

Partitur

Nocturne (Notturmo)

op. 148

Franz Schubert / M. Aplitz (zur Bearbeitung)
1797 - 1828
S. 25

für Orchester in variabler Besetzung:

- Streicher
- Holz- u. Blechbläser ad.lib.
- solistische Klavier

Partitur

Besetzung:

Vi. I a / b (1 Stimme)
 (realistisch?)

Fi. (T. 32 u. ä. evtl. wie Vi. Ia (ad lib.))
 ad lib. (oder Vi. Ib)

II a / b (1 Stimme)

Tr. I / Klar. I (Fl.)

Tr. II / Klar. II

Tenor-Pos.

Bass-Pos.

III a / b (1 Stimme)

IV a / b } = VI. III bis T. 20, 29-64, 74-116, 124-143
 V a / b } dadurch auch geteilt in a/b (z.B. T. 12 ff)
 aber ansonsten Teilg. nicht nötig

bessere Viola
 (s. T. 29 f., 112 f., 145-147)

Vc. I / Kb.

Vc. II = Kb.-verstärk. (Kb.-ersatz)
 (nicht in Partitur; = Vc. I mit Oktavierg.-en)

ad. lib. (Fl. s. Entw. Klar. I, IV, I)

VI. I, Fl. I
 (Solo-VI. im Original)

VI. II, Klar.
 (Solo-VI. im Original)

Solo-Klavier
 (im Original u.
 in d. Bearbeitung.)

Adagio. VI. I, Fl. (3) Franz Schubert, Op. 148.

Adagio. VI. II, Klar. pp f

Tr. I, II (+ Klar. I [Fl], II) ohne Klar. bis J. 11

Bläser

Tenor-Pos. pp p

Bass-Pos.

VI. III, IV, V

7 9

decr. cresc. f pp decres.

mf pp

f pp

1-Fl. (13) (15)

pizz. cresc. cresc.

Fl. klar.

weiter wie v. r. H.

alle VI. Solo
VI. I & II, III a: 10HT

pizz. solo - vc (ohne kb?)
VI. III b: "g" L pizz vc (kb ad lib) "c"

(16) (18) VI. II Fl. (20)

arco mp VI. II arco mp

f p mp

pp

f pp Tutti arco pp

VI. III b: "b"

21 VI. I

VI. II VI. III

ppp

V 23

25

in VI.-Noten als „ces“

cresc.

ppp

cresc.

8.....

Fricar. u. Blech ad. lib.

Tutti

ppp

p

bp

bp

p

Tutti

Bap-Pos. a 1 Okt. ↑

Tutti Ad lib.

Bap-Pos. a 1 Okt. ↑

VI. II

ppp

p

bp

bp

p

22

F. Fl. VI. I

30

ff

p

pp

decresc.

decresc.

p

pp

decresc.

pp

cresc.

ff

p

p

pp

Bap-Pos. a 1 Okt. ↑

ff

p

p

pp

VI. III, II = III

VI. III, IV, V

VI. III

39 47

Musical score for measures 39-47. The system includes a vocal line and a piano accompaniment. The piano part features a complex, rhythmic pattern with many sixteenth notes. A fermata is placed over measure 47. The key signature has two sharps (F# and C#).

Piano accompaniment for measures 39-47. The score is written for the right and left hands. It features a steady, rhythmic accompaniment with some chordal textures. The key signature is consistent with the previous system.

42 44

Musical score for measures 42-44. The system includes a vocal line and a piano accompaniment. The piano part features a complex, rhythmic pattern with many sixteenth notes. A fermata is placed over measure 44. The key signature has two sharps (F# and C#).

Piano accompaniment for measures 42-44. The score is written for the right and left hands. It features a steady, rhythmic accompaniment with some chordal textures. The key signature is consistent with the previous system.

45

VI, Ia
VI, Ib: 1 Okt. ↓

47

VI, Ib VI, IIa, IIIa: 1 Okt. ↑

v. IIIb

48

Fl. ad. lib. (50)

sim.

p

ff

p

Klav. u. Blech ad. Lib. →

ff

p

sim.

p

51

53

u.c.

pp

VI. II = IV

54

56

C

pp

ppp

VI. II = III

pp

57 59

cresc. *cresc...*

(p) *cresc*

+ Fl. vi. Ia 62
 vi. IIb 1 okt ↓

60

f

Tutti

(mp) *mf*

vi. II a, III a 1 okt ↑

vi. II b → *(mp)* *mf*

III b →

f

63 65

cresc

66 68

ff

vi. Ia | vi. II b 1 okt ↓

69

71

decesc. - p

Bat-lax a 10kt ↑

vi. II a, III a, IV a 10kt ↑

vi. II b, III b, IV b

IV u. Kb. ad. lib

ohne Vc II b i. T. P2 pp

72

74

Solo

pp

Acclt

Acclt

Solo pp

vi. II → b

vi. III, IV, V

Solo

Handwritten musical score for measures 75-77. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). Measure 75 is circled in the top staff. Measure 77 is circled in the top staff and has a 'D.' above it. The piano part features a complex rhythmic pattern of eighth and sixteenth notes.

Two empty musical staves, each with the word "Aacet" written in cursive above the top staff.

Handwritten musical score for measures 78-80. The score consists of two staves: a vocal staff and a piano accompaniment staff. Measure 78 is circled in the vocal staff. Measure 80 is circled in the vocal staff. The piano part has a simple accompaniment with dotted rhythms.

Handwritten musical score for measures 81-83. The score consists of four staves: two vocal staves and two piano accompaniment staves. Measure 81 is circled in the top staff. Measure 83 is circled in the top staff. The piano part features a complex rhythmic pattern of eighth and sixteenth notes.

Two empty musical staves, each with the word "Aacet" written in cursive above the top staff.

Handwritten musical score for measures 84-86. The score consists of two staves: a vocal staff and a piano accompaniment staff. Measure 84 is circled in the vocal staff. Measure 86 is circled in the vocal staff. The piano part has a simple accompaniment with dotted rhythms.

83

Tutti

pp

Tutti

pp

Klar.

pp

vi. I weiter wie Solo-vc

Tutti

pp

Tutti

84

85

ohne Klar.

17

cresc. -

cresc. -

pp

fz

pp

f

pp

decresc.

pp

ohne Klar.

mf

pp

TSaP-Pos. a 1 Okt. ↑

f

pp

20

[Fl. VI, II, III (solistisch)]

plizz.

decresc.

decresc.

f

pp

plizz.

plizz.

E

ohne Klar.

[+Klar.]

p

solistisch

Solo

plizz.

p

93

95

cresc. - decresc. pp

cresc. f decresc. pp

cresc. f pp

weiter wie Kl. r.H.

weiter wie Kl. r.H. oktaviert

f

pp

97

Zusatz (Vi. I)

Zusatz (Vi. II)

Zusatz (Vi. I) arco

Zusatz (Vi. II) arco

(d" g" h" d" g" g" h" g" h" d" g" h" d" d")

cresc. -

cresc. -

cresc. -

arco

arco

pp

pp

101 Fl. VI II

VI I

103

VI II

VI III

Tutti

Stricher wie Pc

vc/vcb wie Bass-Pos

104

Fl. VI

VI I weiter oberste Stimme

F 106

VI II

VI III, IV, V

109

vi. Ia

1 + F#
VI. II b 1 Okt ↓

107

Musical score for measures 107-109. The piano part features a complex, rhythmic bass line with many sixteenth notes. The treble part consists of chords and some melodic fragments.

mit Klav.

Musical score for measures 110-111. The piano part has a treble line with a large bracketed section, possibly indicating a specific fingering or articulation. The bass line is mostly rests.

Barß-Posa 1 Okt ↑

VI. II a, III a: 1 Okt. ↑

Musical score for measures 112-114. The piano part features a treble line with chords and a bass line with notes. There are annotations for fingering: VI. II = III and VI. II b, III b.

VI. II = III

VI. II = III

VI. II b, III b

112

110

Musical score for measures 110-112. The piano part features a treble line with chords and a bass line with notes. There are annotations for fingering: VI. II = III and VI. II b, III b.

Musical score for measures 113-114. The piano part features a treble line with chords and a bass line with notes. There are annotations for fingering: VI. II = III and VI. II b, III b.

sf >

sf >

zeigen: g"

Musical score for measures 115-116. The piano part features a treble line with chords and a bass line with notes. There are annotations for fingering: VI. II = III and VI. II b, III b.

113 Fl. ad. lib. 115

Musical score for measures 113-115. The top system shows the Flute (Fl.) part with a circled measure number 113 and a circled measure number 115. The bottom system shows the Piano (P) part. The piano part features a complex rhythmic pattern with many sixteenth notes.

Fl. u. Blech ad. lib.

Musical score for measures 113-115, featuring Flute (Fl.) and Brass (Blech) parts. The top system shows the Flute part. The middle system shows the Brass part. The bottom system shows the Piano part. The piano part features a complex rhythmic pattern with many sixteenth notes.

116 Fl. + Fl.

Musical score for measures 116-118. The top system shows the Flute (Fl.) part with a circled measure number 116. The middle system shows the Flute (Fl.) part. The bottom system shows the Piano (P) part. The piano part features a complex rhythmic pattern with many sixteenth notes. The score includes dynamic markings such as *cresc.* and *f*.

8.20

118 = 66

66

Musical score for measures 118-120. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The piano part features a complex rhythmic pattern with many sixteenth notes. Dynamics include *ff* and *f*.

Musical score for measures 121-122. It consists of two vocal staves and two piano staves. The piano part continues with a similar rhythmic pattern. Dynamics include *f*.

Musical score for measures 123-124. It consists of two vocal staves and two piano staves. The piano part continues with a similar rhythmic pattern. Dynamics include *f*. The label "VI, II, III, IV" is written on the left side.

120 = 68

68

122

Musical score for measures 120-122. It consists of four staves: two vocal staves and two piano staves. The piano part features a complex rhythmic pattern with many sixteenth notes. Dynamics include *f* and *decresc.*. The label "G" is written above the piano part.

Musical score for measures 123-124. It consists of two vocal staves and two piano staves. The piano part continues with a similar rhythmic pattern. Dynamics include *f*.

VI, II, III, IV a 10ht

Musical score for measures 125-126. It consists of two vocal staves and two piano staves. The piano part continues with a similar rhythmic pattern. Dynamics include *f*.

123 -F. VI. I Solo 125

Acet

Acet

V. u. Kb. ad. lib.

ohne V. II bis T. 133 pp

vii. II Solo

126 = T. 26 127 = 27

Acet

Acet

Solo

Solo

= 78

= 79

(129) = 80

Acet

= 81

= 82

(132) + 71 = 83

Tutti

84 85 86/137

ppp

ppp

138 N.I. 140

mp cresc.

ppp

p

747 $\overset{VI.I}{\curvearrowright}$ $\overset{VI.II}{\curvearrowright}$ $\overset{VI.III}{\curvearrowright}$ $\overset{VI.IV}{\curvearrowright}$ $\overset{VI.V}{\curvearrowright}$ $\overset{VI.VI}{\curvearrowright}$ $\overset{VI.VII}{\curvearrowright}$ $\overset{VI.VIII}{\curvearrowright}$

cresc. *pp* *ff* *p*

8.....

$\overset{VI.IV}{\curvearrowright}$ $\overset{VI.V}{\curvearrowright}$ $\overset{VI.VI}{\curvearrowright}$ $\overset{VI.VII}{\curvearrowright}$ $\overset{VI.VIII}{\curvearrowright}$

f *sf* *p* *f* *p*

Baß-Voc. 10kt. 7

$\overset{VI.IV}{\curvearrowright}$ $\overset{VI.V}{\curvearrowright}$ $\overset{VI.VI}{\curvearrowright}$ $\overset{VI.VII}{\curvearrowright}$ $\overset{VI.VIII}{\curvearrowright}$

f *sf* *f* *p*

748 $\overset{VI.I}{\curvearrowright}$ $\overset{VI.II}{\curvearrowright}$ $\overset{VI.III}{\curvearrowright}$ $\overset{VI.IV}{\curvearrowright}$ $\overset{VI.V}{\curvearrowright}$ $\overset{VI.VI}{\curvearrowright}$ $\overset{VI.VII}{\curvearrowright}$ $\overset{VI.VIII}{\curvearrowright}$

$\overset{VI.I}{\curvearrowright}$ $\overset{VI.II}{\curvearrowright}$ $\overset{VI.III}{\curvearrowright}$ $\overset{VI.IV}{\curvearrowright}$ $\overset{VI.V}{\curvearrowright}$ $\overset{VI.VI}{\curvearrowright}$ $\overset{VI.VII}{\curvearrowright}$ $\overset{VI.VIII}{\curvearrowright}$

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

8.....

$\overset{VI.IV}{\curvearrowright}$ $\overset{VI.V}{\curvearrowright}$ $\overset{VI.VI}{\curvearrowright}$ $\overset{VI.VII}{\curvearrowright}$ $\overset{VI.VIII}{\curvearrowright}$

pp

$\overset{VI.IV}{\curvearrowright}$ $\overset{VI.V}{\curvearrowright}$ $\overset{VI.VI}{\curvearrowright}$ $\overset{VI.VII}{\curvearrowright}$ $\overset{VI.VIII}{\curvearrowright}$

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

$\overset{VI.IV}{\curvearrowright}$ $\overset{VI.V}{\curvearrowright}$ $\overset{VI.VI}{\curvearrowright}$ $\overset{VI.VII}{\curvearrowright}$ $\overset{VI.VIII}{\curvearrowright}$

zur Bearbeitung (Original: Trio: Vl., Vc., Kl.)

- Klavierpart unverändert
- Original VL u. Vc - Stimmen könnten zur Bearbeitung zusätzl. gespielt werden;
- aber: wenig sinnvoll

denn: Vl. - Stimme = Vl. Ia der Bearbeitung, außer Doppelgriffe u. die Töne, die also in Vl. Ia „fehlen“ sind in Vl. II o.ä.

einzige Stelle, wo es einen „Effekt“ gibt, die originale Vl. - Stimme (als Solo-Vl.) zusätzl. zu besetzen: T. 72 ff (3 - stimmige Akkorde)

Vc - Stimme = im Original meist wie 2. Mel. - Stimme
↳ in Bearb. oft Vl. II
Besetzt man die originale Vc - Stimme (als Solo-Vc) zusätzl., so ergibt sich ein voller Klang von Vl. II u.ä., aber es ist etwas zu ungewöhnlich, ein Solo-Vc so einzusetzen u. es besteht die Gefahr, daß Geigen „überhört“ werden, daß also das Klangbild nicht logisch wirkt; am sinnvollsten noch bei sehr gr. Ords. (aber dann hat das Solo-Vc die Funktion von einer kräftigen Viola).