

Sinfonie in C

Symphony in C major

Nr. 8 D 944

Franz Schubert

Andante

Cor. I,II

pizz.

10

16 *due violoncelli *)* arco *p* arco

23 *p* *decresc.* *pp* *decresc.* *pp*

29 *ff* *ff* *ff* *p* *pizz.*

40 *arco* *pizz.* *p* *arco* *pizz.* *p* *arco* *pizz.* *p cresc.* *ff* *ffz*

49 *p* *ff* *p* *f* *ff* *p*

57 *fp* *p* *pizz.*

67 *arco* *cre - - - - - scen - - - - - do* *f*

75 *cresc.* *ff* *f* **Allegro ma non troppo** *Nº* *1*

*) Takt 17f.: Schubert meint mit der Angabe vermutlich die Ausführung „divisi“ in 2 chorischen Gruppen, nicht etwa durch 2 Soloinstrumente. / Measure 17f.: Schubert means presumably that the passage should be played "divisi" by two groups, not by two solo instruments.

Violoncello

82 *Sim.* *f* *f* *f*

Musical staff 82-91: Bass clef, 4/4 time. Measures 82-91. Dynamics: *f*. Handwritten annotations: *Sim.* above measures 82-83 and 85-86. Accents above notes in measures 82, 85, 88, 91. Measure rests in 82, 85, 88.

92 *ff*

Musical staff 92-99: Bass clef, 4/4 time. Measures 92-99. Dynamics: *ff*. Handwritten annotations: *v* above measure 92, *nv* above measures 92-93. Accents above notes in measures 92, 95, 98.

100

Musical staff 100-107: Bass clef, 4/4 time. Measures 100-107. Dynamics: *f*. Handwritten annotations: *v* above measure 100, *nv* above measures 100-101. Accents above notes in measures 100, 103, 106.

108 *ff* *fz* *fz*

Musical staff 108-117: Bass clef, 4/4 time. Measures 108-117. Dynamics: *ff*, *fz*, *fz*. Handwritten annotations: *v* above measure 108, *nv* above measures 108-109, *v* above measure 111, *nv* above measures 111-112, *v* above measure 114, *nv* above measures 114-115, *v* above measure 117, *nv* above measures 117-118. Accents above notes in measures 108, 111, 114, 117.

118 *fz* *fz* *f* *p* *cresc.*

Musical staff 118-125: Bass clef, 4/4 time. Measures 118-125. Dynamics: *fz*, *fz*, *f*, *p*, *cresc.*. Handwritten annotations: *v* above measure 118, *nv* above measures 118-119, *v* above measure 121, *nv* above measures 121-122, *v* above measure 124, *nv* above measures 124-125. Accents above notes in measures 118, 121, 124.

126 *ff* *cresc.* *ff* *decresc.*

Musical staff 126-133: Bass clef, 4/4 time. Measures 126-133. Dynamics: *ff*, *cresc.*, *ff*, *decresc.*. Handwritten annotations: *3-3* above measures 126-127, *3-3* above measures 128-129, *3-3* above measures 130-131, *3-3* above measures 132-133. *ob* above measure 133. Accents above notes in measures 126, 129, 132.

134 *p* *simile*

Musical staff 134-139: Bass clef, 4/4 time. Measures 134-139. Dynamics: *p*, *simile*. Handwritten annotations: *v* above measure 134, *v* above measure 137, *nv* above measures 137-138, *v* above measure 139, *nv* above measures 139-140. Accents above notes in measures 134, 137, 139.

140

Musical staff 140-145: Bass clef, 4/4 time. Measures 140-145. Dynamics: *f*. Handwritten annotations: *v* above measure 140, *nv* above measures 140-141, *v* above measure 143, *nv* above measures 143-144, *v* above measure 145, *nv* above measures 145-146. Accents above notes in measures 140, 143, 145.

146 *fp>*

Musical staff 146-151: Bass clef, 4/4 time. Measures 146-151. Dynamics: *fp>*. Handwritten annotations: *v* above measure 146, *nv* above measures 146-147, *v* above measure 149, *nv* above measures 149-150, *v* above measure 151, *nv* above measures 151-152. Accents above notes in measures 146, 149, 151.

152 *f* *ffz* *p* *f* *ffz* *p*

Musical staff 152-158: Bass clef, 4/4 time. Measures 152-158. Dynamics: *f*, *ffz*, *p*, *f*, *ffz*, *p*. Handwritten annotations: *v* above measure 152, *nv* above measures 152-153, *v* above measure 155, *nv* above measures 155-156, *v* above measure 158, *nv* above measures 158-159. Accents above notes in measures 152, 155, 158.

159 *cresc.* *ff* *fz* *fz*

Musical staff 159-167: Bass clef, 4/4 time. Measures 159-167. Dynamics: *cresc.*, *ff*, *fz*, *fz*. Handwritten annotations: *v* above measure 159, *nv* above measures 159-160, *v* above measure 162, *nv* above measures 162-163, *v* above measure 165, *nv* above measures 165-166, *v* above measure 167, *nv* above measures 167-168. Accents above notes in measures 159, 162, 165, 167.

168 *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *p* 1-7

Musical staff 168-175: Bass clef, 4/4 time. Measures 168-175. Dynamics: *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *p*. Handwritten annotations: *v* above measure 168, *nv* above measures 168-169, *v* above measure 171, *nv* above measures 171-172, *v* above measure 174, *nv* above measures 174-175. Accents above notes in measures 168, 171, 174.

2 3 4 5 6 7

175

181 *p* *cresc.* *f fz p*

187 *f fz p* *f fz p* *f fz p*

193 *decresc.* *pp* *smooth* *due violoncelli*)*

199 *decresc.* *Sim.*

207 *cre - - -*

215 *scen - - - do a poco a poco -* *V D V*

225 *ff*

234 *fff*

241 *fz fz fz fz fz fz fz*

248 *ff* *f* *No* *(80)* *1*

*) Takt 196ff.: Schuberts Ausführungsanweisung ist hier zweifellos gleichbedeutend mit „divisi“, siehe dazu die Fußnote zu Takt 17. / Measure 196ff.: Schubert's marking clearly calls for a "divisi" execution, see also the footnote to m. 17.

253b 12. *fz* *R* *p*

Musical staff 253b-260. Bass clef. Measure 253b starts with a double bar line and a '12.' marking. The staff contains a series of eighth and sixteenth notes with various accidentals (flats and naturals). Handwritten annotations include 'fz', 'R', and 'p'.

261

Musical staff 261. Bass clef. Continuation of the melodic line from the previous staff.

268 *V*

Musical staff 268. Bass clef. Features a large slur over a group of notes and a 'V' marking above it.

276 *Long* *cre*

Musical staff 276. Bass clef. Includes a '2' marking above a measure and a 'Long' annotation above the staff. The word 'cre' is written below the staff.

283 1 *Sim.* 1 1 *f* *cre*

scen - - - do - - - f - - - cre - - -

Musical staff 283. Bass clef. Includes first fingerings ('1') and a 'Sim.' marking. The word 'scen' is written below the staff.

294 1 1 1 *fz* *ff*

scen - - - do

Musical staff 294. Bass clef. Includes first fingerings ('1') and dynamic markings 'fz' and 'ff'. The word 'scen' is written below the staff.

305 *fz* *fz* *fz* *fz*

Musical staff 305. Bass clef. Features four measures of chords, each marked with 'fz'.

313 *fff* *fz* *fz* *fz* *fz* *V*

Musical staff 313. Bass clef. Includes a 'fff' marking and four 'fz' markings. A 'V' marking is at the end of the staff.

323 3 3 4 *p* 2 *pp* 2 *V*

Musical staff 323. Bass clef. Includes triplet markings ('3 3'), a '4' marking, and dynamic markings 'p' and 'pp'. A 'V' marking is at the end of the staff.

339 *TIP* *V* *dim.*

Musical staff 339. Bass clef. Includes a '5' marking, a 'TIP' annotation, a 'V' marking, and a 'dim.' marking.

356 *n articulates* 1 1 *p*

Musical staff 356. Bass clef. Includes first fingerings ('1') and a 'p' marking. The phrase 'n articulates' is written above the staff.

366 1 *sempre piano* *sim.* *p*

Musical staff 366. Bass clef. Includes first fingerings ('1') and dynamic markings 'sempre piano', 'sim.', and 'p'.

375

384

393

402

410

418

427

436

443

449

455

462

cre

scen - do - f cre

scen - do - ff fz

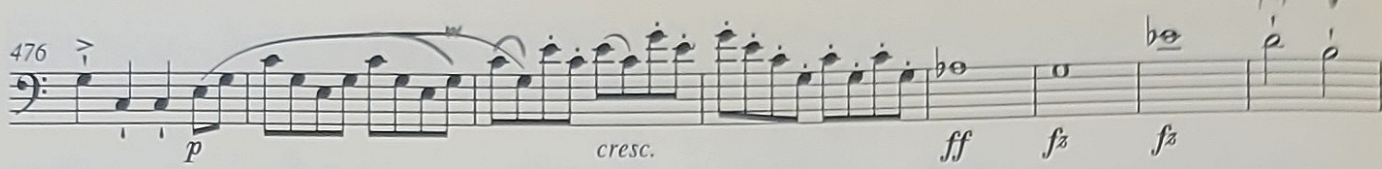
fz fz fz

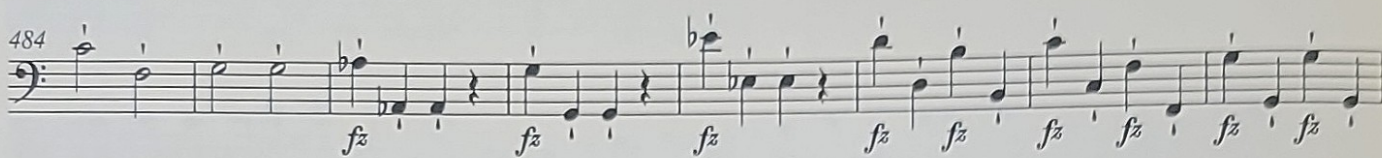
delesc. p simile

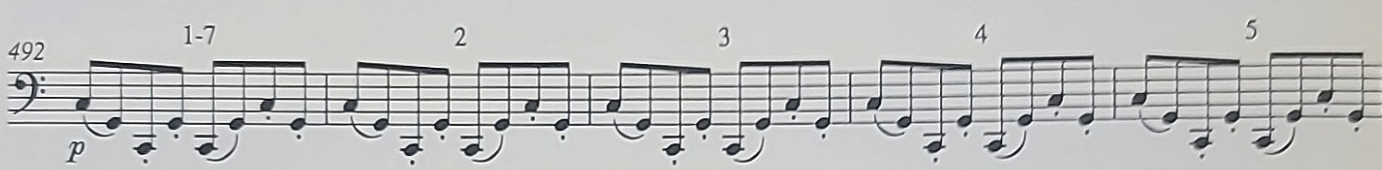
more

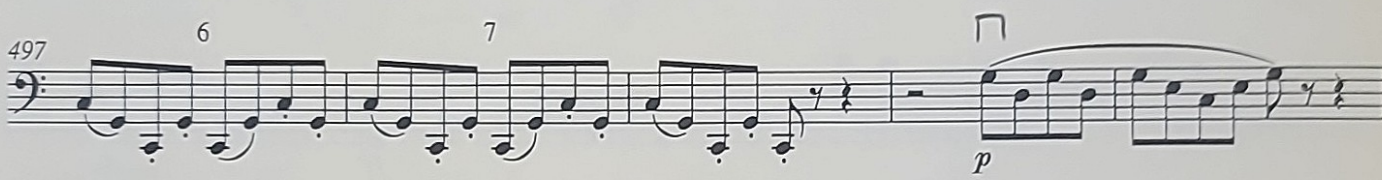
Fro

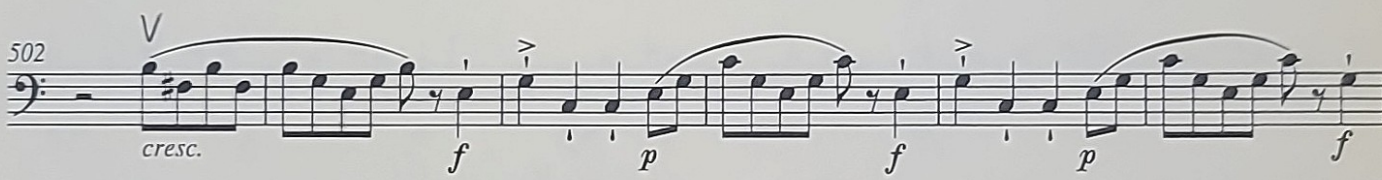
469 

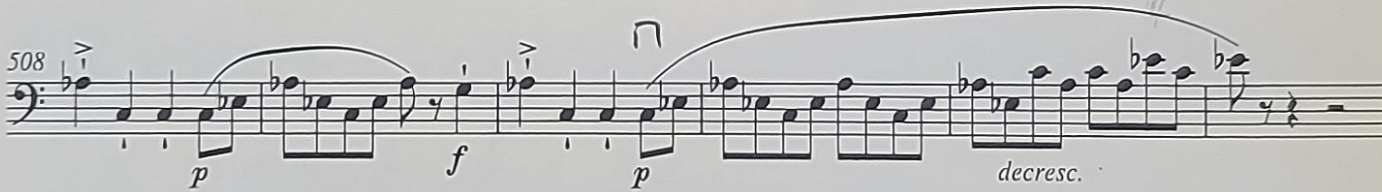
476 

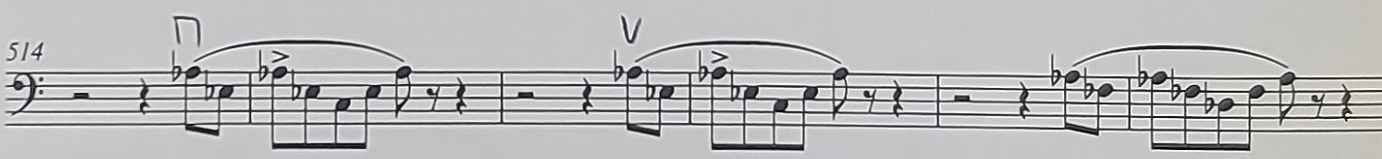
484 

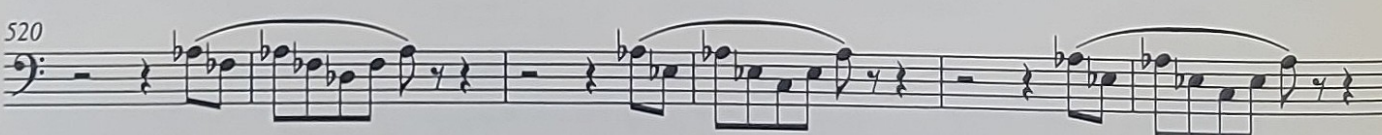
492 

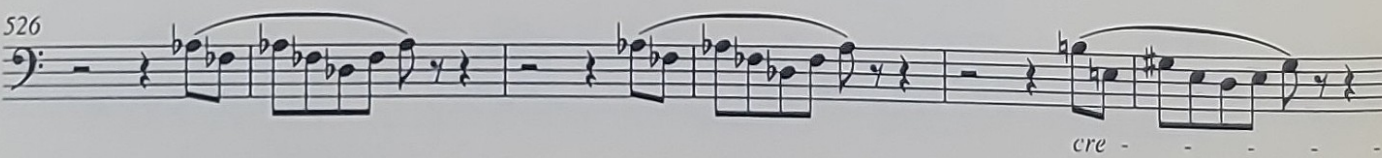
497 

502 

508 

514 

520 

526 

532 *scen - do*

538 *a poco a poco*

543 *ff*

549 *fff*

556 *p*

562 *ff fz fz fz fz fz fz*

569 *più mosso* *f p* *Sim*

576

584 *3*

594 *cre - scen - do - ff*

603 *f* *3*

616 *p* cre - - - - - scen - - - - - do - - - - - *ff*

626 *fz fz*

639 *fz fz ff*

648 *f p cresc.*

656 *ff ff*

663 *fz fz fz fz fz fz fz fz*

672 *fff fz fz fz fz fz* G.P.

Andante con moto

p

10 *decresc. p*

20 *pp*

30 *ffz p ffz p ffz*

39 *fz* *fz* *fz* *ff* *p*

48 *pp*

57 *ffz* *fz* *p* *ffz*

65 *cresc.* *ffz* *ffz* *fz* *fz* *ff*

75 *p* *pp*

85 *pp* *pp* *atempo*

96 *mf*

107 *mf* *pp* *p* *f*

126 *ff* *p*

137 *pp*

due violoncelli *)

148 *pp* *dimin.* *pp*

164 *decresc.*

175 *pp* *ff*

184 *p* *ff* *p* *ff fz* *fz*

192 *fz* *fz* *ff* *p*

201 *pp*

210 *ff* *mf* *p* *ff*

216 *cresc.* *ffz* *ffz* *fz* *fz* *fz* *fz*

225 *ff* *fz* *fz* *fz*

235 *fz* *fz* *fz*

243 *fz* *fz* *fz cresc.* *fz* *fff* *G.P.* *arco* *smooth*

*) Takt 148: Schuberts Ausführungsanweisung ist hier sicherlich als „divisi“ zu verstehen; dass er die Ausführung durch 2 Solo-Celli meint, ist unwahrscheinlich, jedoch nicht ganz auszuschließen. Vgl. im 1. Satz Takt 17-28 und 196-227. / Measure 148: Schubert's marking here most probably means "divisi". A performance however with 2 solo violoncellos, though improbable, cannot be completely rejected; cf. in movt. 1, mm. 17-28 and 196-227.

254

262

270

279

285

293

301

309

316

325

*) Ausführungsvorschlag des Herausgebers:
Performance suggestion by the editor:

Violoncello

337 *p* *dim.* *pp* *arco*

350 *pizz.* *cresc.* *ffz* *ffz* *p* *arco*

360 *pizz.* *arco* *pp*

368 *cresc.* *ff* *ff* *p* *pp* *dim.*

SCHERZO

Allegro vivace

8 *f* *fz* *f* *fz* *fz* *ff* *fz* *fz* *fz* *ff*

18 *p* *cresc.*

27 *f* *p* *fp* *p*

38 *pp* *cresc.*

49 *f* *ff* *fz* *fz* *fz* *ff*

59 *fz* *p*

73 *f* *f* *fz* *f*

85 *fz* *pp* *cresc.*

99

108

116

129

143

160

175

185

194

206

218

230

ff fz fz

fz fz fz fz fz p

peresc.

f ff

ff fz fz fz ffz

pp > pp

sempre p

cresc. f p

fp p pp

cresc. f ff

p ff

simile fz fz fz fz fz fz

1 NO

FINE

Trio

8 *f*

21 *p* *sim.* *si - mi - le* *fp*

34 *fp* *cresc.* *f* *p*

47 *si - mi - le* *f* *f* *1.* *2.*

59 *sim.* *p*

72 *cre - - - - - scen - - - - - do - - - - - f*

84 *si - mi - le*

96 *p* *pp* *1* *fp*

109 *si - mi - le* *f*

123 *p*

136 *cresc.* *f* *p*

149 *f* *No* *1.* *2.* *8*

Scherzo da capo

Allegro vivace

A musical score for Violoncello, measures 1 to 151. The score is written in bass clef with a 3/4 time signature. It begins with the tempo marking "Allegro vivace". The music features a variety of dynamics, including fortissimo (ff), piano (p), f, fz, and sforzando (sf). There are several accents and slurs throughout. The score includes measure numbers 14, 29, 45, 63, 81, 97, 110, 119, 129, 139, and 151. A "simile" marking appears at measure 81. A "pizz" (pizzicato) marking is present at the end of the score. The piece concludes with a "G.P." (Grave) marking. The score is annotated with various performance instructions such as "cresc.", "decresc.", and "simile".

-4-

169 pizz. *simile*
p

182
cresc. *f* *p*

196
pp

208

219 arco *Short*
cresc. *f*

231 *simile*
cresc.

244
ff *f* *sub p*

258 *p* *cresc.* *ff* *fz* *fz* *fz*

269 *ffz* *fz* *fz* *fz* *fp* *3* *3* *3* *3* *6* *6*

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

297 *cresc.* *ff* *fz* *fz* *fz* *less* *ffz* *fz* *fz*

312 *fz fz fz fz fz* *cresc.*

328 *fff* *ffz*

343 *decresc.* *p*

356 *pp* *dim.*

369 1-13 2 3 4 5 6 7 8 9 10 11 12 1-13 *cresc.*

381b 2-13 *smooth* *decresc.* *pp* *due violoncelli *)* *tutti simile*

393 *sim*

403 *pp*

414

425 *9*

*) Takt 386-389: Schuberts Ausführungsanweisung „due“ ist hier gleichbedeutend mit „divisi“, siehe die Fußnote zu Takt 17 im ersten Satz. / Measures 386-389: Schubert's marking "due" should be interpreted to mean "divisi". Cf. also the footnote in movt. 1 to m. 17.

443 Va. 1-18 2 3 4 5 6 7 8 9 10 11 12 13 14 15

p *cresc.* *cre - - - scen - - - do - - -*

464 16 17 18

ff fz fz fz fz fz fz fz fz fz

483

fz fz fz fz fz fz fz fz fz fz

501

fz fz fz fz

515

ffz p dolce

533

pp

550 8 Viol. I, II 6

pp

576 2 2 V 2 2 1

cresc. *scen - - - do - - -*

596

ff p ff p

608 simile 4

cresc. *ff fz fz*

617 *fz fz fz fz fz fz*

629 *fz fz fz fz cresc. ff fz fz*

641 *ffz fz fp>*

656 *cre - - - - - scen - - - - - do - - - - - f*

672 *cre - - - - - scen - - - - - do fz fz fz fz fz fz*

689 *ff fz fz fz fz fz* *simile*

701 *1* *short*

712 *sim*

721 *ffz*

729 *ffz ff decresc.*

740 *p ff fz G.P.*

757 pizz. *simile*
p

771
cresc. - - - - - *f* - - - - - *p*

786
pp

803 arco *simile*
cresc. *f*

819

835
ff *f* *p*

849
cresc. - - - - - *ff fz fz fz* *ffz fz fz fz fp>3* 3

866 2 3 4 5 6 7 8 9 10 11 12
 3 3 6 6 *cresc.* - - - - - *f* - - - - - *cresc.* - - - - -

882
p *cresc.* *ff fz fz fz*

897
ffz fz fz fz fz fz fz fz *cre - - scen - -*

917
 - do - - - - - *fff* *ff>* *decresc.*

935
p *pp*

952 1-12 2 3 4 5 6 7 8 9 10 11 12

970 *dim.* *due violoncelli *)* *ppp* 1-7 2 *mf*

988 3 4 5 6 7 *pp*

1005 1-8 2 3 4 5 6 7 8 *fp* *p* *cresc.*

1023 1-8 2 3 4 5 6 7 8 *f* *mf* *cre*

1040 *scen* *do* *f* *cresc.* *ffz* *tutti*

1058 *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *ff*

1075 *fz* *fz* *fz* *fz* *fz* *fz* *fz* *ffz* *fz* *fz* *fz* *fz* *fz*

1092 *fz* *fff* *ff* *fff* *p*

1107 *cresc.* *ff* *p* *cresc.* *ff* *p*

1123 *cresc.* *ff* *fff* 3 3

1139 2 3 3 3 1 1 1 *G.P.* *G.P. fz* *G.P.*

*) Takt 973: Schuberts Ausführungsanweisung „due“ ist hier gleichbedeutend mit „divisi“, siehe die Fußnote zu Takt 17 im ersten Satz. / Measure 973: Schubert's marking "due" should be interpreted to mean "divisi". Cf. also the footnote in movt. 1 to m. 17.