

SCHUBERT

Oktett in F

für Klarinette, Fagott, Horn,
2 Violinen, Viola, Violoncello und Kontrabass

Octet in F major

for Clarinet, Bassoon, Horn,
2 Violins, Viola, Violoncello, and Double Bass

D 803 – op. post. 166

Herausgegeben von / Edited by
Arnold Feil

Urtext der Neuen Schubert-Ausgabe
Urtext of the New Schubert Edition

Vorwort / Preface



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von der Struktur des Satzes. Akzent (>), *sfz* (*sfz*) und *fp* (*sfp*) sind häufig synonym verwendet und können füreinander eintreten. Dennoch haben die Herausgeber nur dort, wo mehrere dieser Betonungszeichen gleichzeitig beziehungsweise nebeneinander in derselben Funktion auftreten, angeglichen, um Verwirrung zu vermeiden. Wo *ff* und *fz* zusammen begegnen, bezeichnet das erste die dynamische Situation allgemein, während das zweite im Hinblick auf eine rhythmische Struktur eine besondere Betonung fordert.

Zusätze der Herausgeber sind folgendermaßen gekennzeichnet: Buchstaben und Ziffern durch Kursive (da die Ziffern 3 und 6 bei Triolen und Sextolen etc. jedoch immer kursiv erscheinen, sind hier die ergänzten kleiner gestochen); Hauptnoten, Akzidenzien vor Hauptnoten, Pausen,

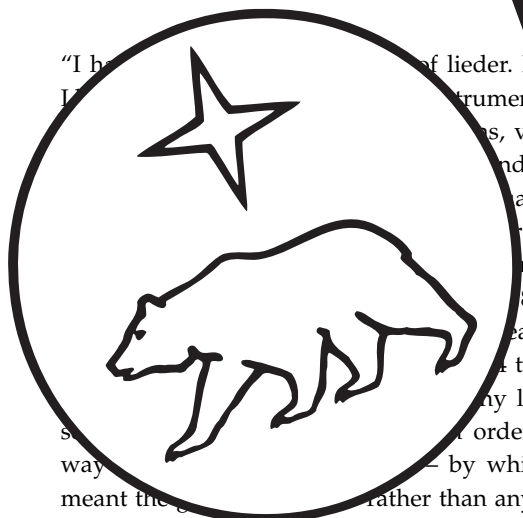
Punkte und Striche, Fermaten und Ornamente durch Kleinstich; Akzentzeichen, Notenhäse, Crescendo- und Decrescendo-Gabeln durch dünneren Stich, Bogen durch Strichlegung; Vorschlags- und Ziernoten, Akzidenzien vor solchen Noten durch eckige Klammern.

Ohne Kennzeichnung werden ergänzt: Akzidenzien, die sich aufgrund von Schuberts Notierungsweise als selbstverständlich ergeben; Warnungsakzidenzien, die durch andere Stimmen oder Parallelstellen belegt sind; fehlende Schlüssel; fehlende Ganztaktpausen; Bogen von der Vorschlags- zur Hauptnote.

Über Entstehung, Quellenlage und weitere Einzelheiten der Überlieferung unterrichten ausführlich das Vorwort und der Abschnitt *Quellen und Lesarten* im Band 1/1 der *Neuen Schubert-Ausgabe* (BA 3504).

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Sample page

PREFACE



"I have been... of lieder. In compensation... instrumental things, for... s, viola and violin... and an Octet [... a quartet [... carried... the way to the... in Vienna in that... 1824]. ... I too am... ear, God willing... to his friend Leo... ay letter whose first... order to prepare the... by which he doubtless... rather than any specific work – he wrote string quartets and a large-scale piece of chamber music for strings and winds, taking Beethoven as his guide. But rather than patterning his Octet on any of Beethoven's late work, the genesis and publication of which Schubert followed at first hand, he instead took as his model the Septet, op. 20, written between 1799 and 1800. Surely one motive for doing so was the fact that with the Septet (notwithstanding its close connection to the earlier divertimento and serenade literature) Beethoven created a new species in the genre of chamber music for strings and winds, and in the process achieved considerable success. Equally successful were the many similar works that appeared shortly thereafter, especially those, as in the case of Konradin Kreutzer's Septet, that openly drew on the original model. Beethoven himself is said to have been annoyed at the work's success since the aspects that contributed to its popularity – perfection of formal design, lightness, na-

turalness and brilliance of sound – were only one side of the composition, and not its most important side. It was most likely the latter consideration – the intelligibility of the Septet's compositional technique – that led Schubert to adopt the work as his model. The Septet was an early instance of what Beethoven's method of composition was still transparently and Schubert probably believed that by mastering this piece he stood the best chance of mastering the techniques required for a full-scale symphony. In short, although the Octet originated primarily as a student's effort on the way to the symphony, two years later Schubert offered it for publication – unsuccessfully – to the Leipzig houses of Breitkopf & Härtel and Heinrich Albert Probst, enclosing other works and almost identical covering letters. He evidently considered the work to be a success. The exposition of the first movement is preceded by an Adagio introduction which is likewise repeated, albeit abbreviated, in the recapitulation (bars 193ff.). Rather than writing out the introduction as an Adagio, however, Schubert includes it in double note-values within the Allegro. Allowing for variations in performance, the tempo of course should remain the same. As in other works, we find that Schubert's notion regarding the tempo relation between the introduction and the exposition is fixed in his notation: the quarter-notes are twice as fast in the Allegro as in the Adagio of the introduction.

The second movement is given the tempo mark "Adagio" in the autograph manuscript, but "Andante un poco mosso" in the first edition. This by no means indicates a different notion of the movement's tempo, but rather of its unit of measurement. Whereas Schubert was thinking of

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