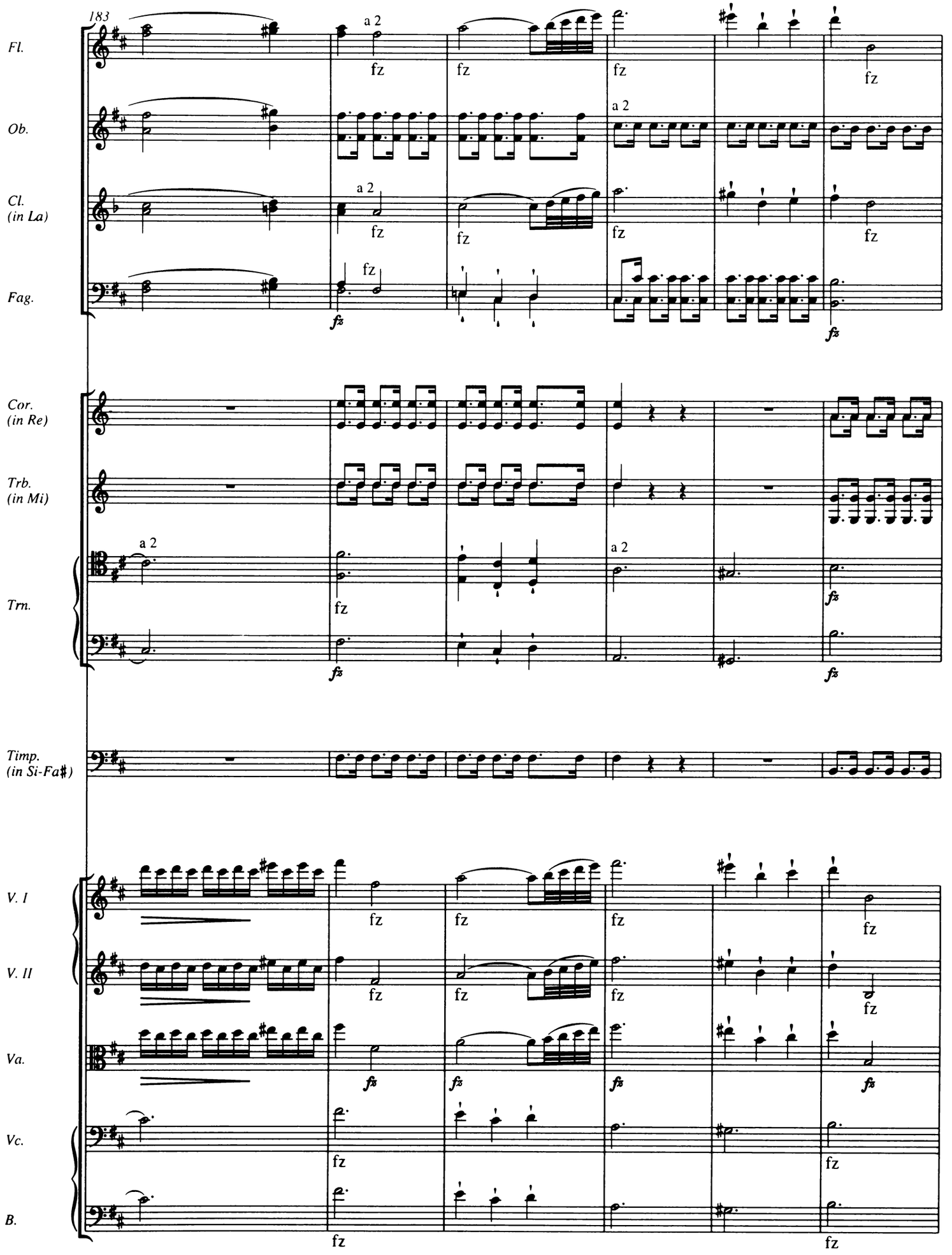
B.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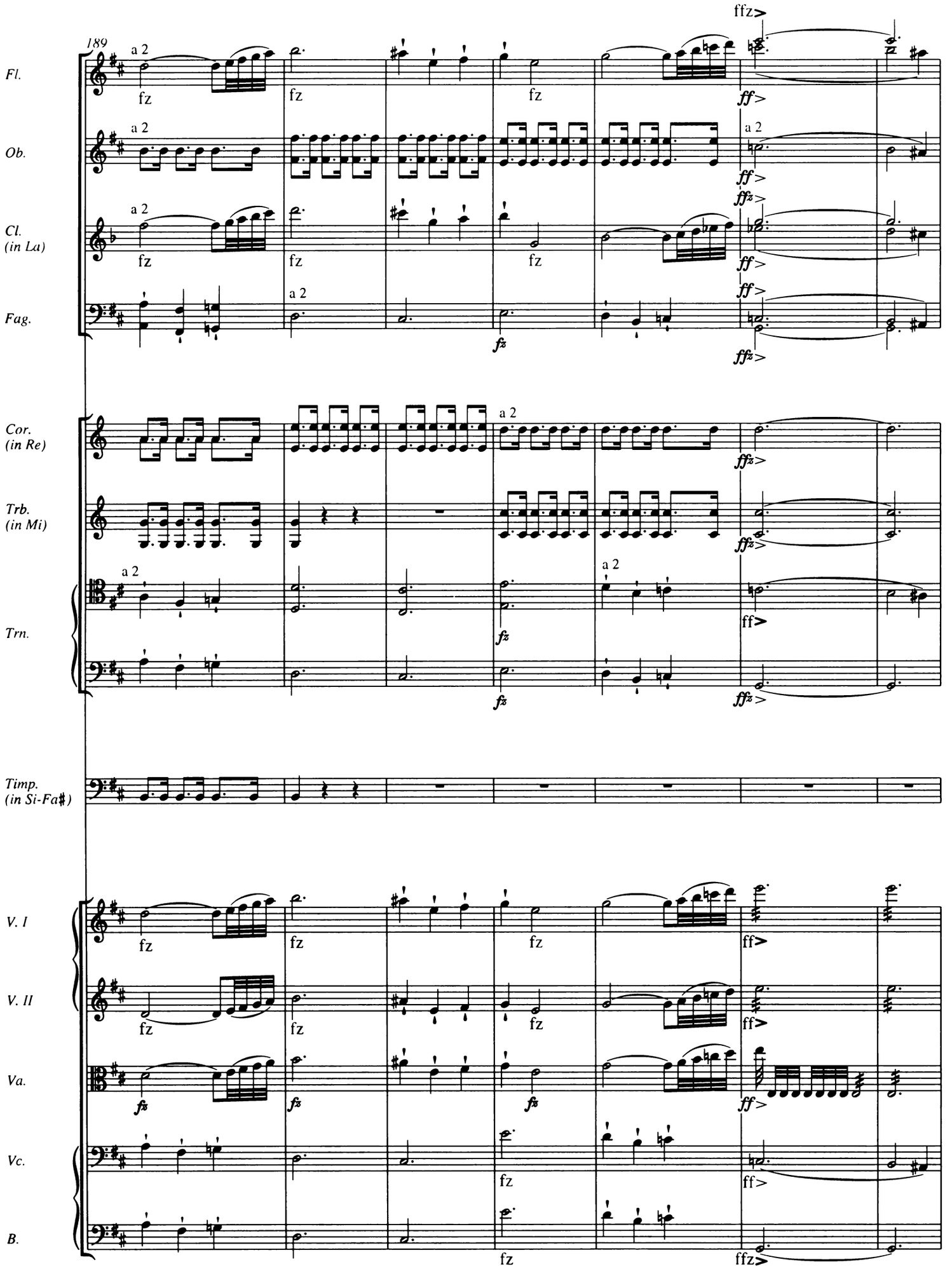
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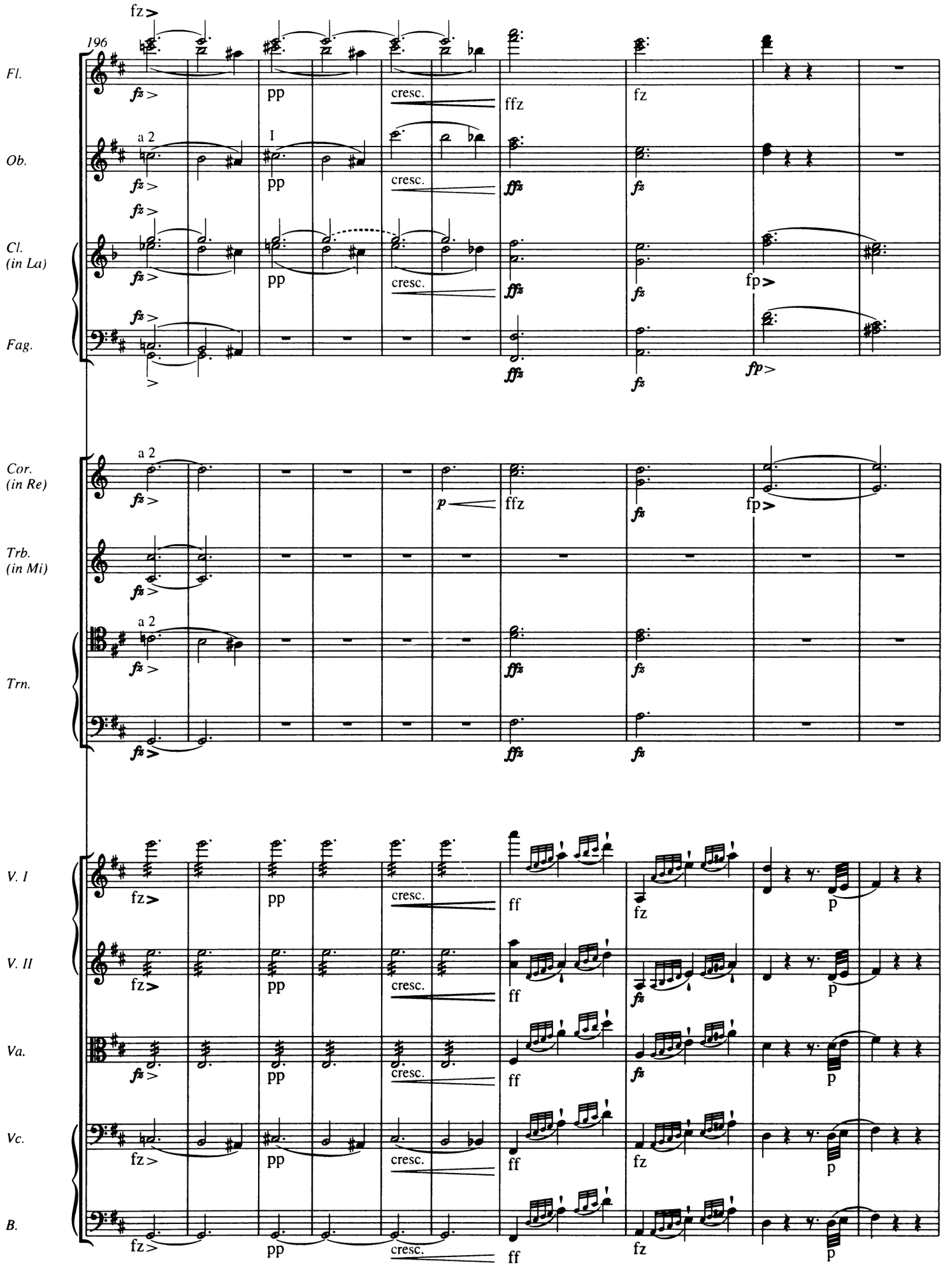
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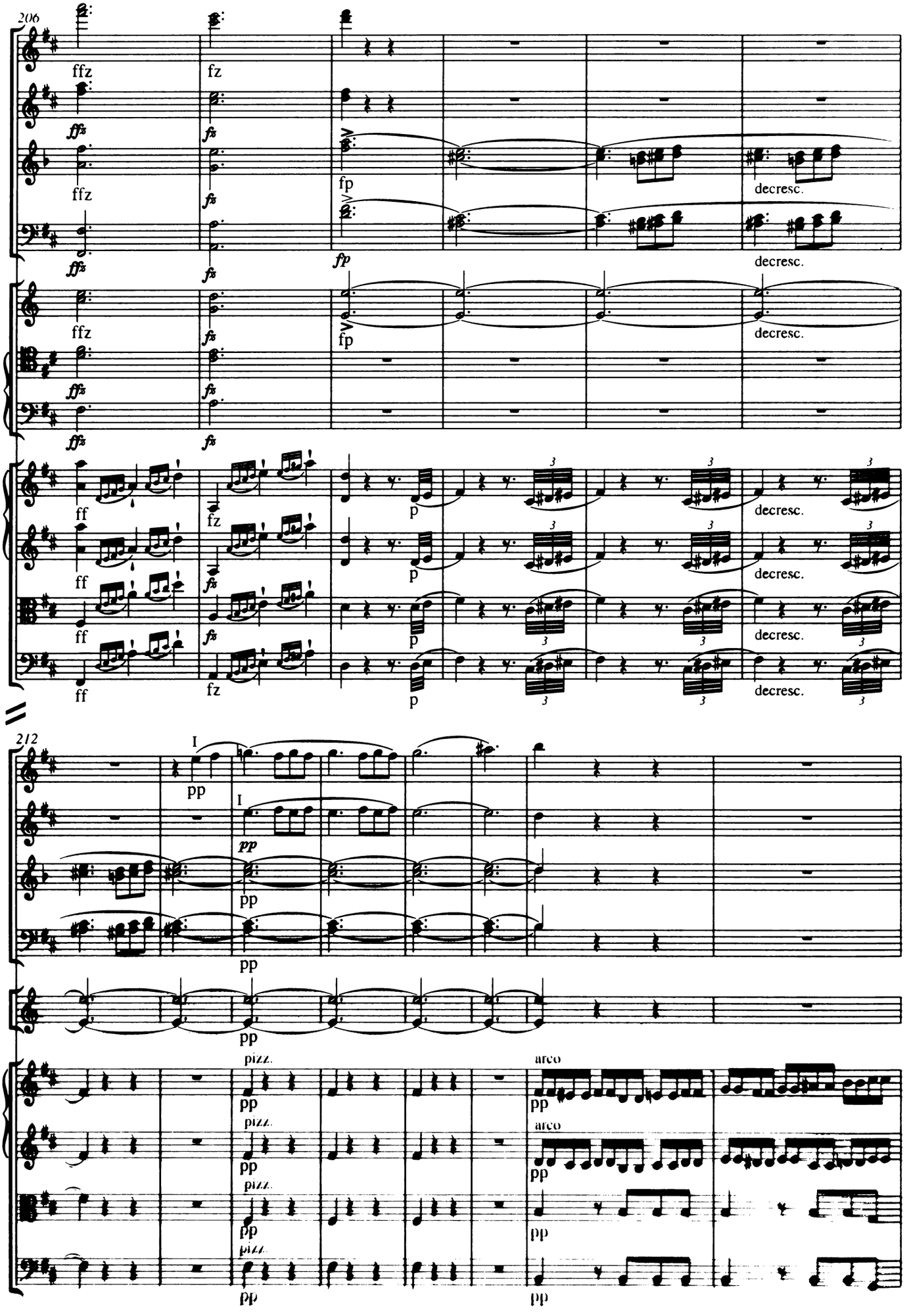
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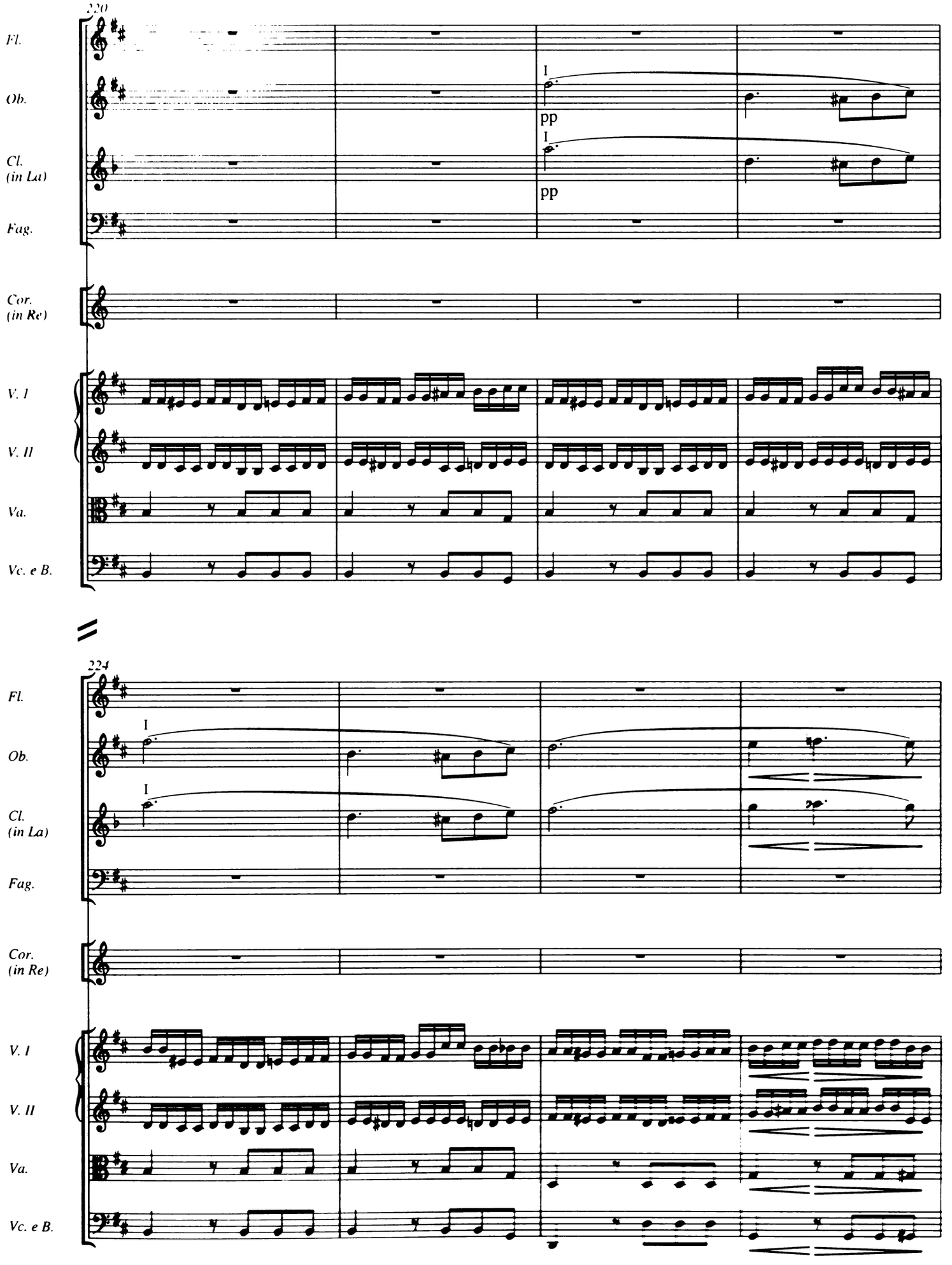
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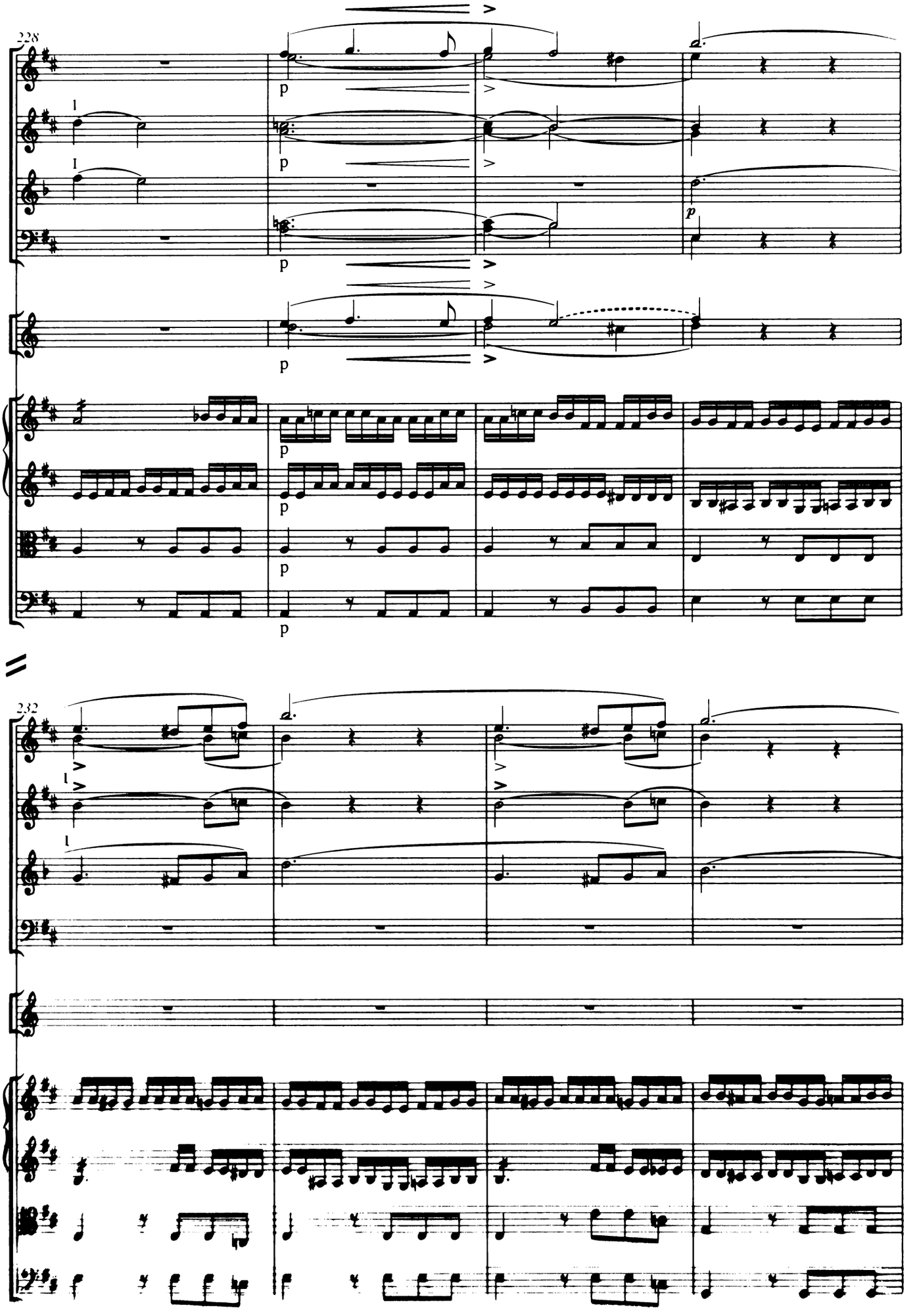
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Cor (in Re)
V. I
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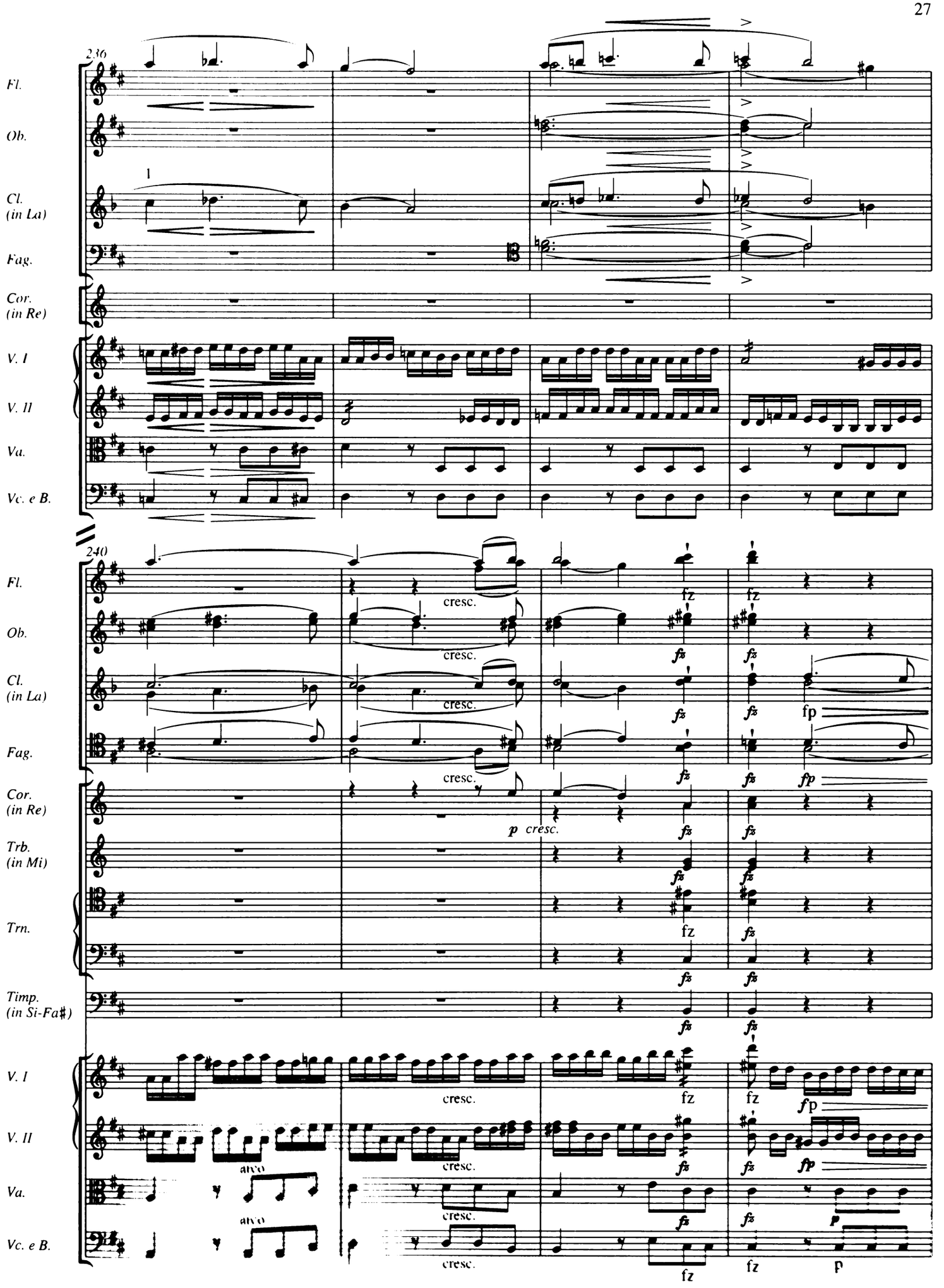
Vc. e B.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Timp. (in Si-Fa♯)
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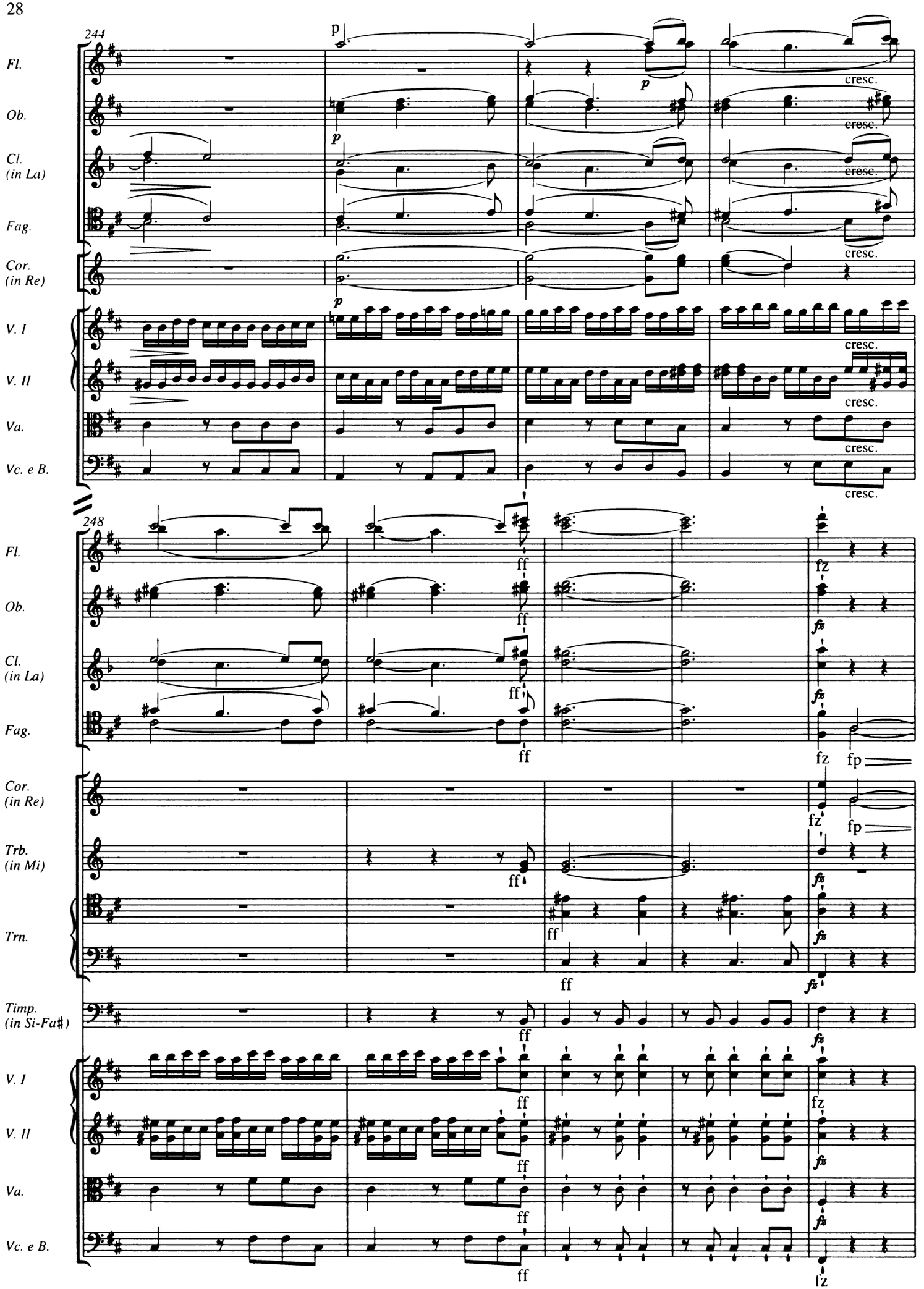
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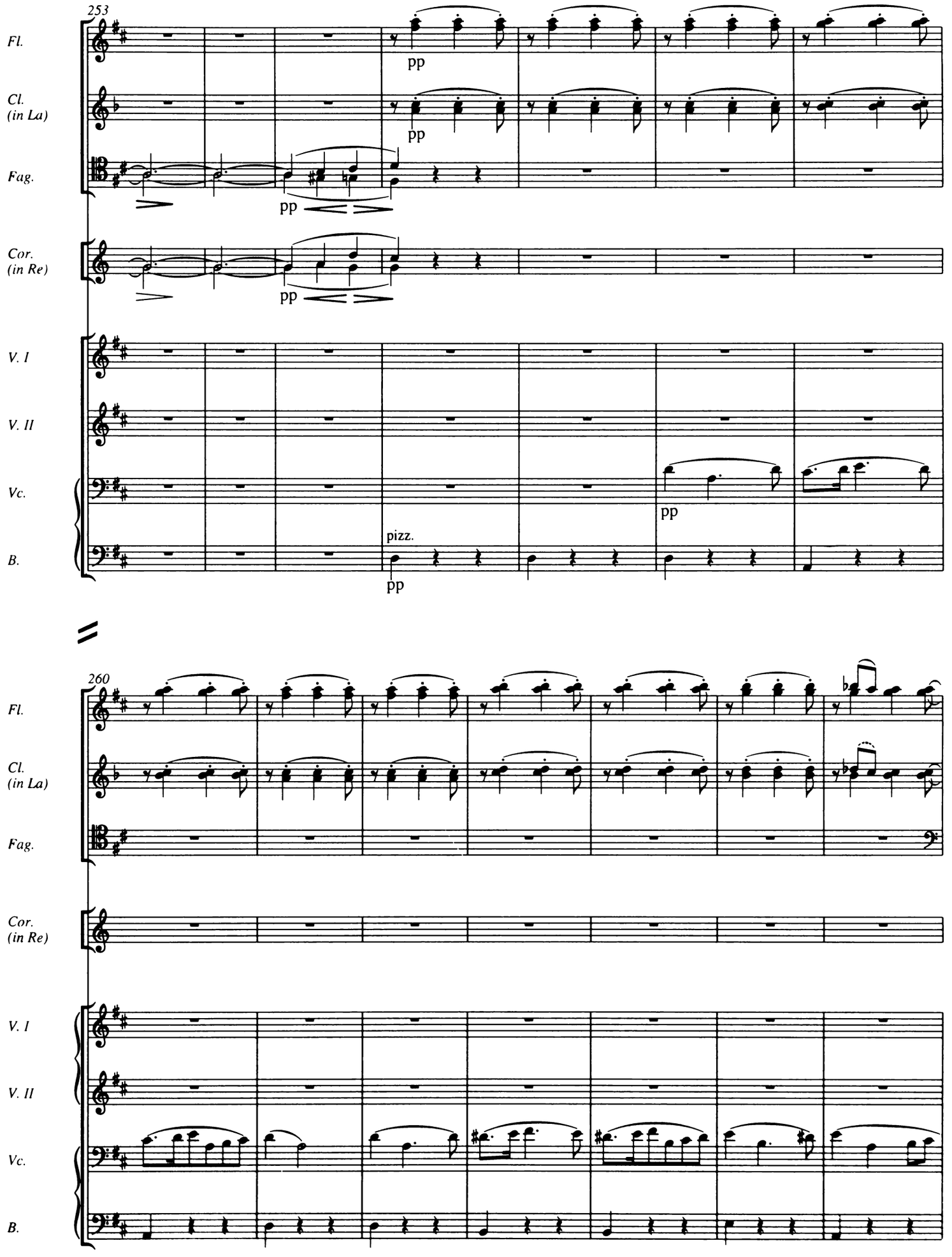
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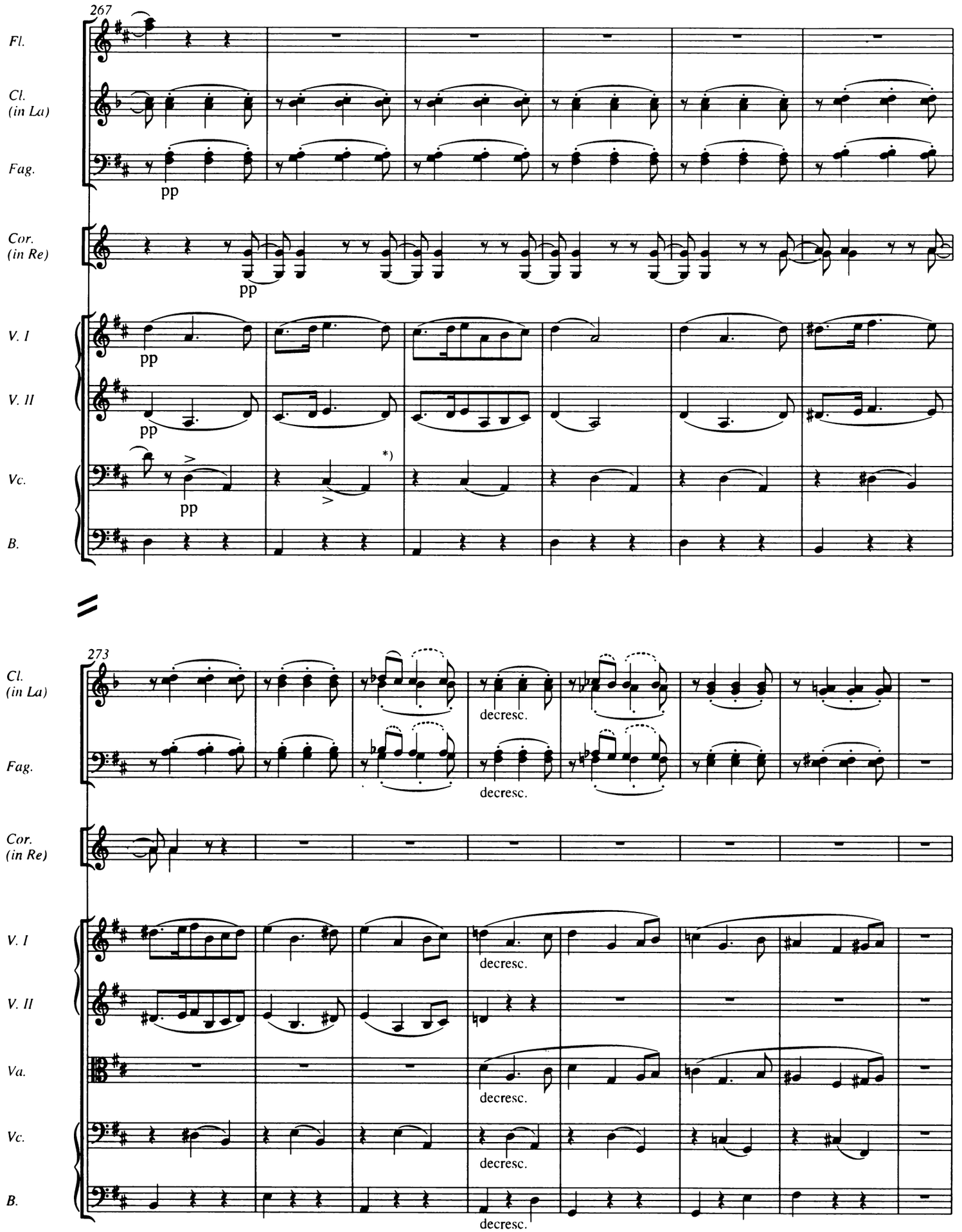
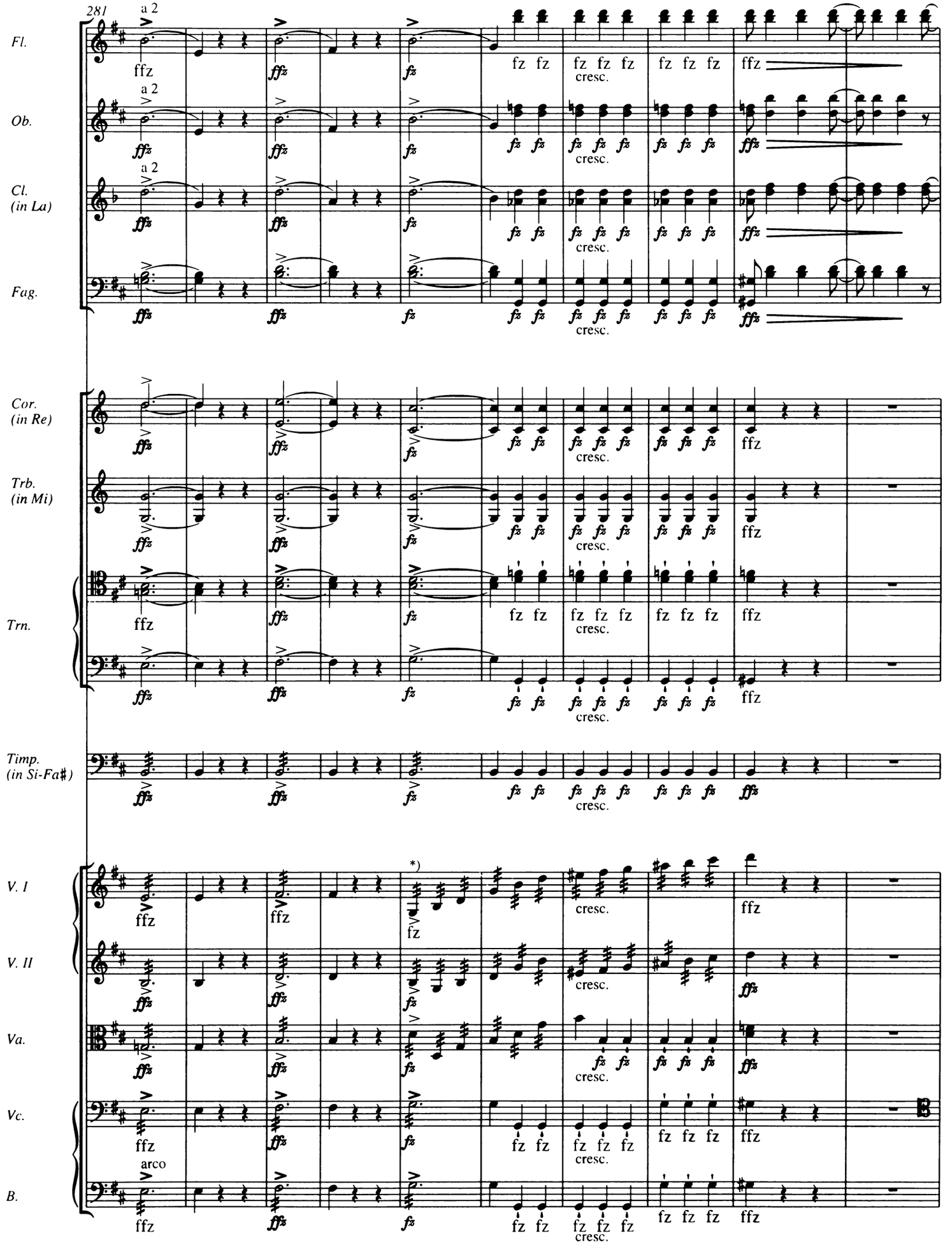
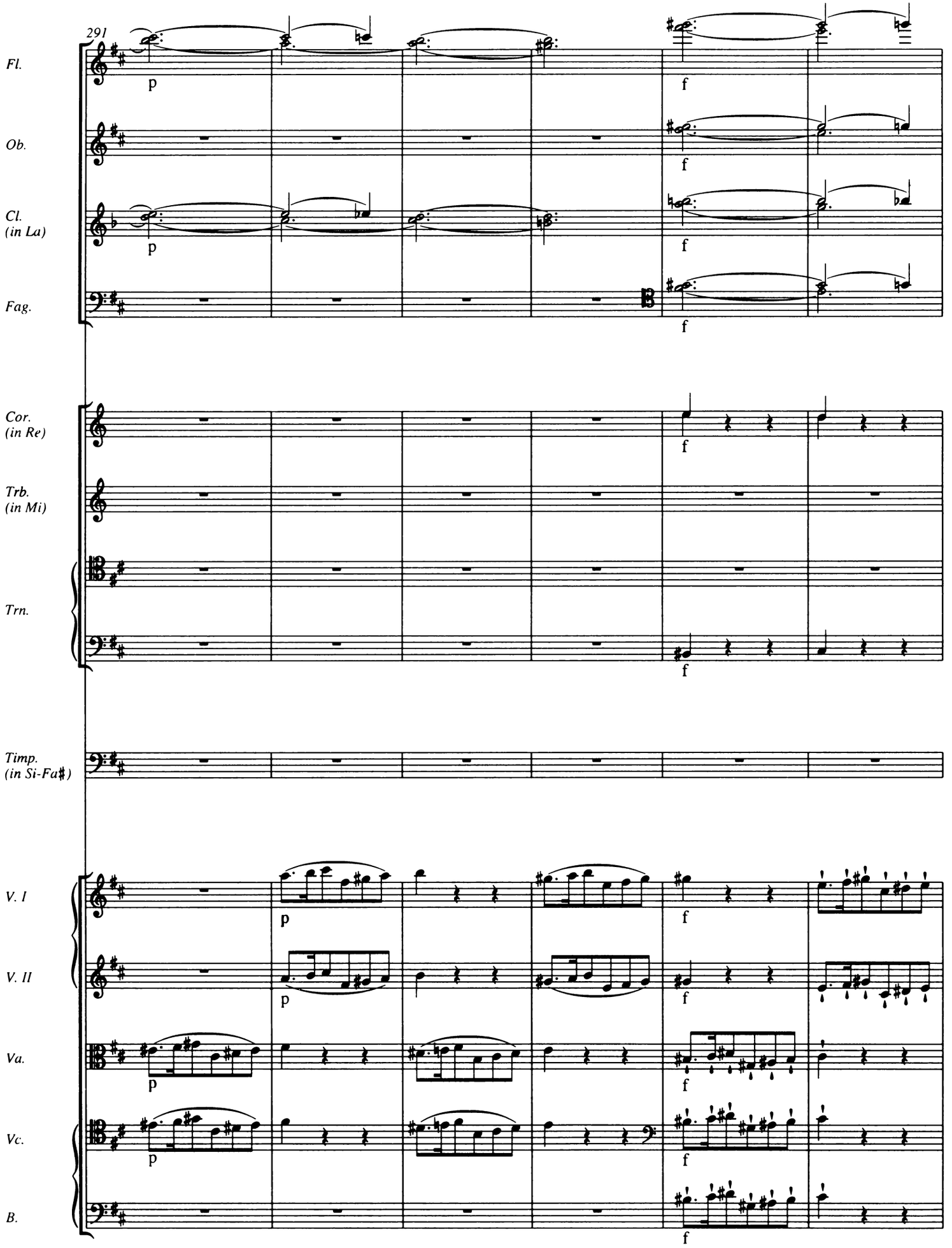


*) Takt 267-268, Violoncello: Zu den ergänzten Akzenten sowie zur Frage ihrer denkbaren Fortsetzung siehe die Bemerkung (Anhang *Quellen und Lesarten*) zu T. 55ff.



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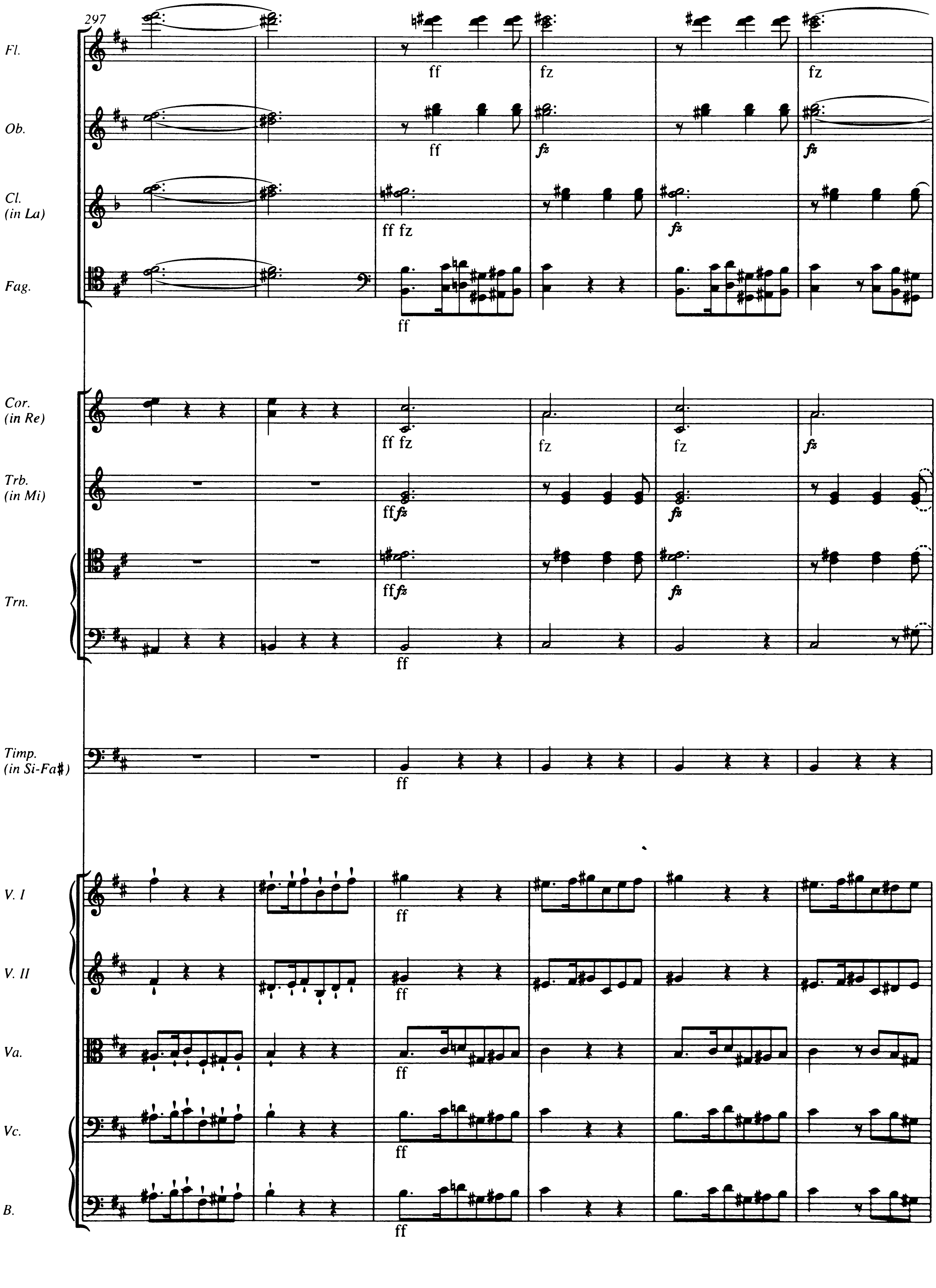
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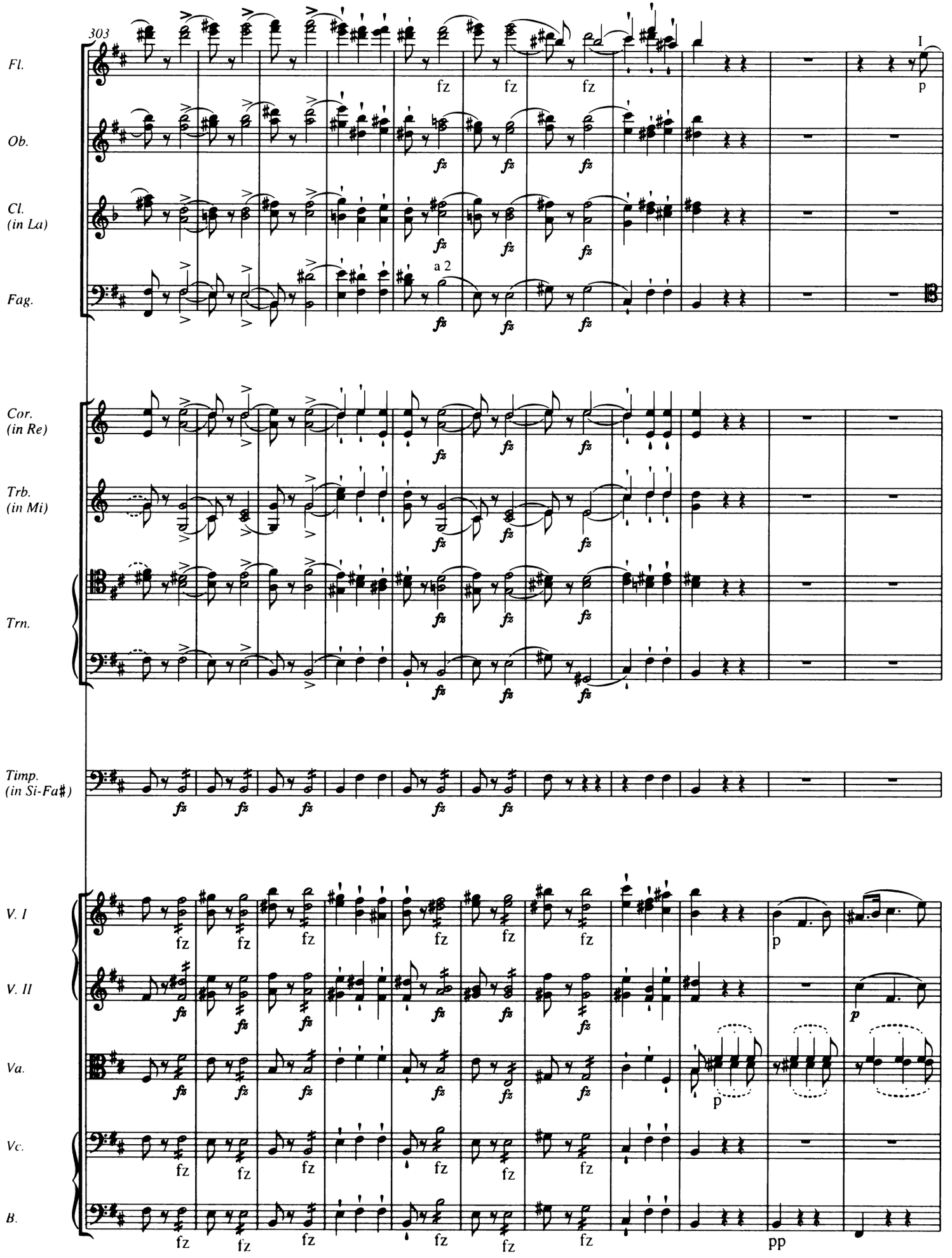
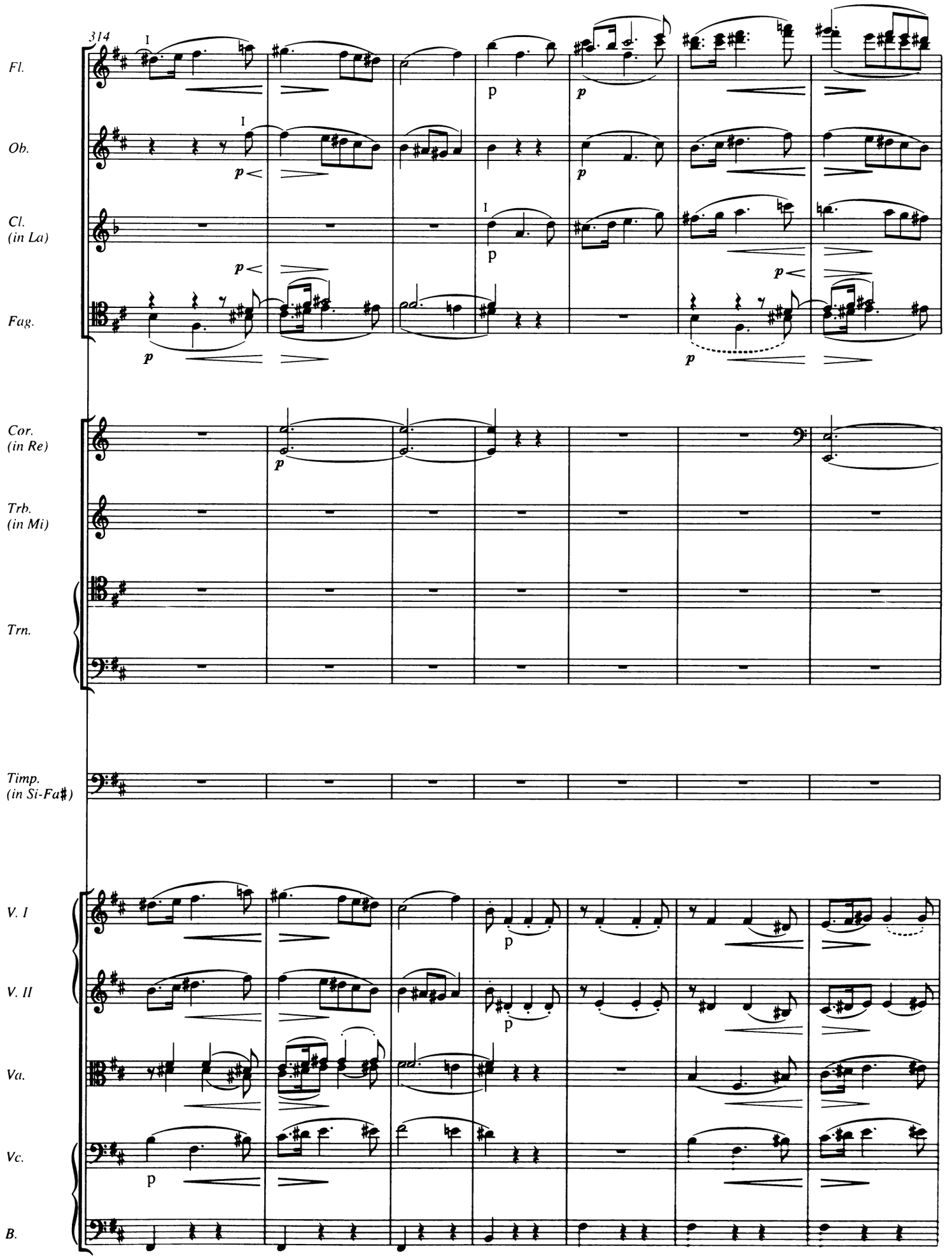
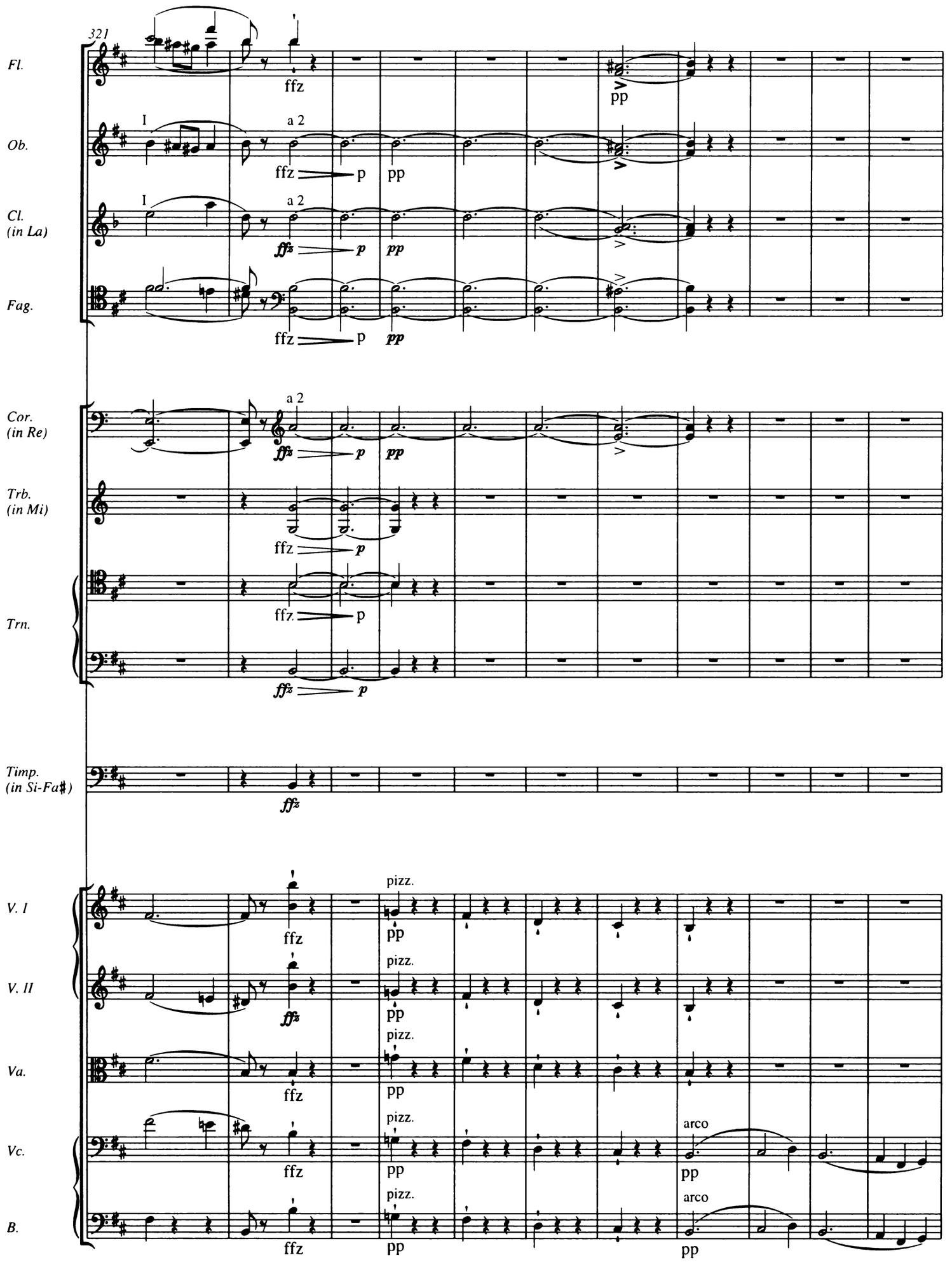
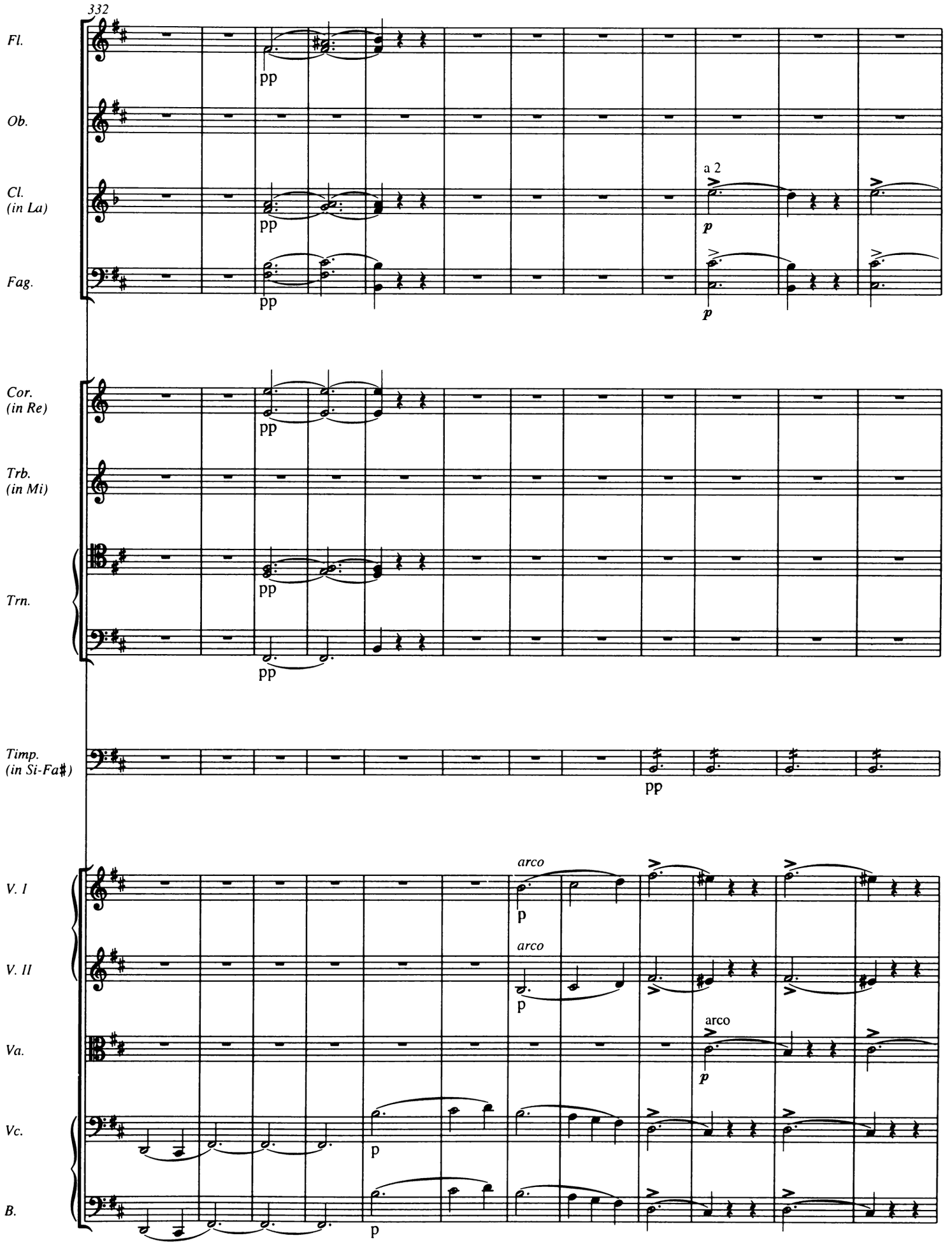
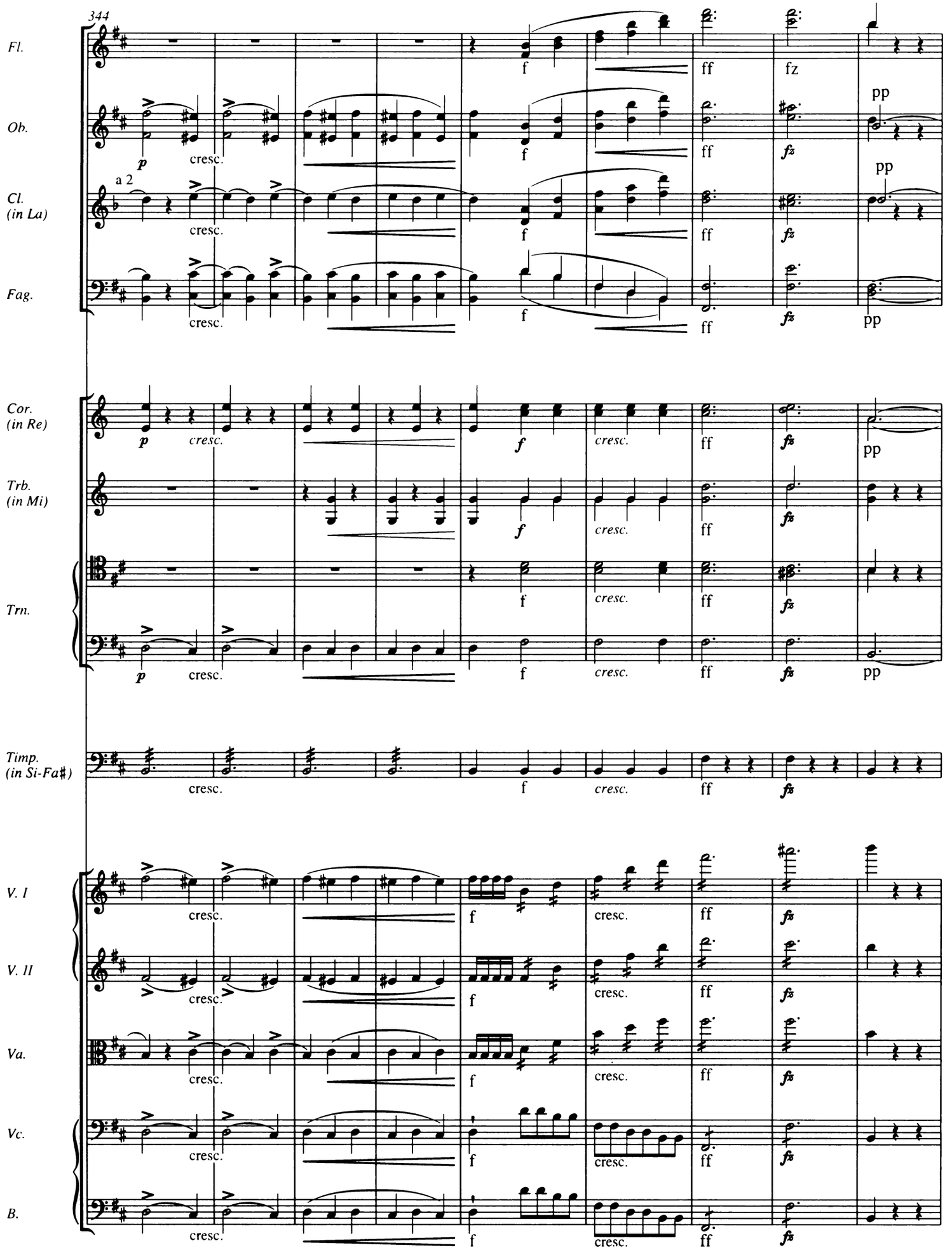
Vc.
ff
B.
ff

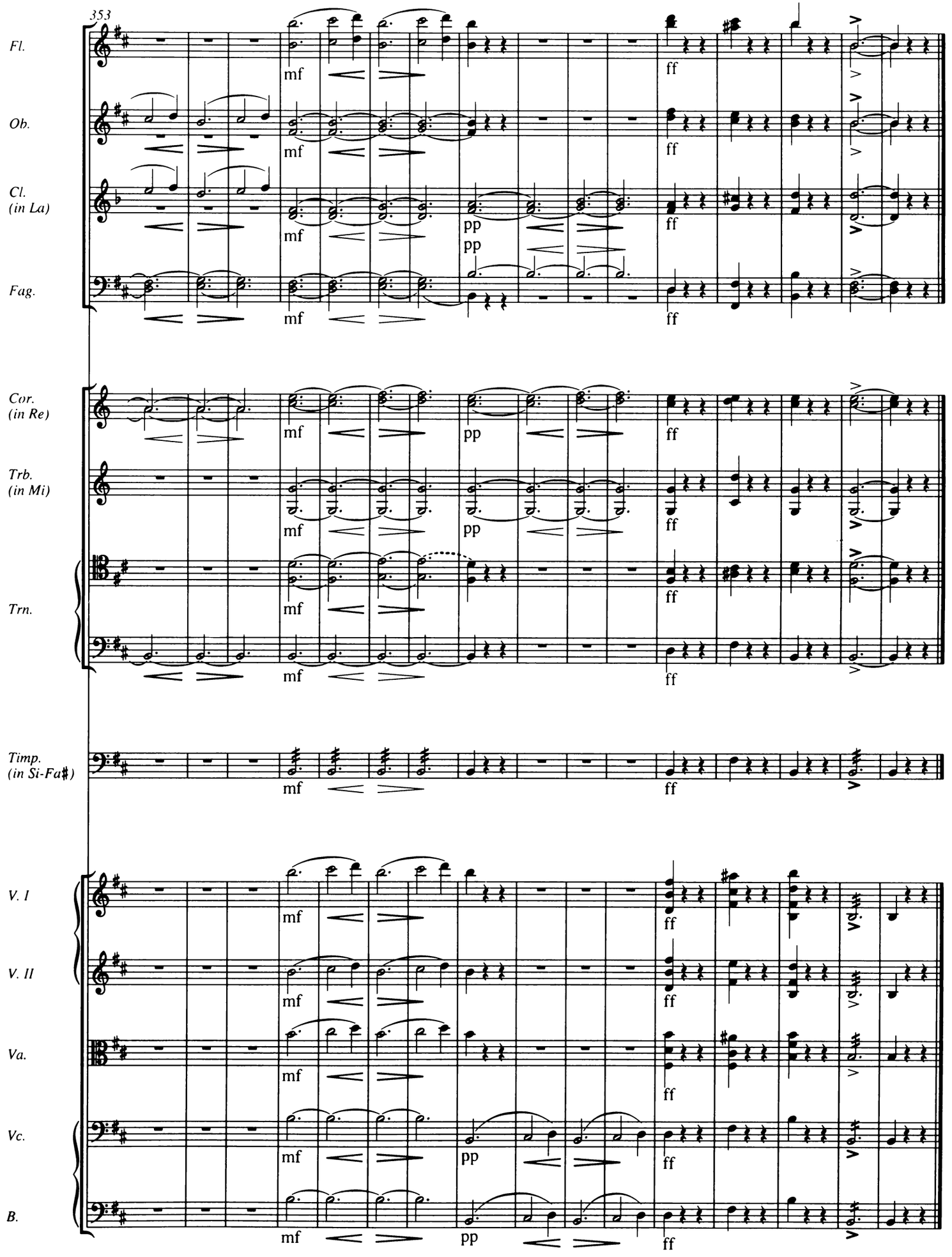

303
I
Fl.
Ob.
Cl.
(in La)
Fag.
a 2
Cor.
(in Re)
Trb.
(in Mi)
Trn.
Timp.
(in Si-Fa#)
V. I
V. II
Va.
Vc.
B.
fz
p
pp

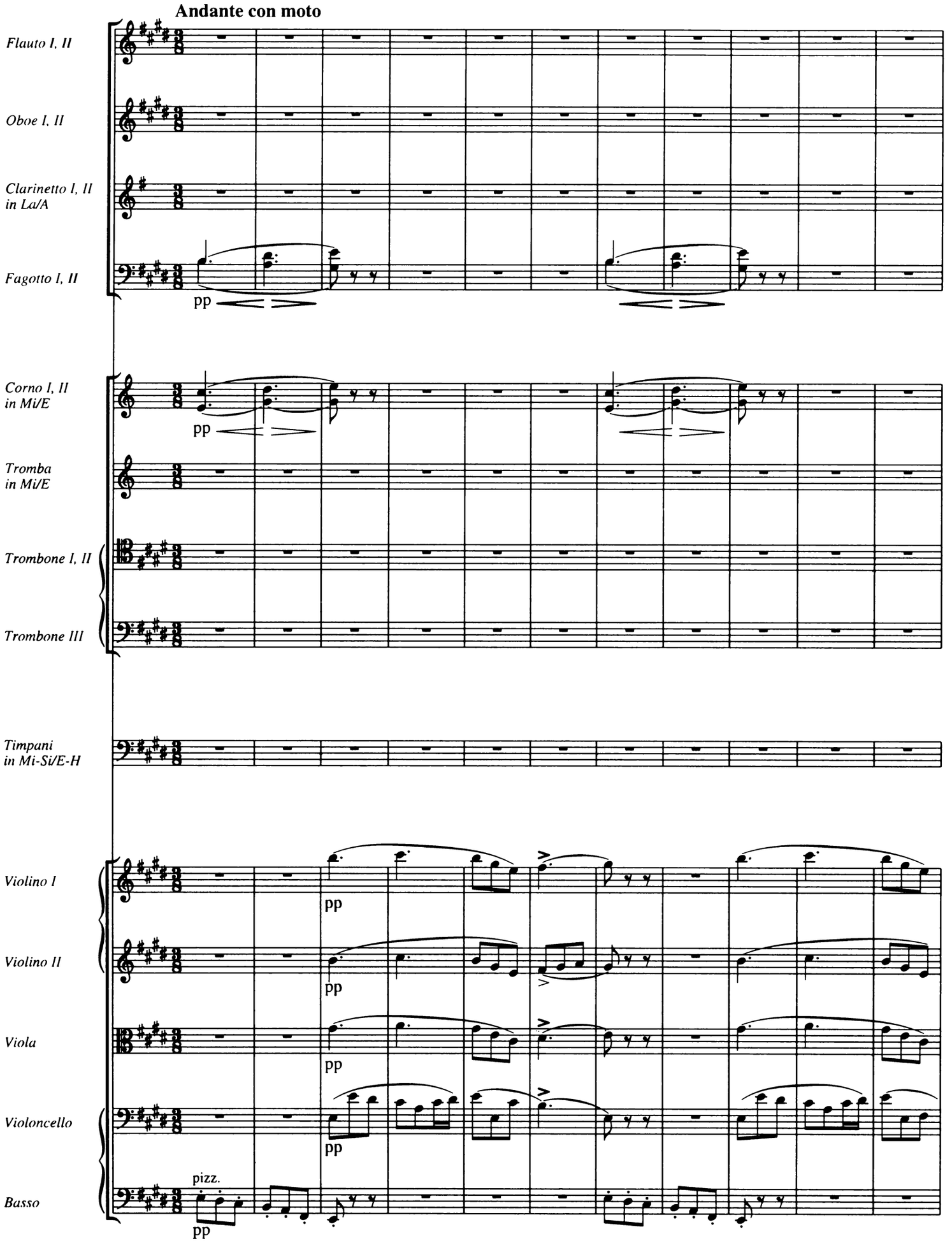

314
Fl.
Ob.
Cl. (in La)
Fag.
Cor. (in Re)
Trb. (in Mi)
Trn.
Timp. (in Si-Fa♯)
V. I
V. II
Va.
Vc.
B.

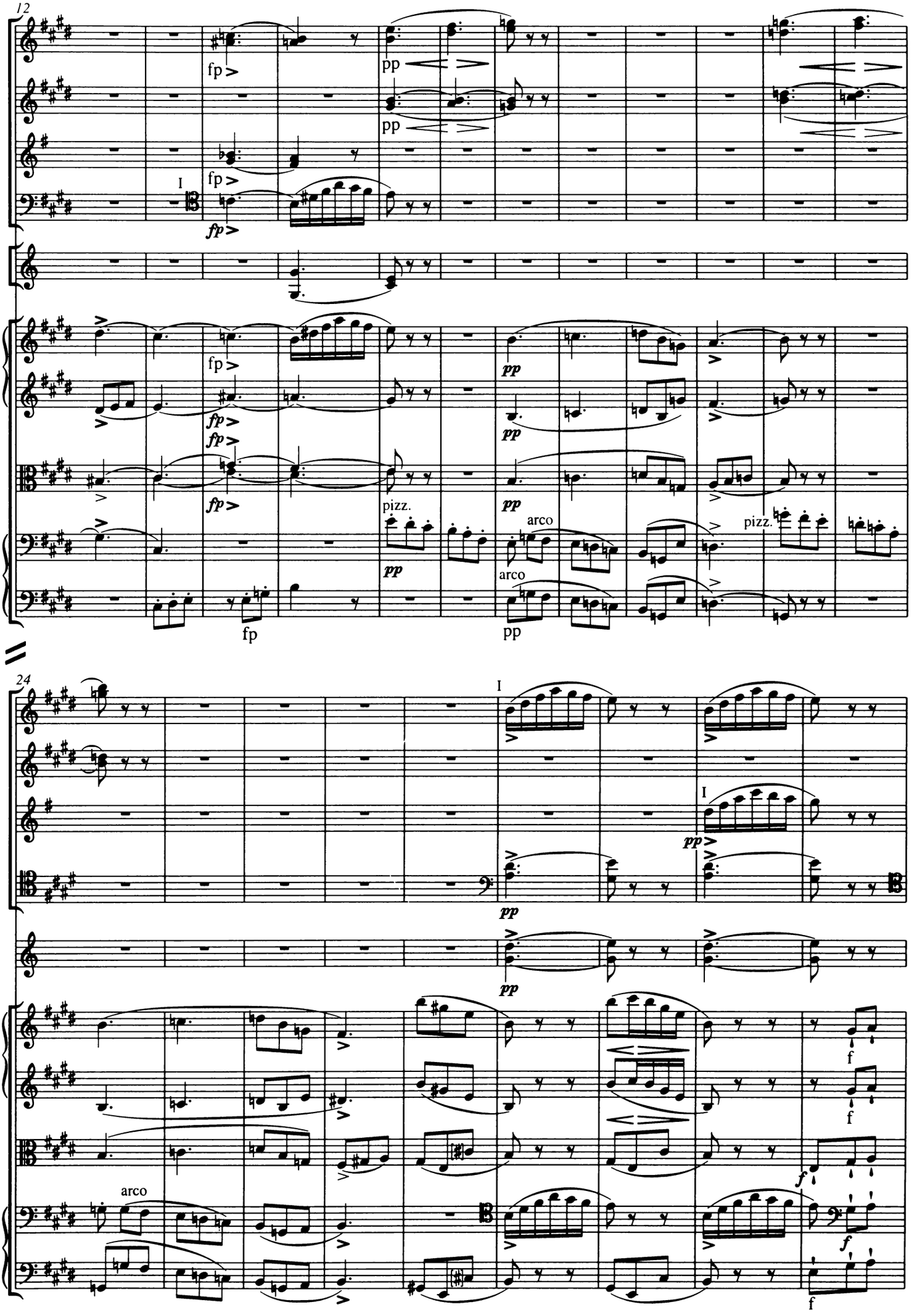

321
Fl.
Ob.
Cl. (in La)
Fag.
Cor. (in Re)
Trb. (in Mi)
Trn.
Timp. (in Si-Fa♯)
V. I
V. II
Va.
Vc.
B.
I
a 2
ffz
p
pp
fffz
pizz.
arco

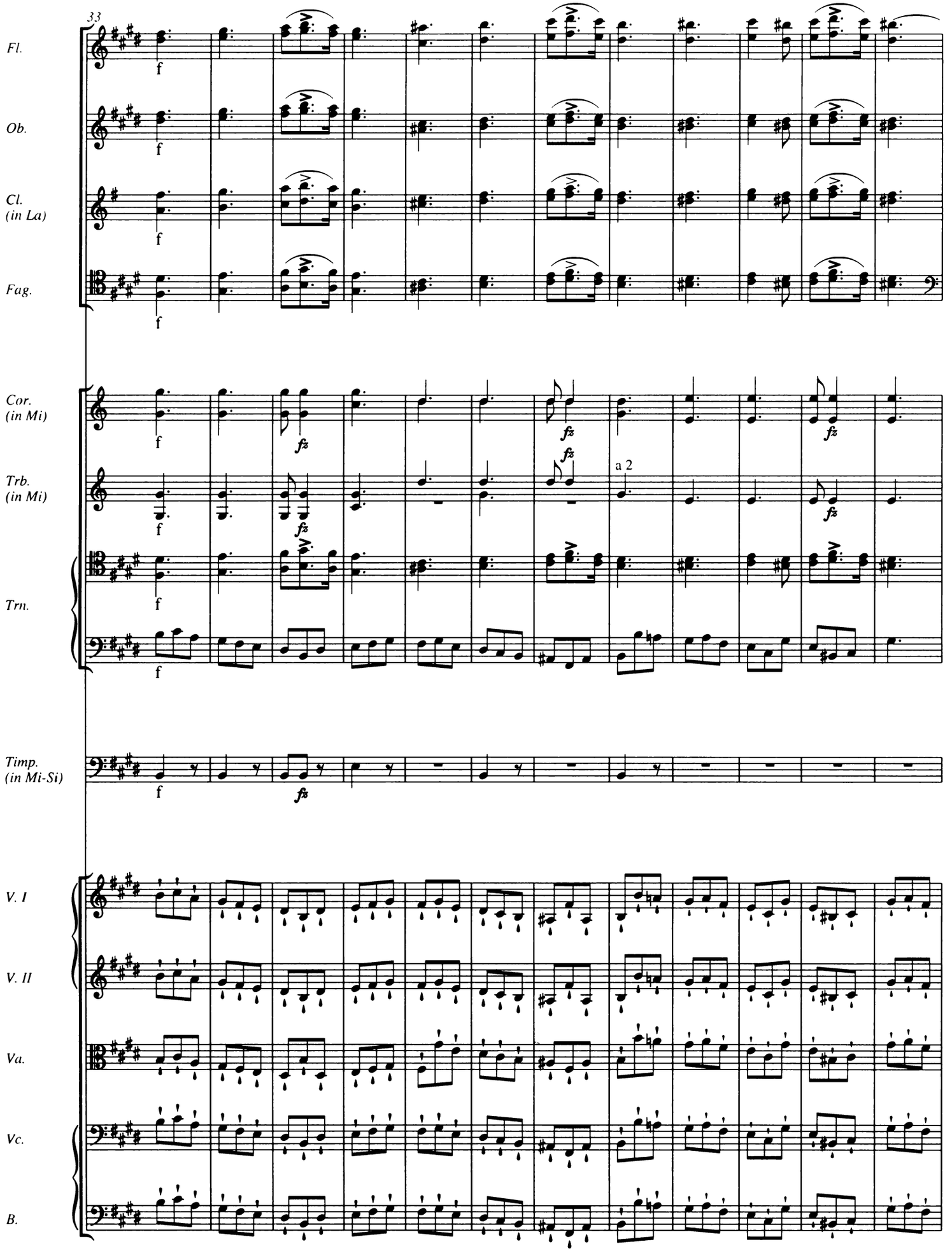

332
Fl.
Ob.
Cl. (in La)
Fag.
Cor. (in Re)
Trb. (in Mi)
Trn.
Timp. (in Si-Fa♯)
V. I
V. II
Va.
Vc.
B.
pp
a 2
p
arco
p

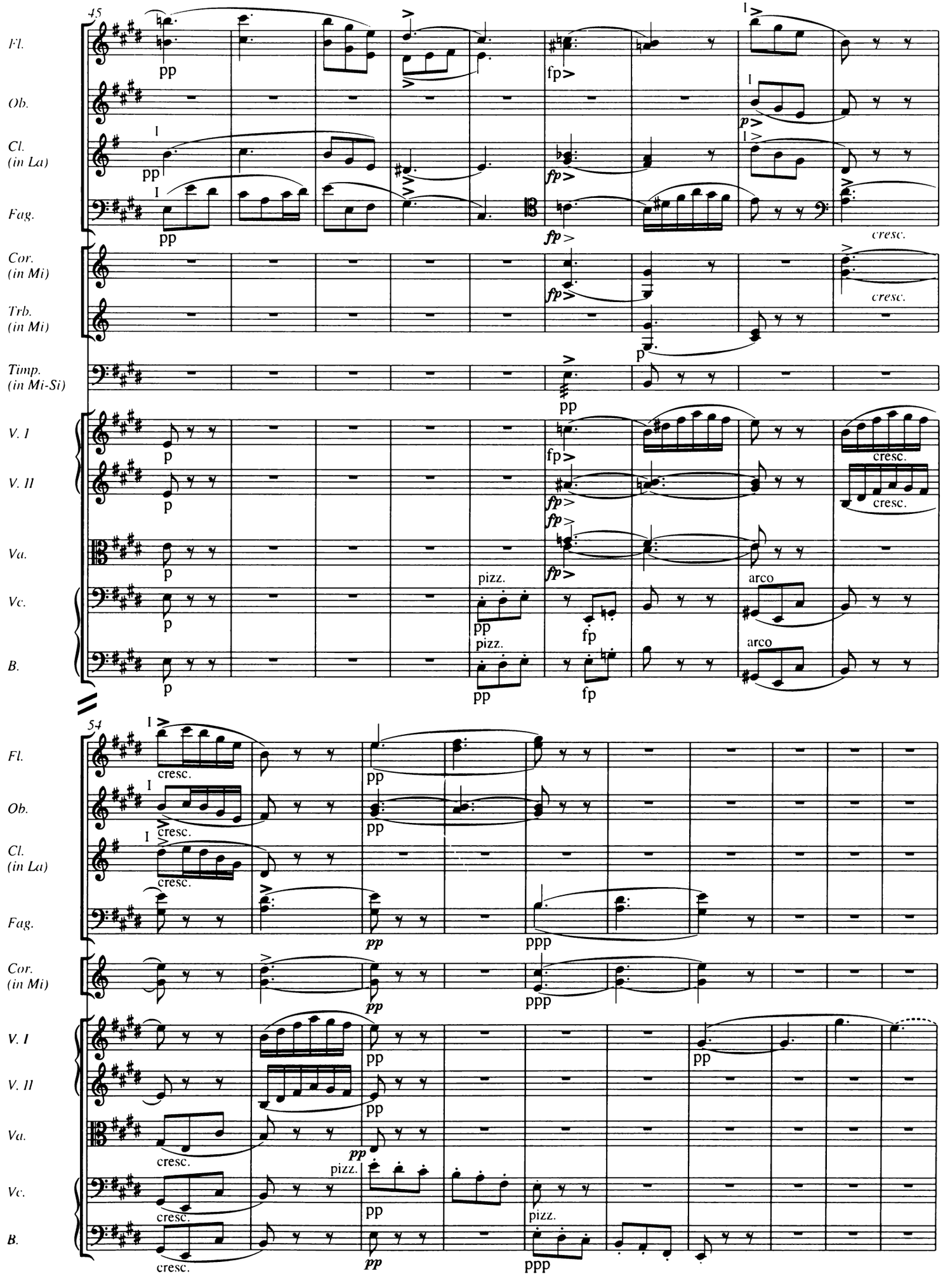

344
Fl.
Ob.
Cl. (in La)
a 2
Fag.
Cor. (in Re)
Trb. (in Mi)
Trn.
Timp. (in Si-Fa#)
V. I
V. II
Va.
Vc.
B.
p
cresc.
f
ff
fz
pp

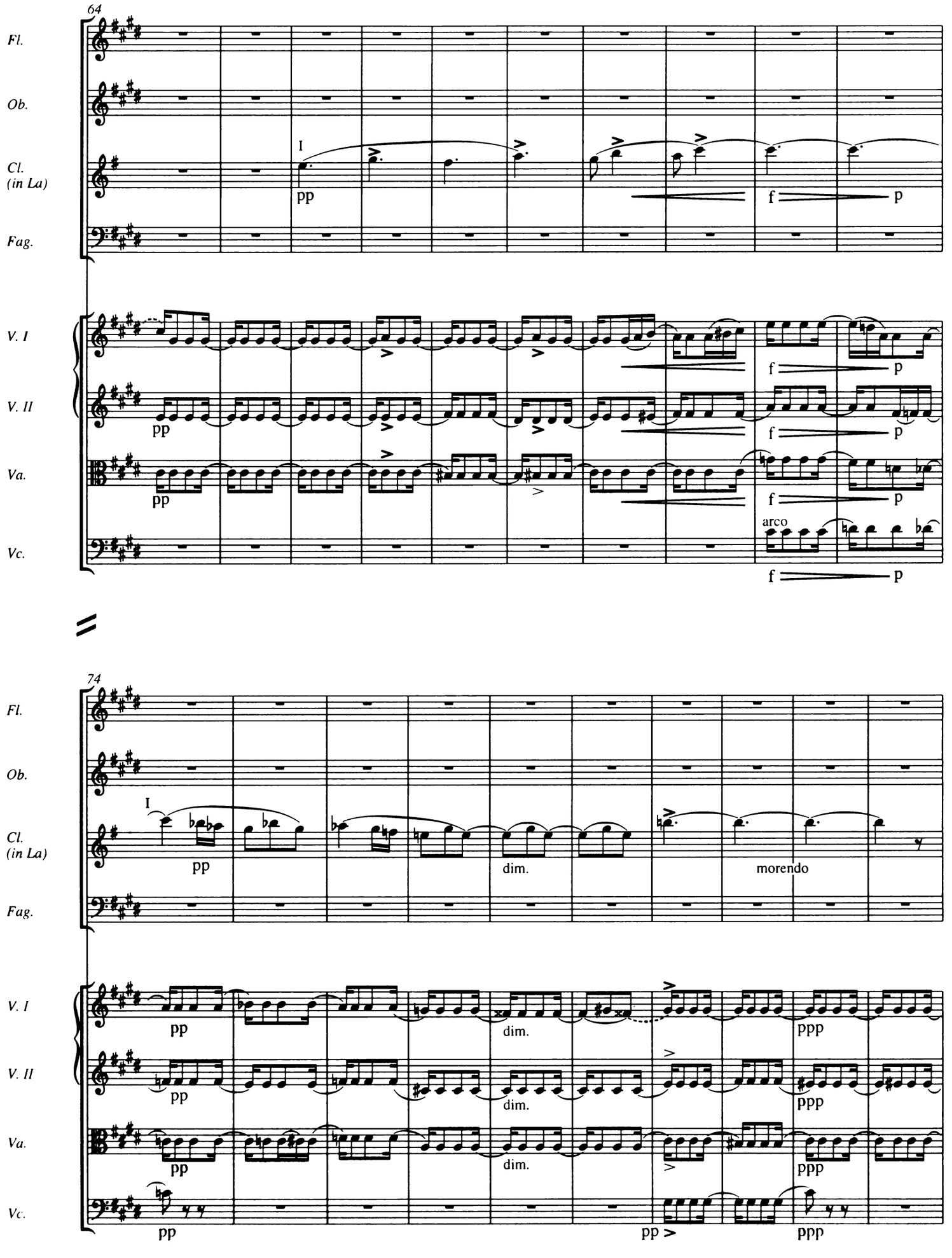

353
Fl.
Ob.
Cl. (in La)
Fag.
Cor. (in Re)
Trb. (in Mi)
Trn.
Timp. (in Si-Fa♯)
V. I
V. II
Va.
Vc.
B.
mf
pp
ff

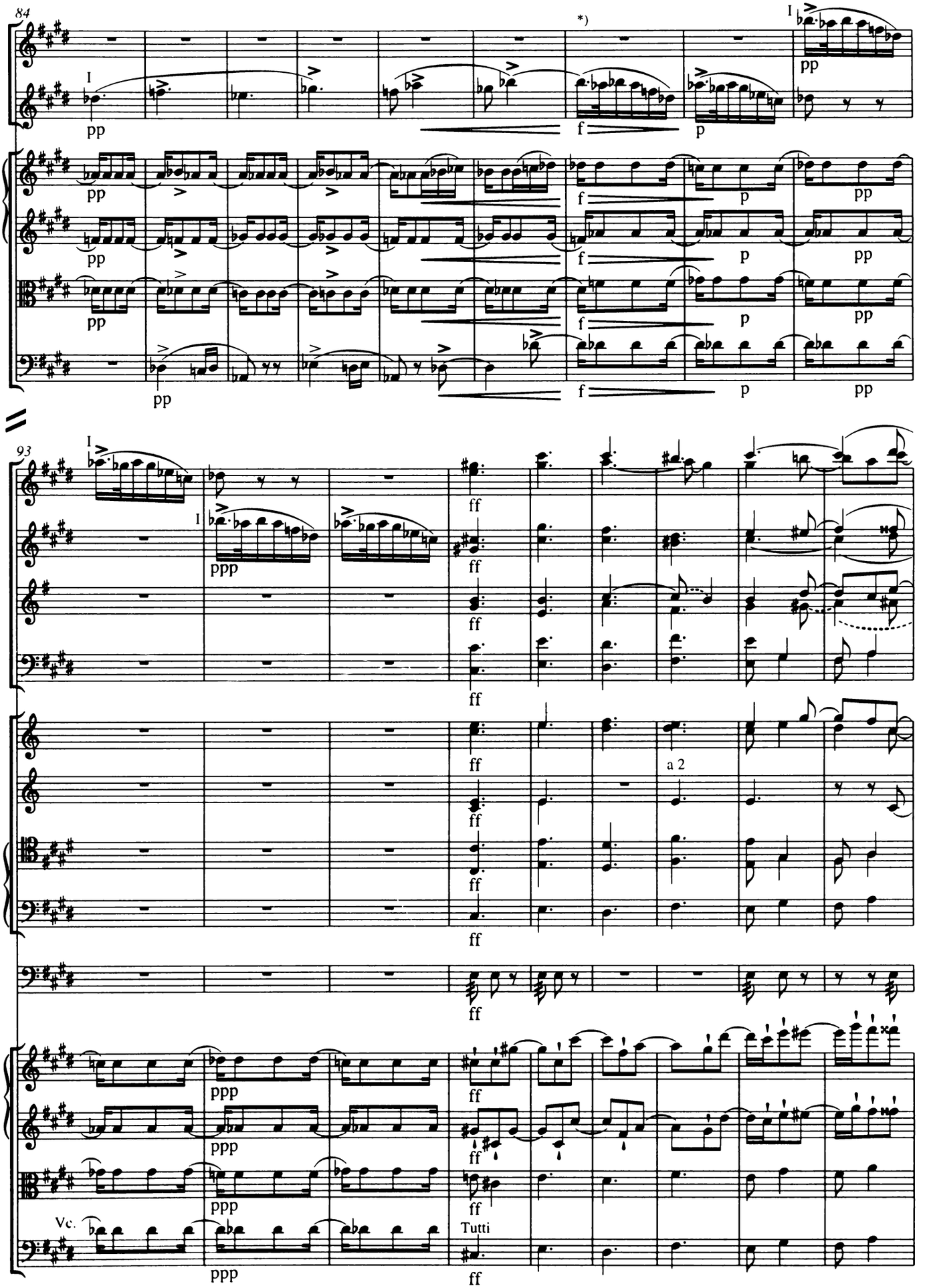

Andante con moto
Flauto I, II
Oboe I, II
Clarinetto I, II
in La/A
Fagotto I, II
pp
Corno I, II
in Mi/E
pp
Tromba
in Mi/E
Trombone I, II
Trombone III
Timpani
in Mi-Si/E-H
Violino I
pp
Violino II
pp
Viola
pp
Violoncello
pp
Basso
pizz.
pp


12
Fl.
Ob.
Cl. (in La)
Fag.
Cor. (in Mi)
V. I
V. II
Va.
Vc.
B.
I
fp
pp
pizz.
arco
24
f

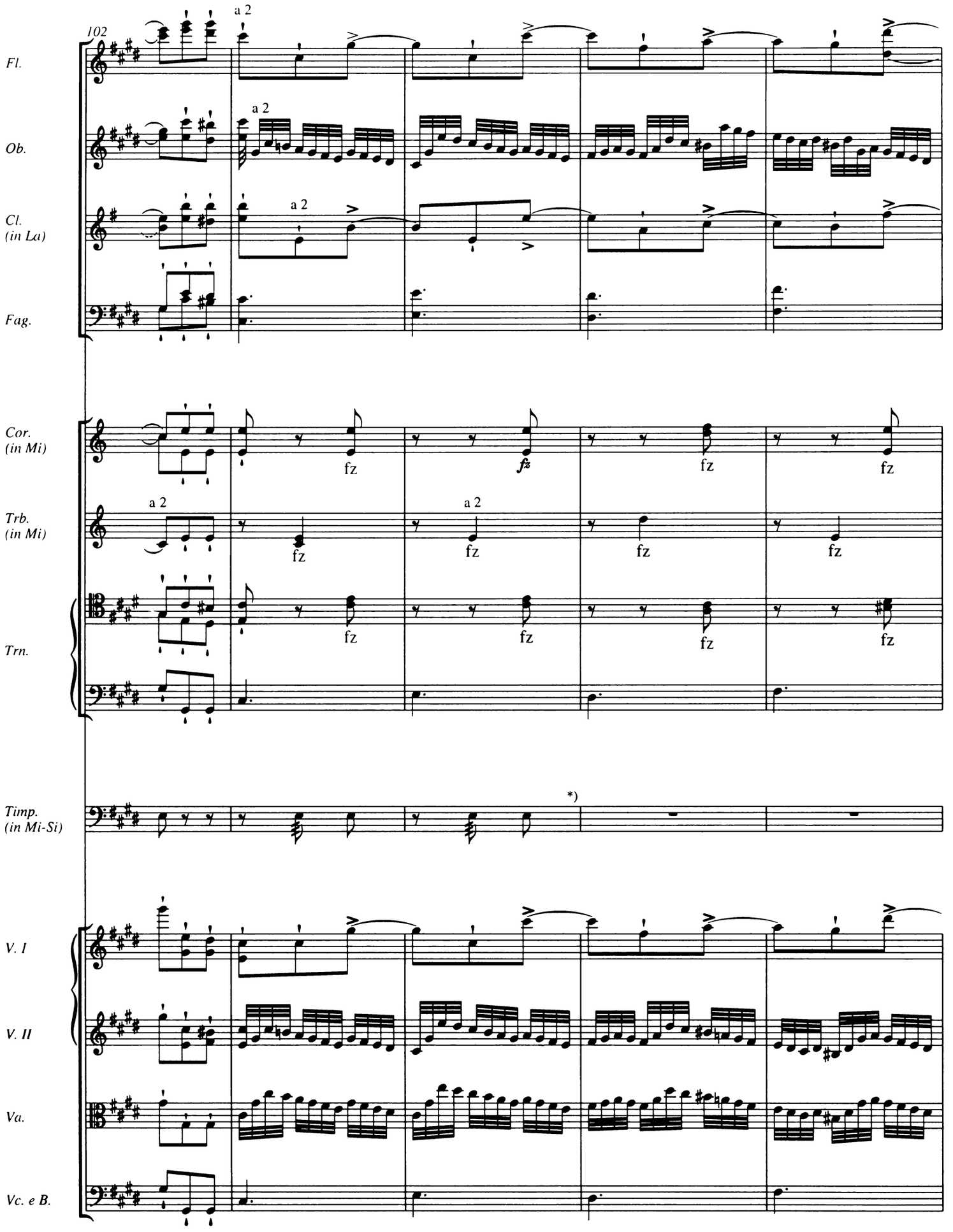

33
Fl.
Ob.
Cl.
(in La)
Fag.
Cor.
(in Mi)
Trb.
(in Mi)
Trn.
Timp.
(in Mi-Si)
V. I
V. II
Va.
Vc.
B.
a 2


45
Fl.
Ob.
Cl. (in La)
Fag.
Cor. (in Mi)
Trb. (in Mi)
Timp. (in Mi-Si)
V. I
V. II
Va.
Vc.
B.
pp
fp
p
cresc.
pizz.
arco
54
ppp

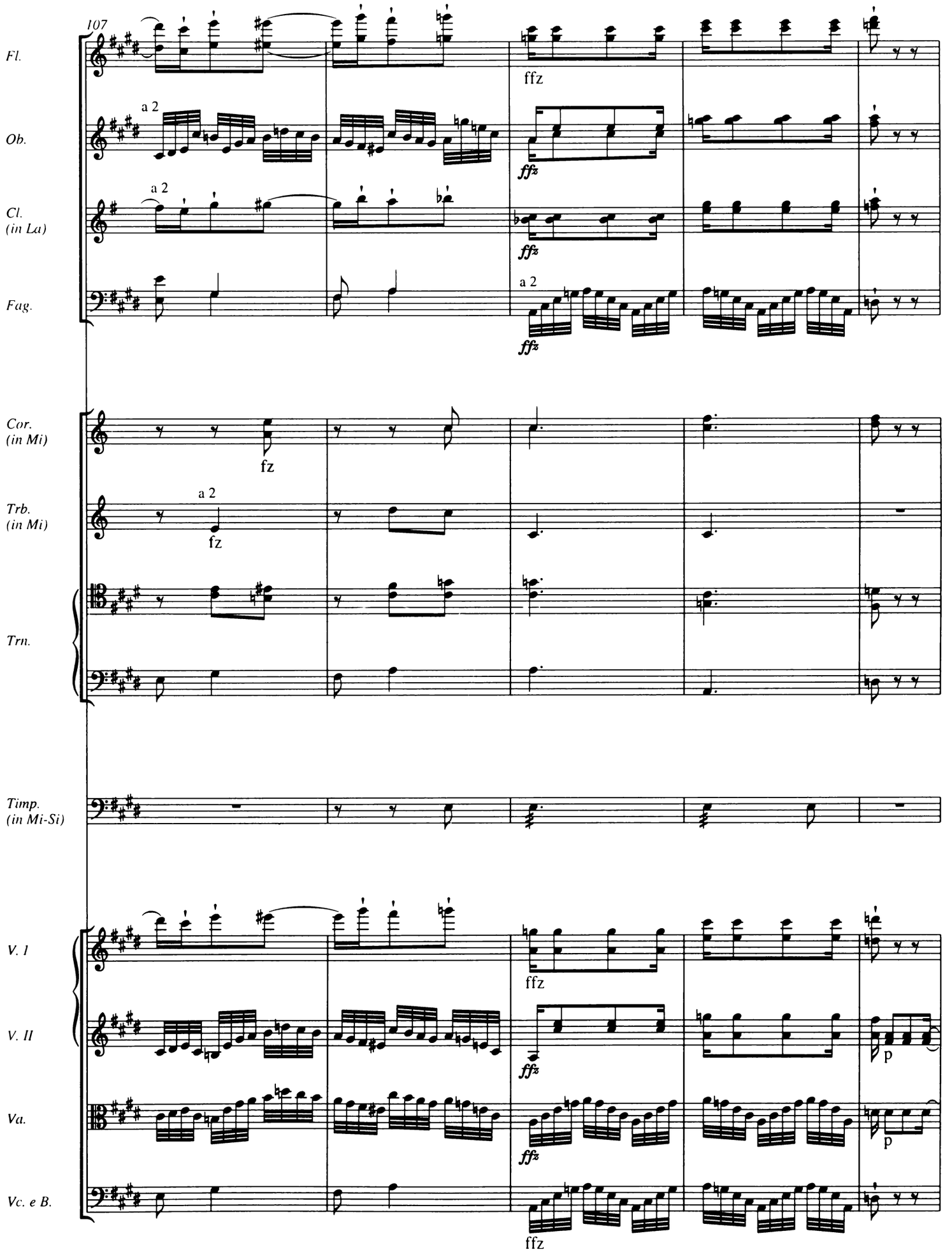

64
Fl.
Ob.
Cl. (in La)
Fag.
V. I
V. II
Va.
Vc.
I
pp
f
p
arco
74
dim.
morendo
ppp

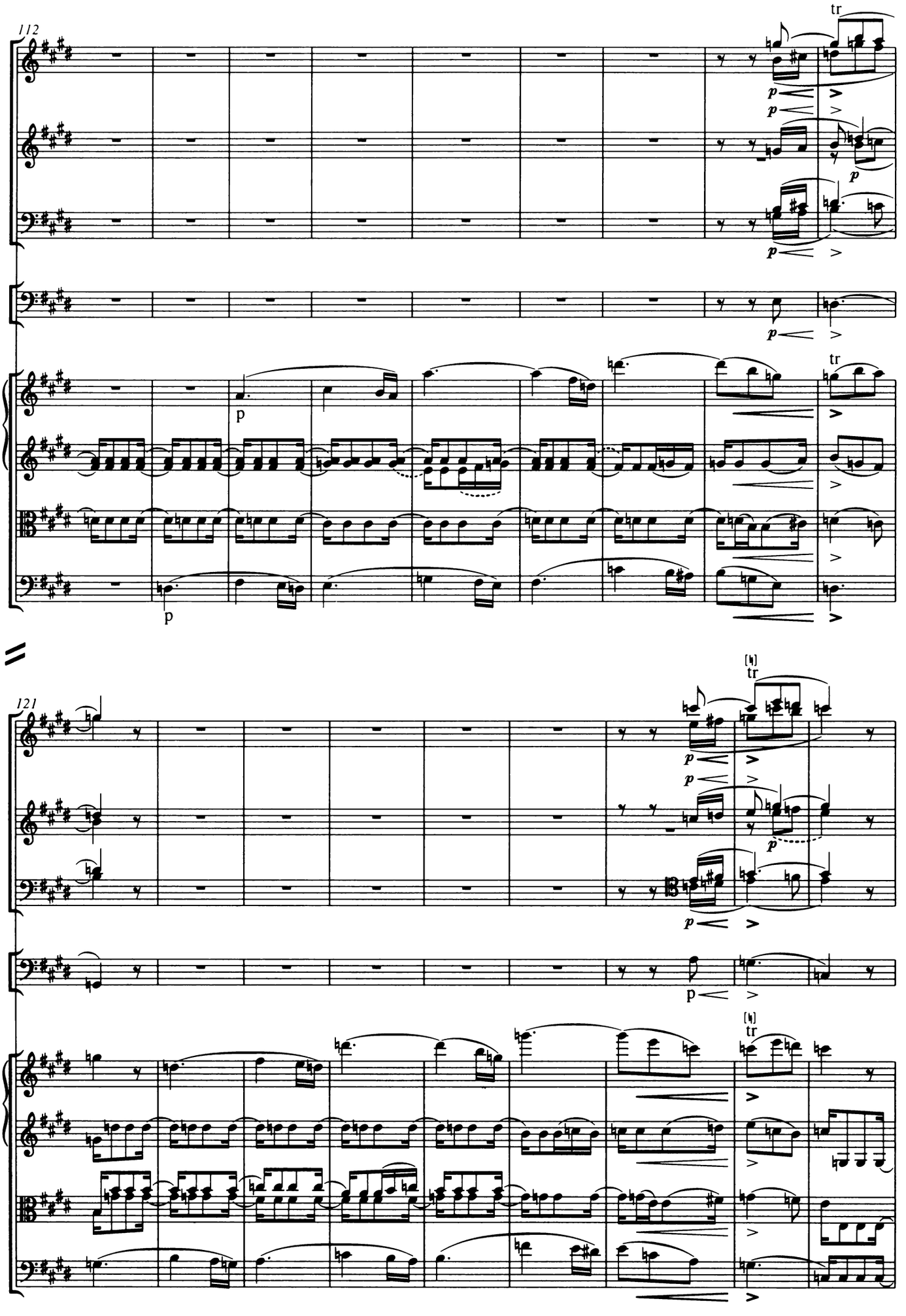


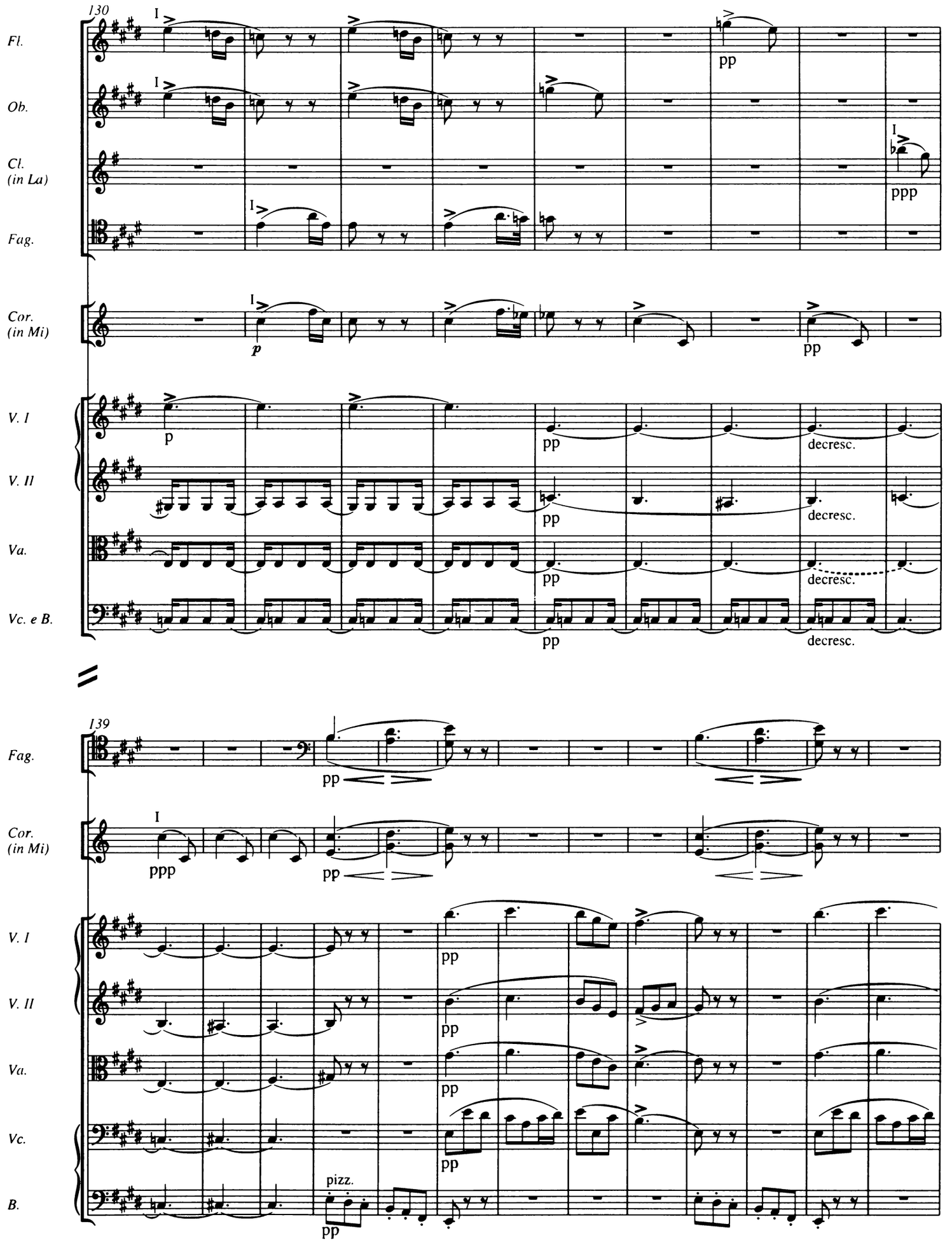
*) Takt 90-95. Zu den Bögen in Fl. und Ob. vgl. Takt 231-236. Ebenso konsequent wie Schubert hier taktweise bindet, notiert er an der Parallelstelle Bögen über je 2 Takte.

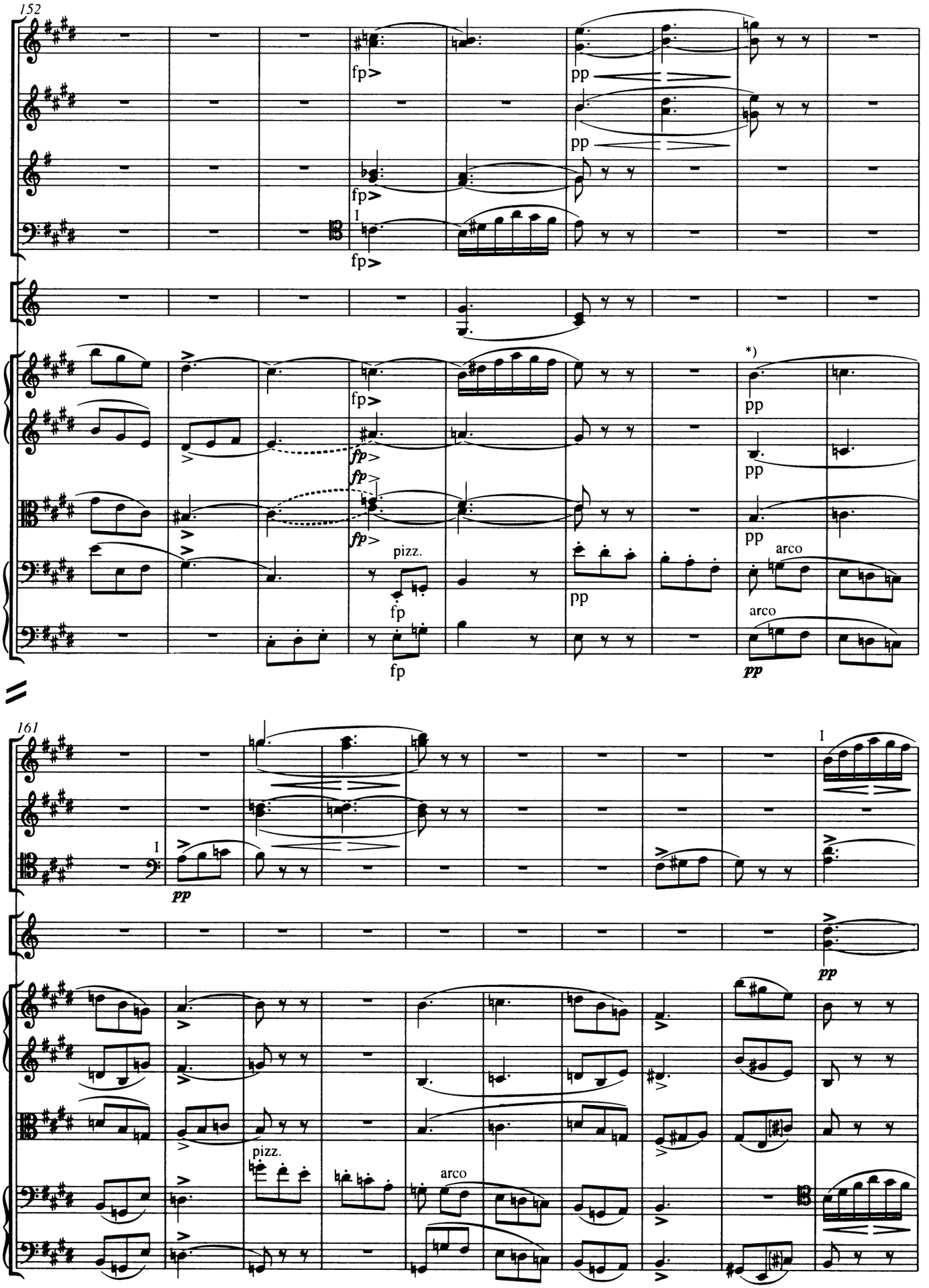


*) Takt 96-104, Timp.: Zur Ausführung der Tremoli siehe die Bemerkung im Anhang *Quellen und Lesarten*.

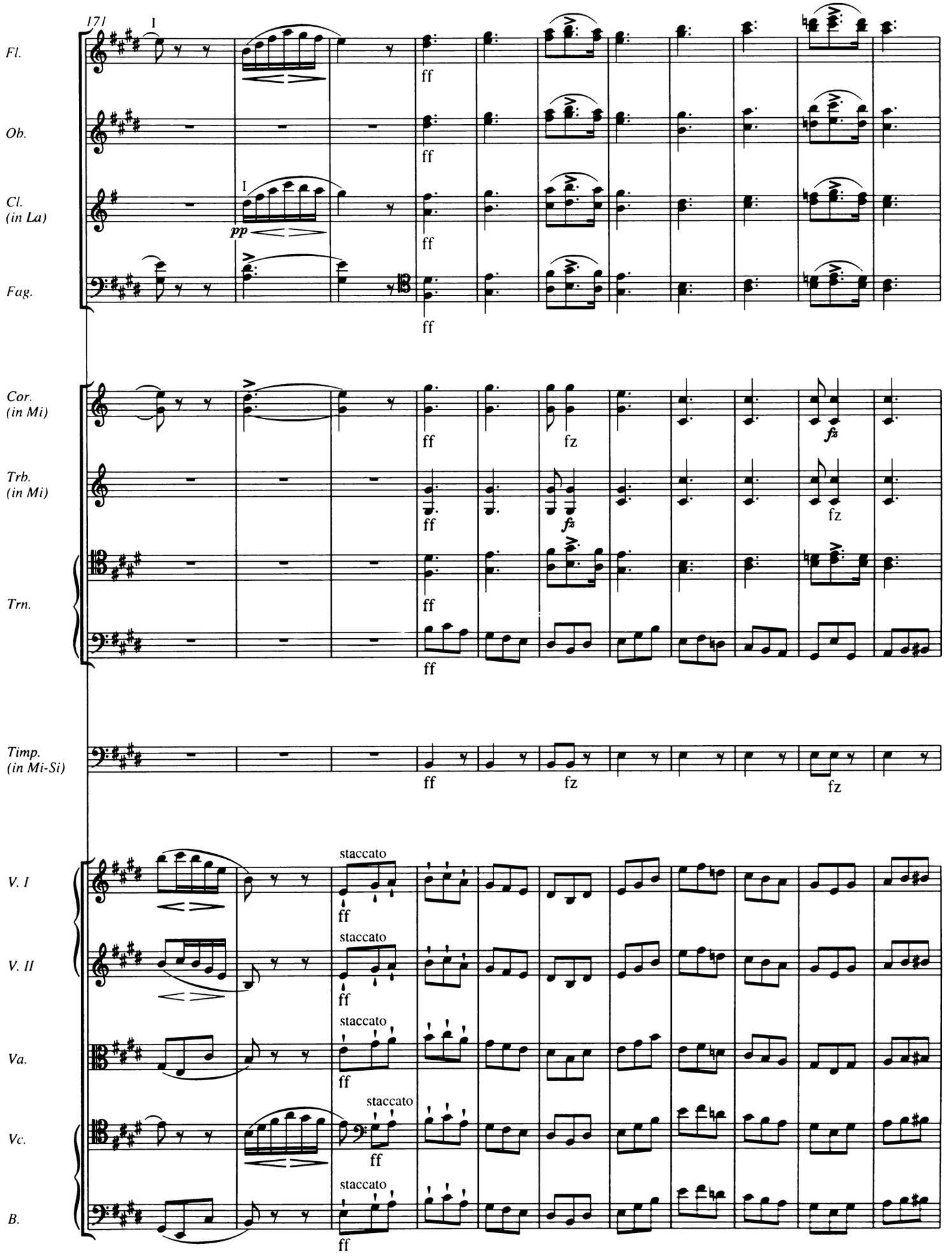

107
Fl.
Ob.
Cl. (in La)
Fag.
Cor. (in Mi)
Trb. (in Mi)
Trn.
Timp. (in Mi-Si)
V. I
V. II
Va.
Vc. e B.
a 2
ffz
fz
p

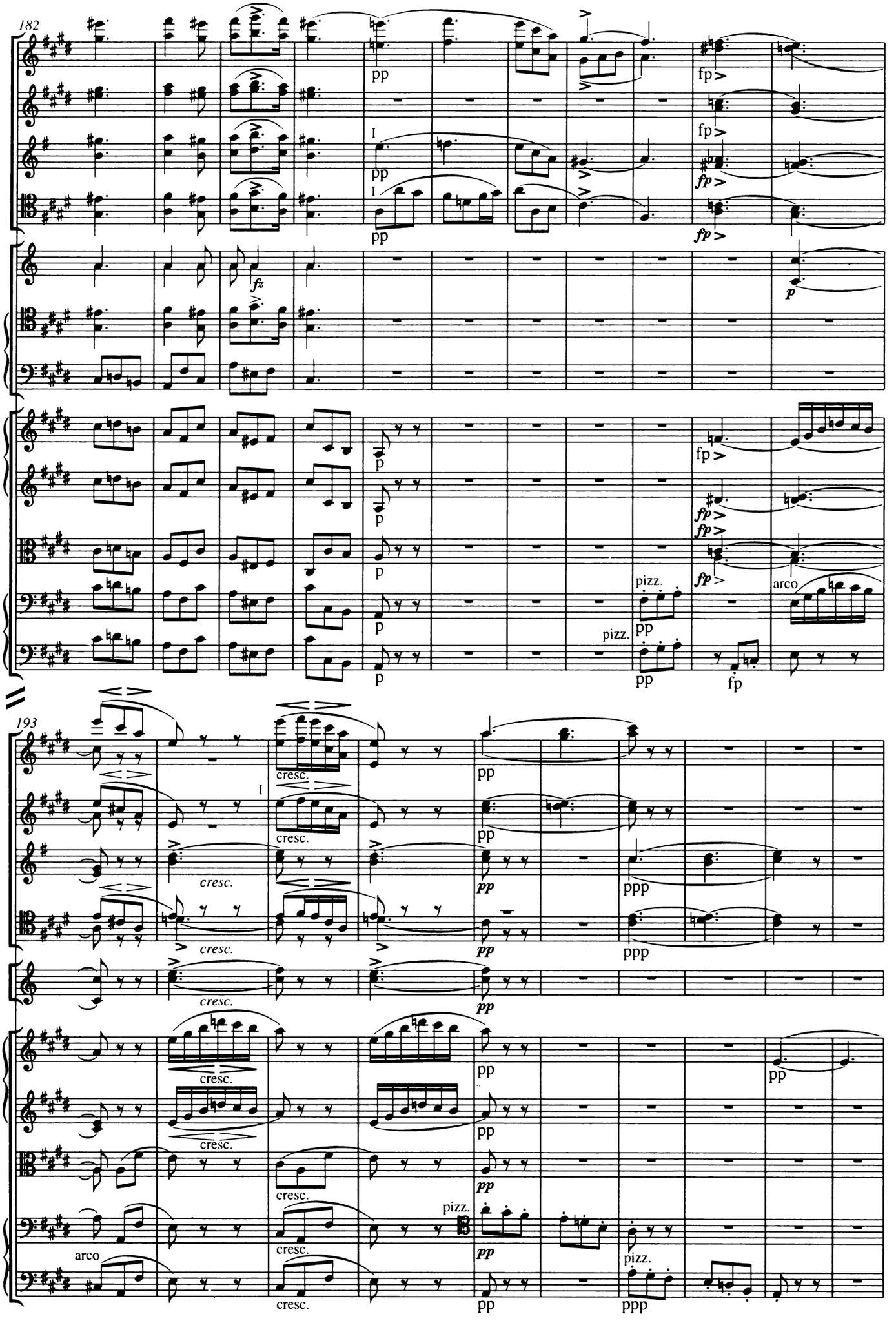

112
Fl.
Ob.
Fag.
Trn. III
V. I
V. II
Va.
Vc. e B.
tr
p
121
[tr]

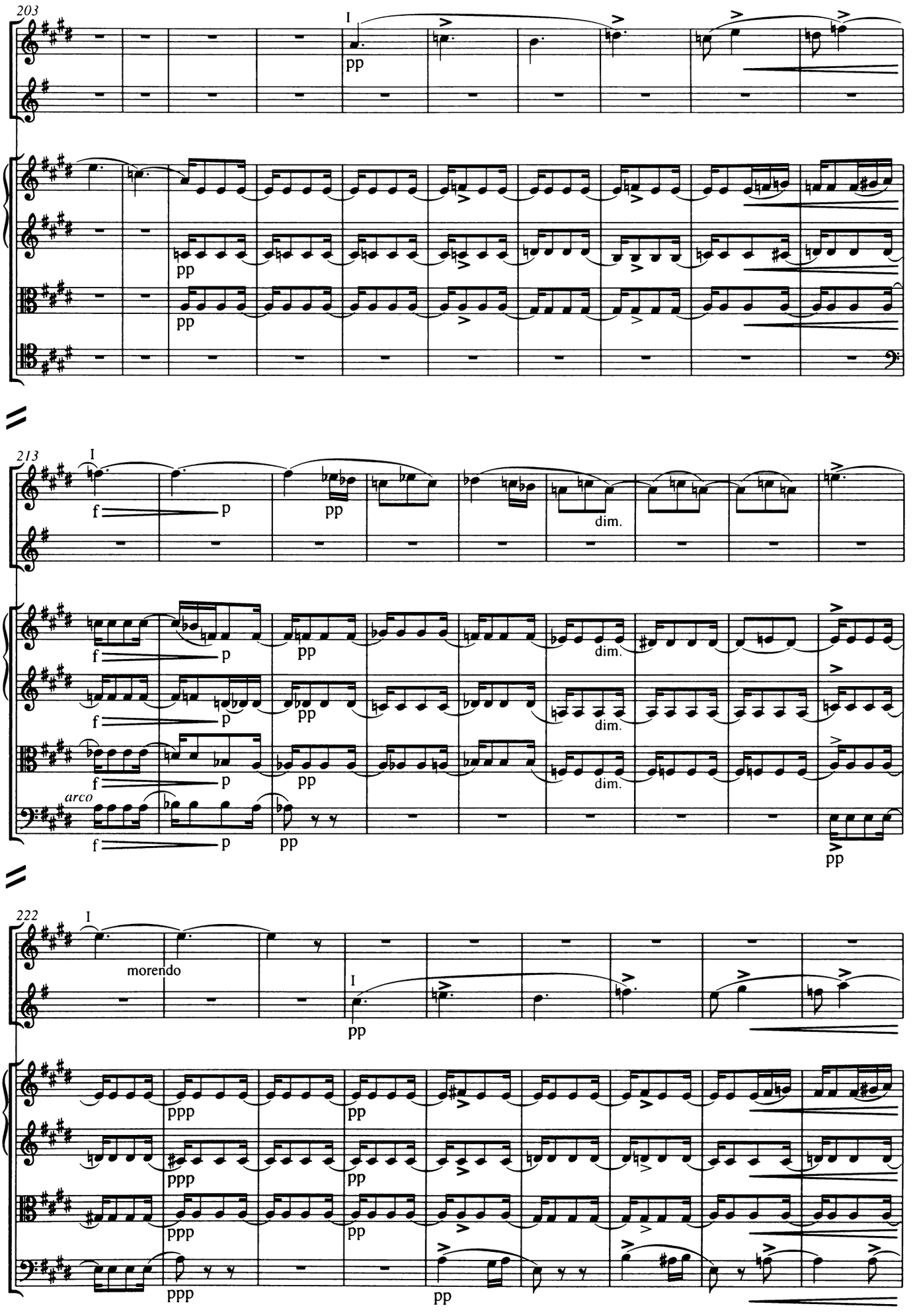

130
Fl.
Ob.
Cl. (in La)
Fag.
Cor. (in Mi)
V. I
V. II
Va.
Vc. e B.
I
p
pp
ppp
decresc.
139
Fag.
Cor. (in Mi)
V. I
V. II
Va.
Vc.
B.
ppp
pizz.

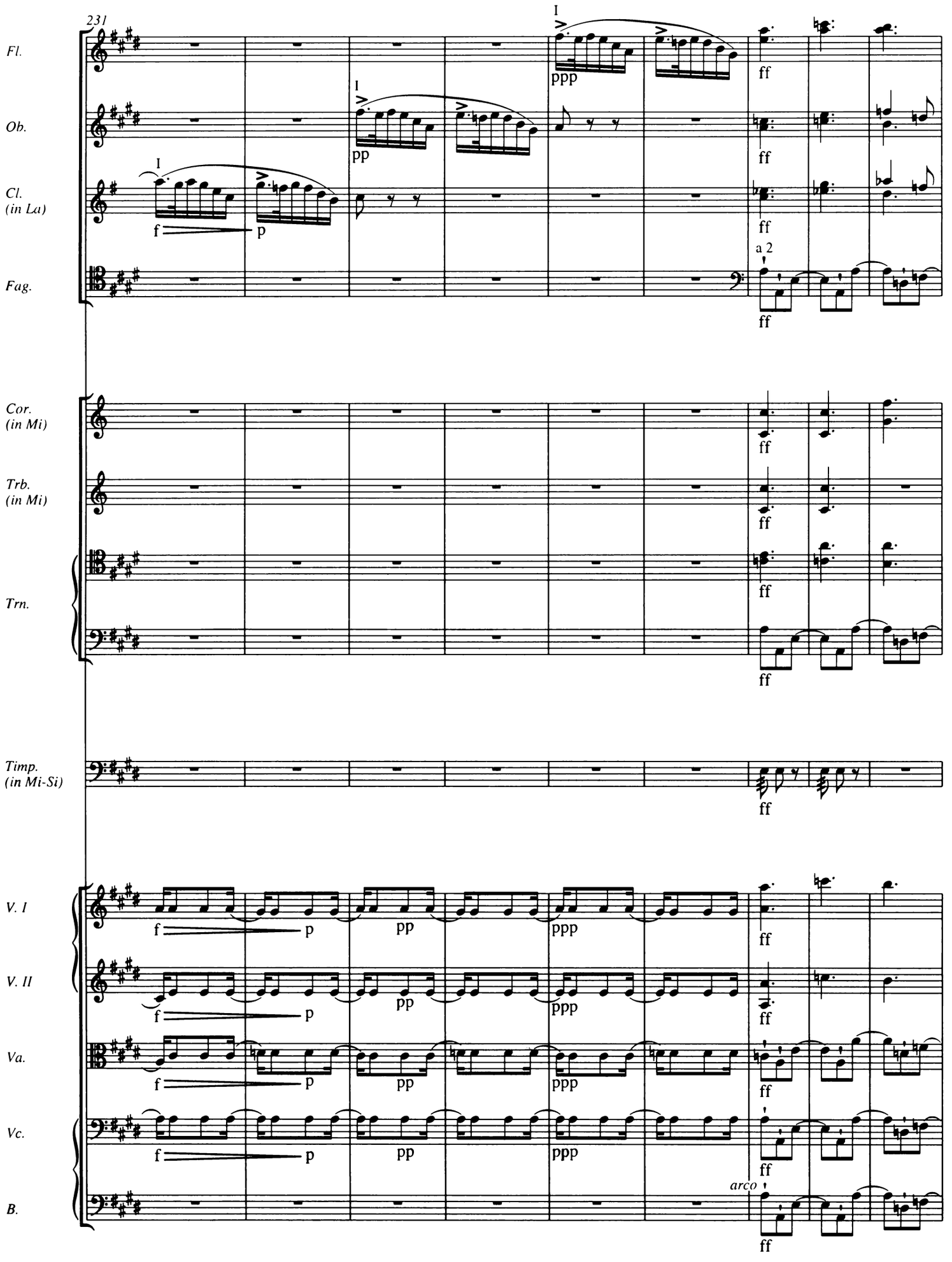


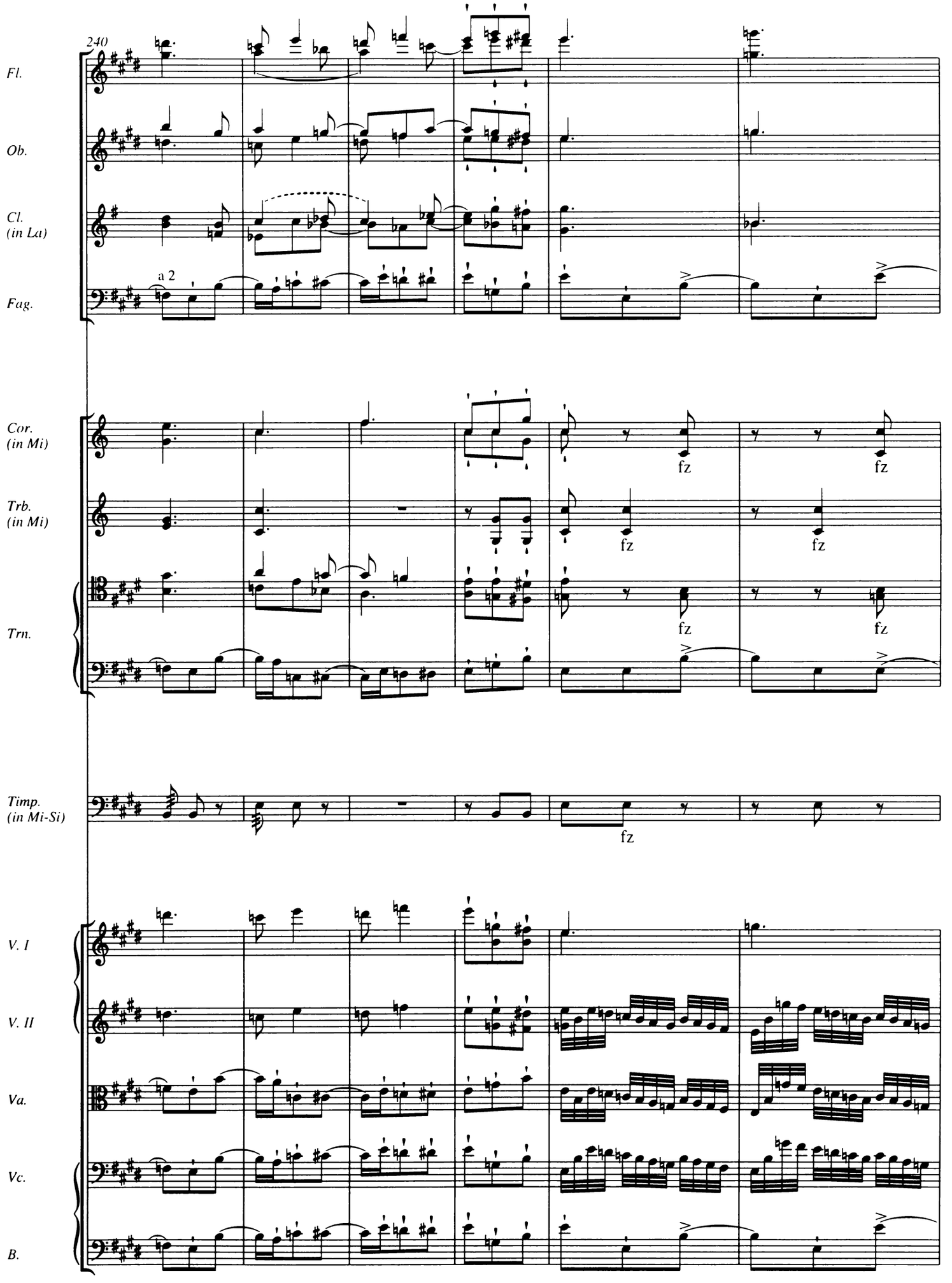
*) Takt 159-172, Streicher: Vgl. die andersartige Artikulation in Takt 18ff.: die Anschlüsse Vc. / B. in Takt 161, 167, B. in Takt 169, 171, V. I, V. II, Va. in Takt 165ff. hat Schubert in der Vorlage konsequent anders behandelt. Siehe dazu die Bemerkungen in *Quellen und Lesarten* zu den Takten 28ff. und 159ff.

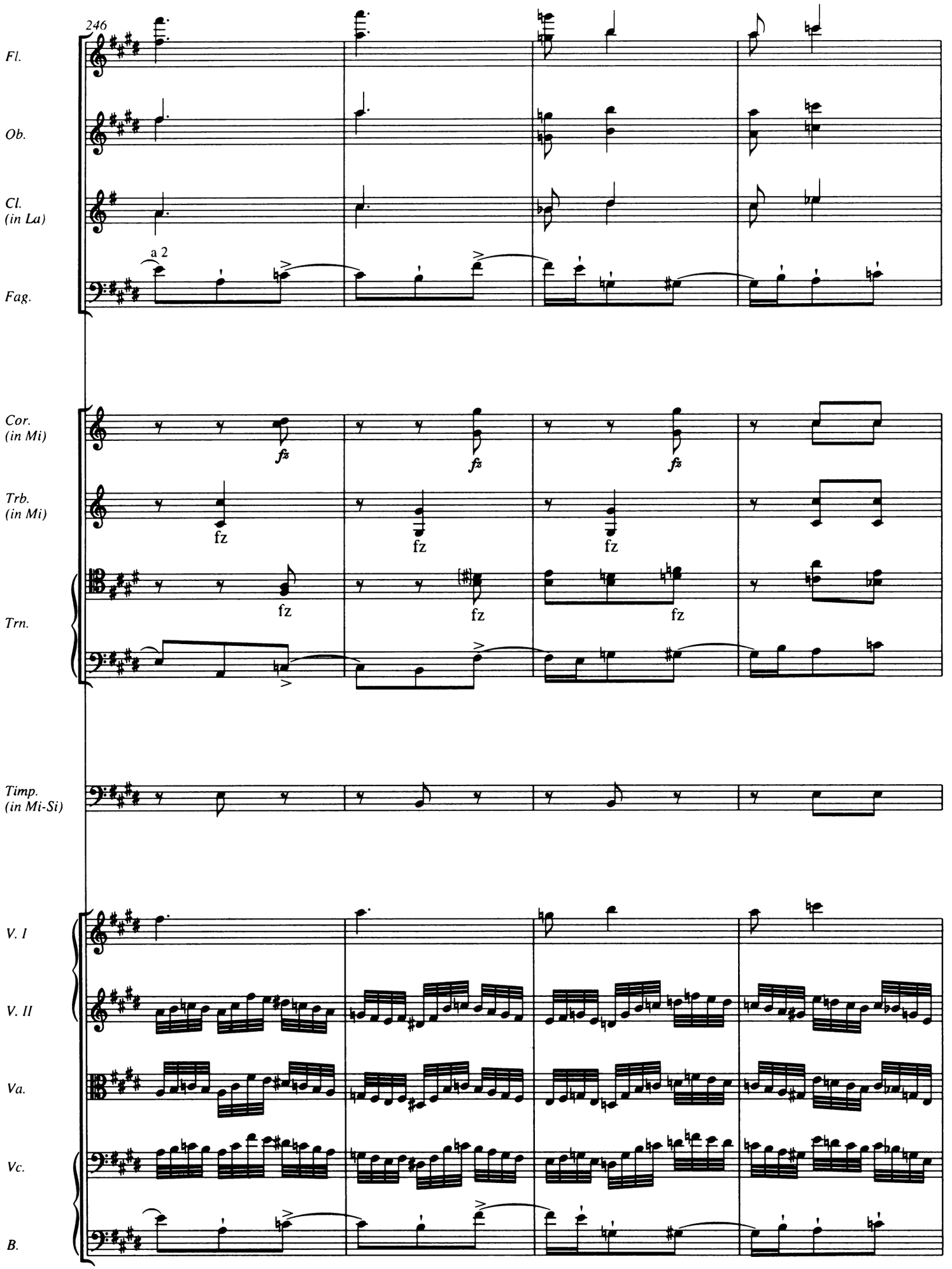

171
Fl.
Ob.
Cl. (in La)
Fag.
Cor. (in Mi)
Trb. (in Mi)
Trn.
Timp. (in Mi-Si)
V. I
V. II
Va.
Vc.
B.
pp
ff
fz
staccato

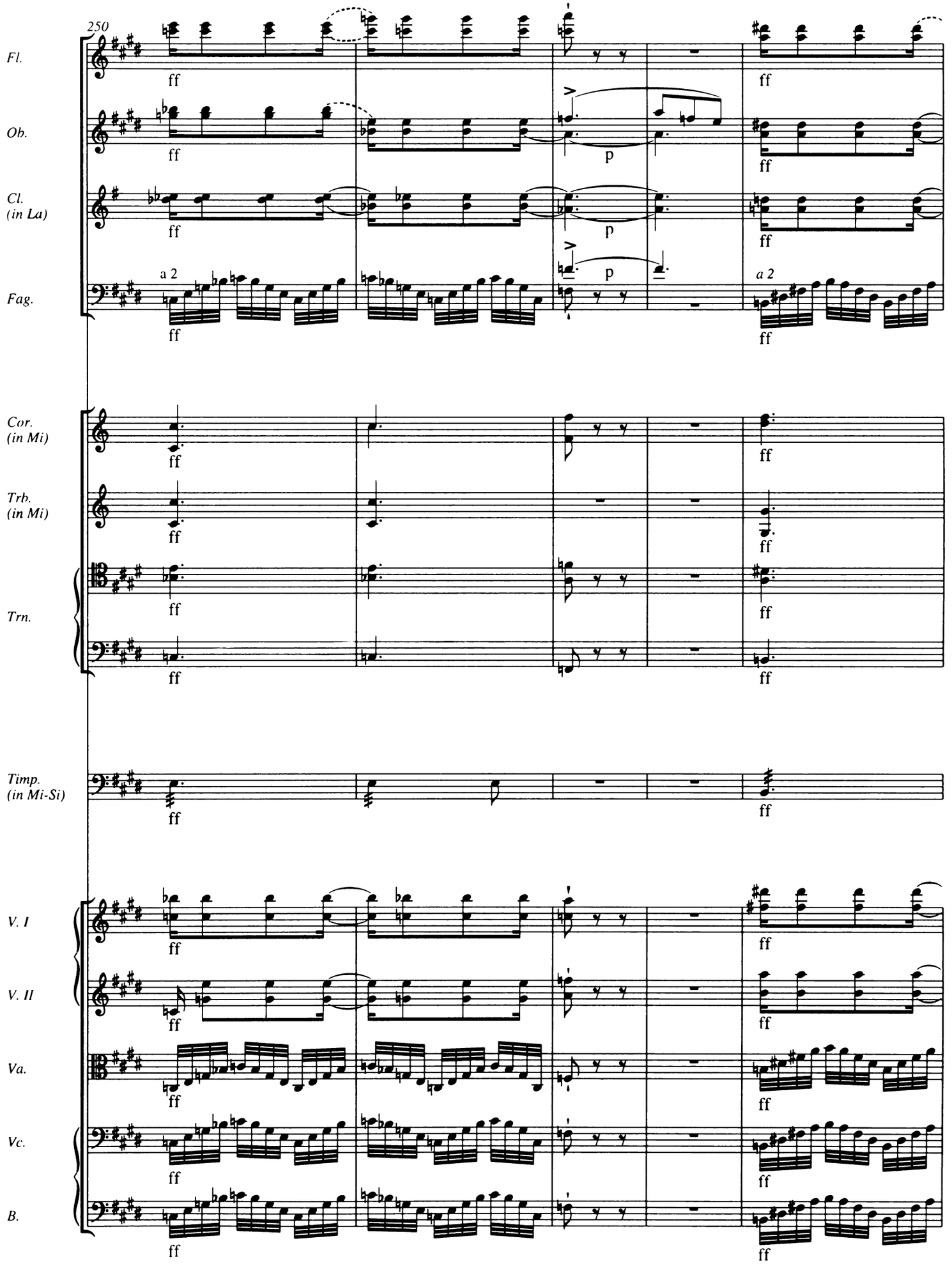

182
Fl.
Ob.
Cl. (in La)
Fag.
Cor. (in Mi)
Trn.
V. I
V. II
Va.
Vc.
B.
pp
fp
fz
p
I
pizz.
arco
193
cresc.
ppp

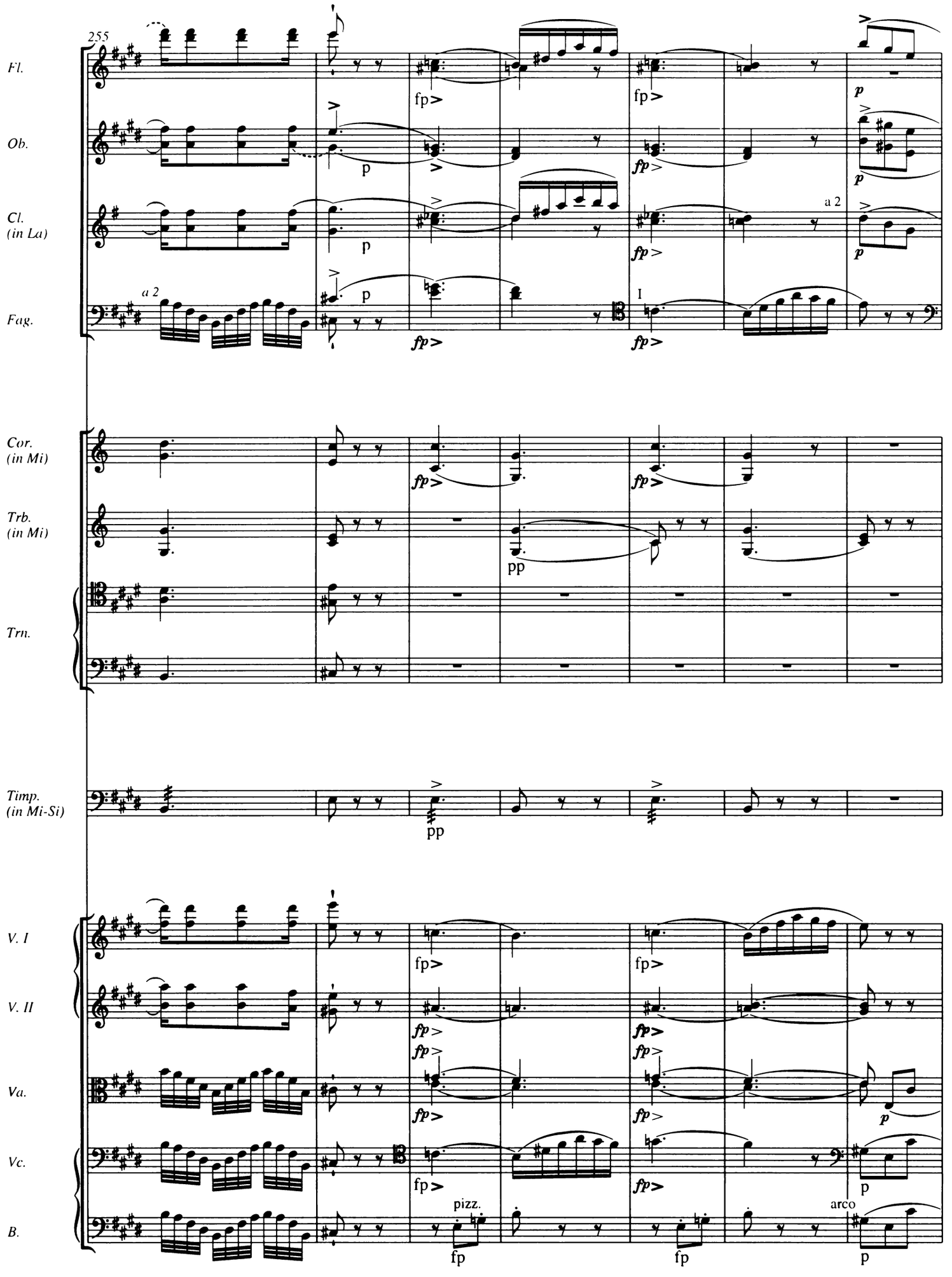

203
I
Ob.
Cl. (in La)
V. I
V. II
Va.
Vc.
pp
213
f
p
dim.
arco
222
morendo
ppp

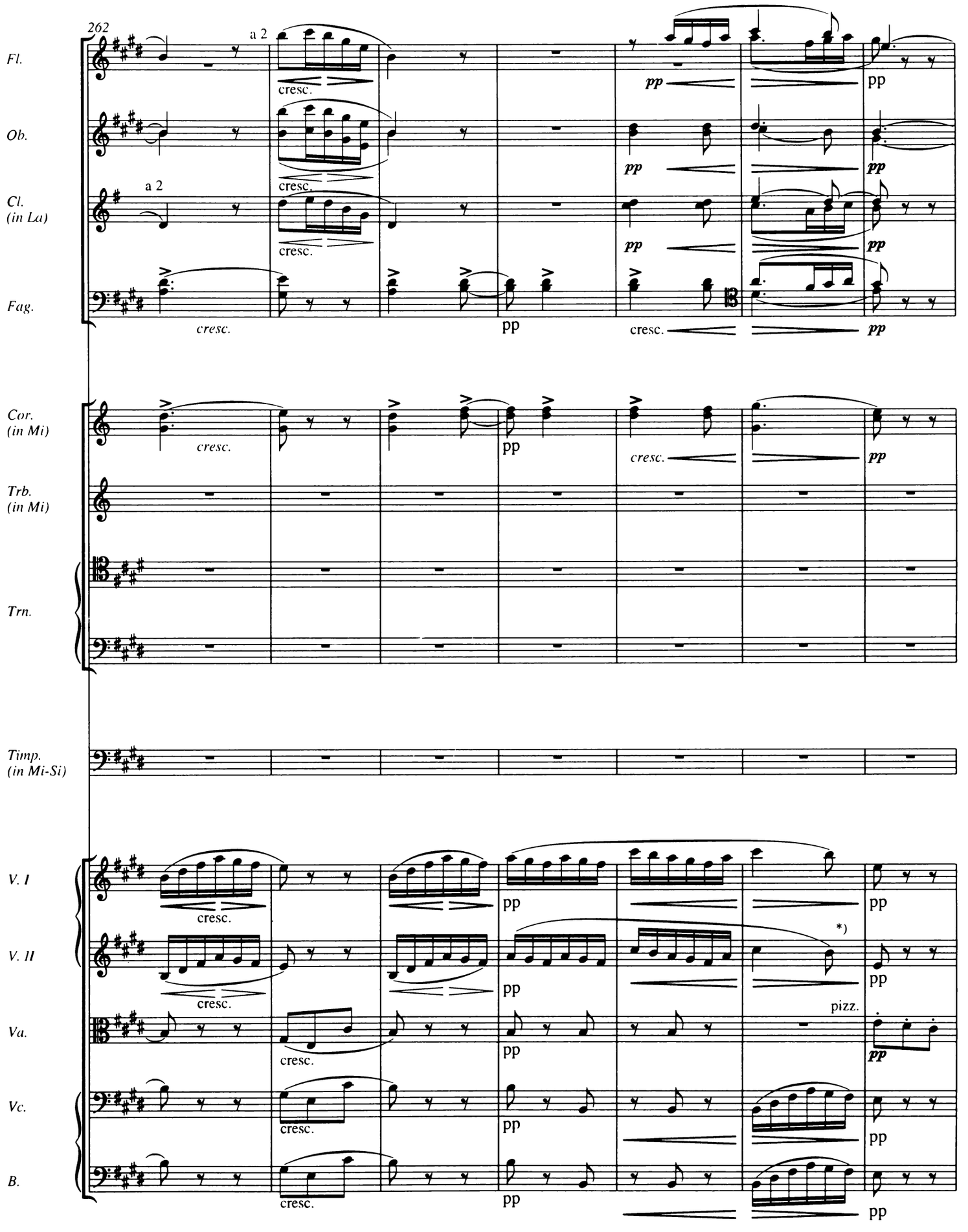

231
Fl.
Ob.
Cl. (in La)
Fag.
Cor. (in Mi)
Trb. (in Mi)
Trn.
Timp. (in Mi-Si)
V. I
V. II
Va.
Vc.
B.
I
ppp
pp
f
p
ff
a 2
arco


240
Fl.
Ob.
Cl.
(in La)
a 2
Fag.
Cor.
(in Mi)
Trb.
(in Mi)
Trn.
fz
Timp.
(in Mi-Si)
V. I
V. II
Va.
Vc.
B.

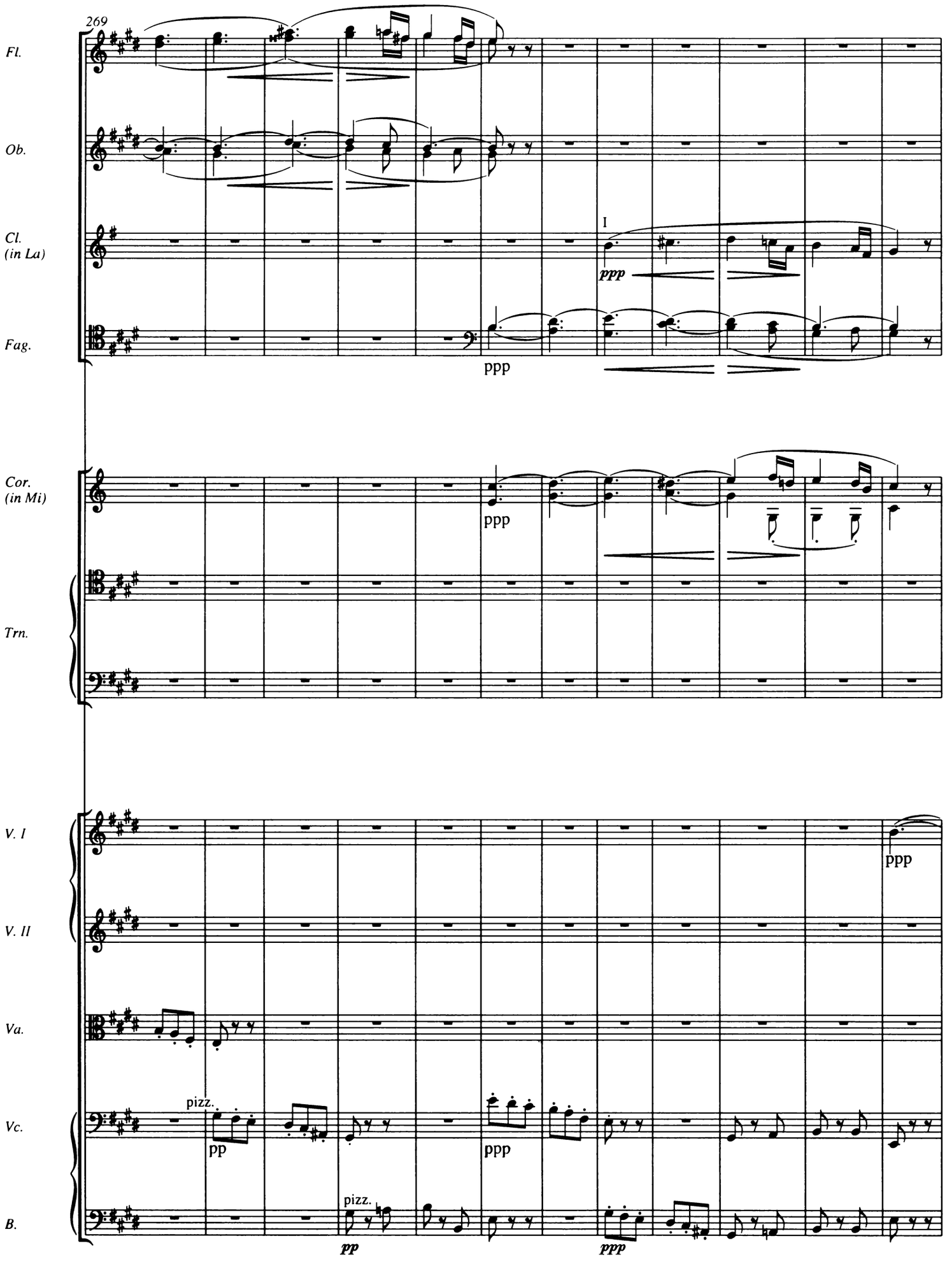

246
Fl.
Ob.
Cl.
(in La)
a 2
Fag.
Cor.
(in Mi)
fz
Trb.
(in Mi)
Trn.
Timp.
(in Mi-Si)
V. I
V. II
Va.
Vc.
B.

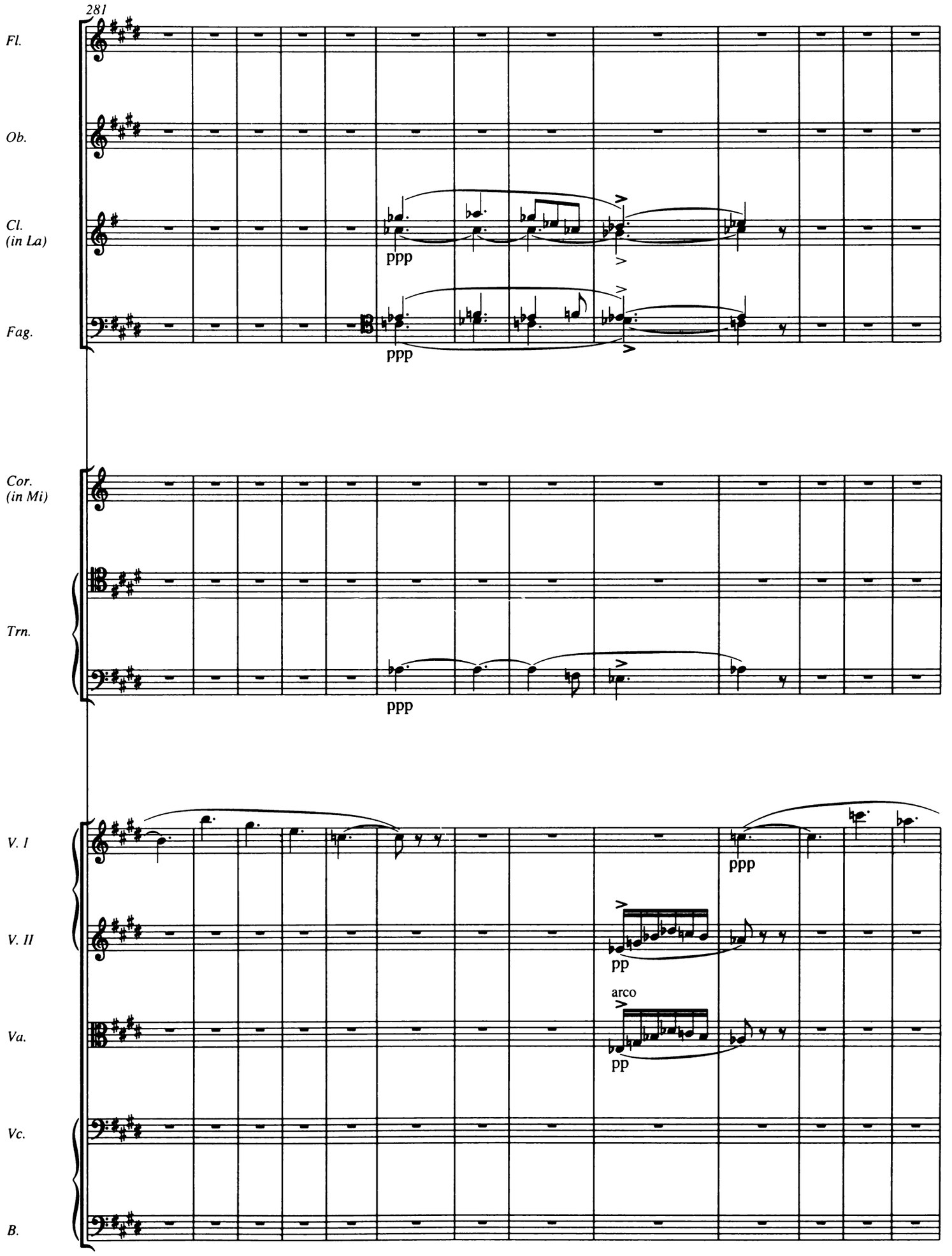

250
Fl.
Ob.
Cl. (in La)
Fag.
Cor. (in Mi)
Trb. (in Mi)
Trn.
Timp. (in Mi-Si)
V. I
V. II
Va.
Vc.
B.
a 2
ff
p

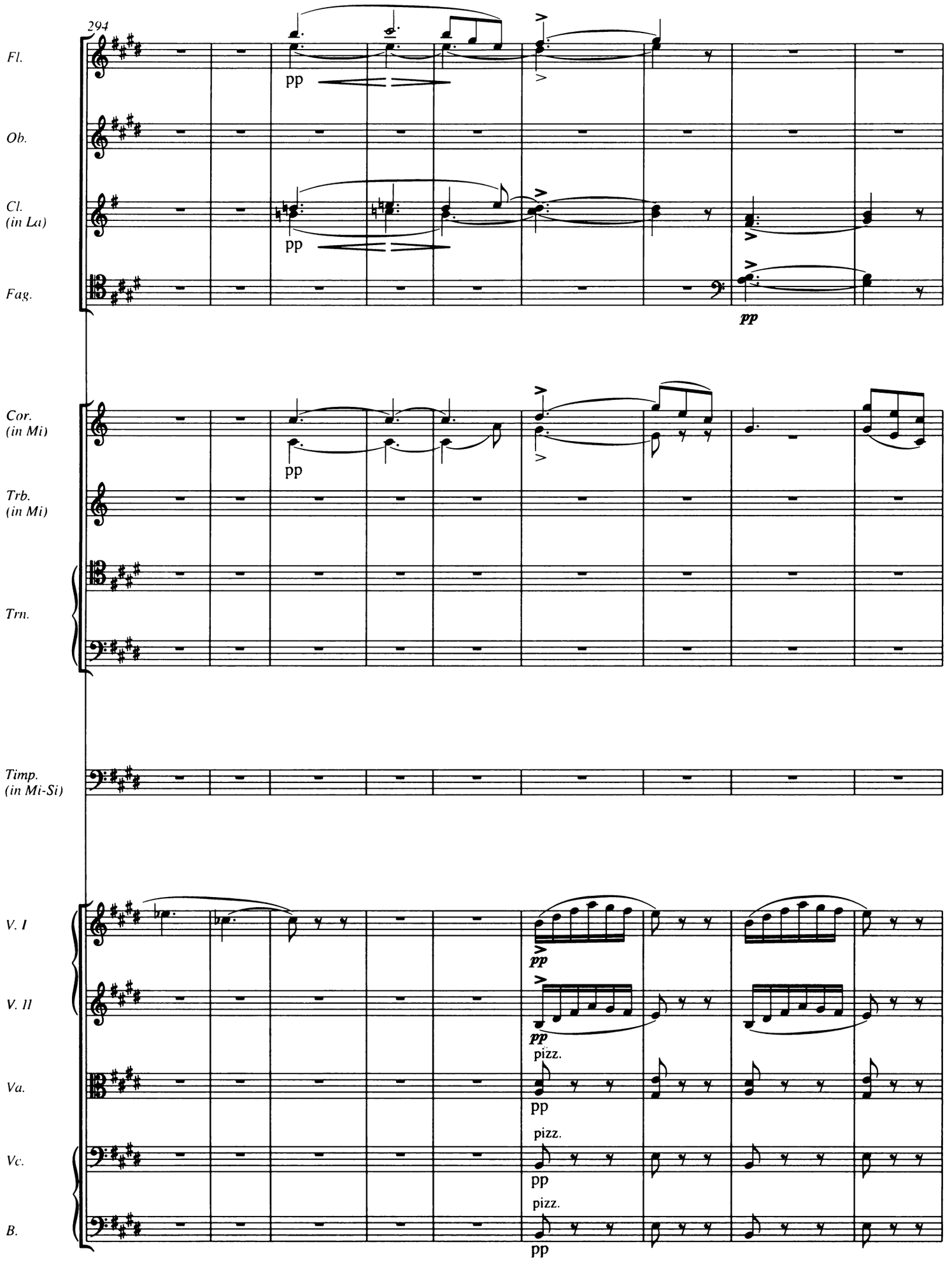

255
Fl.
Ob.
Cl. (in La)
Fag.
a 2
Cor. (in Mi)
Trb. (in Mi)
Trn.
Timp. (in Mi-Si)
V. I
V. II
Va.
Vc.
B.
fp
p
pp
a 2
I
pizz.
arco

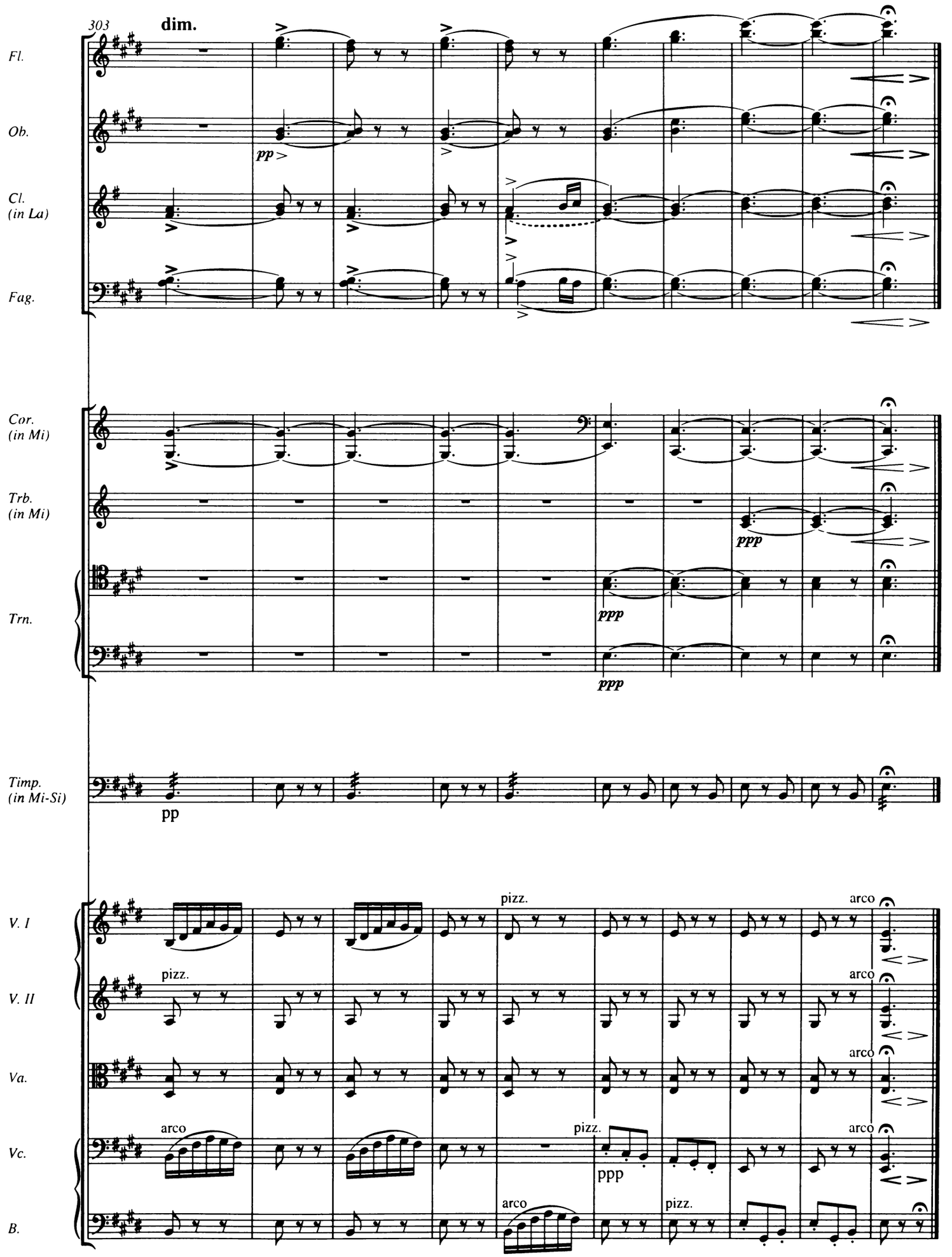


*) Takt 265-267, Violine II: Artikulation in der Vorlage (bedenkenswert auch für Violine I):

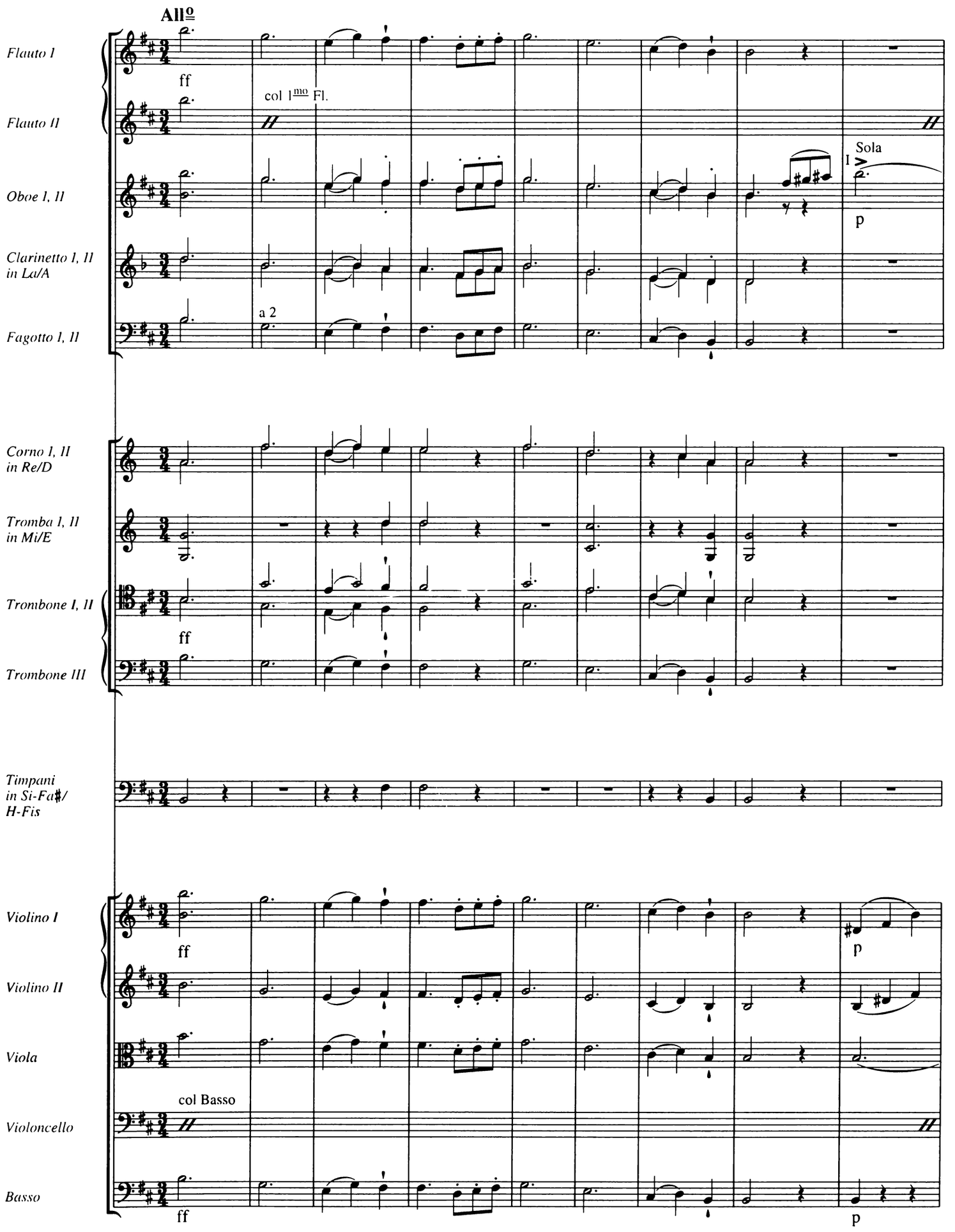

269
Fl.
Ob.
Cl.
(in La)
Fag.
I
ppp
ppp
Cor.
(in Mi)
ppp
Trn.
V. I
V. II
Va.
Vc.
B.
pizz.
pp
ppp
pizz.
pp
ppp
ppp

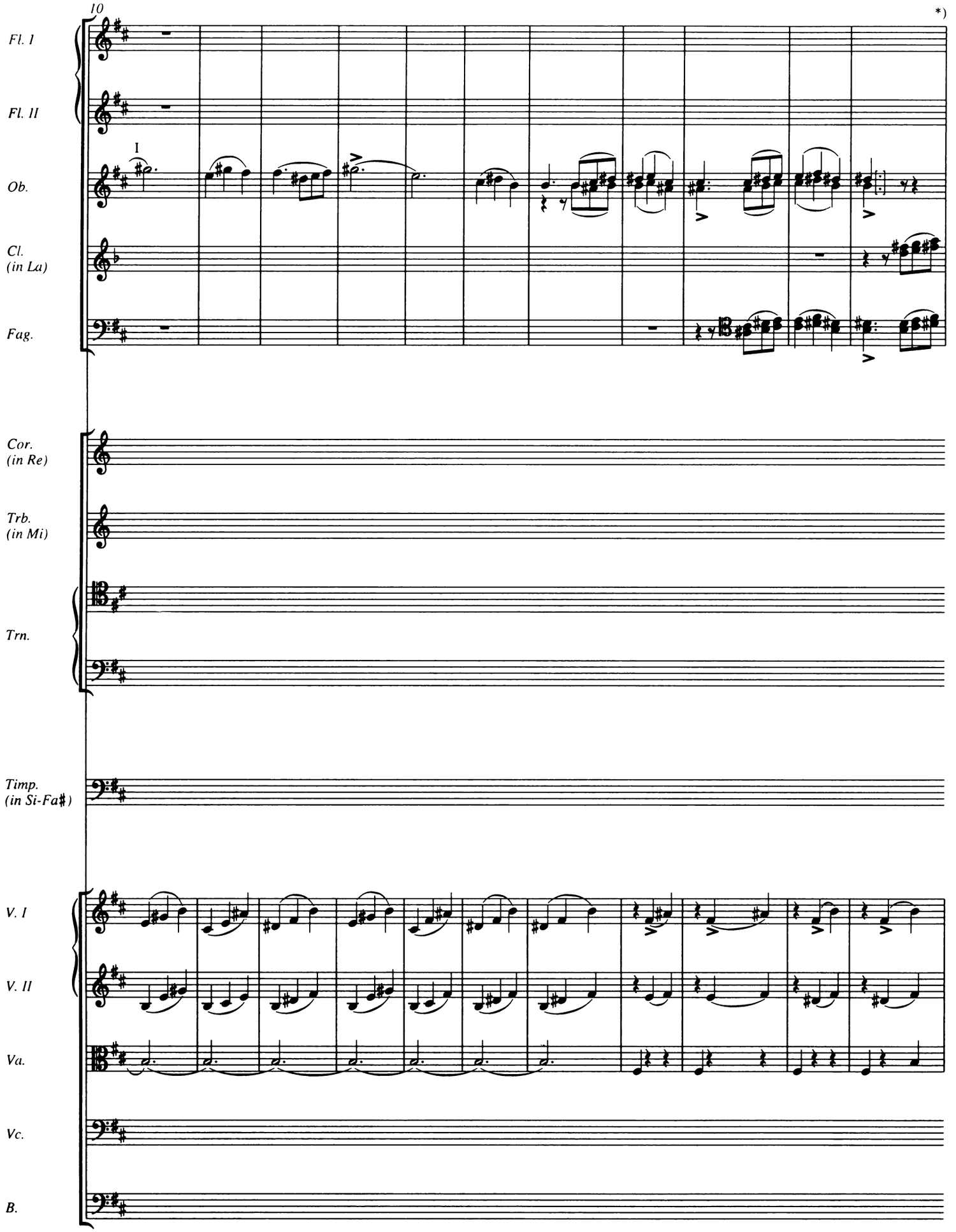

281
Fl.
Ob.
Cl.
(in La)
Fag.
ppp
ppp
Cor.
(in Mi)
Trn.
ppp
V. I
V. II
Va.
Vc.
B.
ppp
pp
arco
pp


294
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
pizz.


303
dim.
Fl.
Ob.
pp
Cl.
(in La)
Fag.
Cor.
(in Mi)
Trb.
(in Mi)
ppp
Trn.
ppp
ppp
Timp.
(in Mi-Si)
pp
V. I
pizz.
arco
V. II
pizz.
arco
Va.
arco
Vc.
arco
pizz.
ppp
arco
B.
arco
pizz.

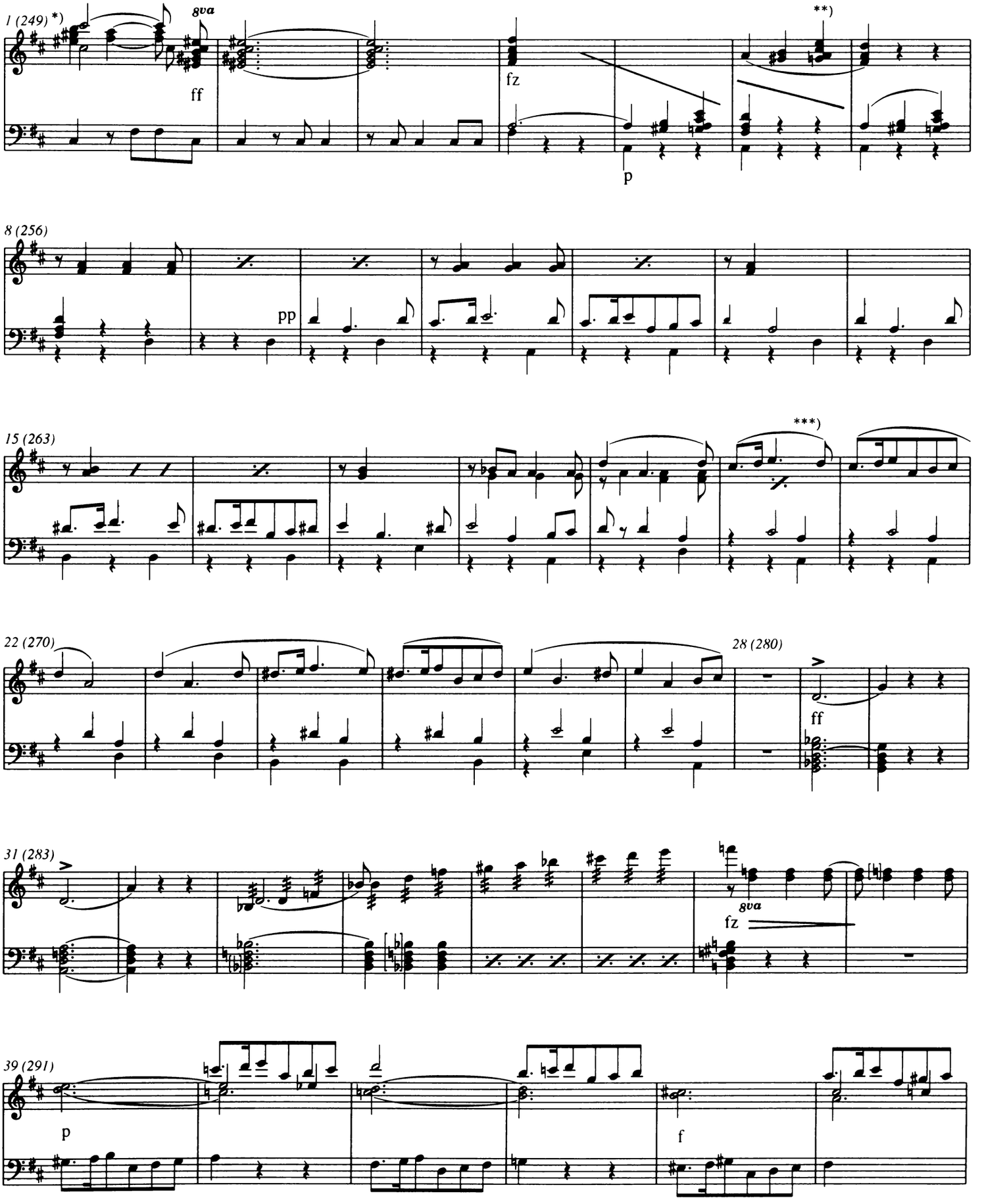
Nr. 1 Fragment des dritten Satzes



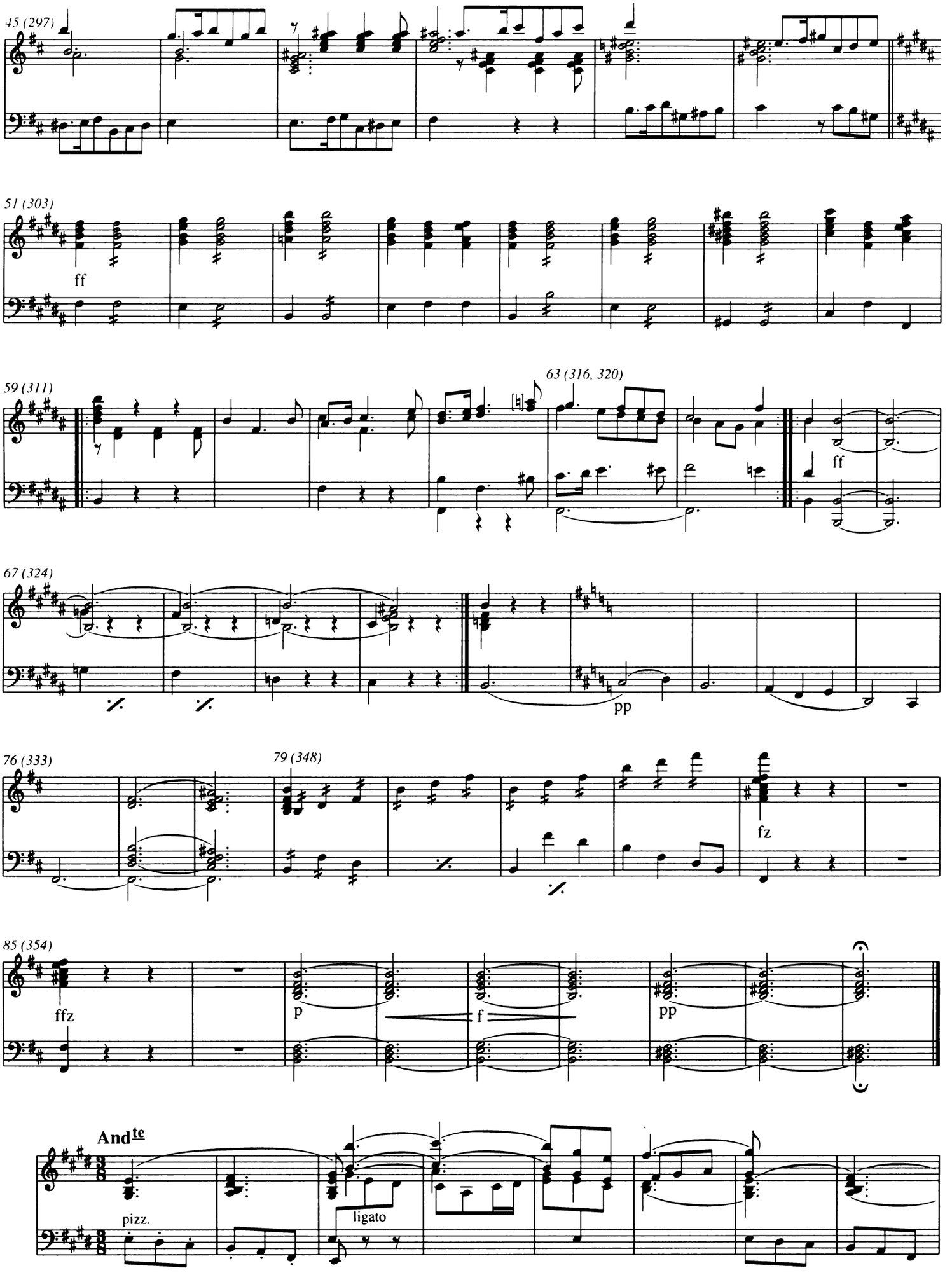


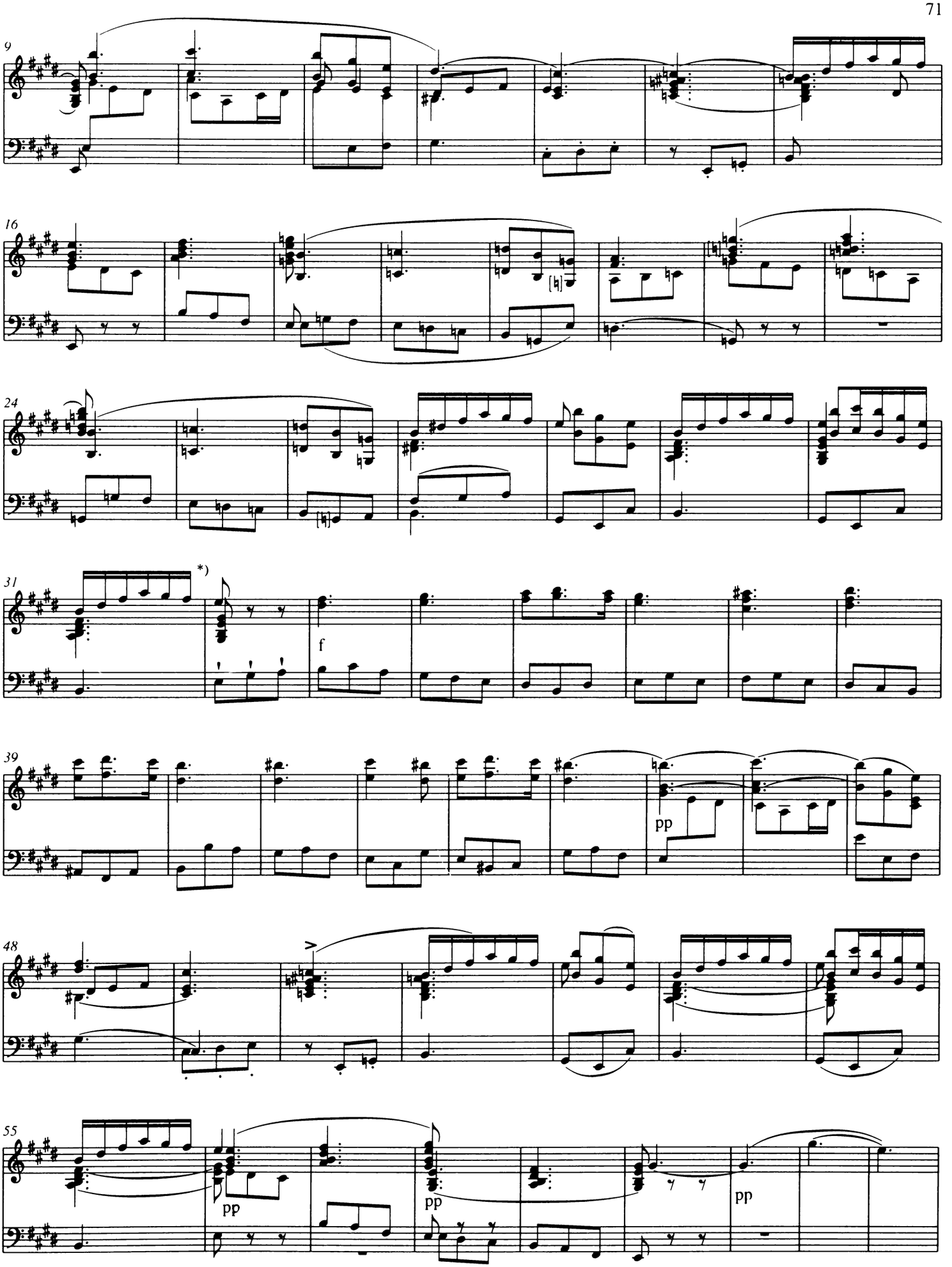
*) Das Manuskript bricht hier ab.

Nr. 2 Der Particellentwurf

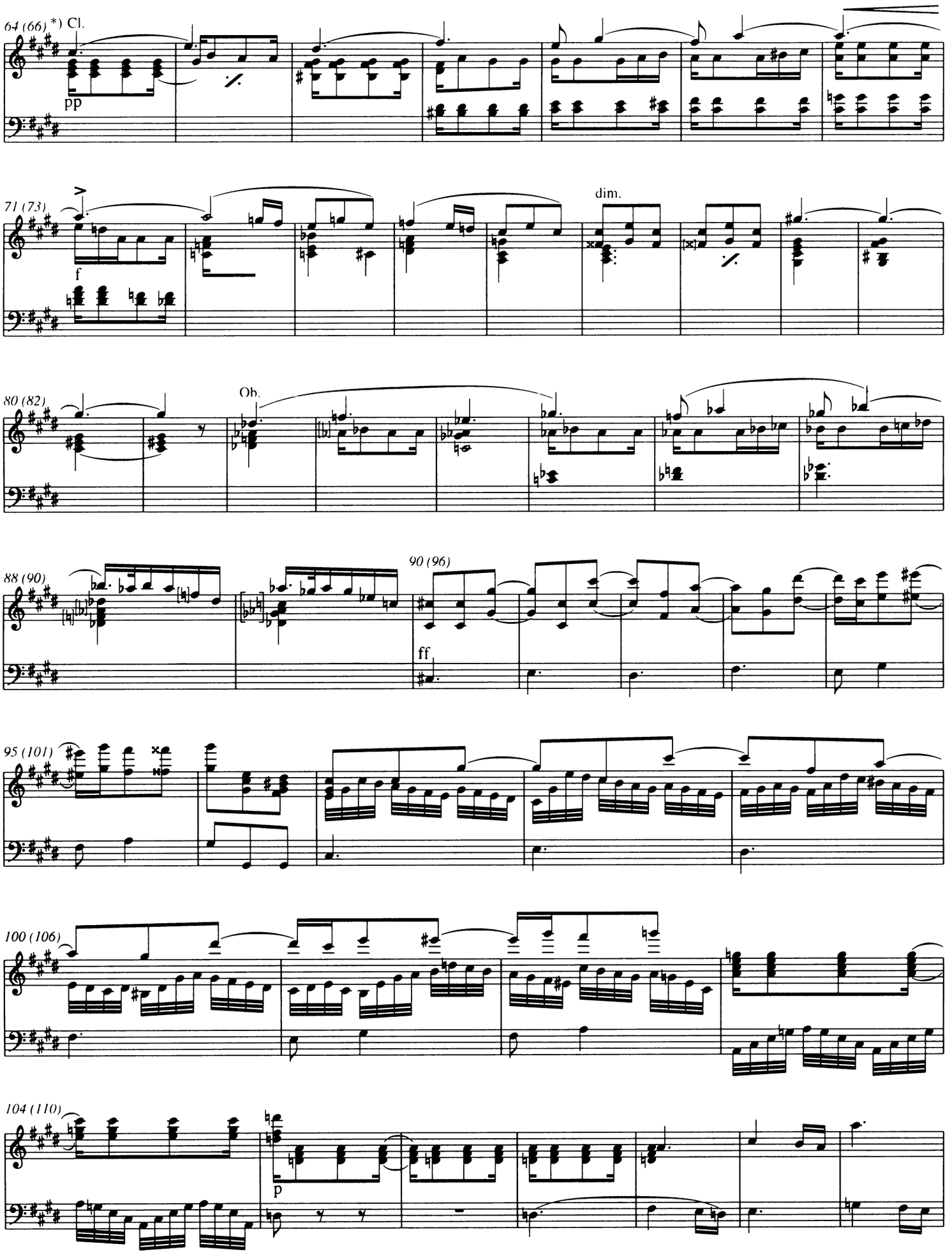


*) In Klammern ist die jeweils entsprechende Stelle in der ausgeführten Partitur gegeben, beginnend mit Takt 249 des ersten Satzes.
**) Zu Takt 5-6 siehe die Bemerkung im Anhang *Quellen und Lesarten.*
***) Zu Takt 20, Mittelstimme oben: Repetitionszeichen irrtümlich oder flüchtig eingetragen, gemeint „wie oben" (Takt 11 bzw. 15), nicht wie Takt 19.

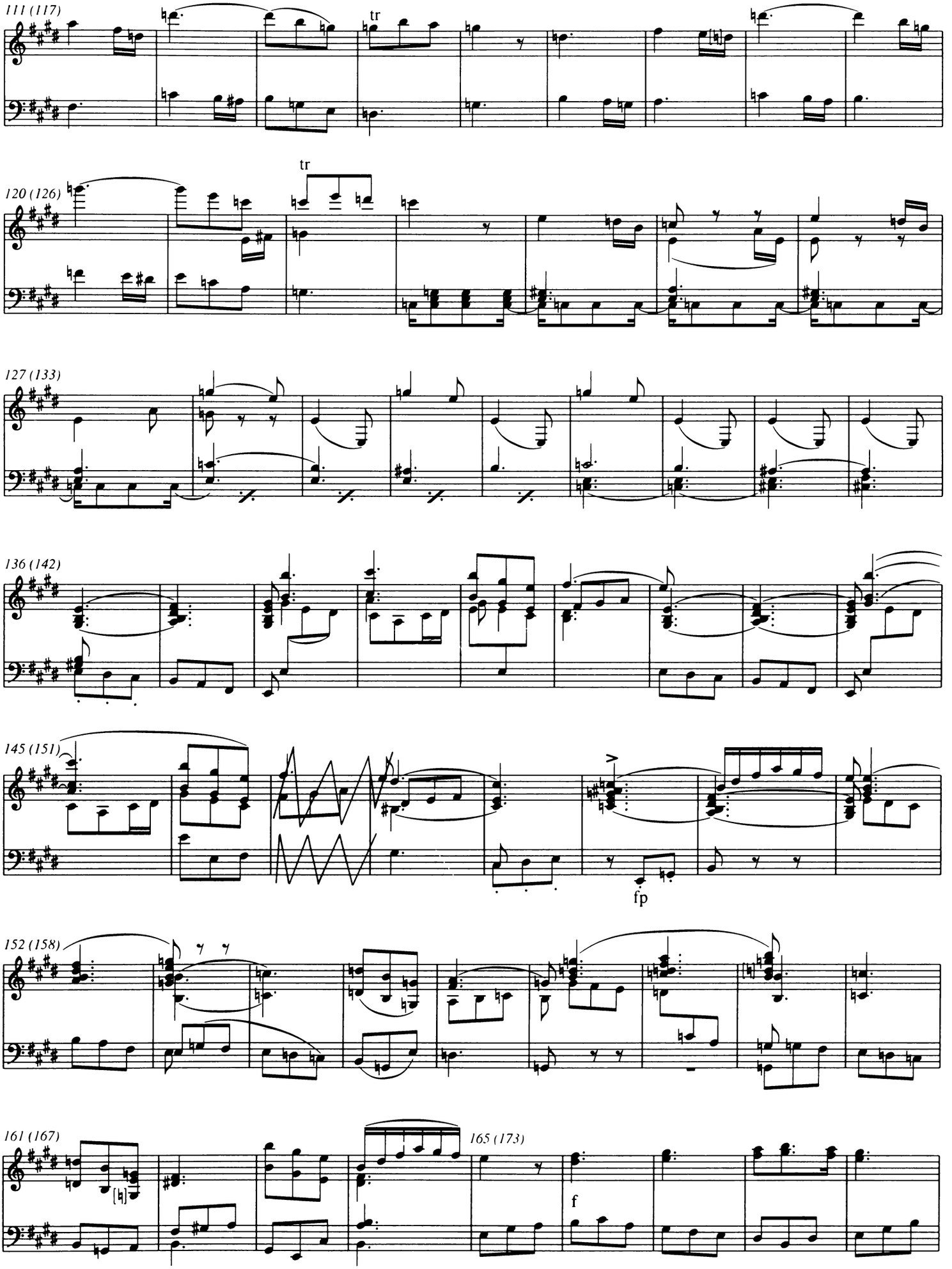

45 (297)
51 (303)
ff
59 (311)
63 (316, 320)
ff
67 (324)
pp
76 (333)
79 (348)
fz
85 (354)
ffz
p
f
pp
And^te
pizz.
ligato

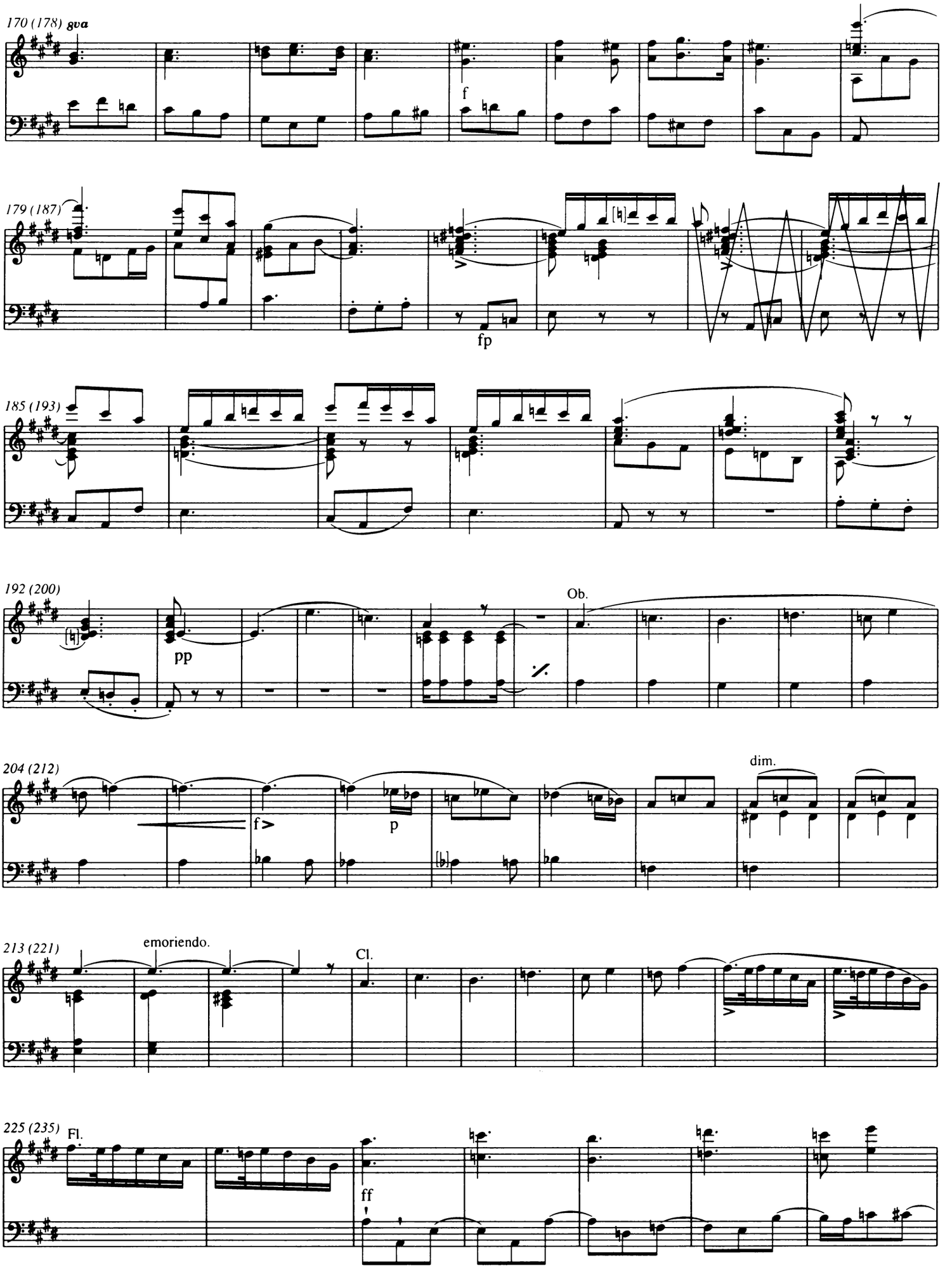


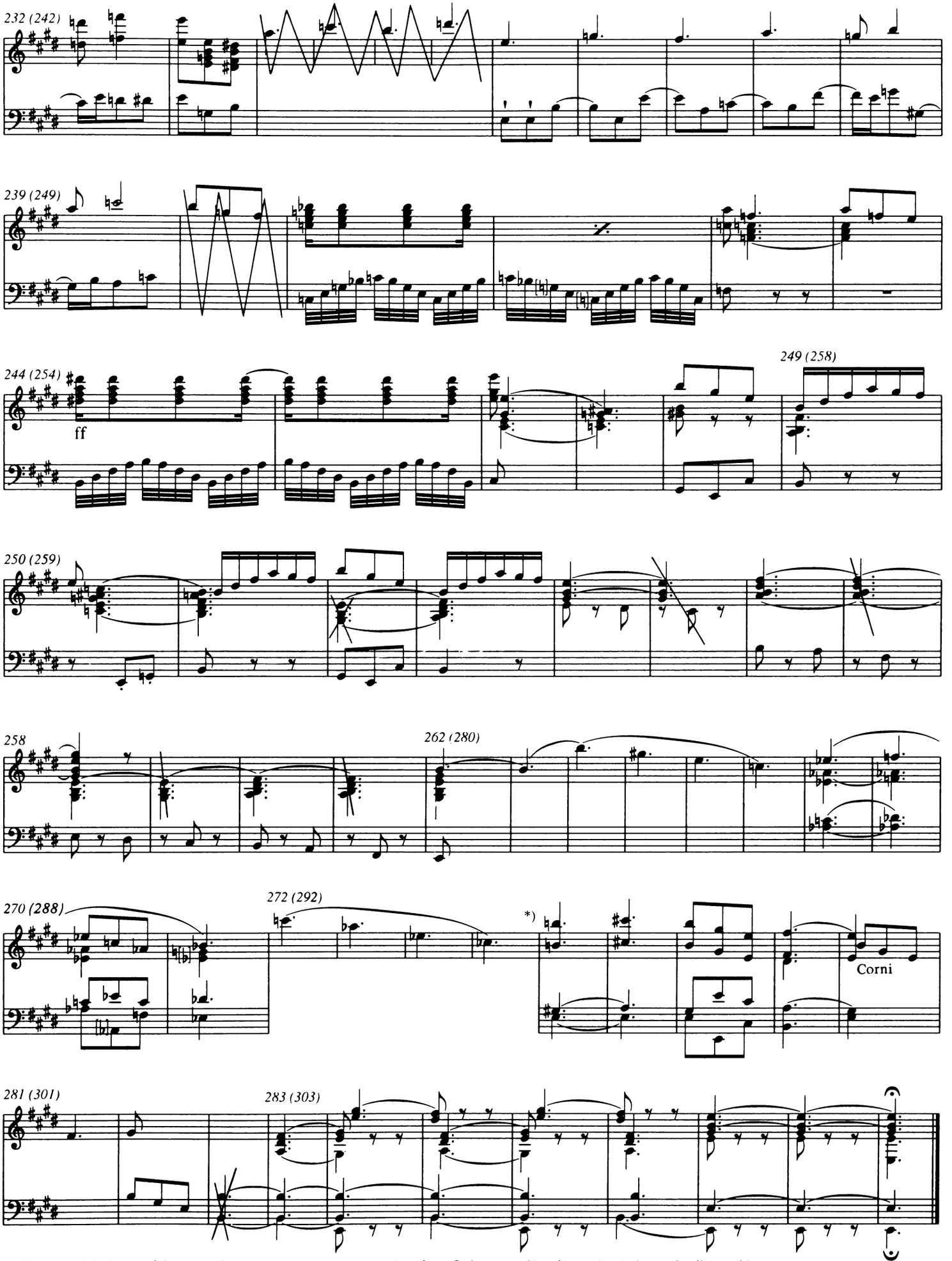
*) Takt 28-31 von Schubert offenbar getilgt, hier jedoch mitgezählt. Siehe dazu im Anhang *Quellen und Lesarten* unter *Korrekturen.*



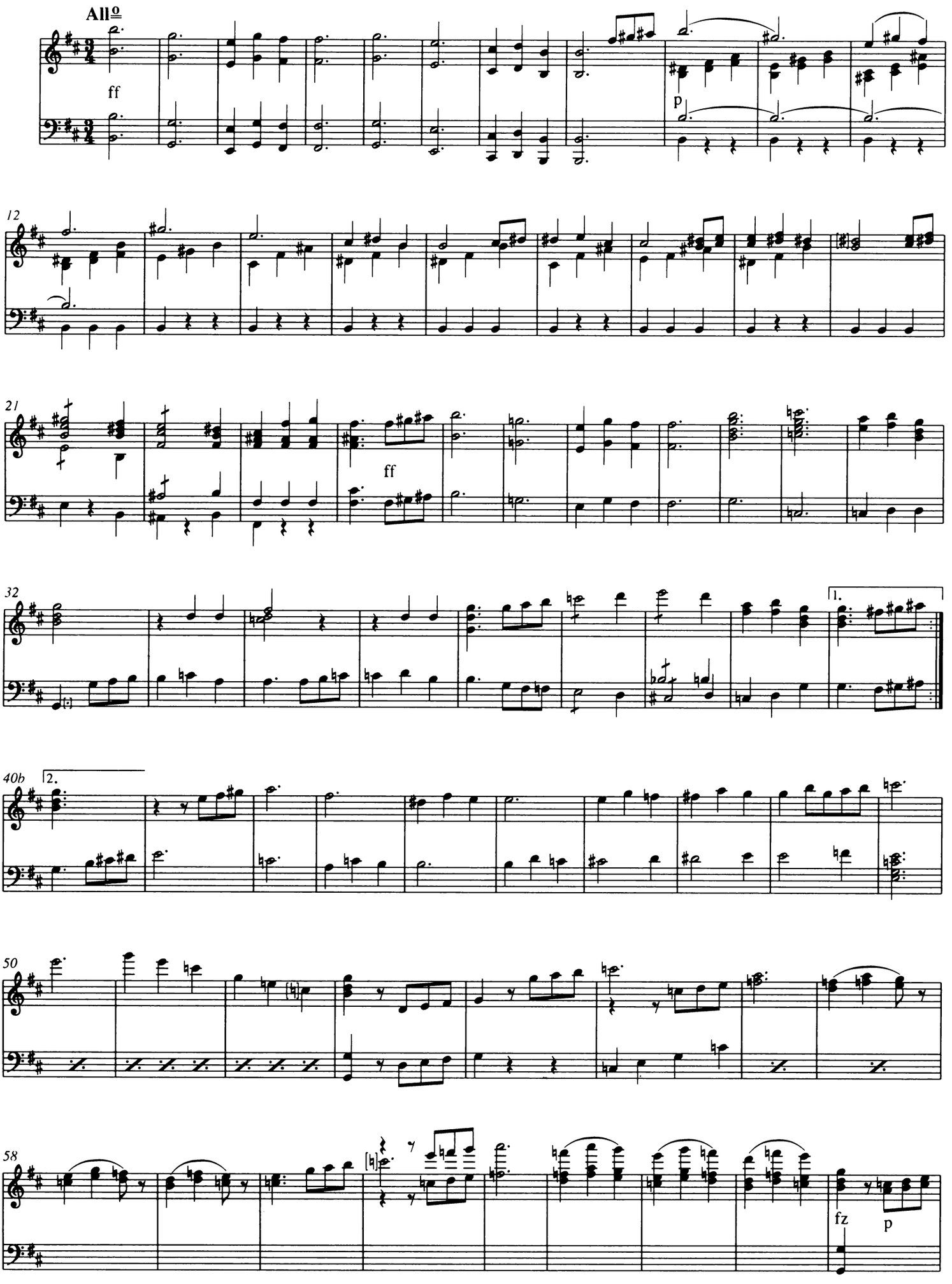
*) In Klammern ist die jeweils entsprechende, von Takt 64 an abweichende Taktzahl in der ausgeführten Partitur gegeben.

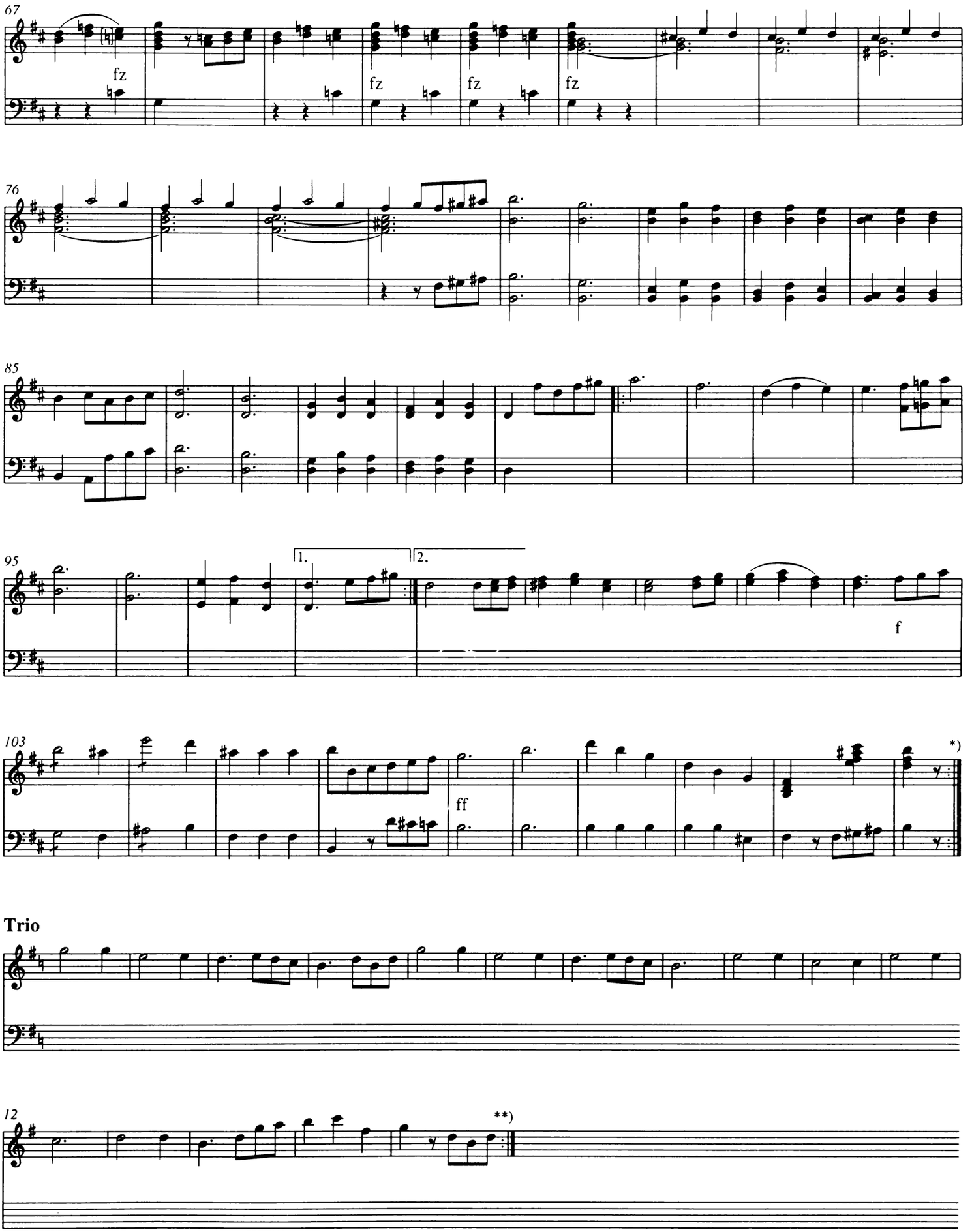

111 (117)
tr
120 (126)
tr
127 (133)
136 (142)
145 (151)
fp
152 (158)
161 (167)
165 (173)
f


170 (178) gva
f
179 (187)
fp
185 (193)
192 (200)
pp
Ob.
204 (212)
f
p
dim.
213 (221)
emoriendo.
Cl.
225 (235)
Fl.
ff



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


All[o]
ff
p
12
21
ff
32
1.
40b
2.
50
58
fz
p



Trio

*) 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.