

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.

Musical score for measures 12-23. The score includes parts for Flute, Oboe, Clarinet (in La), Bassoon, Cor Anglais (in Mi), Violin I, Violin II, Viola, Violoncello, and Bass. Dynamics include *fp*, *pp*, and *pizz.*. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The bassoon part has a first finger marking 'I' at measure 12. The strings play a rhythmic accompaniment with various articulations.

24

Fl.

Ob.

Cl. (in La)

Fag.

Cor. (in Mi)

V. I

V. II

Va.

Vc.

B.

Musical score for measures 24-35. The score includes parts for Flute, Oboe, Clarinet (in La), Bassoon, Cor Anglais (in Mi), Violin I, Violin II, Viola, Violoncello, and Bass. Dynamics include *pp* and *f*. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The bassoon part has a first finger marking 'I' at measure 24. The strings continue with their accompaniment, with some *pizz.* and *arco* markings.

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.

45

Fl. *pp* *fp* *I*

Ob.

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

Fag. *pp* *fp* *cresc.*

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

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

54

Fl. *I* *cresc.* *pp*

Ob. *I* *cresc.* *pp*

Cl. (in La) *I* *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.

84

Fl. I

Ob. I

V. I

V. II

Va.

Vc.

93

Fl. I

Ob. I

Cl. (in La)

Fag.

Cor. (in Mi)

Trb. (in Mi)

Trn.

Timp. (in Mi-Si)

V. I

V. II

Va.

Vc. e B.

*)

I

pp

f

p

pp

ppp

ff

ff

ff

ff

ff

ppp

ff

ff

ff

ff

ppp

ppp

ppp

ppp

ff

ff

ff

ff

Tutti

ff

a 2

*) 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.

102

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

fz

a 2

fz

fz

fz

fz

*)

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

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) *ppp*

Fag. *I* *p* *pp*

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

V. I *p* *pp* *decesc.*

V. II *pp* *decesc.*

Va. *pp* *decesc.*

Vc. e B. *pp* *decesc.*

139

Fag. *pp*

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

V. I *pp*

V. II *pp*

Va. *pp*

Vc. *pp*

B. *pizz.* *pp*

152

Fl.

Ob.

Cl.
(in La)

Fag.

Cor.
(in Mi)

V. I

V. II

Va.

Vc.

B.

fp>

pp

fp>

pp

fp>

pp

fp>

pizz.

fp

pp

arco

pp

pp

161

Fl.

Ob.

Fag.

Cor.
(in Mi)

V. I

V. II

Va.

Vc.

B.

pp

pp

pp

pizz.

arco

pp

*) 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. *I* *ff*

Ob. *ff*

Cl. (in La) *I* *pp* *ff*

Fag. *ff*

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

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

Trn. *ff*

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

V. I *staccato* *ff*

V. II *staccato* *ff*

Va. *staccato* *ff*

Vc. *staccato* *ff*

B. *staccato* *ff*

203

Ob. *I* *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. *f* *p* *pp* *pp*

222

Ob. *I* *morendo* *pp*

Cl. (in La)

V. I *ppp* *pp*

V. II *ppp* *pp*

Va. *ppp* *pp*

Vc. *ppp* *pp*

231

Fl. *pppp* *ff*

Ob. *pp* *ff*

Cl. (in La) *f* *p* *ff*
a 2

Fag. *ff*

Cor. (in Mi) *ff*

Trb. (in Mi) *ff*

Trn. *ff*

Timp. (in Mi-Si) *ff*

V. I *f* *p* *pp* *pppp* *ff*

V. II *f* *p* *pp* *pppp* *ff*

Va. *f* *p* *pp* *pppp* *ff*

Vc. *f* *p* *pp* *pppp* *ff*

B. *arco* *ff*

Detailed description: This page of a musical score covers measures 231 to 234. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in La (Cl. (in La)), and Bassoon (Fag.). The second system includes 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 play melodic lines with various dynamics and articulations, including accents and slurs. The strings play a rhythmic accompaniment with dynamics ranging from fortissimo (ff) to pianissimo (pppp). The double bass part includes an 'arco' marking in measure 234.

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.

a 2

fz

fz

fz

fz

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 key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments are arranged in two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in La (Cl. (in La)), Bassoon (Fag.), Cor Anglais (Cor. (in Mi)), Trumpet in Mi (Trb. (in Mi)), Trombone (Trn.), and Timpani (Timp. (in Mi-Si)). The second system includes 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, while the brass instruments play rhythmic patterns. The timpani part features a steady rhythmic pattern. The string parts are highly active, with the violins and violas playing sixteenth-note patterns and the cellos and basses playing eighth-note patterns.

250

Fl.
ff
ff

Ob.
ff
p
ff

Cl.
(in La)
ff
p
ff

Fag.
a 2
ff
p
a 2
ff

Cor.
(in Mi)
ff
ff

Trb.
(in Mi)
ff
ff

Trn.
ff
ff

Timp.
(in Mi-Si)
ff
ff

V. I
ff
ff

V. II
ff
ff

Va.
ff
ff

Vc.
ff
ff

B.
ff
ff

255

Fl.

Ob.

Cl.
(in La)

Fag.

Cor.
(in Mi)

Trb.
(in Mi)

Trn.

Timp.
(in Mi-Si)

V. I

V. II

Va.

Vc.

B.

fp > *fp* > *p*

p *fp* > *p*

p *fp* > *p* *a2*

a2 *p* *fp* > *fp* >

fp > *fp* >

pp

pp

fp > *fp* > *fp* >

fp > *fp* > *fp* > *fp* >

fp > *fp* > *p*

fp > *fp* > *p*

fp *pizz.* *fp* *fp* *arco* *p*

262

Fl. *a 2* *cresc.* *pp* *pp*

Ob. *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*

V. II *cresc.* *pp* *pp* *)

Va. *cresc.* *pp* *pizz.* *pp*

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

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

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

269

Fl.

Ob.

Cl.
(in La)

Fag.

ppp

I

Cor.
(in Mi)

Trn.

ppp

V. I

V. II

Va.

Vc.

B.

ppp

ppp

ppp

pizz.

pp

pizz.

pp

ppp

281

Fl.

Ob.

Cl.
(in La)

Fag.

Cor.
(in Mi)

Trn.

V. I

V. II

Va.

Vc.

B.

ppp

ppp

ppp

pp

arco

pp

303 **dim.**

The score is for measures 303 to 308. It features the following parts and markings:

- Fl.** (Flute): Starts with a rest in measure 303, then plays a melodic line with accents and slurs.
- Ob.** (Oboe): Starts with a rest in measure 303, then plays a melodic line with accents and slurs. Marking: *pp >*.
- Cl. (in La)** (Clarinet in B-flat): Starts with a rest in measure 303, then plays a melodic line with accents and slurs.
- Fag.** (Bassoon): Starts with a rest in measure 303, then plays a melodic line with accents and slurs.
- Cor. (in Mi)** (Cor Anglais): Plays a sustained chord with slurs.
- Trb. (in Mi)** (Trumpet in D): Plays a sustained chord with slurs. Marking: *ppp*.
- Trn.** (Trumpet in F): Plays a sustained chord with slurs. Marking: *ppp*.
- Timp. (in Mi-Si)** (Timpani): Plays a rhythmic pattern of eighth notes. Marking: *pp*.
- V. I** (Violin I): Plays a rhythmic pattern of eighth notes. Marking: *pizz.*
- V. II** (Violin II): Plays a rhythmic pattern of eighth notes. Marking: *pizz.*
- Va.** (Viola): Plays a rhythmic pattern of eighth notes. Marking: *arco*.
- Vc.** (Violoncello): Plays a rhythmic pattern of eighth notes. Marking: *arco*.
- B.** (Bass): Plays a rhythmic pattern of eighth notes. Marking: *arco*.

Additional markings include *ppp* for the brass and strings, and various slurs and accents throughout the woodwind parts.