НОТНАЯ БИБЛИОТЕКА В. А. ММА БОРИСОВСКОГО

· EDITION BREITKOPF ·

Nr. 4121

BRUCKNER-STUDIEN

für Violine I u. II, Viola, Violoncell (Kontrabaß)

ERSTE SYMPHONIE C MOLL

Josef Schmalnauer

BRUCKNER-STUDIEN

Für I. und II. Violine, Viola, Violoncell (Kontrabaß)

von

JOSEF SCHMALNAUER

Symphonie Nr. 1 cmoll (Linzer Fassung)	Edition Breitkopf Nr. 4121
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LEIPZIG

Printed in Germany

VORWORT

Die hier vorliegenden Spezialstudien für erste und zweite Violine, Viola und Violoncell (Kontrabaß) zu sämtlichen Symphonien von Anton Bruckner (geboren am 4. September 1824 in Ansfelden [Oberdonau], gestorben am 11. Oktober 1896 in Wien), wurden nach langen eingehenden und gewissenhaften Vorarbeiten nunmehr zum Abschluß gebracht. Für unseren Nachwuchs in den Musikhochschulen und Fach-(Orchester-)Schulen und auch für diejenigen Orchestermusiker, die sich ernsthaft mit der Materie beschäftigen wollen, ja selbst auch für Dirigenten sollen diese Studien dienen. Jeder, der sich mit dem Wesen einer Bruckner-Symphonie schon einmal vertraut gemacht hat, weiß, welche ungewöhnlichen Anforderungen an die Spieler gestellt werden, sei es in rhythmischer, bogen- oder fingertechnischer Hinsicht. Unmöglich ist es, ohne gründliche Kenntnis des Brucknerschen Tonsatzes dieser Schwierigkeiten Herr zu werden. Um das Studium leichter und angenehmer zu machen, wurden die Studien in Quartettform geschrieben. Durch öftere Einziehung der Bläserstimmen zum Zwecke der Verdeutlichung des thematischen und harmonischen Gefüges hat der Studierende die Möglichkeit, wichtige Nebenstimmen kennenzulernen und durch Zusammenspiel mit Gleichgesinnten sich über das Wesentliche des Brucknerschen Satzes zu orientieren. Metronomische Tempoangaben sollen die Arbeit des Studiums erleichtern. Hierzu ist zu bemerken, daß alle Tempi bei Bruckner nie zu rasch genommen werden dürfen, insbesondere nicht die Scherzi denn diese vertragen durchaus nicht das bei den Wiener Klassikern erforderliche und übliche Brio, sondern neigen, ihrem oberösterreichischen Charakter entsprechend, mehr zur behäbigen Seite hin. – Bogenstricharten und Fingersätze sind oft in verschiedenen Ausführungen notiert. Es empfiehlt sich, breit zu streichen und die häufig vorkommenden Tremolo sehr dicht an der Spitze des Bogens und ebenfalls mit der Breitseite zu spielen. Die Ziffern und Zahlen über den Taktstrichen weisen auf die Original-Partituren hin, die besonders dem Dirigenten den Vergleich erleichtern sollen. Es würde für mich der schönste Lohn sein, wenn meine Arbeit bei denen, für die sie gedacht ist, Zustimmung und Verständnis fände.

Leipzig, 1942

JOSEF SCHMALNAUER

Mitglied des Gewandhaus-Orchesters

СССР
им. В. И. Ленина
№ 37874-74

Dem Gewandhauskapellmeister Herrn Professor Hermann Abendroth freundlichst gewidmet

Bruckner-Studien

Erste Symphonie c moll (Linzer Fassung)

Erstaufführung am 9. Mai 1868 in Linz

I. Satz

A

Allegro (𝅗𝅥 = 60)

V. I
V. II
Br.
Vc. (K.-B.)

f *cresc.* *ff* gestr.

20

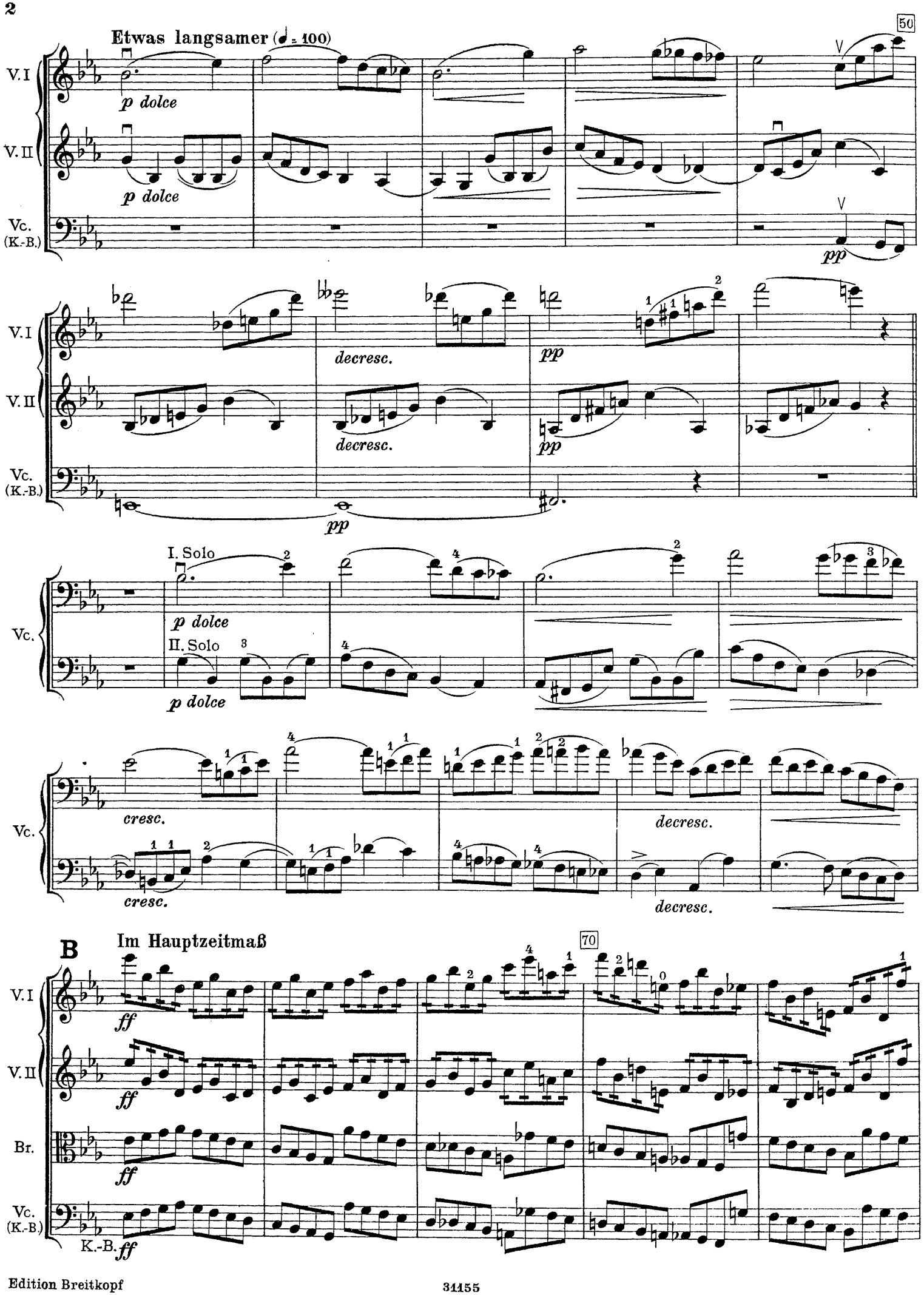
Vell.

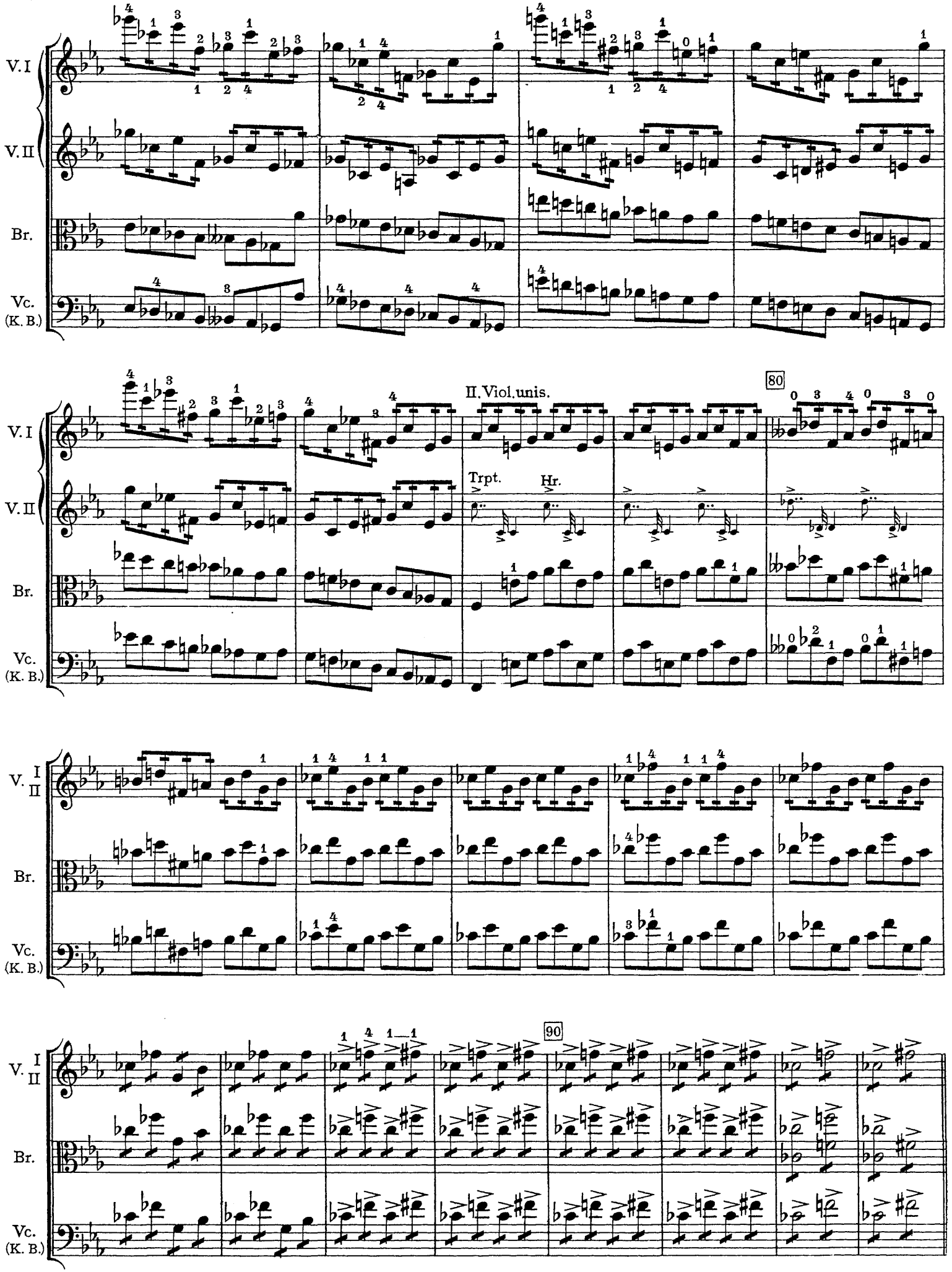
decresc.

Fl. *p*

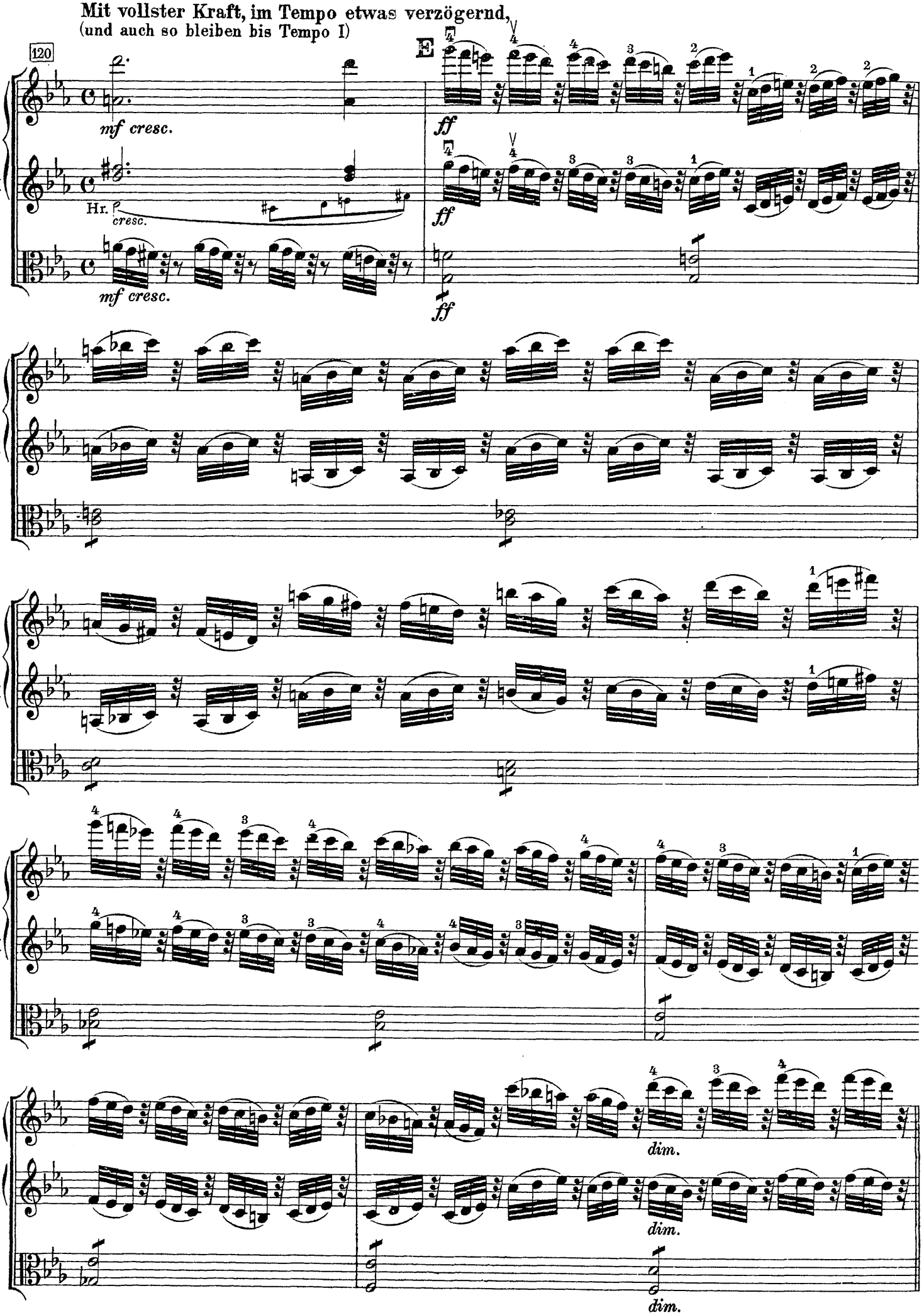
K.-B.

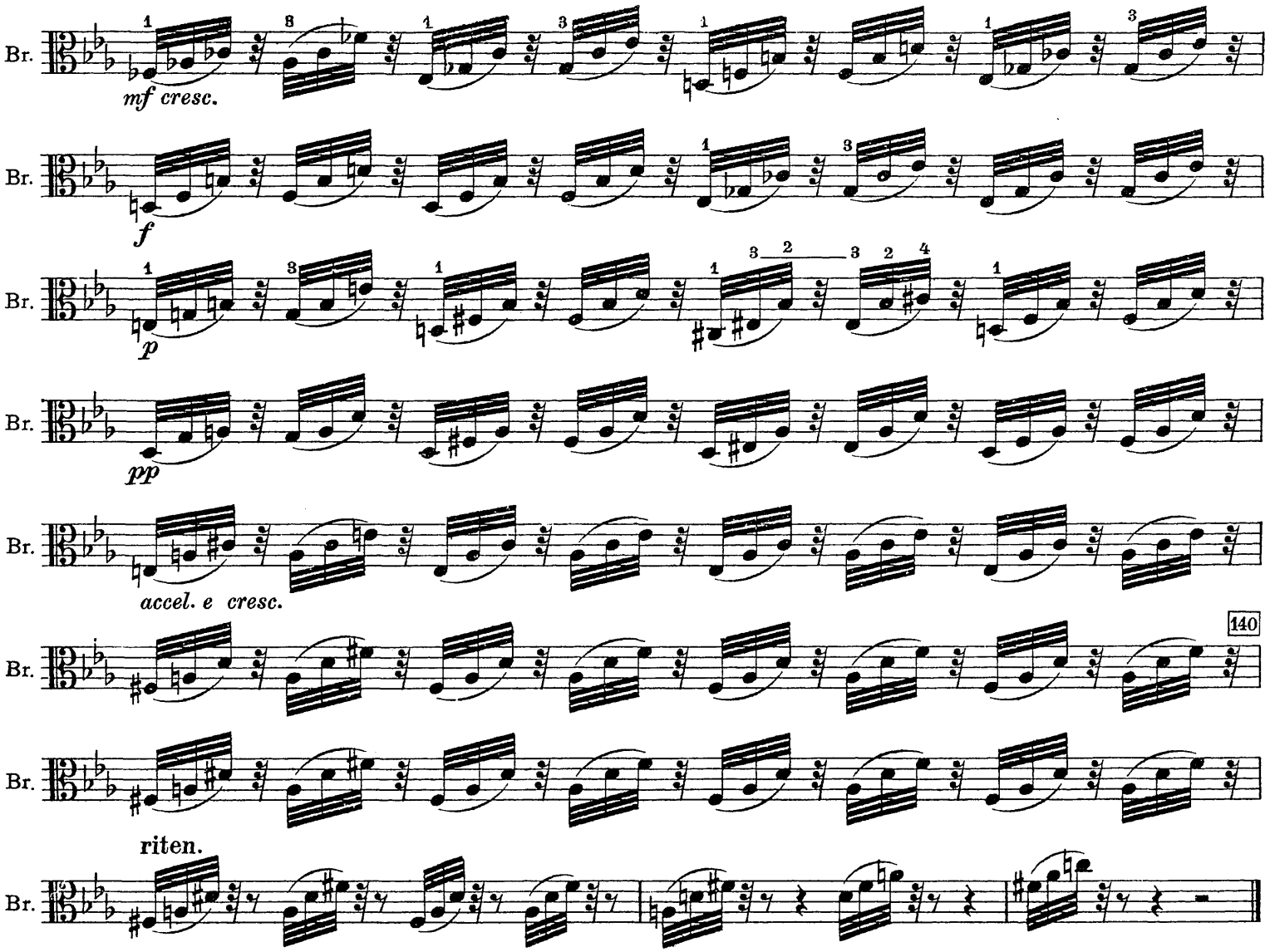
Aufführungsrecht vorbehalten


Etwas langsamer (♩ = 100)
50
V.I
V.II
Vc. (K.-B.)
p dolce
p dolce
pp
decresc.
decresc.
pp
pp
pp
I. Solo
II. Solo
p dolce
p dolce
cresc.
cresc.
decresc.
decresc.
B
Im Hauptzeitmaß
70
ff
ff
ff
ff
Br.
K.-B.

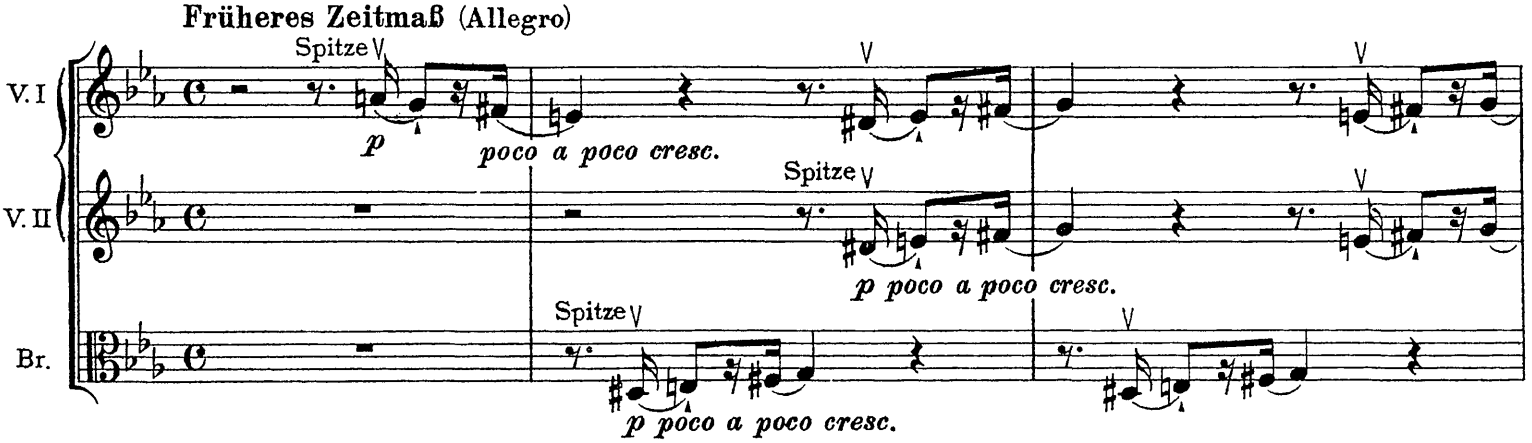

V. I
V. II
Br.
Vc.
(K. B.)
II. Viol. unis.
80
Trpt.
Hr.
V. I
II
90

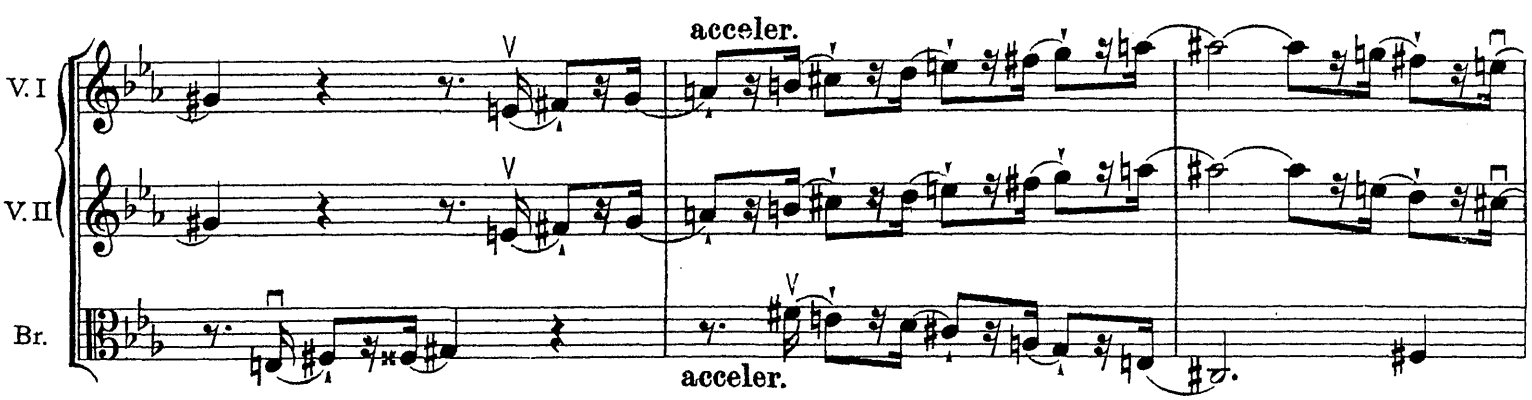
Mit vollster Kraft, im Tempo etwas verzögernd,
(und auch so bleiben bis Tempo I)

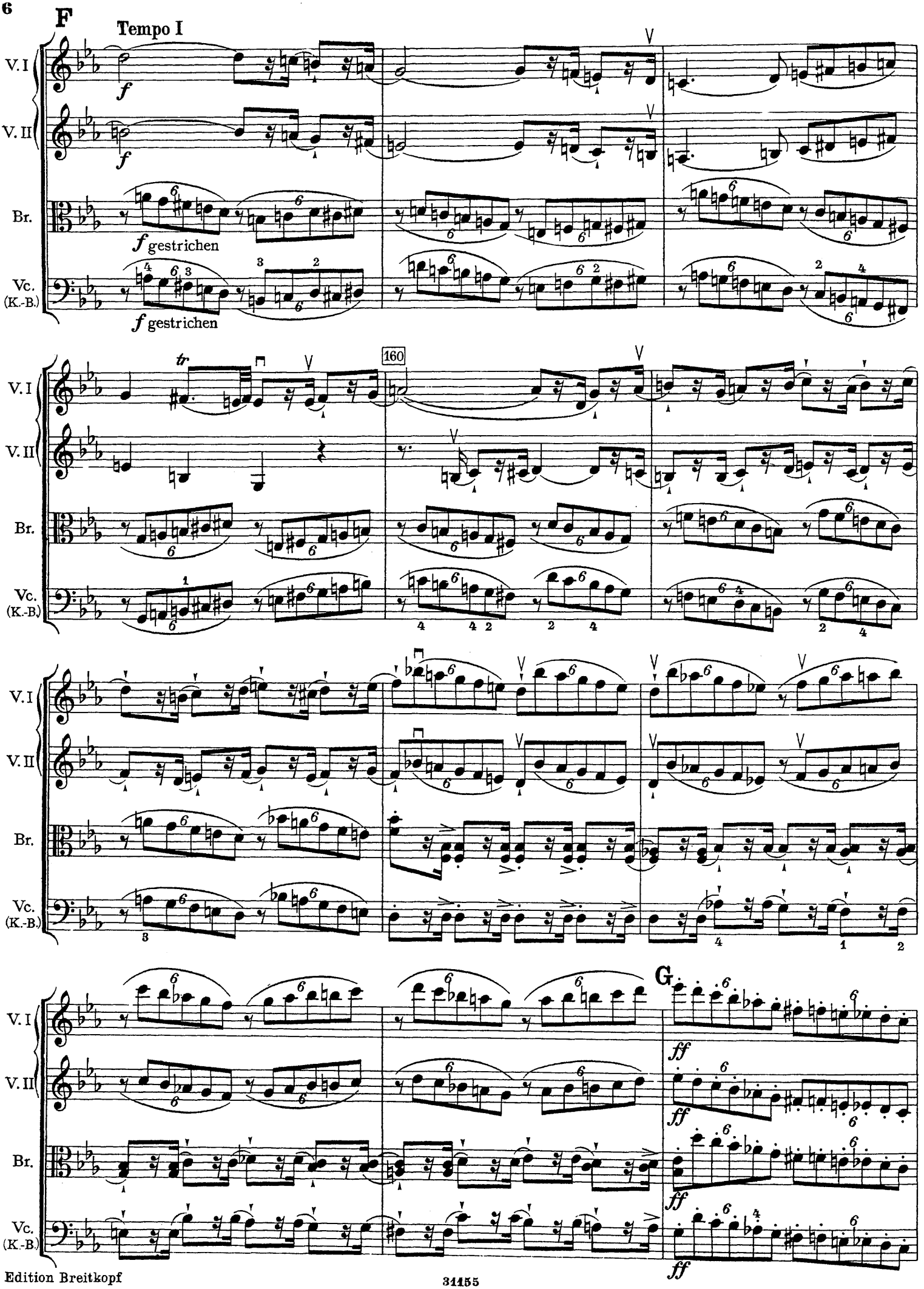


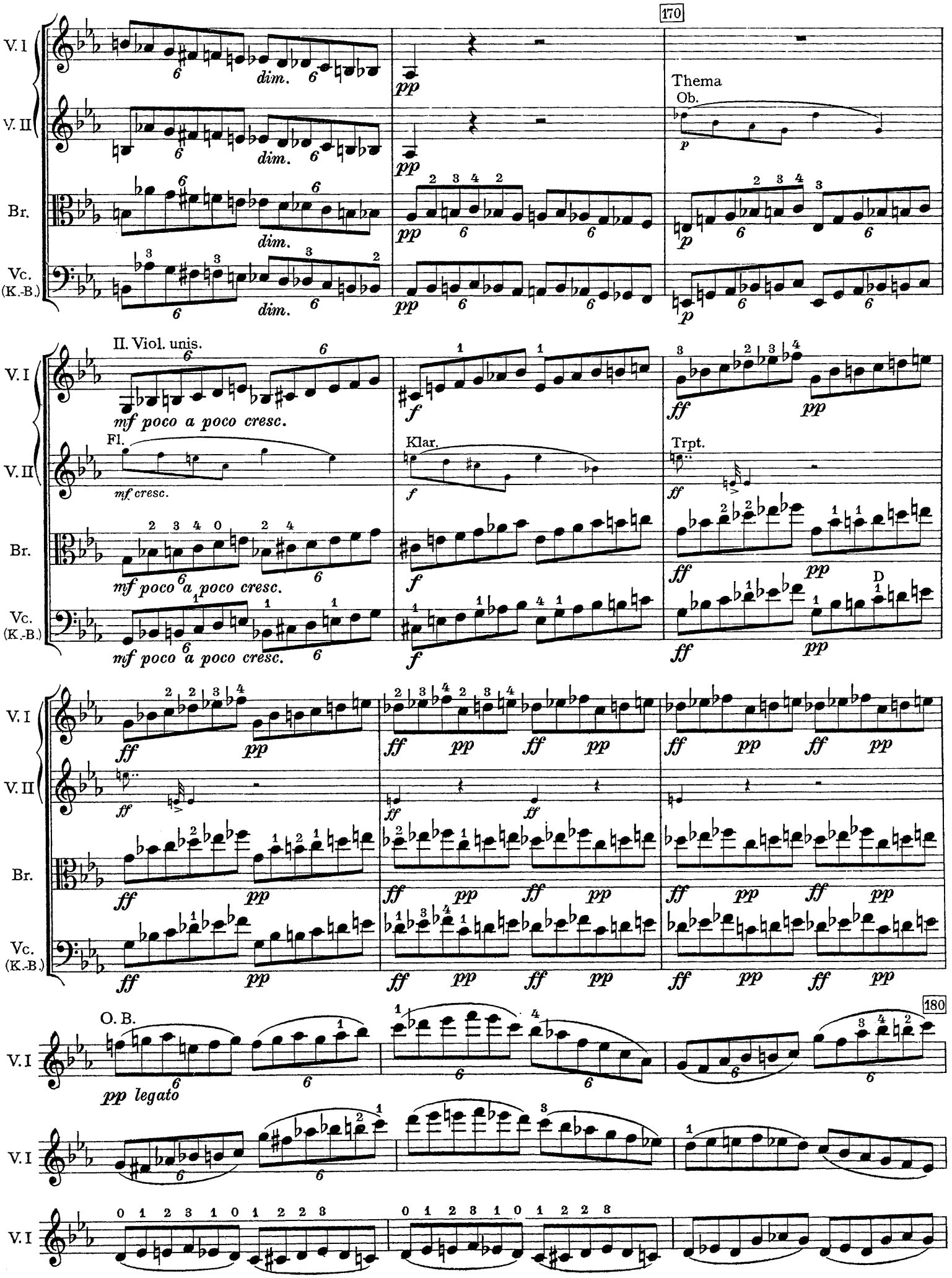


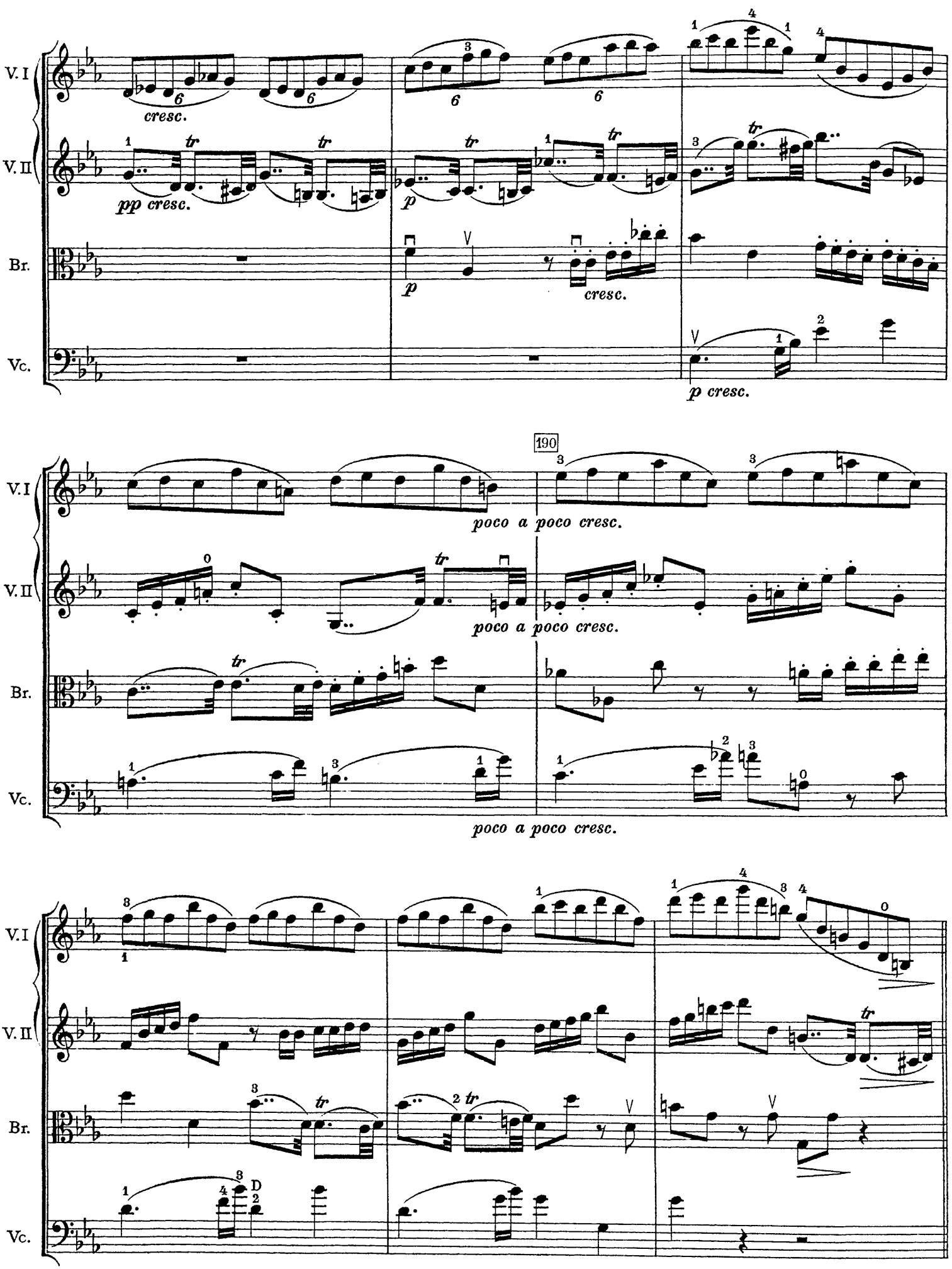
Früheres Zeitmaß (Allegro)

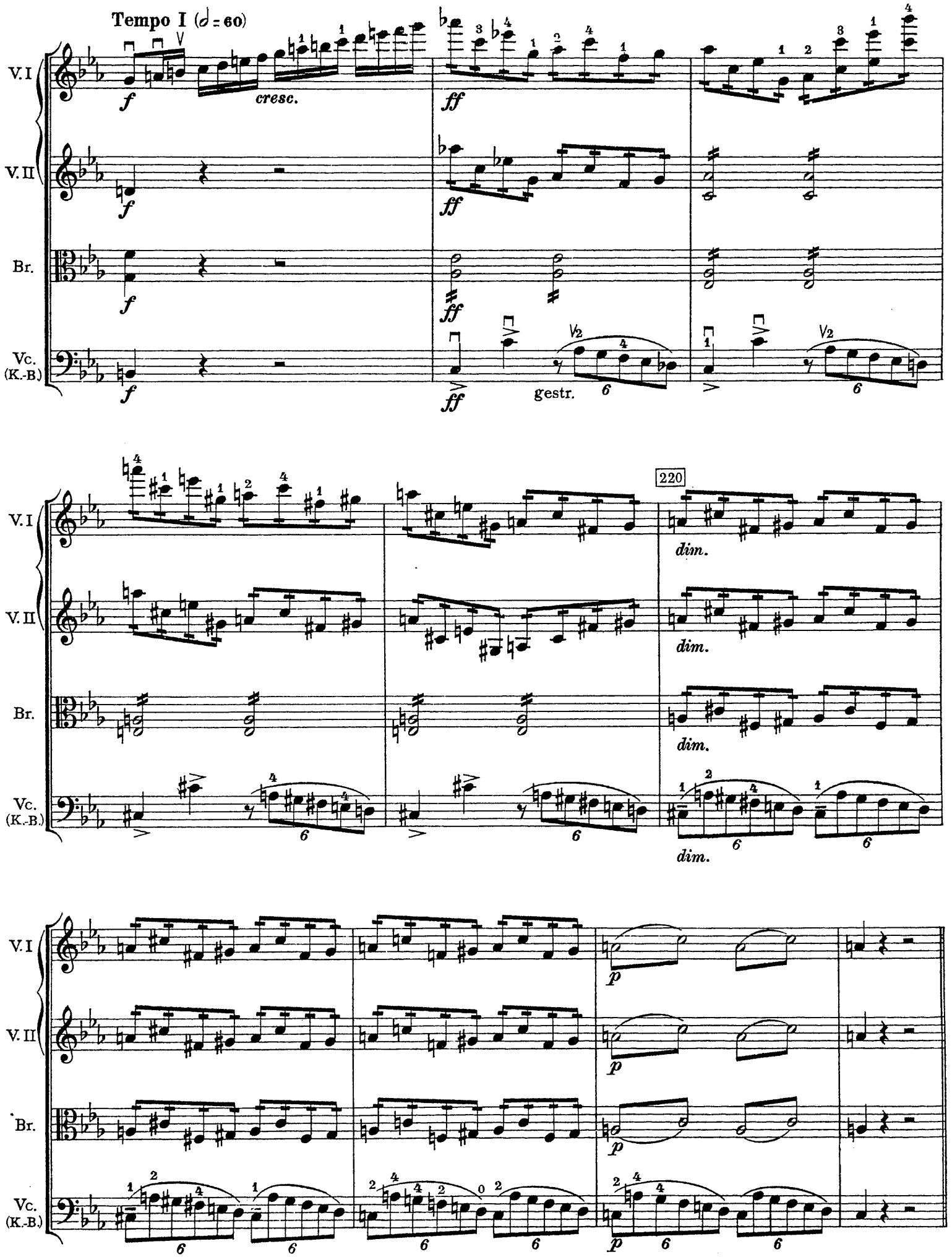


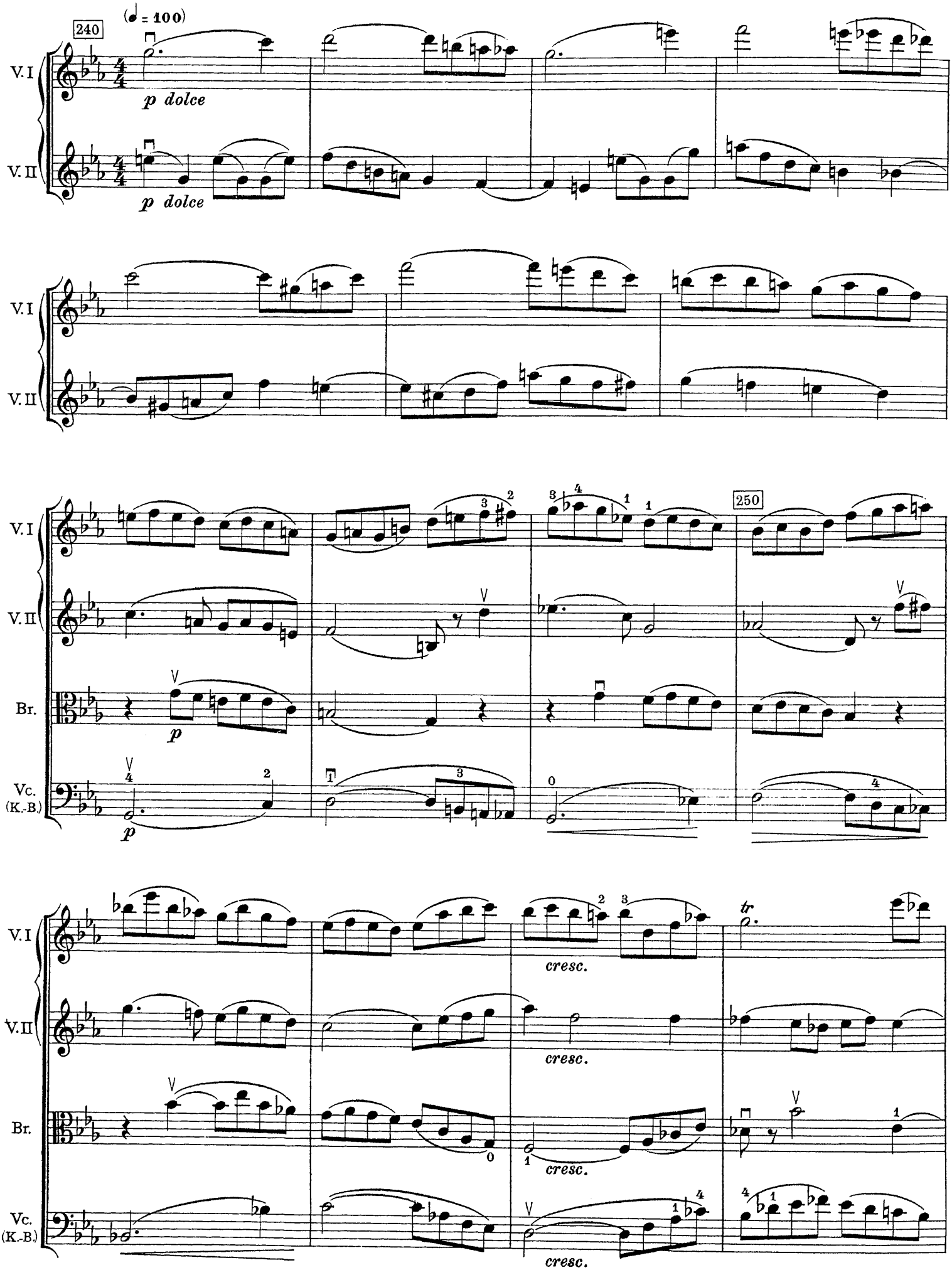


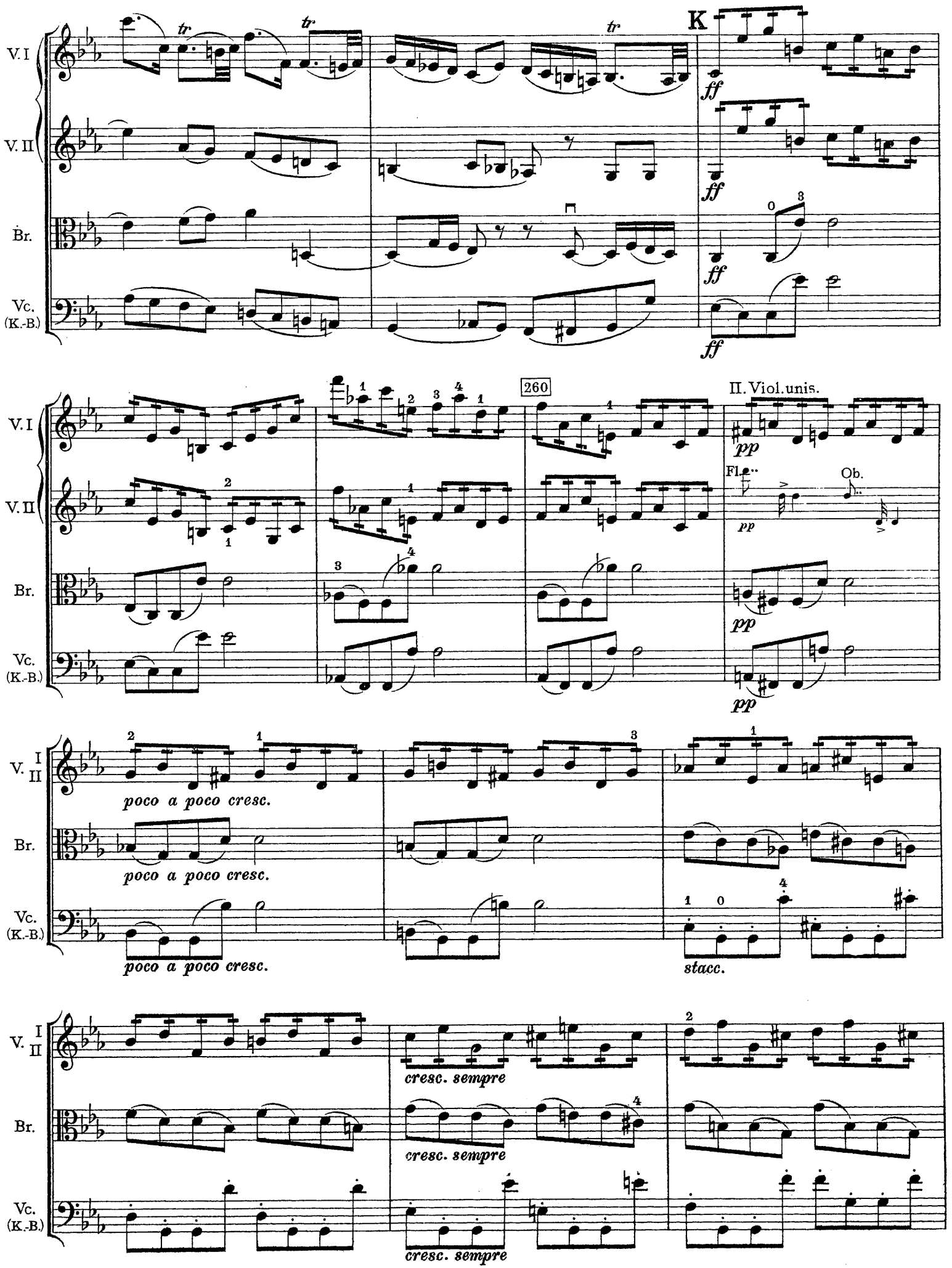

F
Tempo I
V. I
V. II
Br.
Vc. (K.-B.)
f
f gestrichen
f gestrichen
tr
160
G
ff

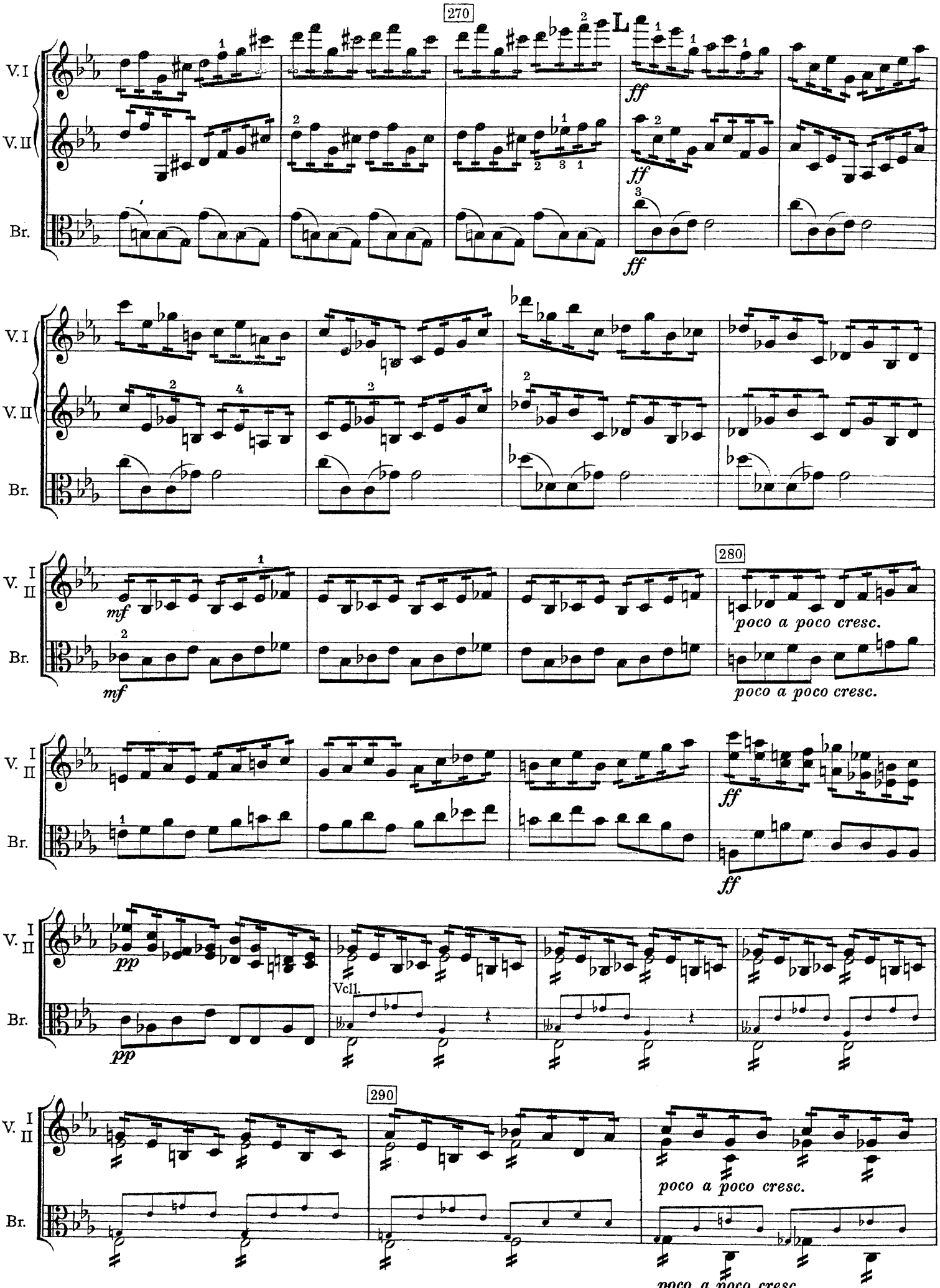

170
V. I
V. II
Br.
Vc. (K.-B.)
dim.
pp
Thema
Ob.
p
II. Viol. unis.
mf poco a poco cresc.
f
ff
pp
Fl.
mf cresc.
Klar.
Trpt.
D
180
O. B.
pp legato

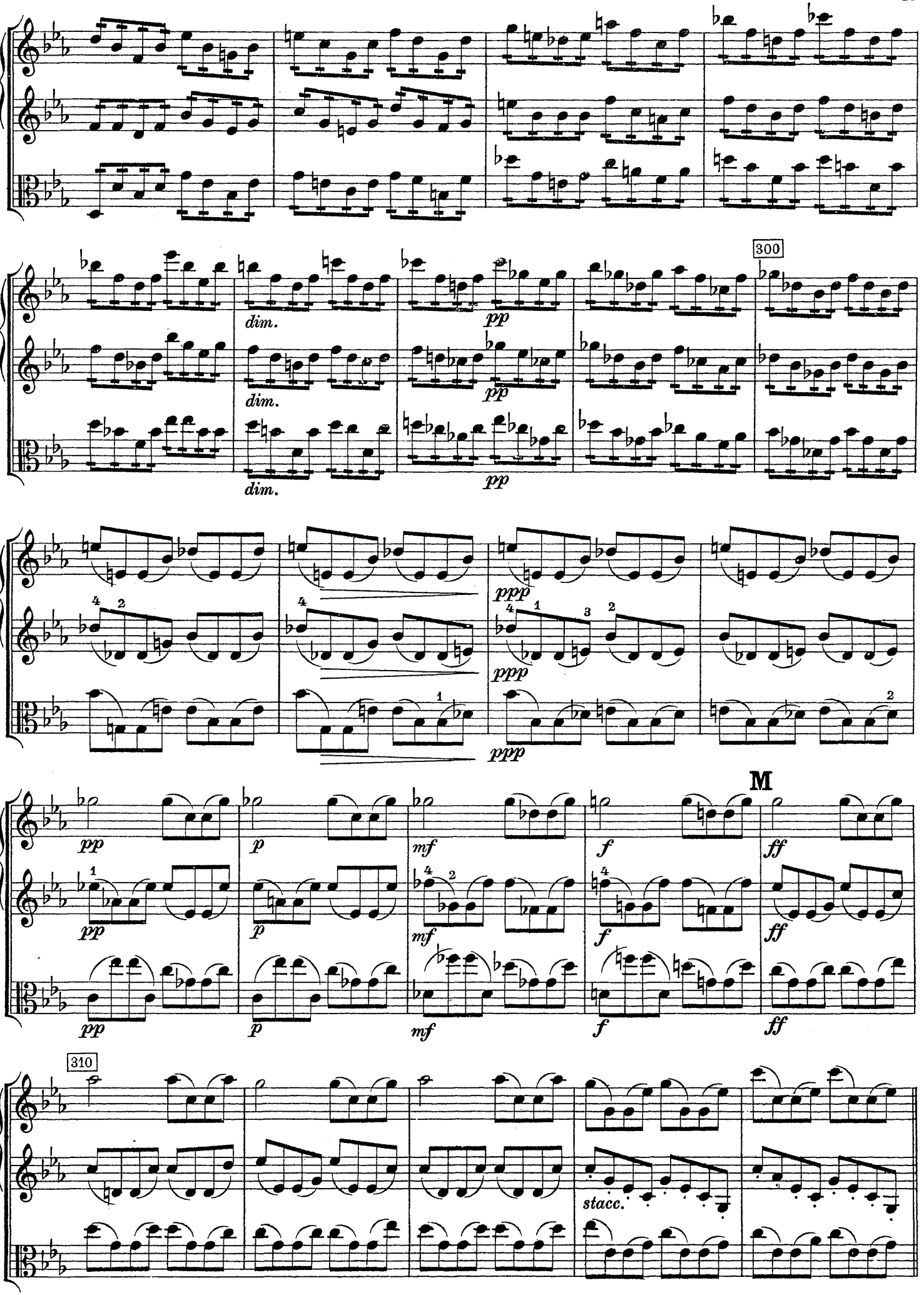

V. I
V. II
Br.
Vc.
cresc.
pp cresc.
p
cresc.
p cresc.
190
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.

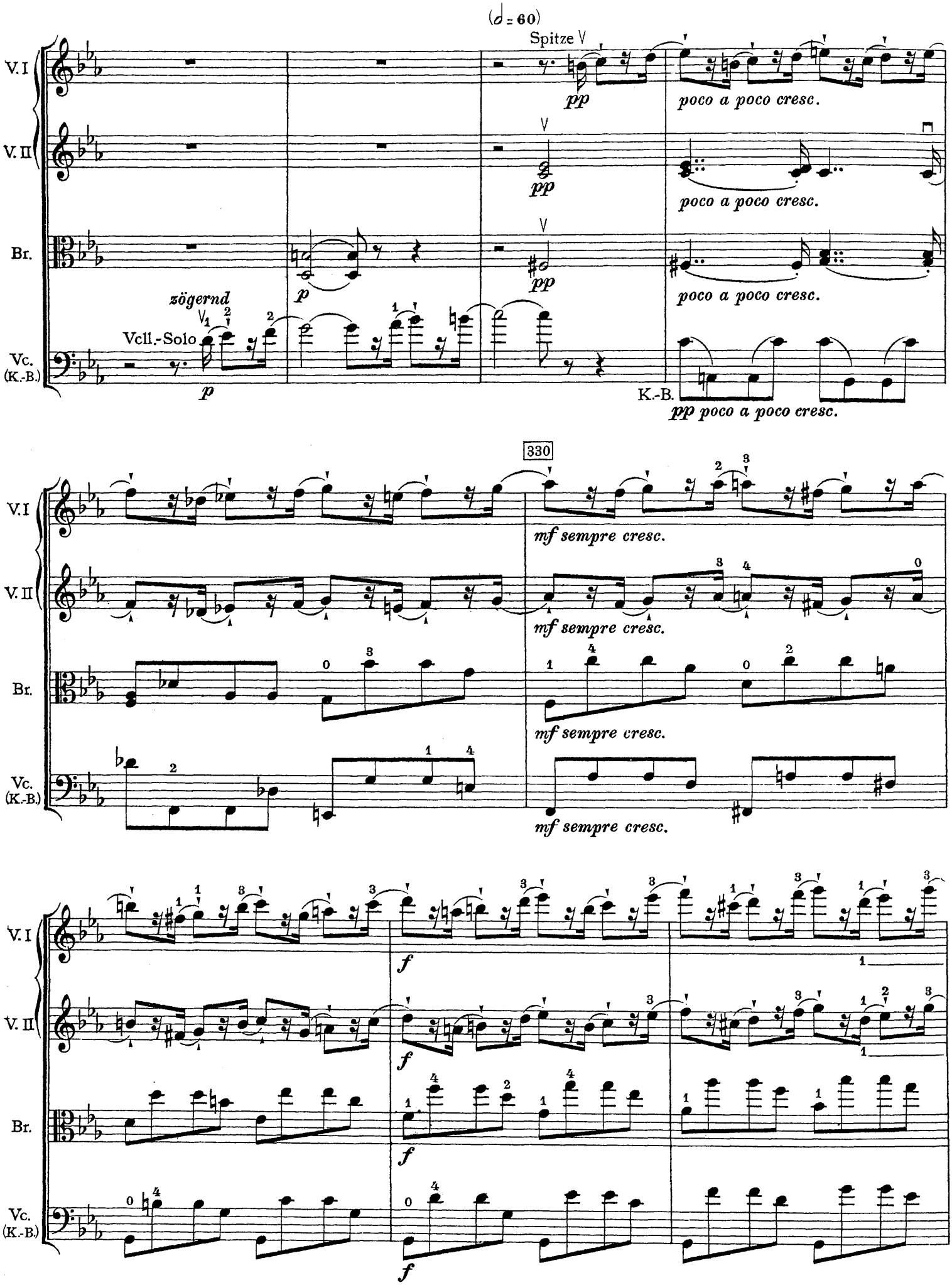

Tempo I (𝅗𝅥 = 60)
V. I
V. II
Br.
Vc. (K.-B.)
cresc.
gestr.
220
dim.
p

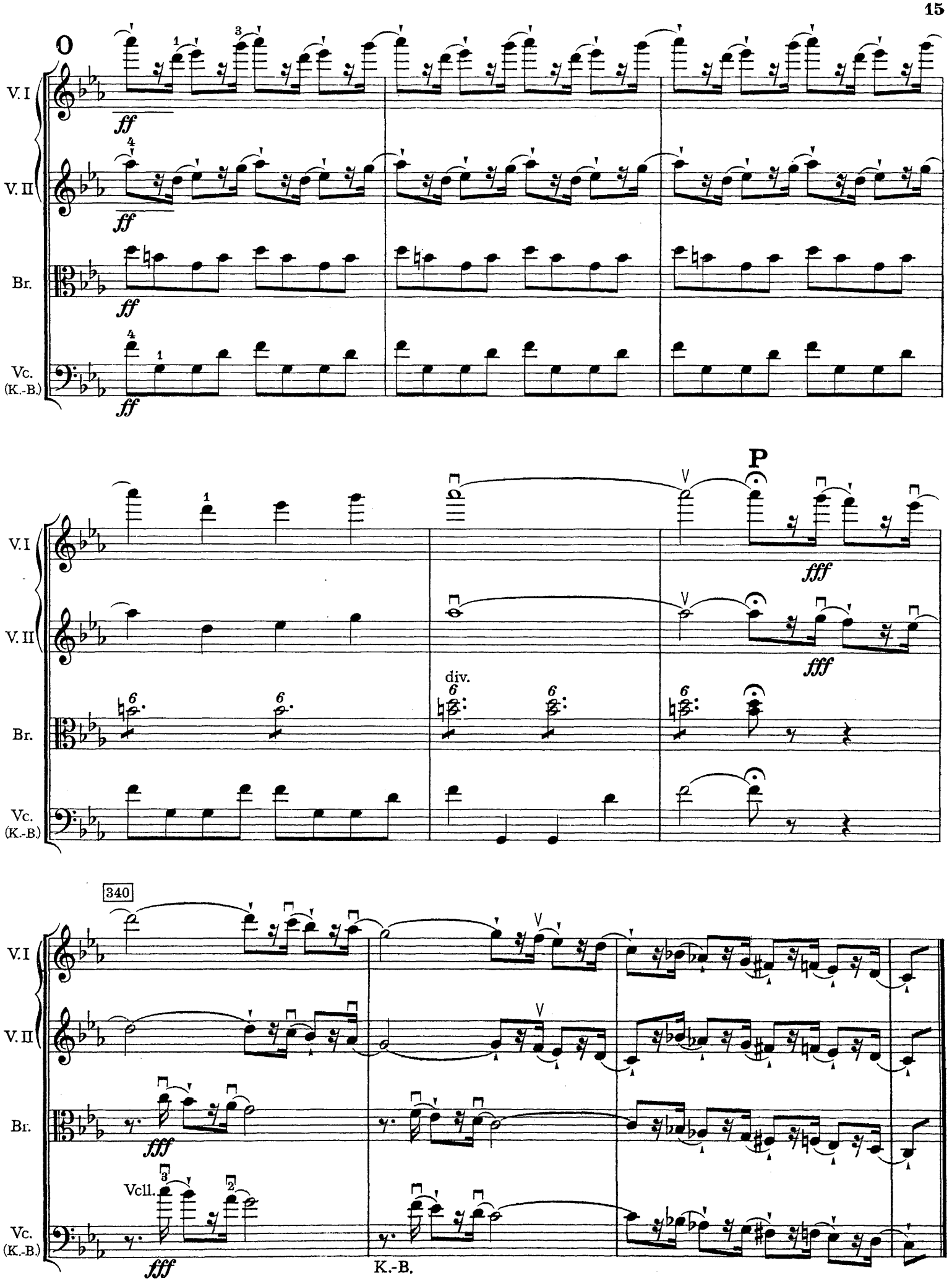

(♩ = 100)
240
V. I
V. II
p dolce
p dolce
250
Br.
Vc. (K.-B.)
p
cresc.
tr


V. I
V. II
Br.
Vc. (K.-B.)
K
ff
260
II. Viol. unis.
pp
Fl.
Ob.
V. I II
poco a poco cresc.
stacc.
cresc. sempre

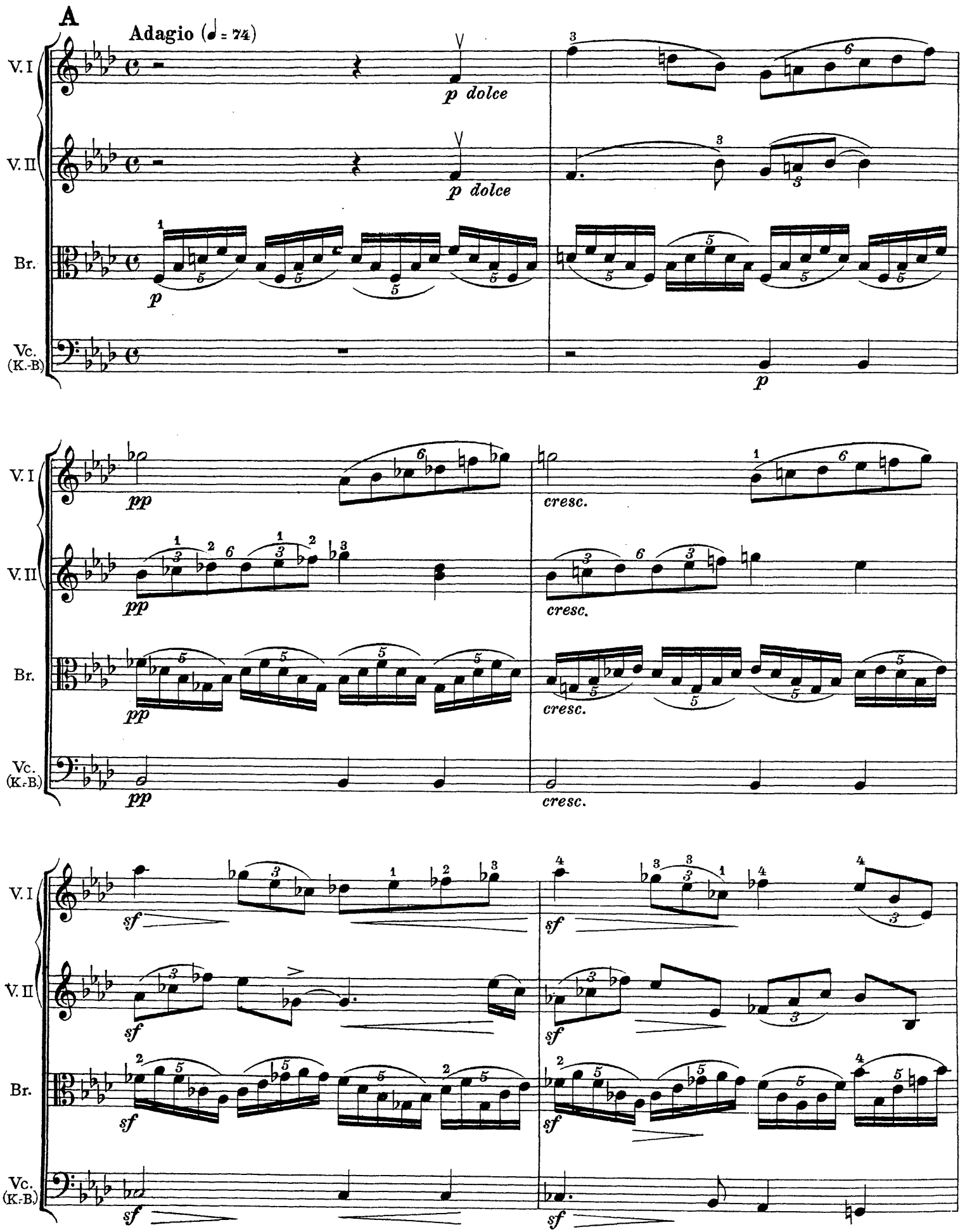

270
L
V. I
V. II
Br.
ff
ff
ff
V. I
II
Br.
mf
mf
280
poco a poco cresc.
poco a poco cresc.
V. I
II
Br.
ff
ff
V. I
II
Br.
pp
pp
Vcll.
290
V. I
II
Br.
poco a poco cresc.
poco a poco cresc.

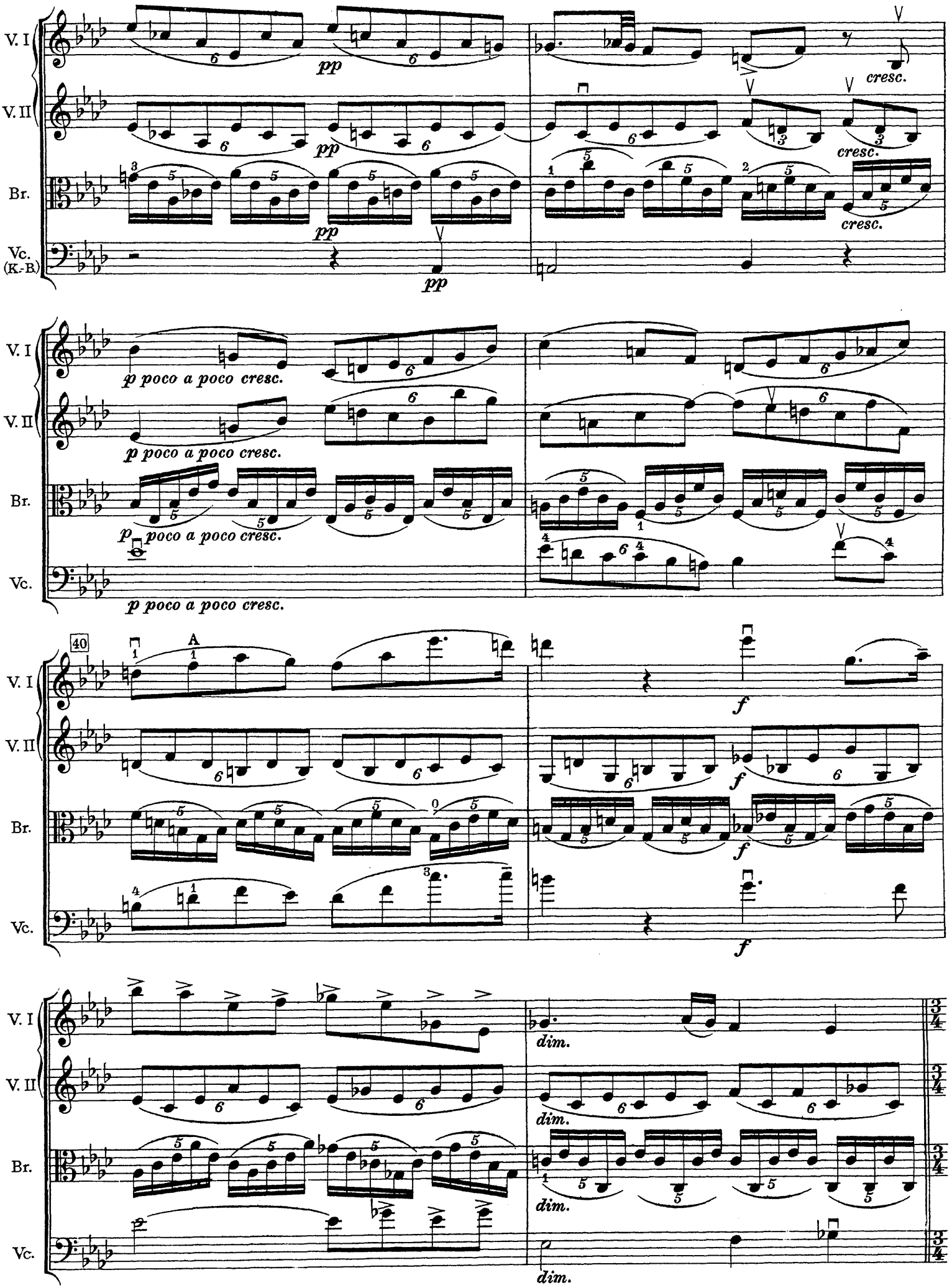

V.I
V.II
Br.
300
dim.
pp
ppp
M
p
mf
f
ff
310
stacc.

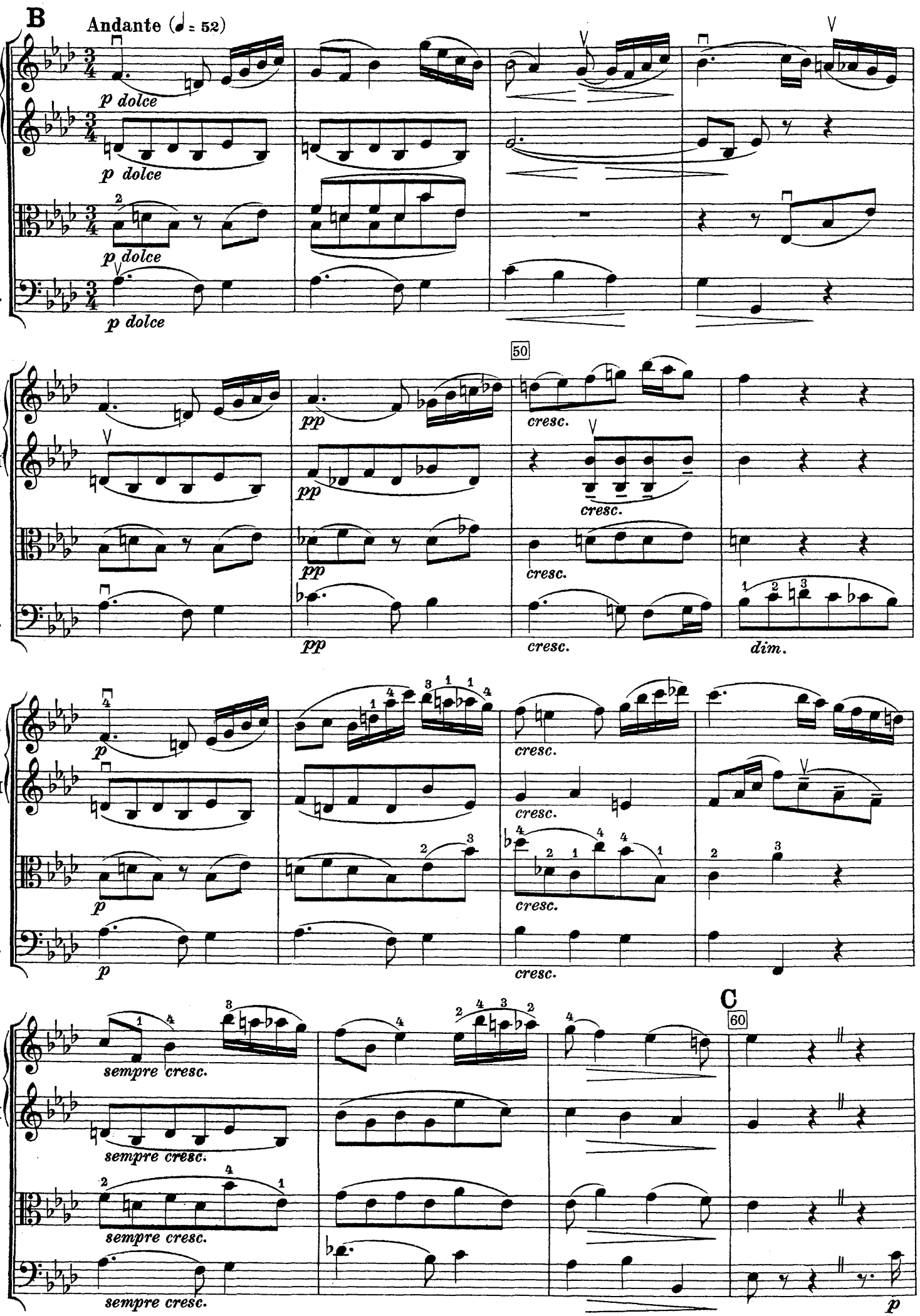

(♩ = 60)
Spitze V
V. I
V. II
Br.
Vc. (K.-B.)
pp
poco a poco cresc.
zögernd
Vcll.-Solo
p
K.-B.
pp poco a poco cresc.
330
mf sempre cresc.
f

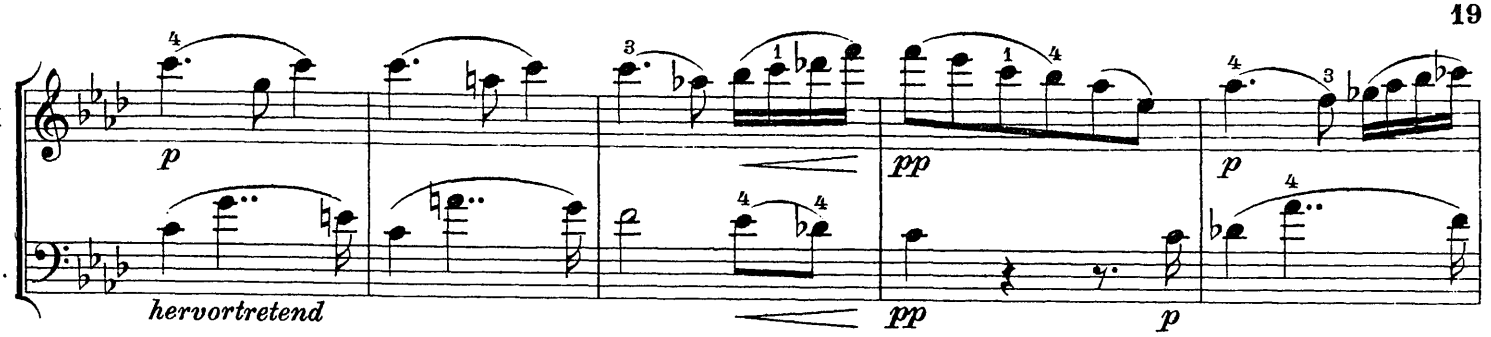

0
V. I
V. II
Br.
Vc. (K.-B.)
ff
P
fff
div.
340
Vcll.
K.-B.

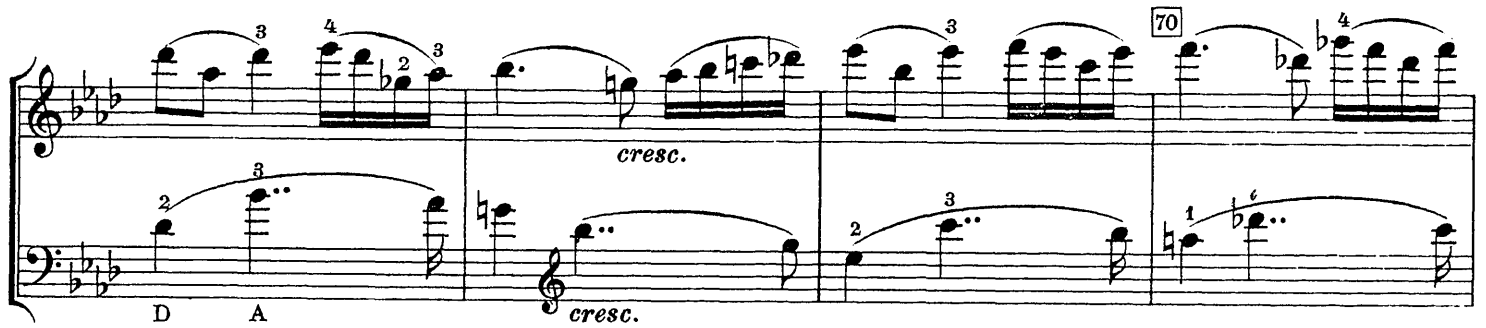
II. Satz (As dur)



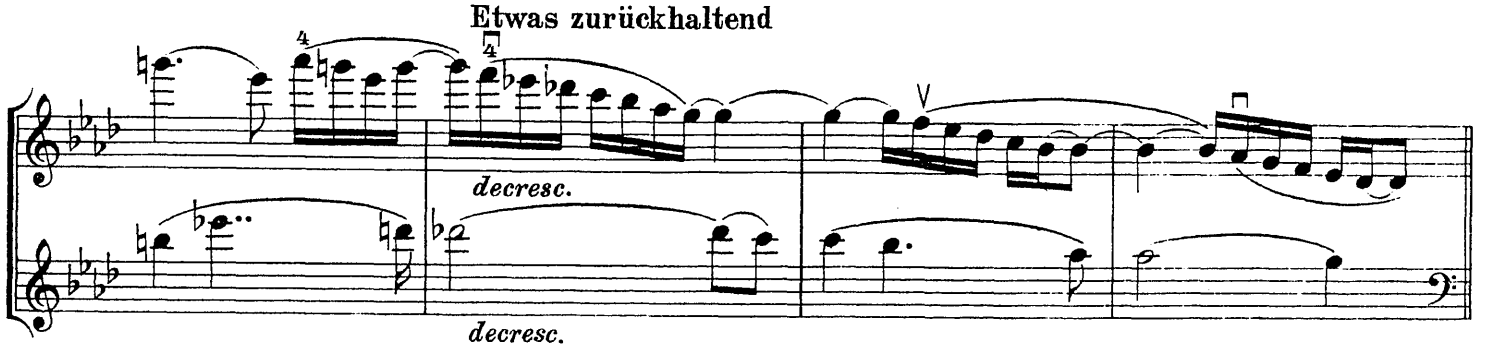

V. I
V. II
Br.
Vc. (K.-B.)
pp
cresc.
p poco a poco cresc.
40
A
f
dim.


B
Andante (♩ = 52)
V. I
V. II
Br.
Vc.
p dolce
50
pp
cresc.
dim.
C
60
sempre cresc.
p

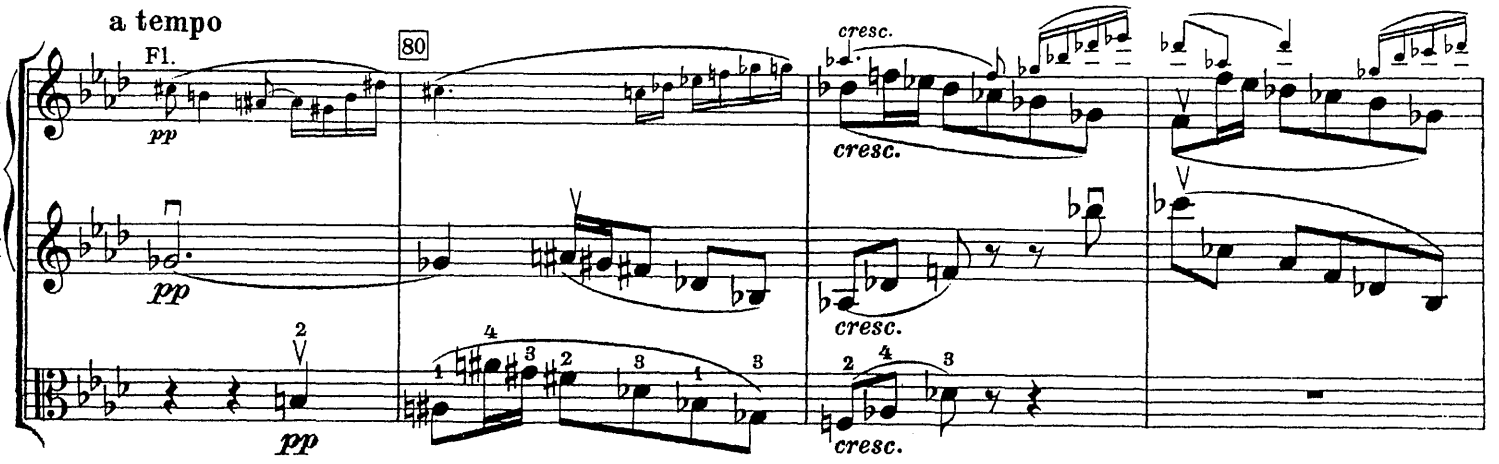


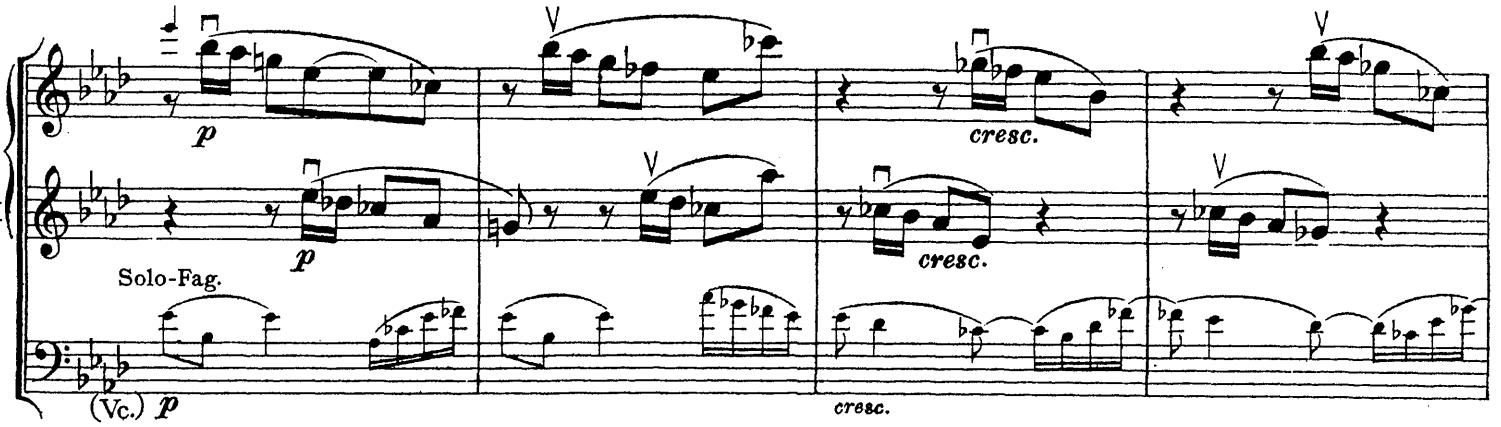


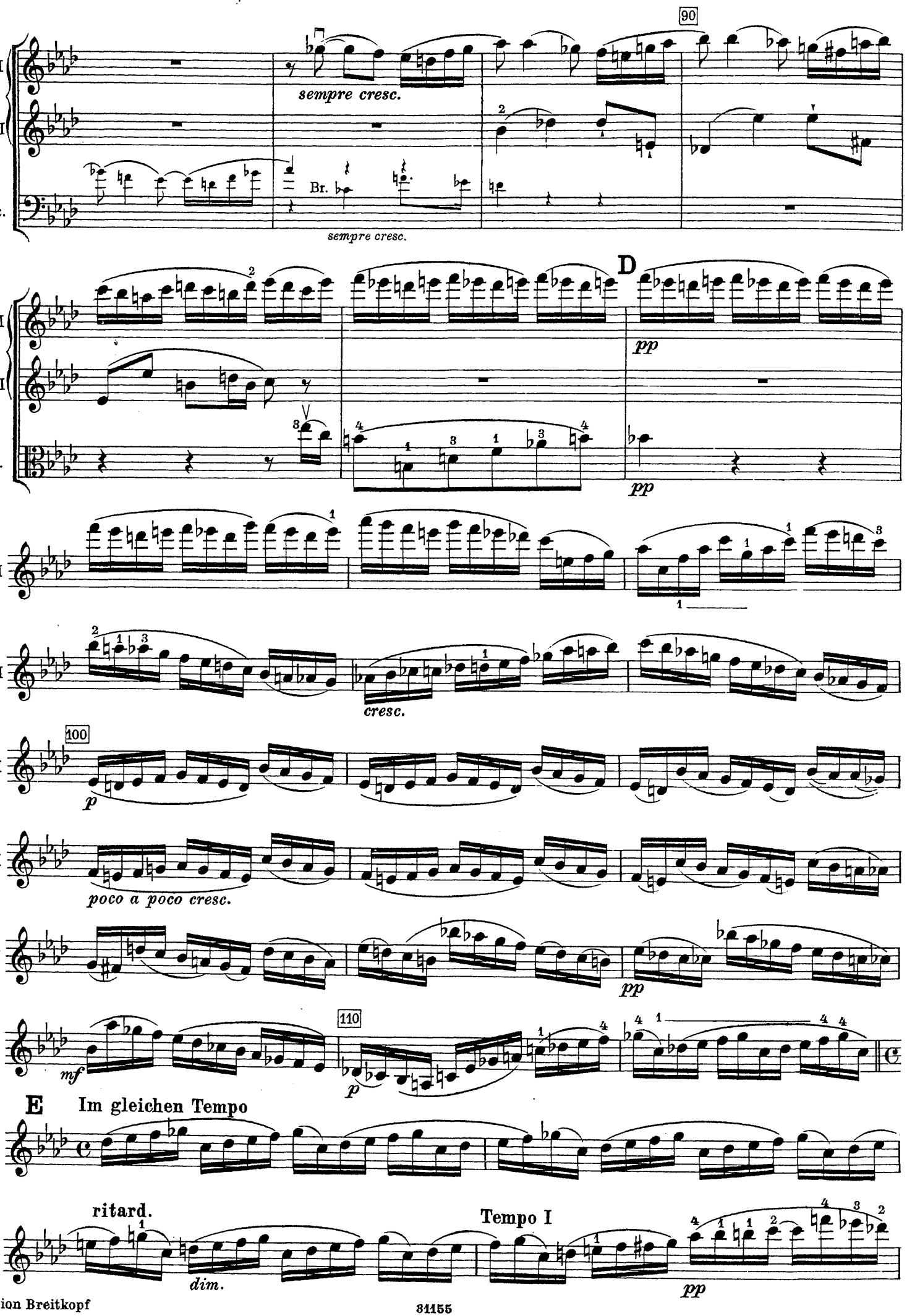
Etwas zurückhaltend

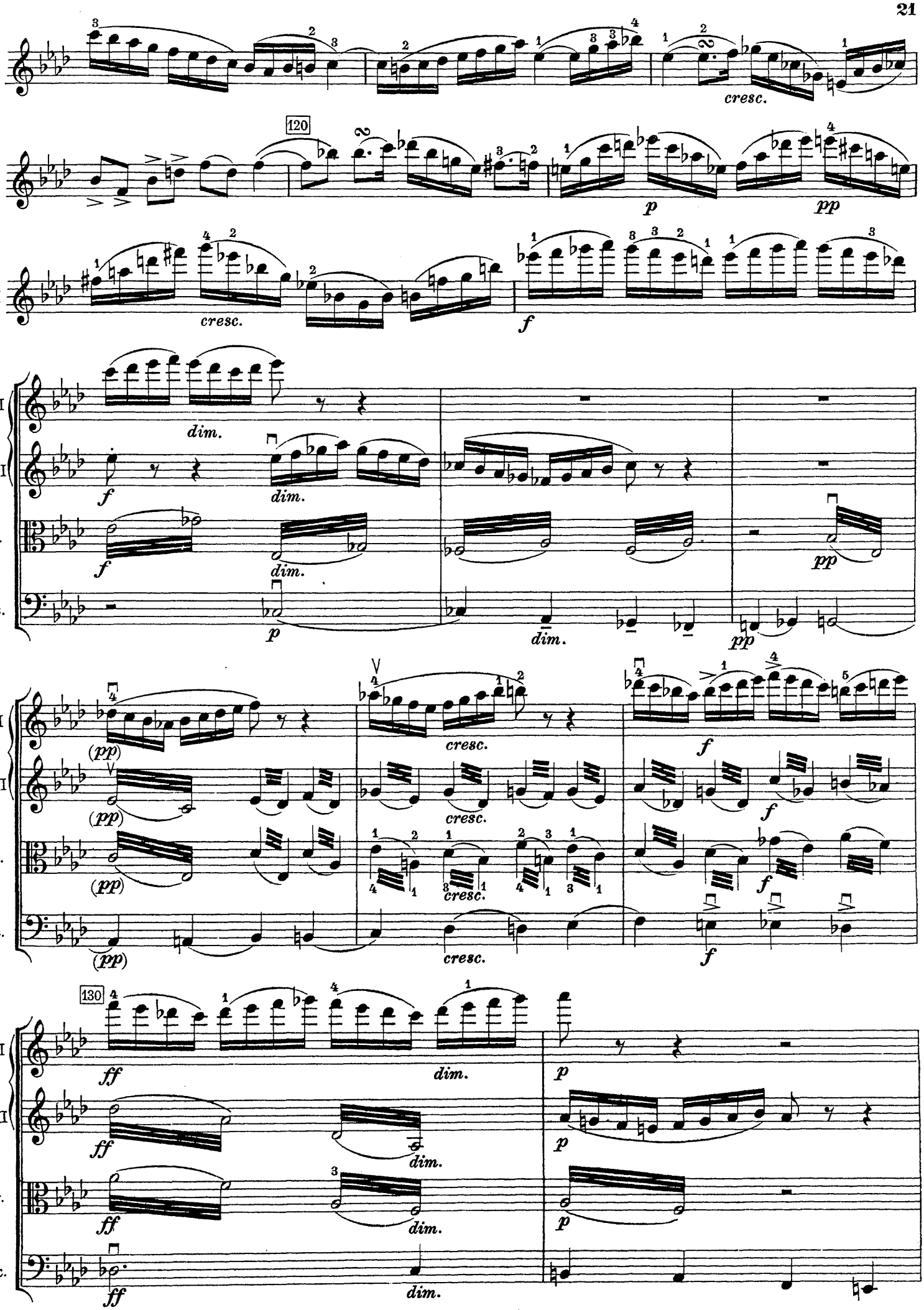


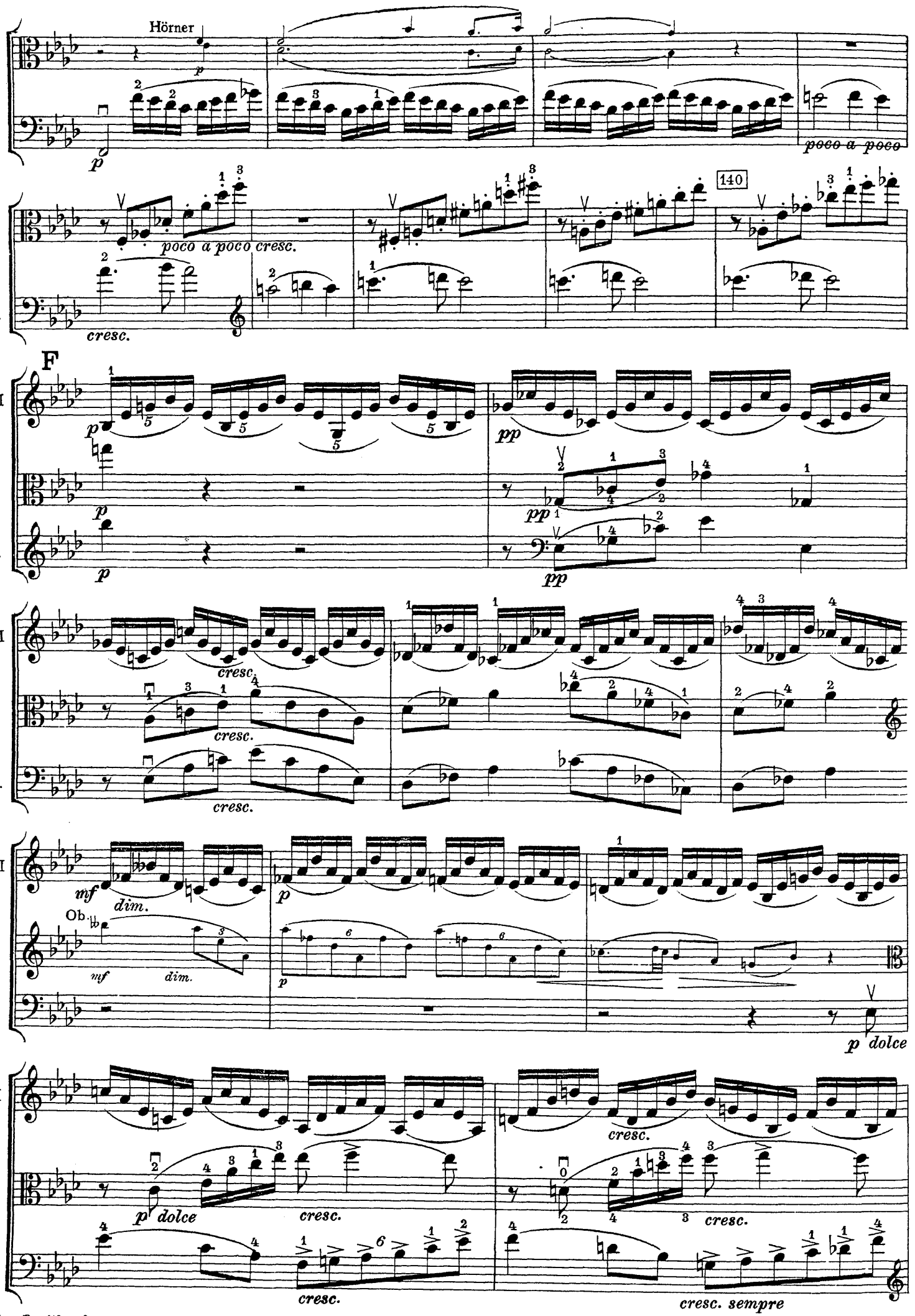
a tempo

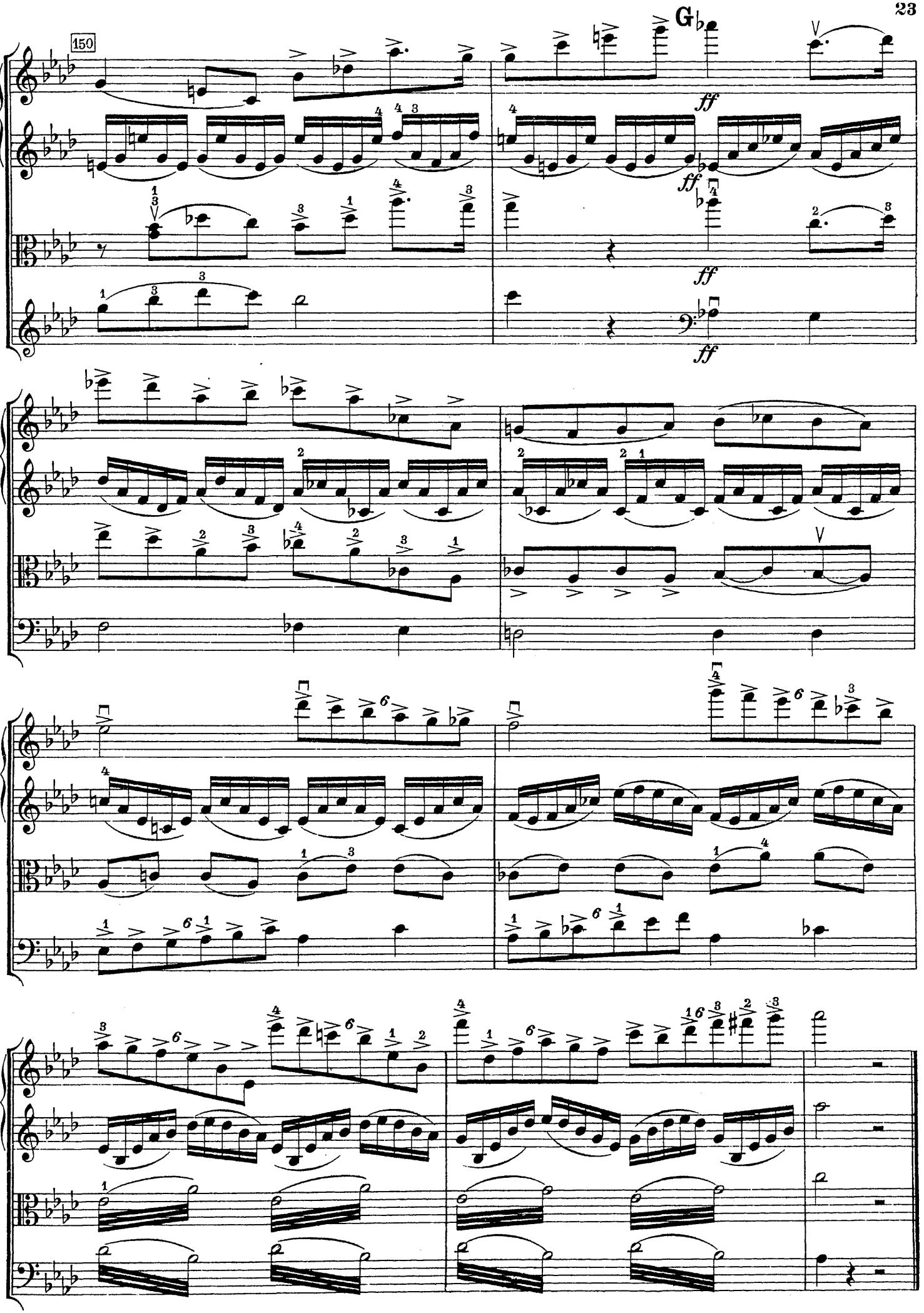





90
V. I
V. II
Vc.
sempre cresc.
Br.
sempre cresc.
D
pp
Br.
pp
cresc.
100
p
poco a poco cresc.
pp
110
mf
p
E
Im gleichen Tempo
ritard.
dim.
Tempo I
pp

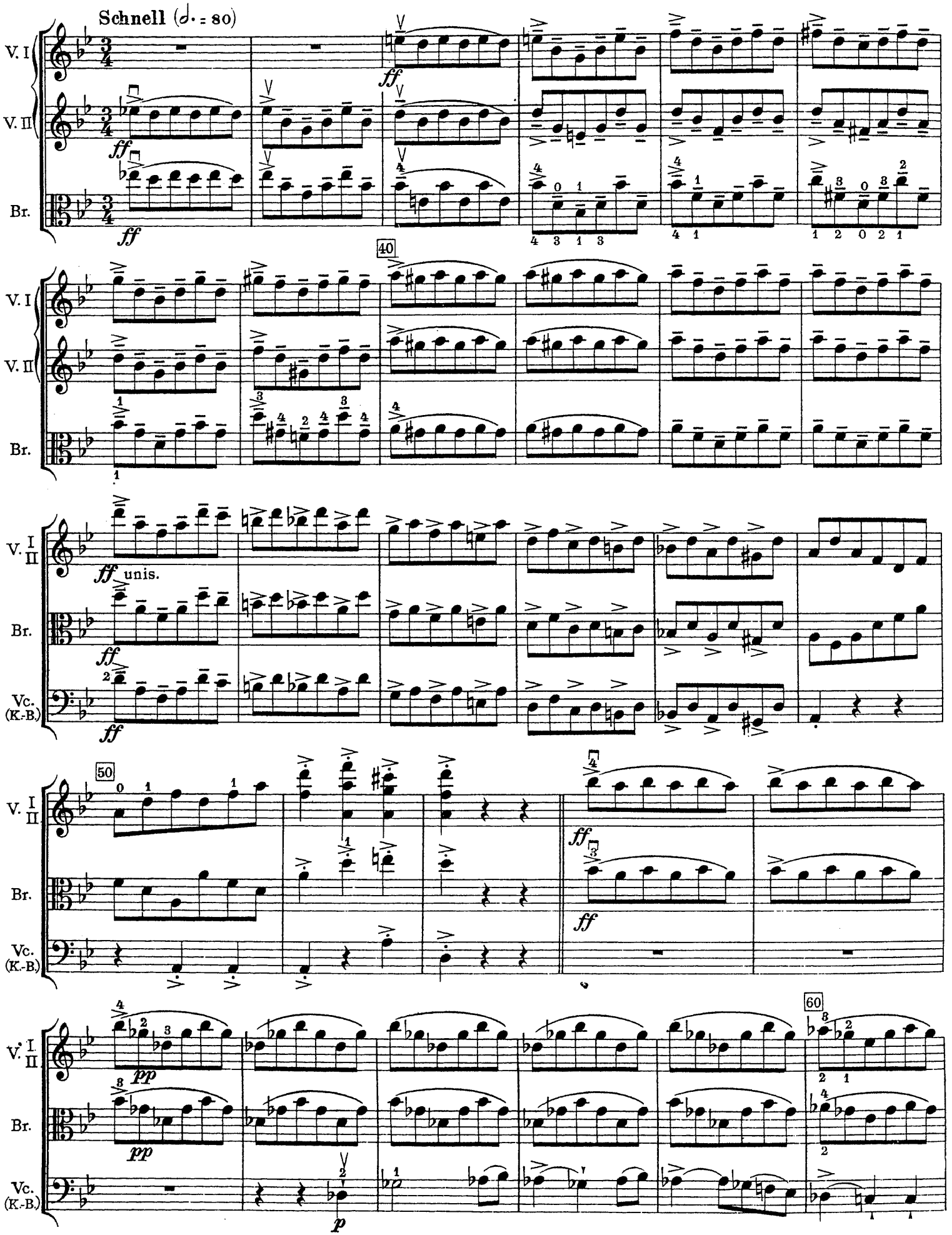

V. I
cresc.
120
p
pp
f
V. II
Br.
Vc.
dim.
(pp)
ff

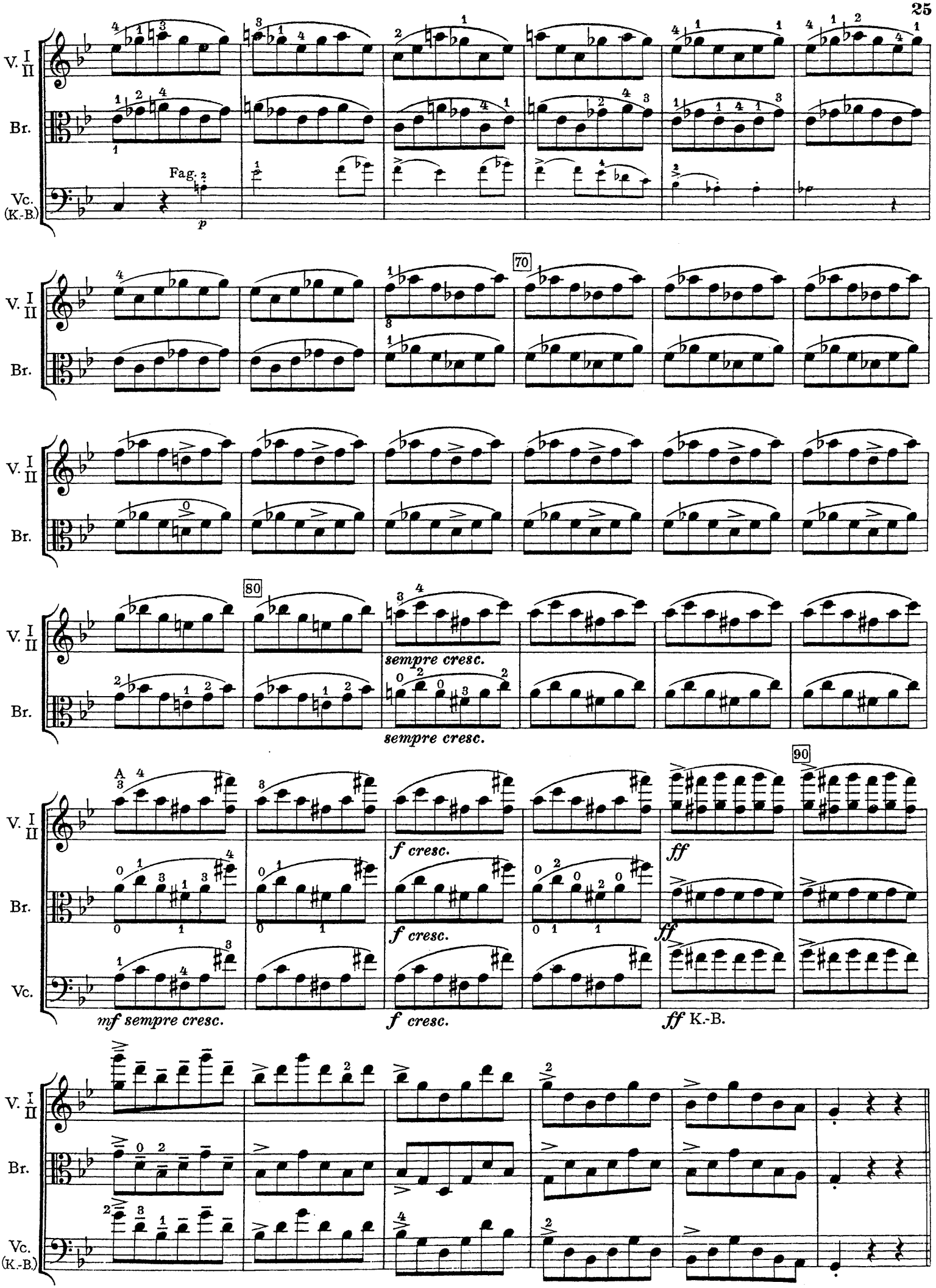

Hörner
Br.
Vc.
p
poco a poco
poco a poco cresc.
cresc.
140
F
V. II
pp
cresc.
mf
dim.
Ob.
p dolce
cresc. sempre

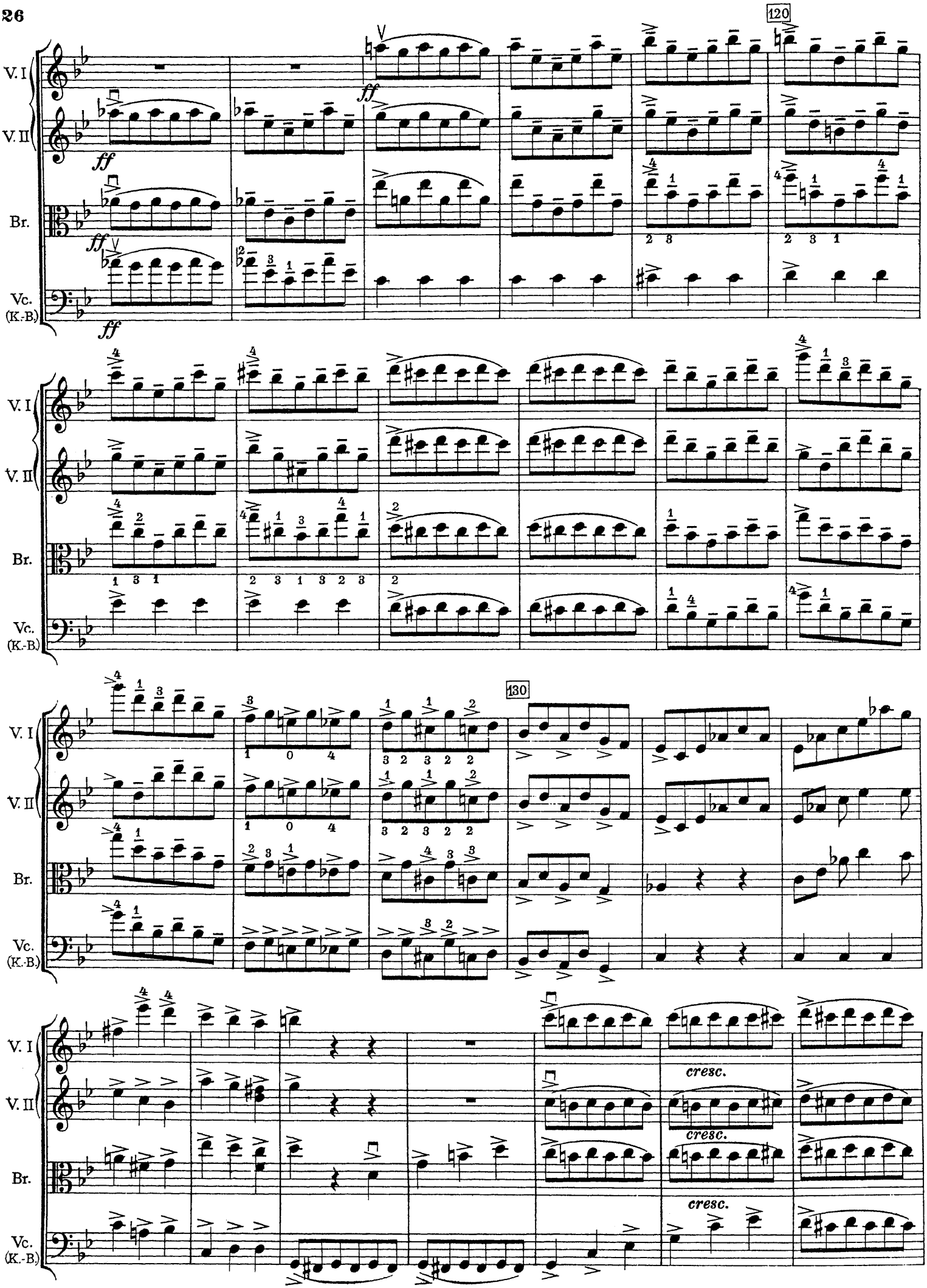

150
G
V. I
V. II
Br.
Vc.
ff

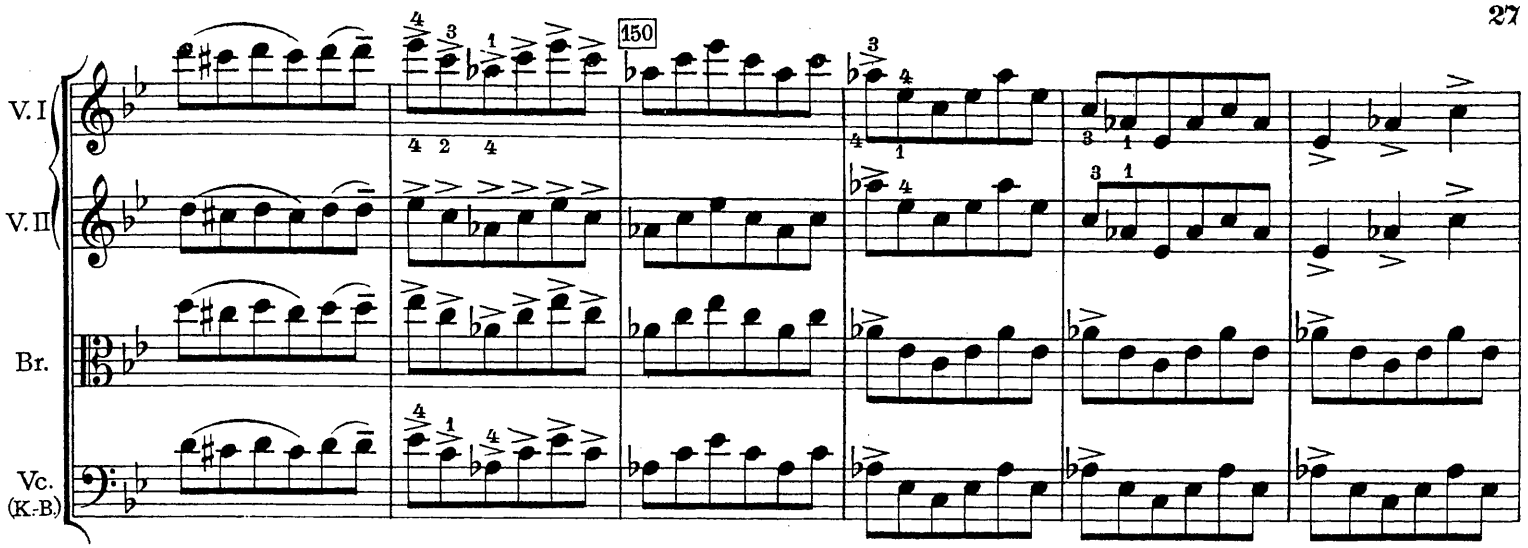
III. Satz

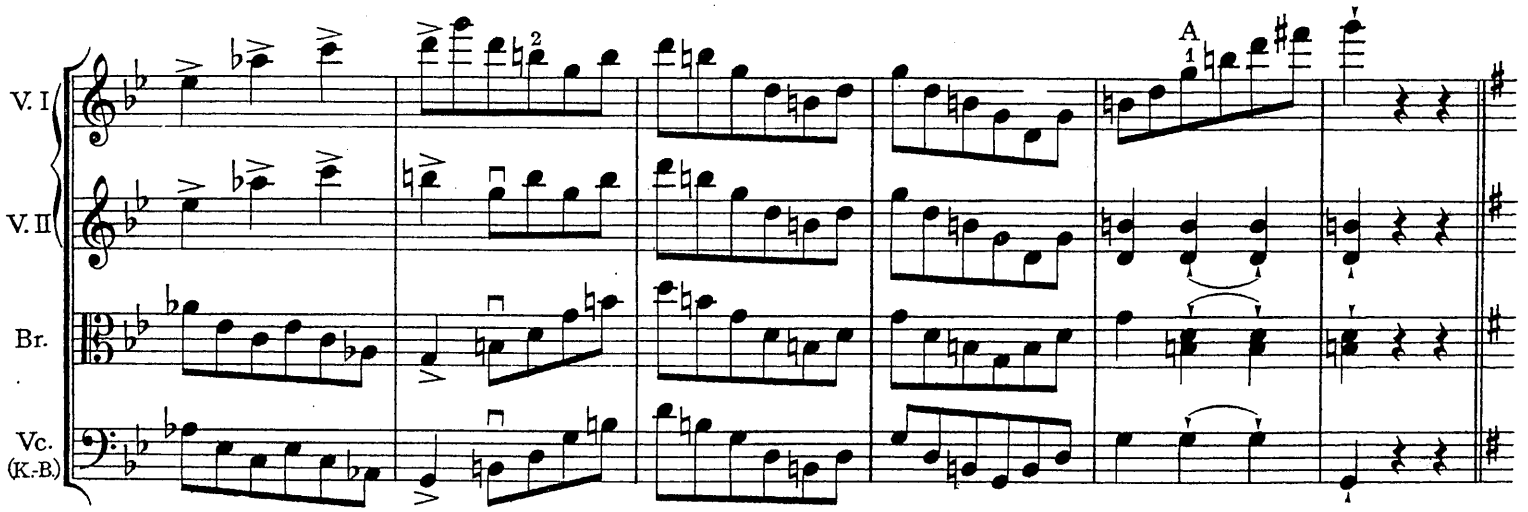
Scherzo in g moll




V. I II
Br.
Vc. (K.-B.)
Fag.
p
70
80
sempre cresc.
sempre cresc.
90
A
f cresc.
f cresc.
ff
ff
mf sempre cresc.
f cresc.
ff K.-B.

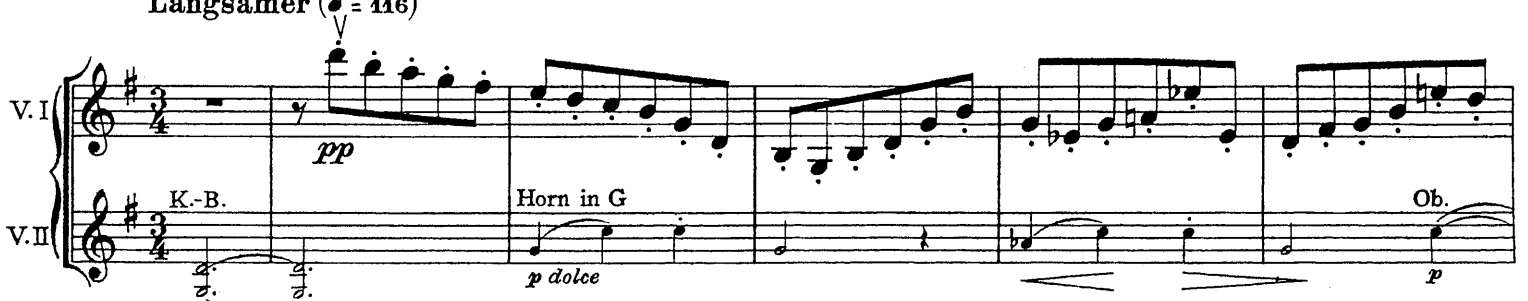

120
130
V. I
V. II
Br.
Vc.
(K.-B.)
ff
cresc.

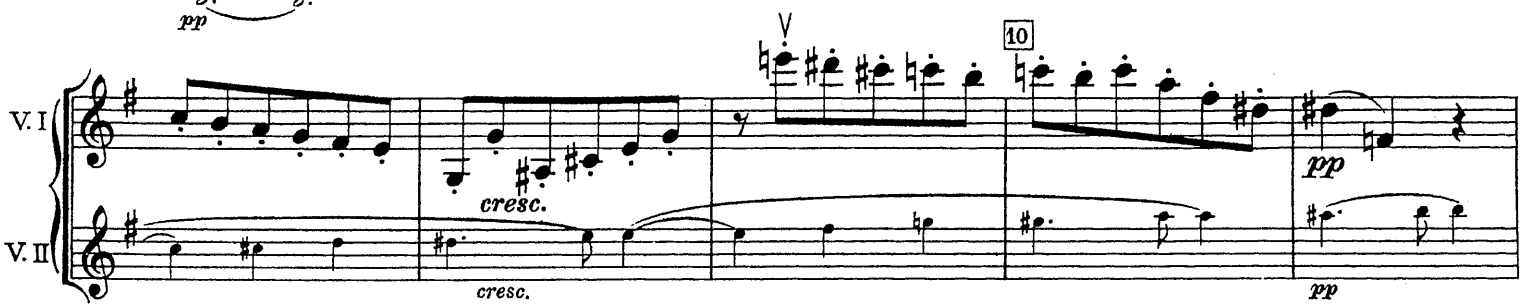


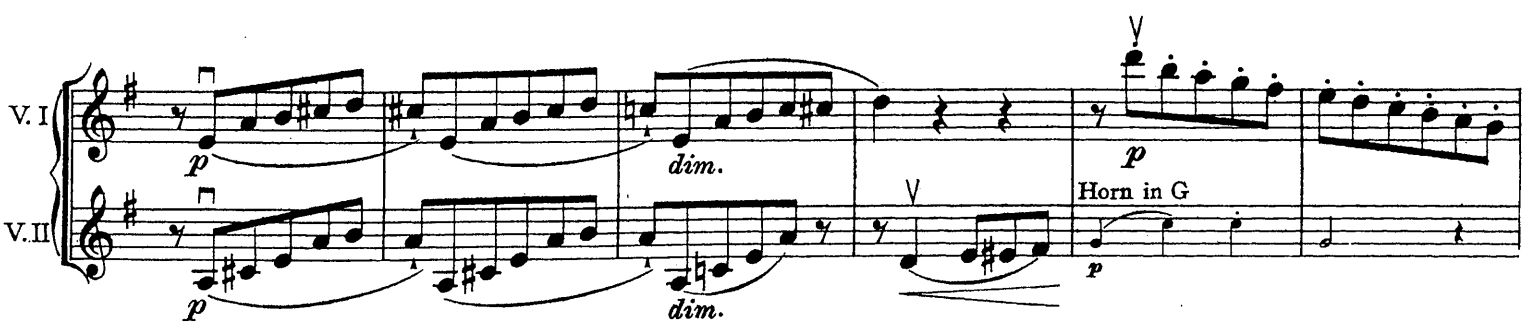


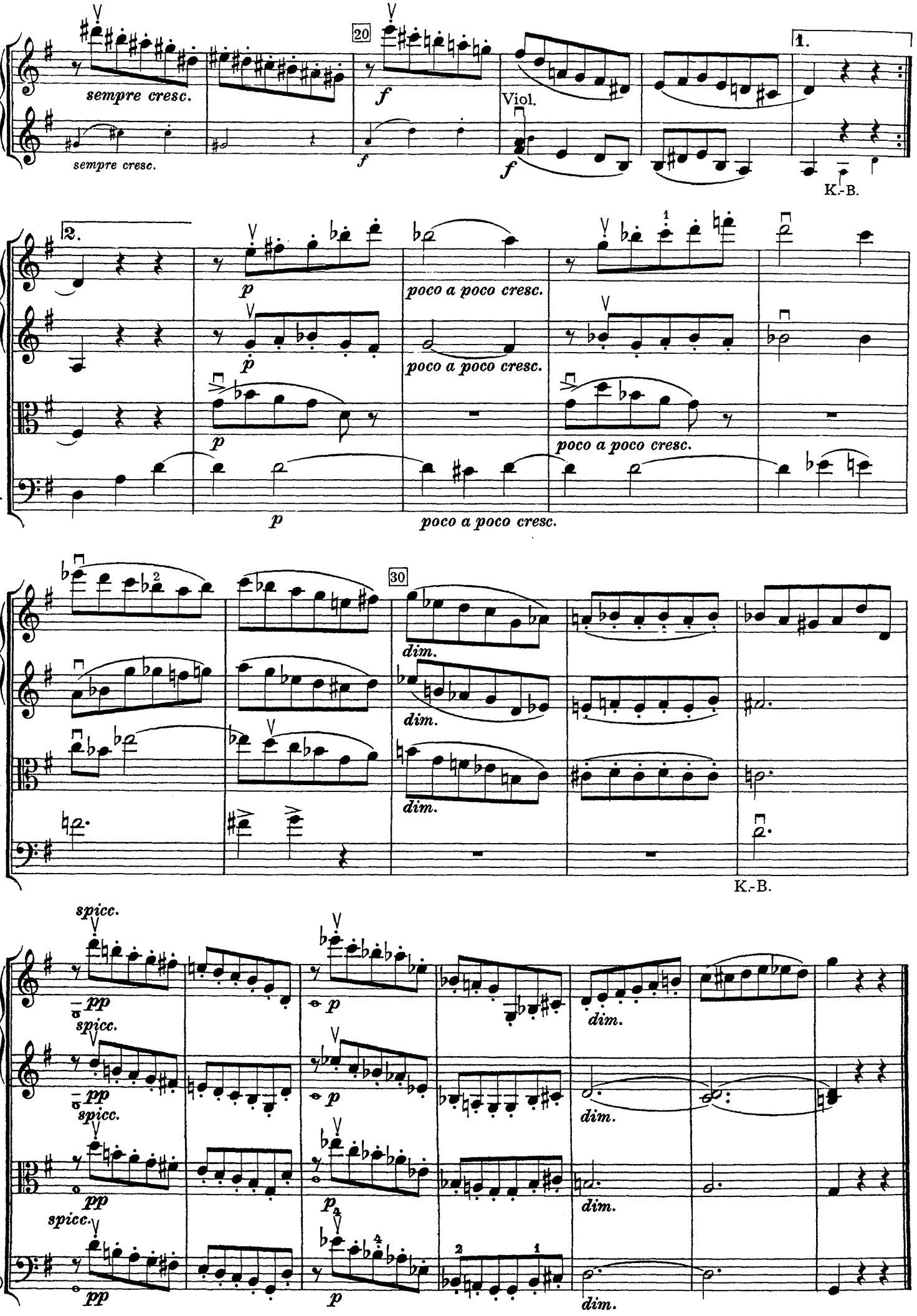
Trio in G dur

Langsamer (♩ = 116)



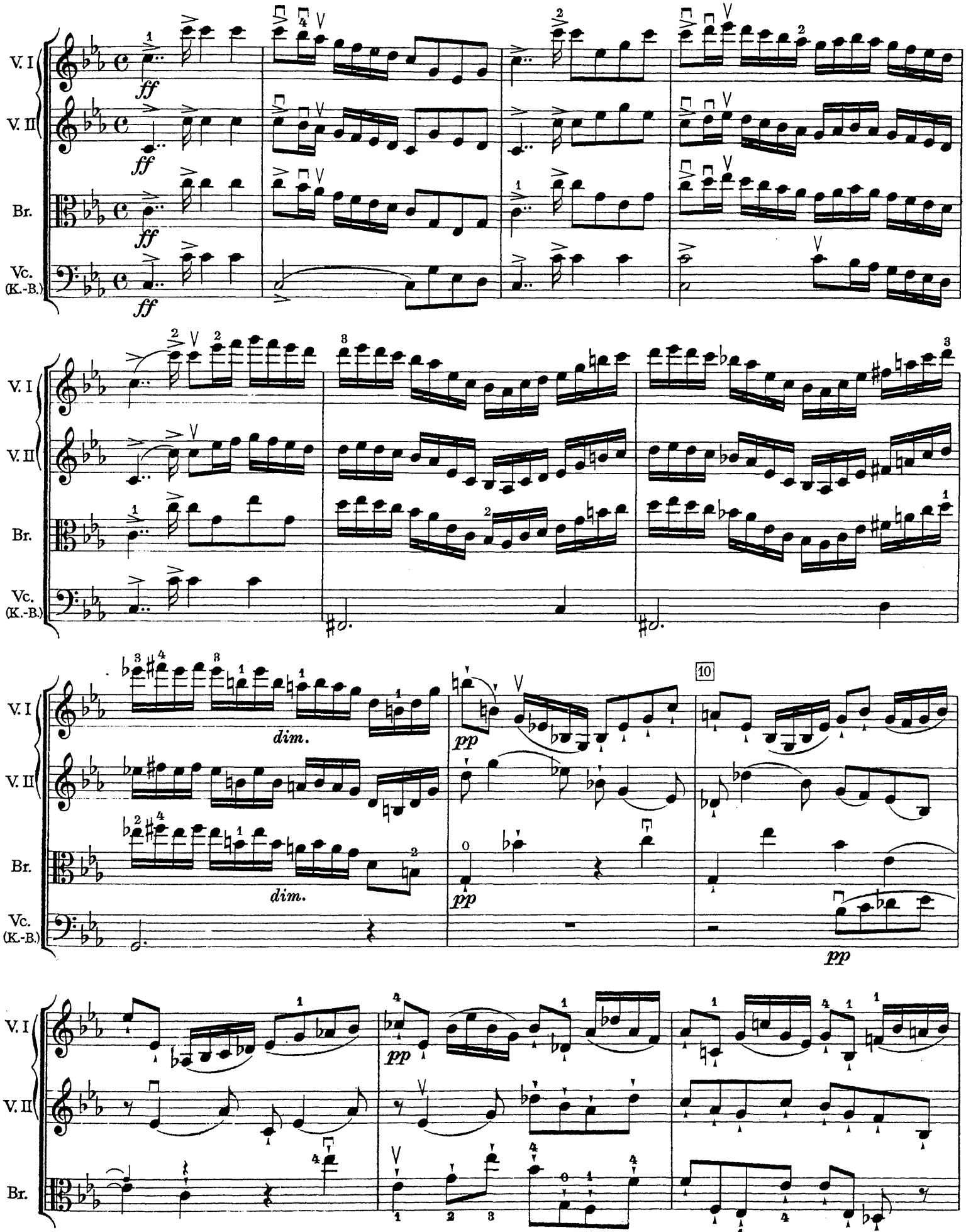


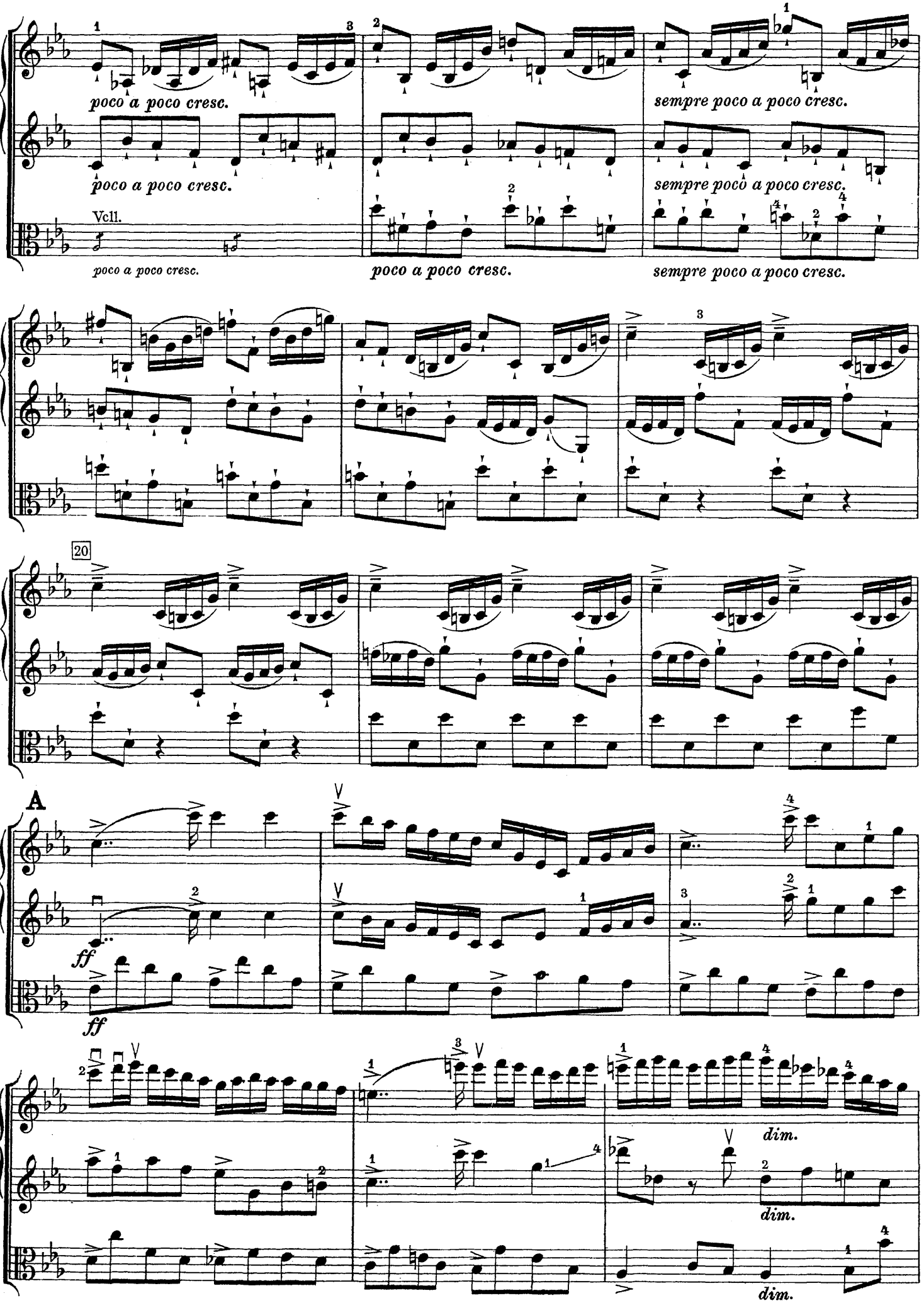


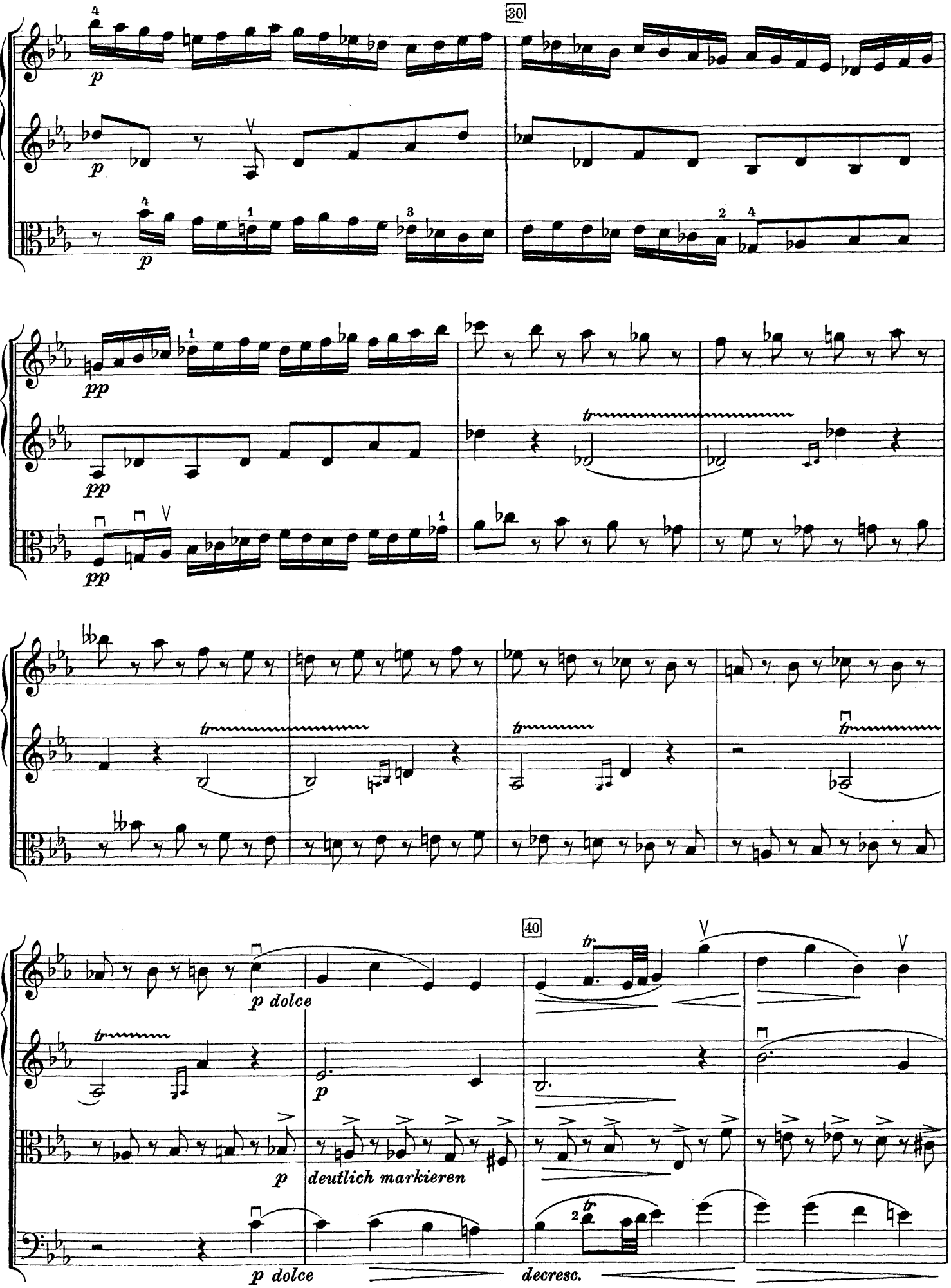

V. I
V. II
Br.
Vc.
sempre cresc.
sempre cresc.
20
f
f
Viol.
f
1.
K.-B.
2.
p
p
p
p
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
30
dim.
dim.
dim.
K.-B.
spicc.
pp
spicc.
pp
spicc.
pp
spicc.
pp
p
p
p
dim.
dim.
dim.
dim.
Vc. (K.-B.)

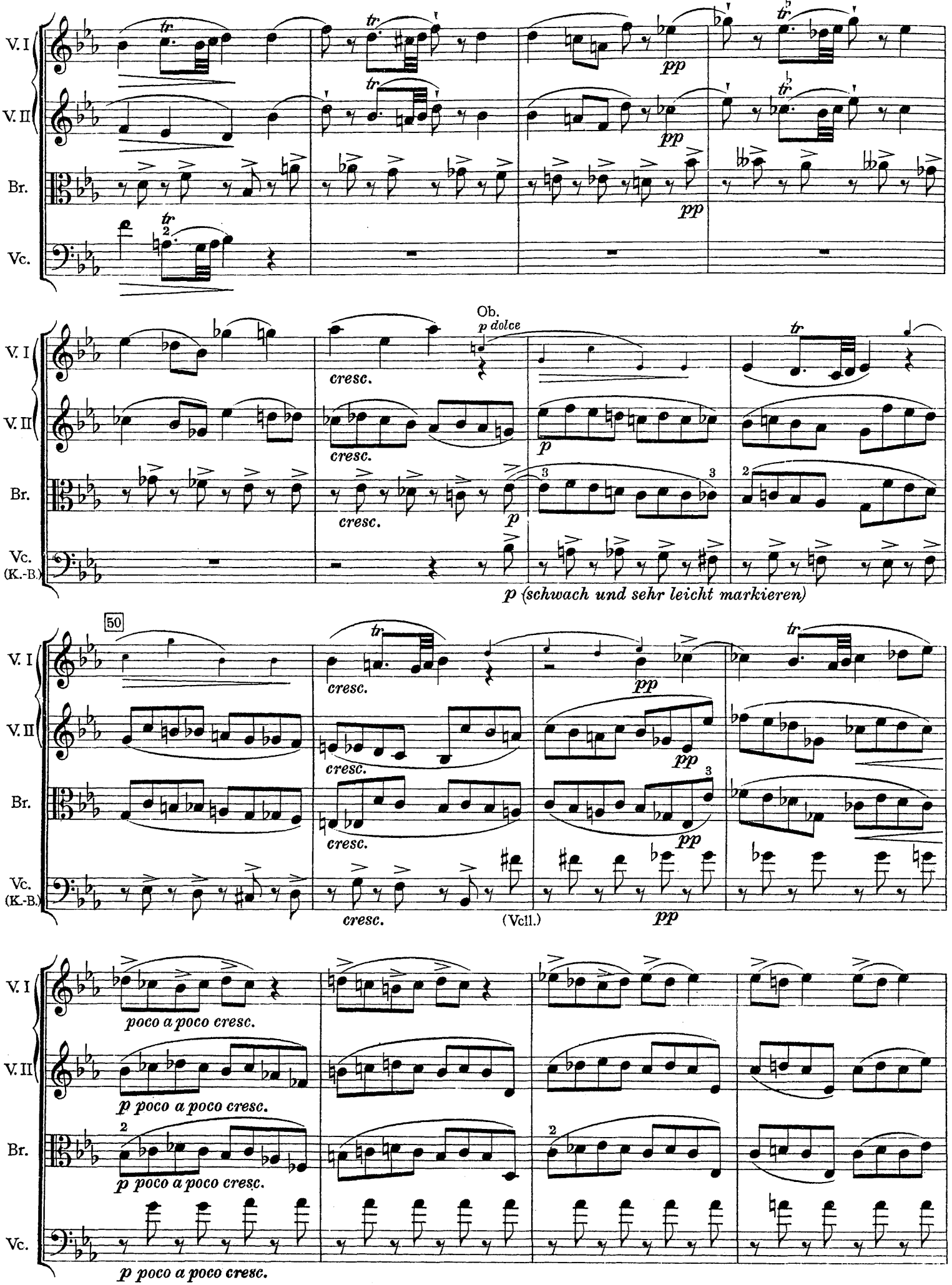
IV. Satz (Finale)

Bewegt, feurig (♩=126)




V. I
V. II
Br.
Vcll.
poco a poco cresc.
sempre poco a poco cresc.
20
A
ff
dim.


30
V. I
V. II
Br.
p
pp
tr
40
p dolce
deutlich markieren
decresc.
Vc.


V. I
V. II
Br.
Vc.
pp
Ob.
p dolce
cresc.
p
p (schwach und sehr leicht markieren)
Vc. (K.-B.)
50
(Vcll.)
poco a poco cresc.
p poco a poco cresc.

B

60

V. I

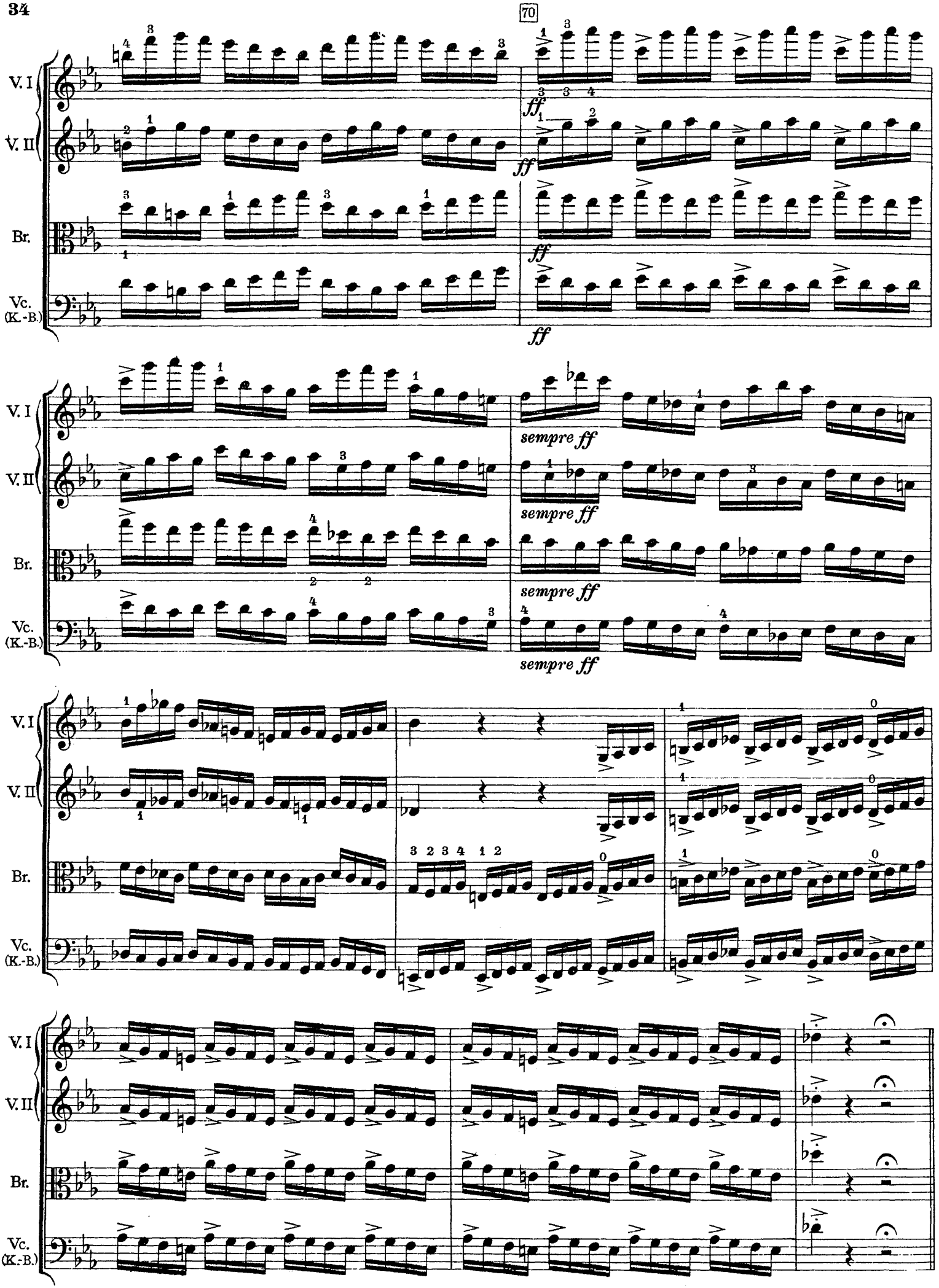
V. II

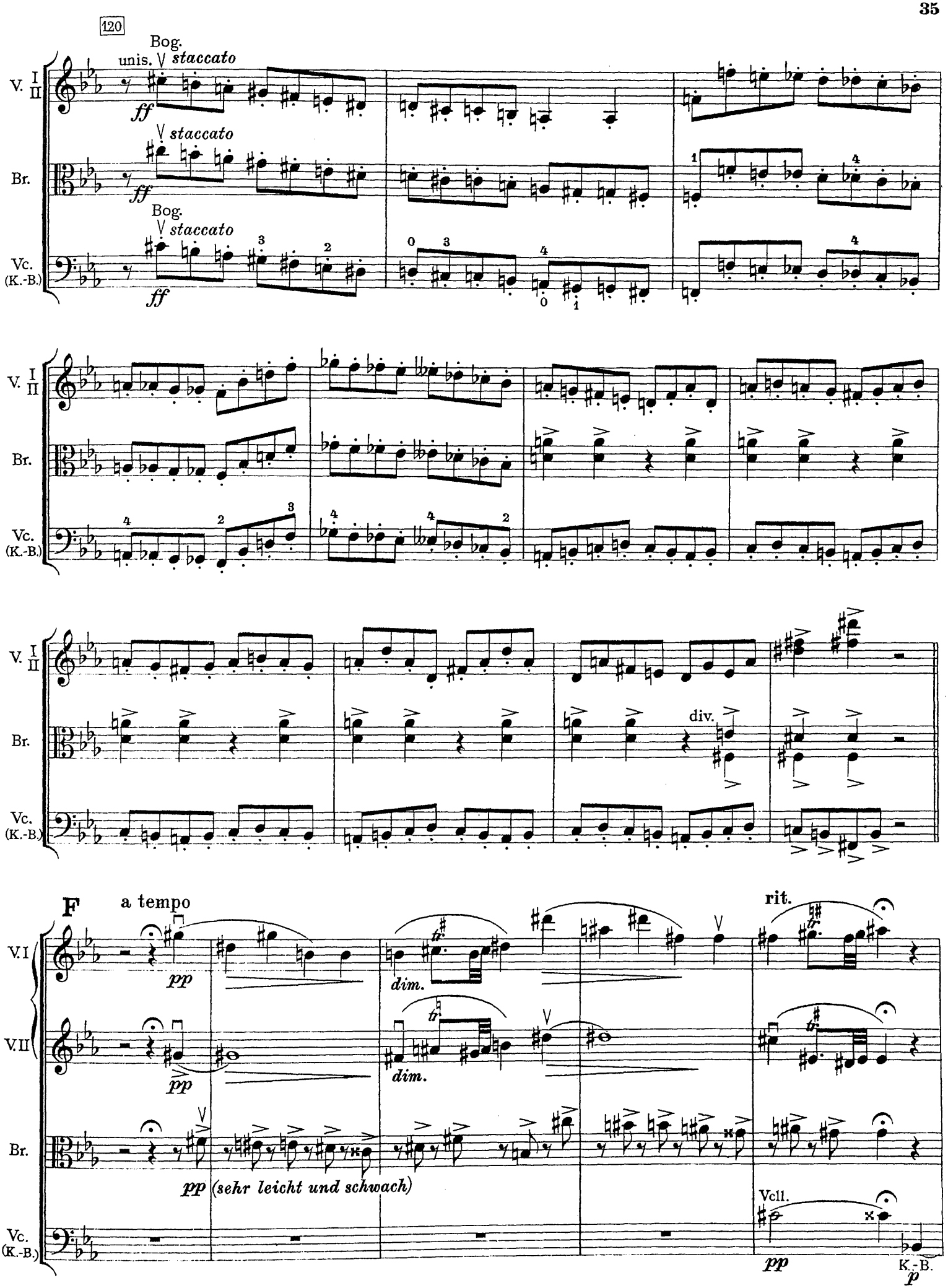
Br.

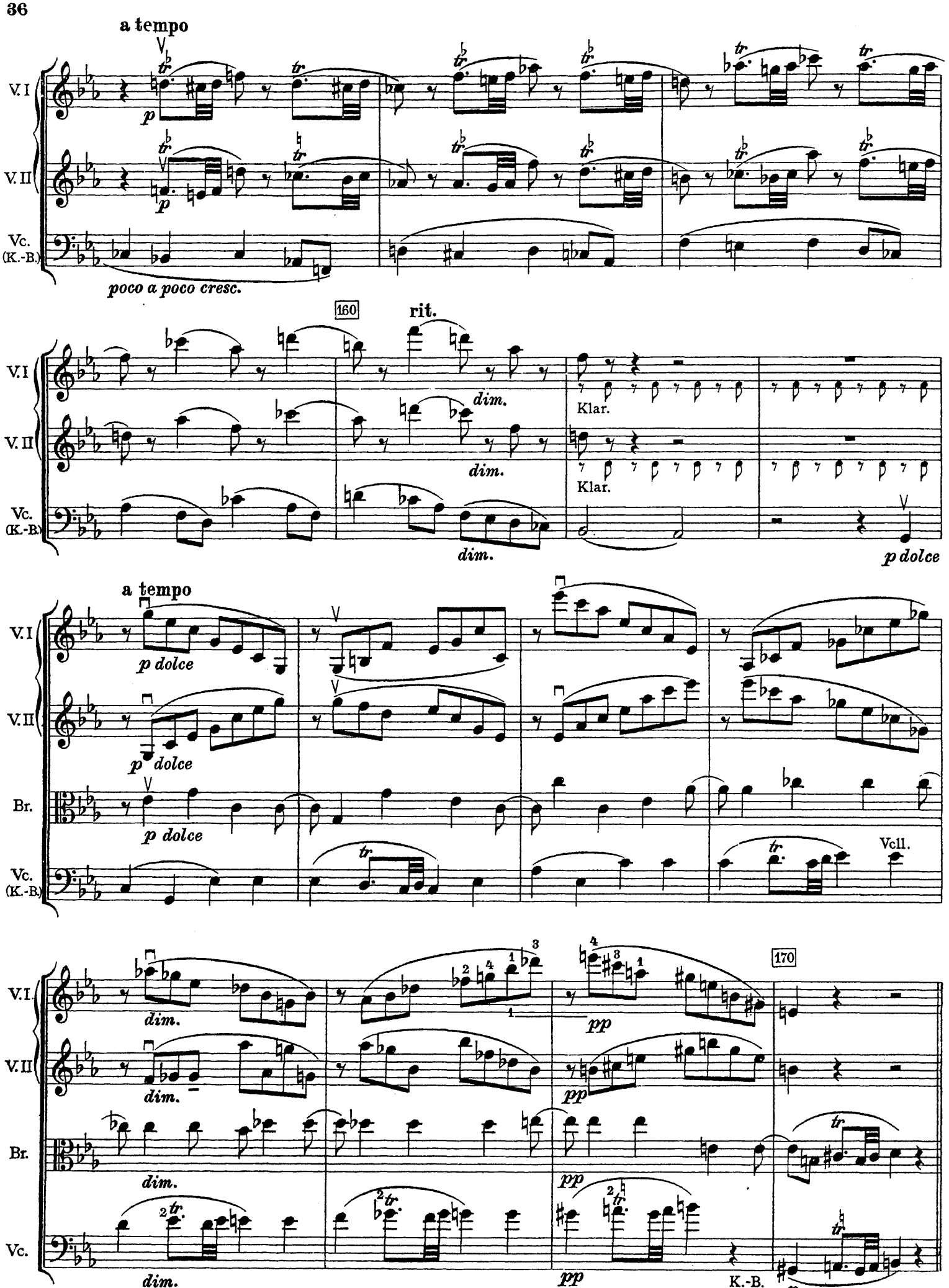
Vc. (K.-B.)

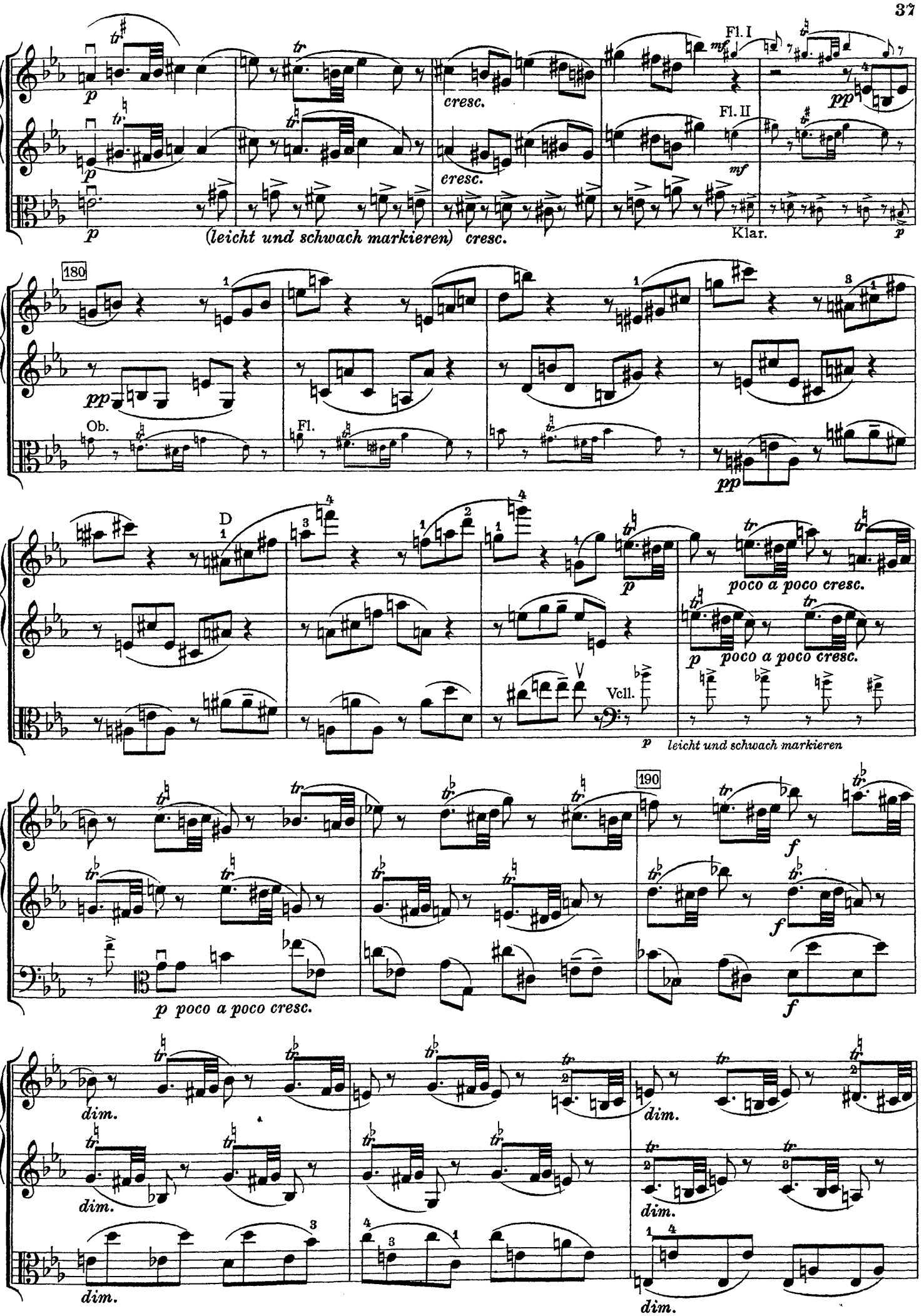
ff

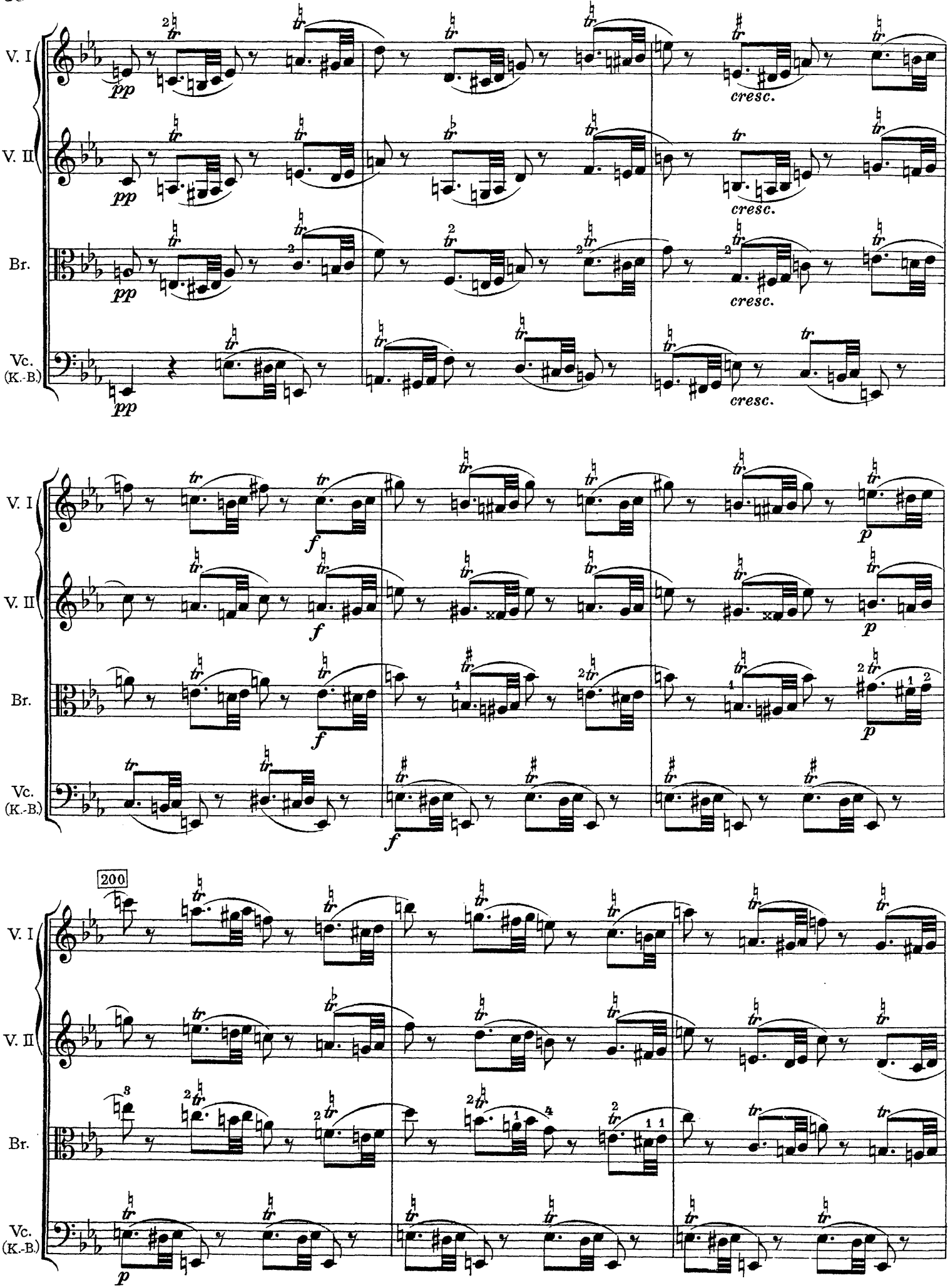
sempre ff

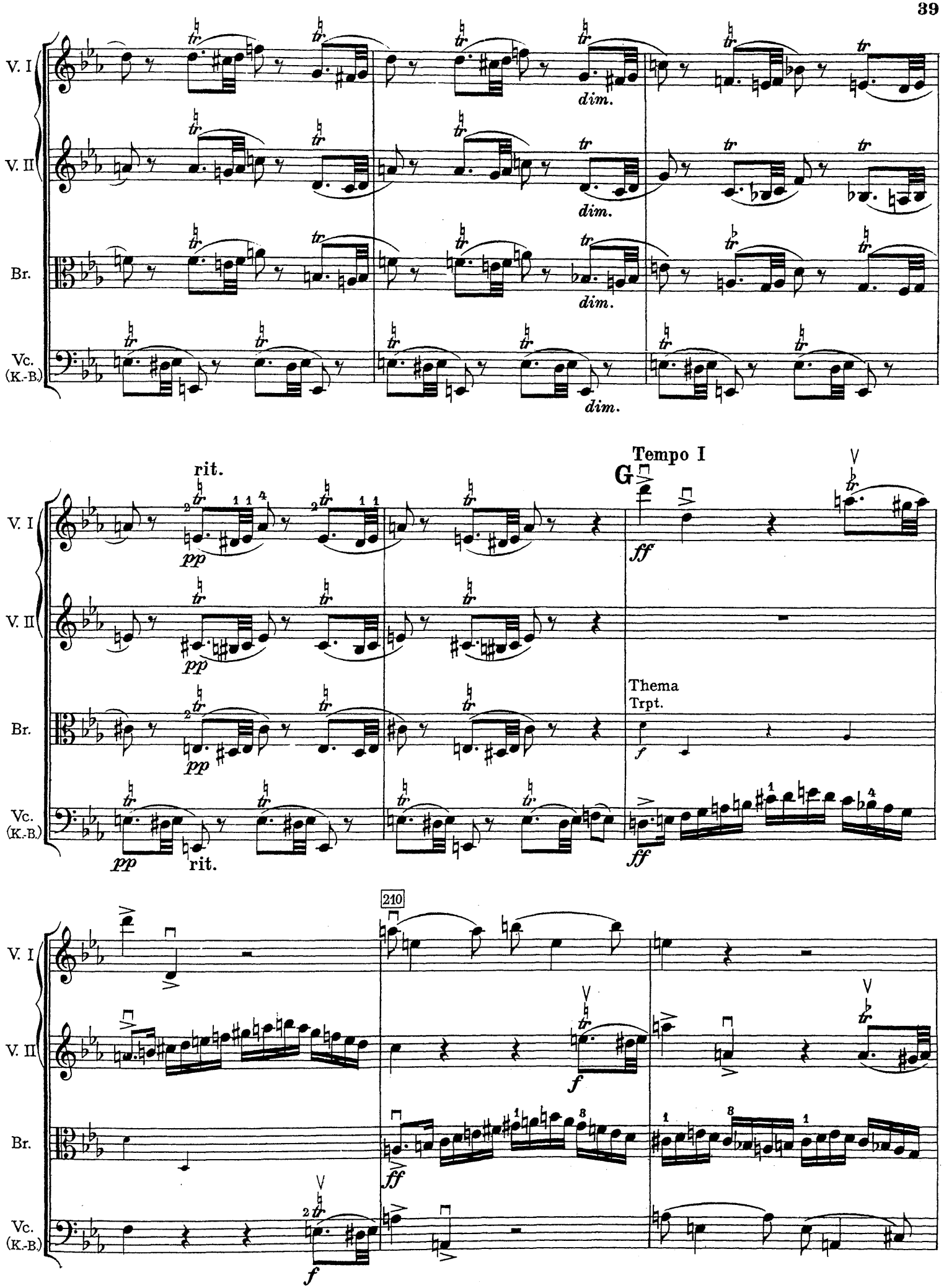

70
V. I
V. II
Br.
Vc.
(K.-B.)
ff
sempre ff

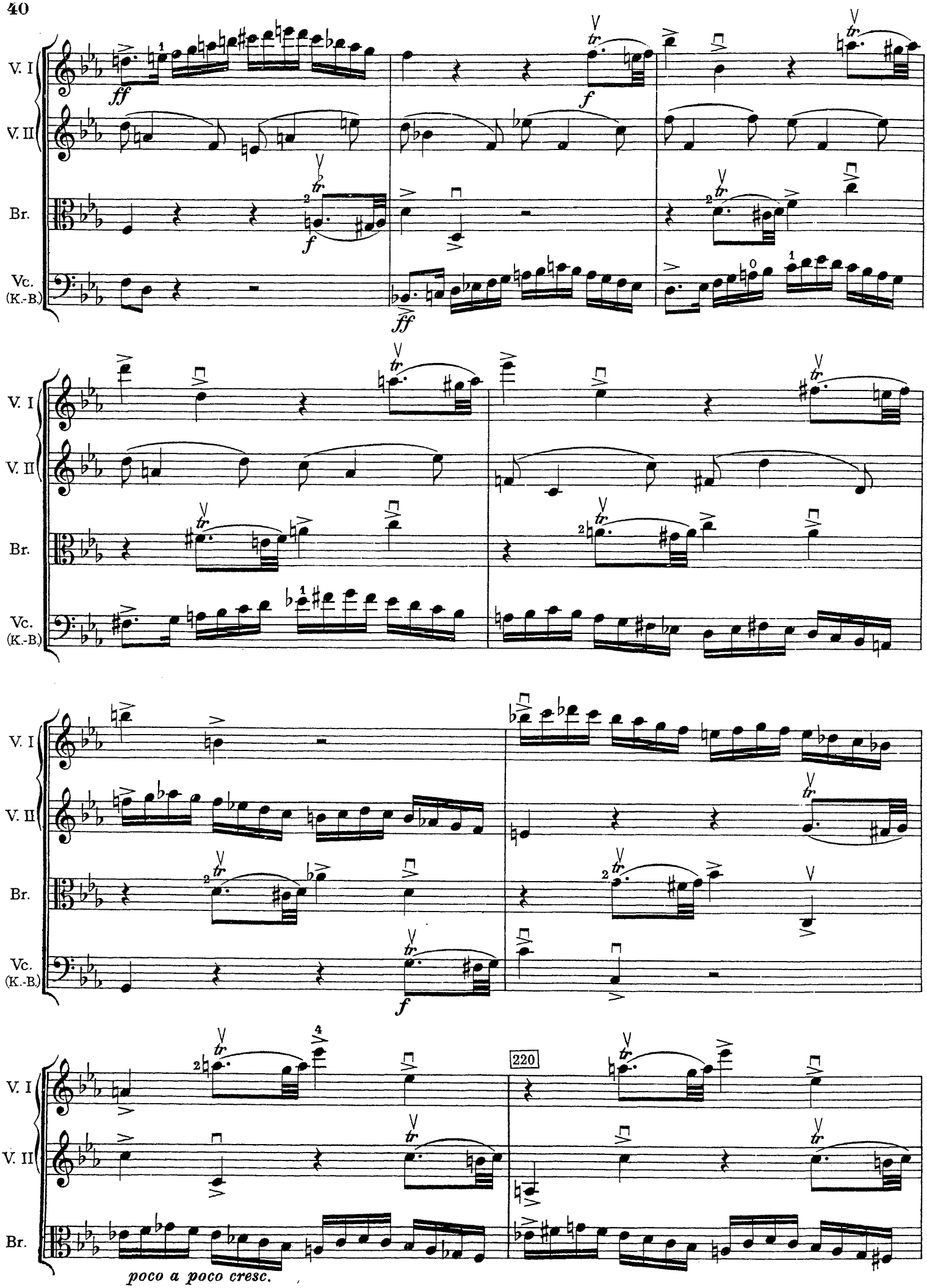

120
Bog.
unis.
staccato
ff
V. I II
Br.
Vc. (K.-B.)
div.
F
a tempo
rit.
pp
dim.
(sehr leicht und schwach)
Vcll.
K.-B.
p

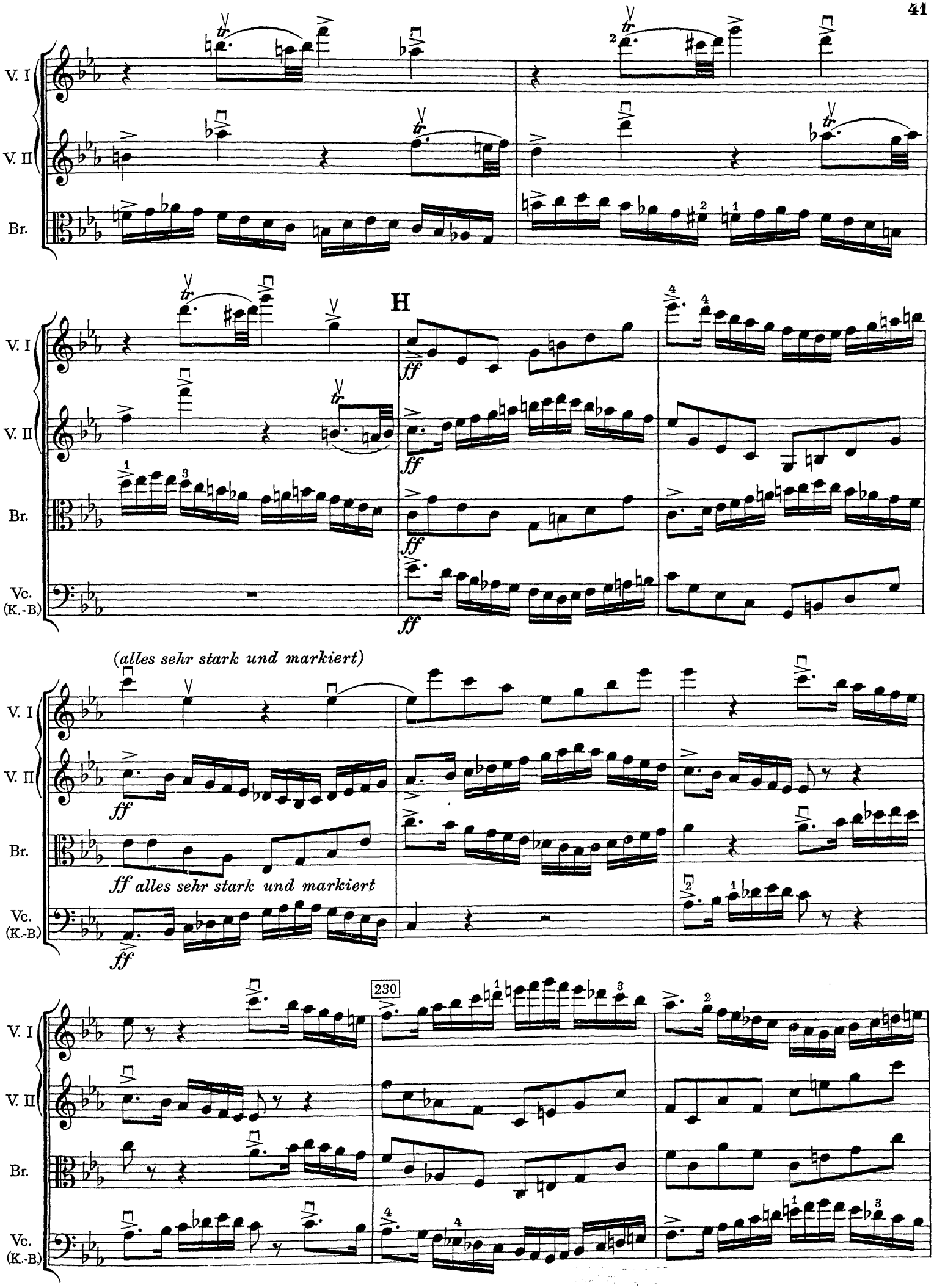

a tempo
V. I
V. II
Vc. (K.-B.)
p
poco a poco cresc.
160
rit.
dim.
Klar.
p dolce
a tempo
Br.
Vcll.
170
pp
K.-B.

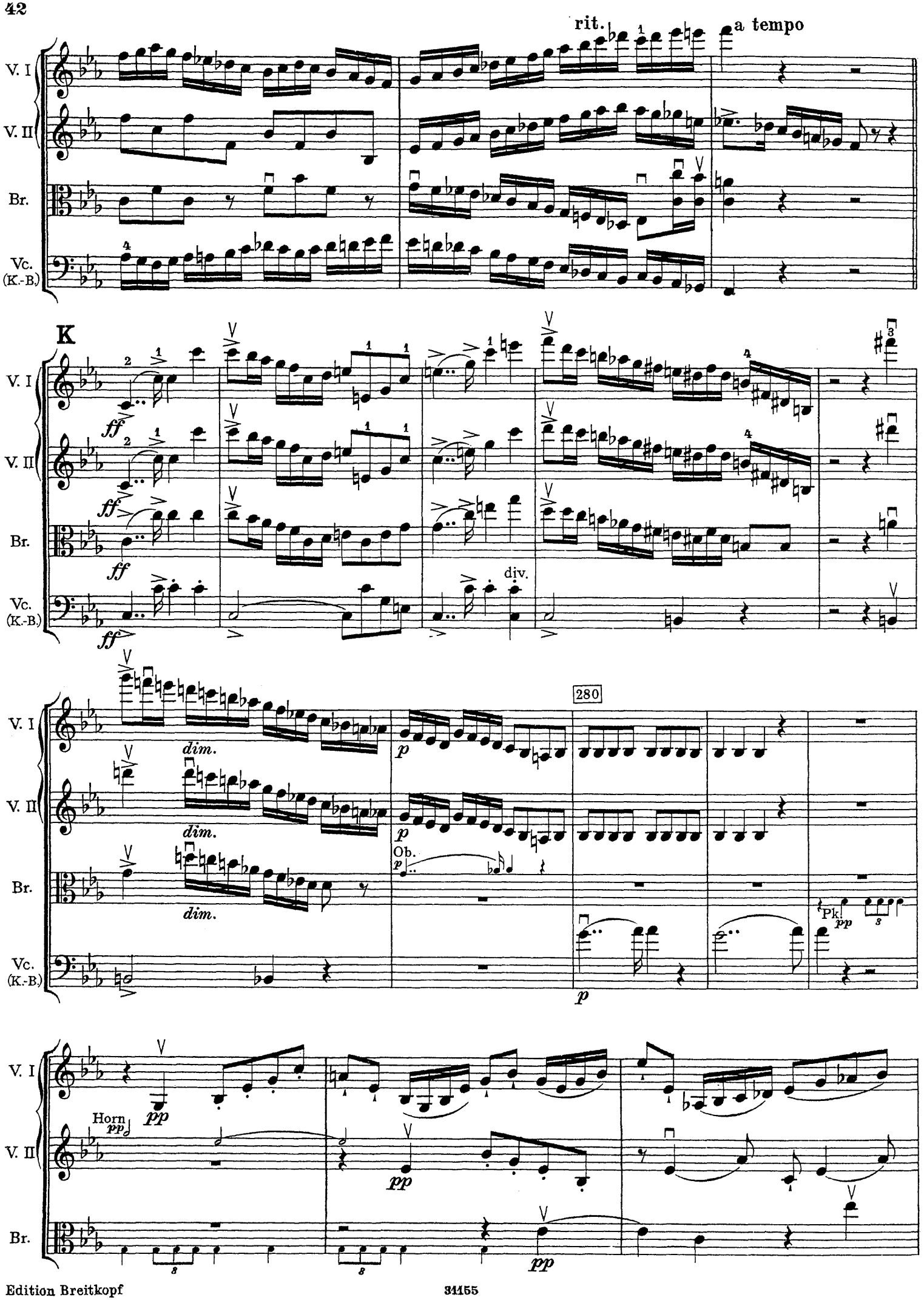

V. I
V. II
Br.
Fl. I
Fl. II
cresc.
(leicht und schwach markieren) cresc.
Klar.
180
Ob.
Fl.
D
poco a poco cresc.
Vcll.
leicht und schwach markieren
190
dim.

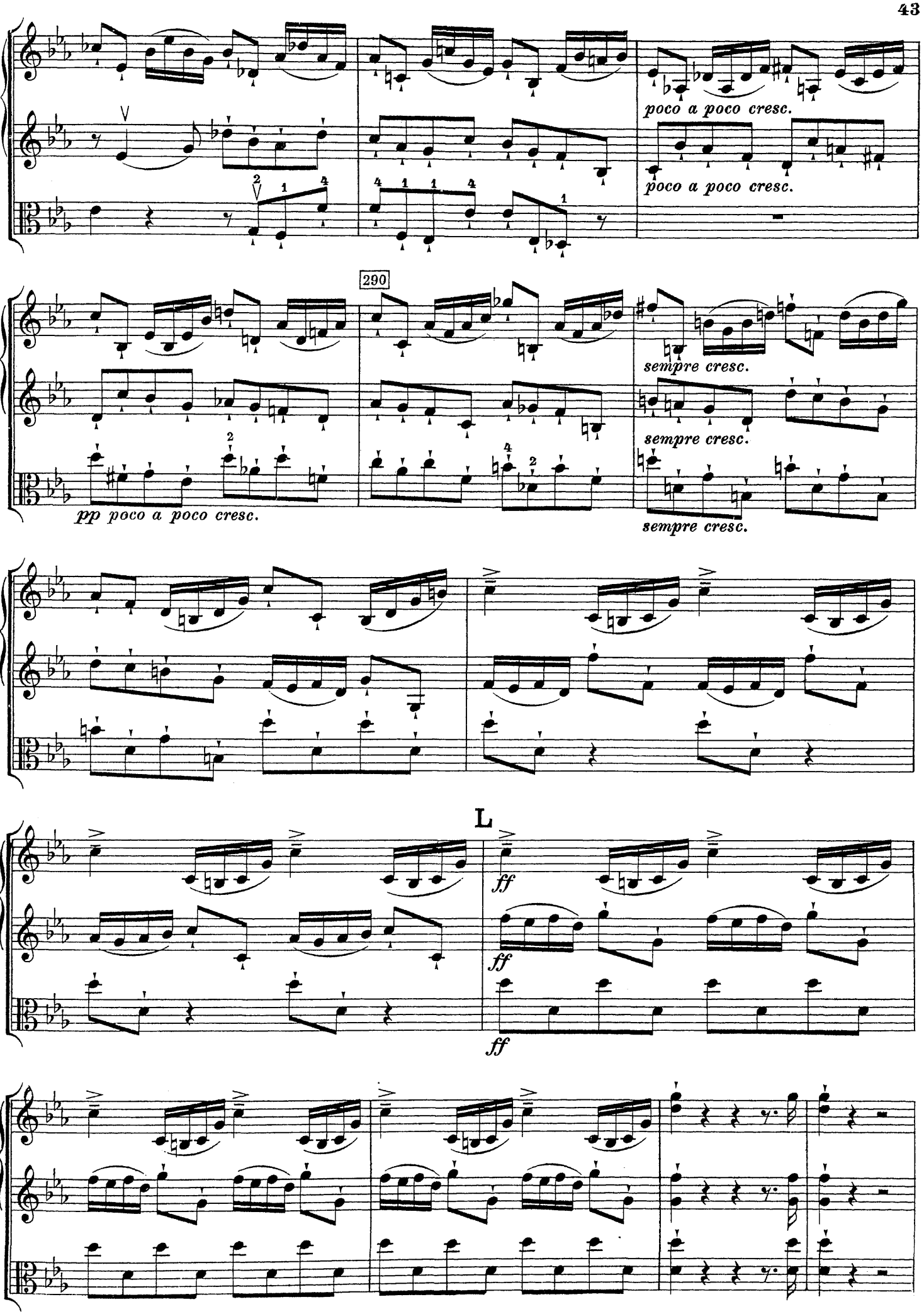

V. I
V. II
Br.
Vc. (K.-B.)
pp
cresc.
f
p
200

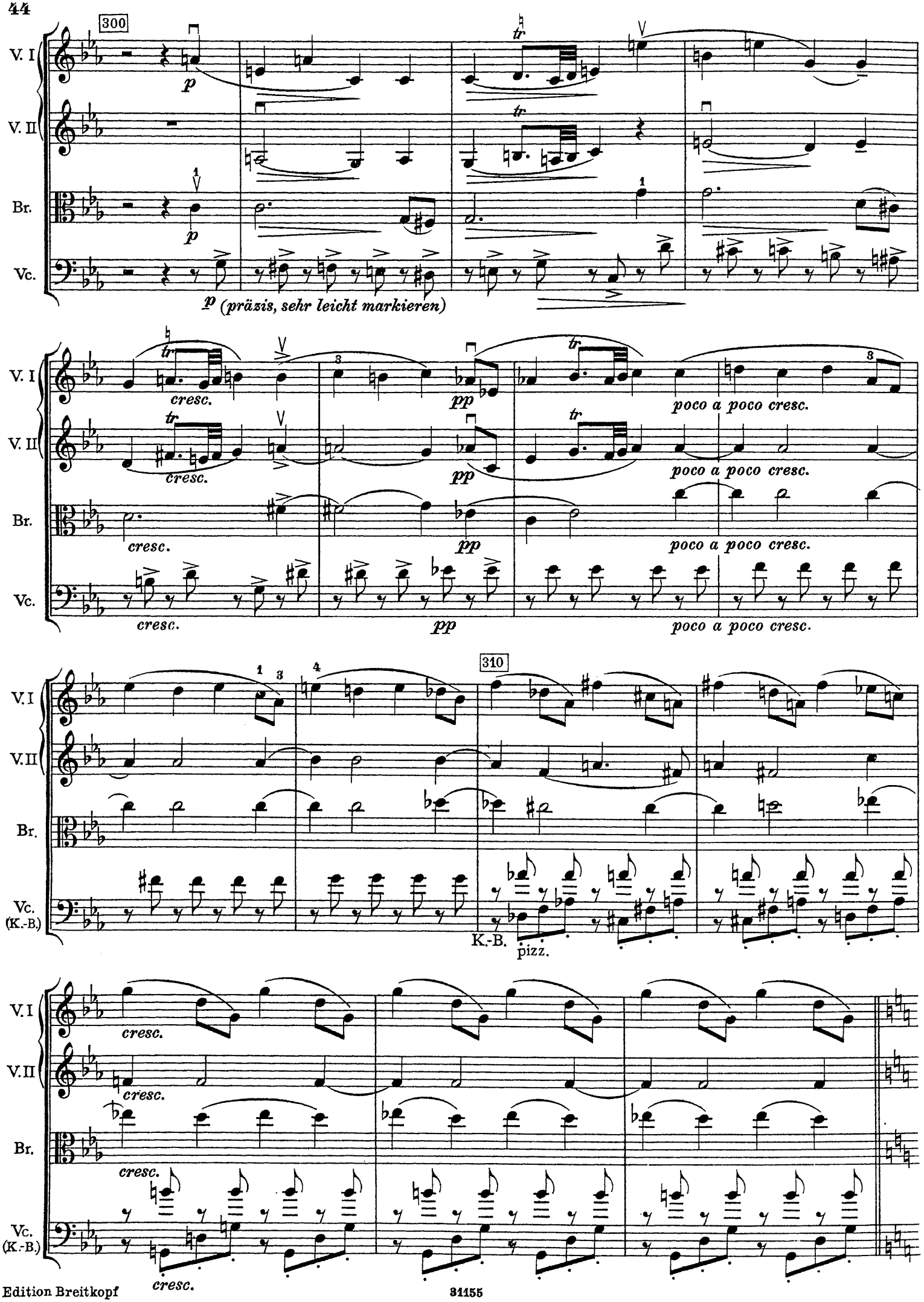

V. I
V. II
Br.
Vc.
(K.-B.)
dim.
rit.
pp
Tempo I
G
ff
Thema
Trpt.
f
210


V. I
V. II
Br.
Vc. (K.-B.)
ff
f
ff
f
220
poco a poco cresc.


V. I
V. II
Br.
Vc. (K.-B.)
H
ff
(alles sehr stark und markiert)
ff alles sehr stark und markiert
230


rit.
a tempo
V. I
V. II
Br.
Vc. (K.-B.)
K
ff
div.
dim.
p
280
Ob.
Pk.
pp
Horn
pp


V. I
V. II
Br.
poco a poco cresc.
poco a poco cresc.
290
sempre cresc.
sempre cresc.
pp poco a poco cresc.
sempre cresc.
L
ff
ff
ff


300
V. I
V. II
Br.
Vc.
p
tr
p (präzis, sehr leicht markieren)
cresc.
pp
poco a poco cresc.
310
K.-B.
pizz.
(K.-B.)

M

V. I
V. II
Br.
Vc. (K.-B.)

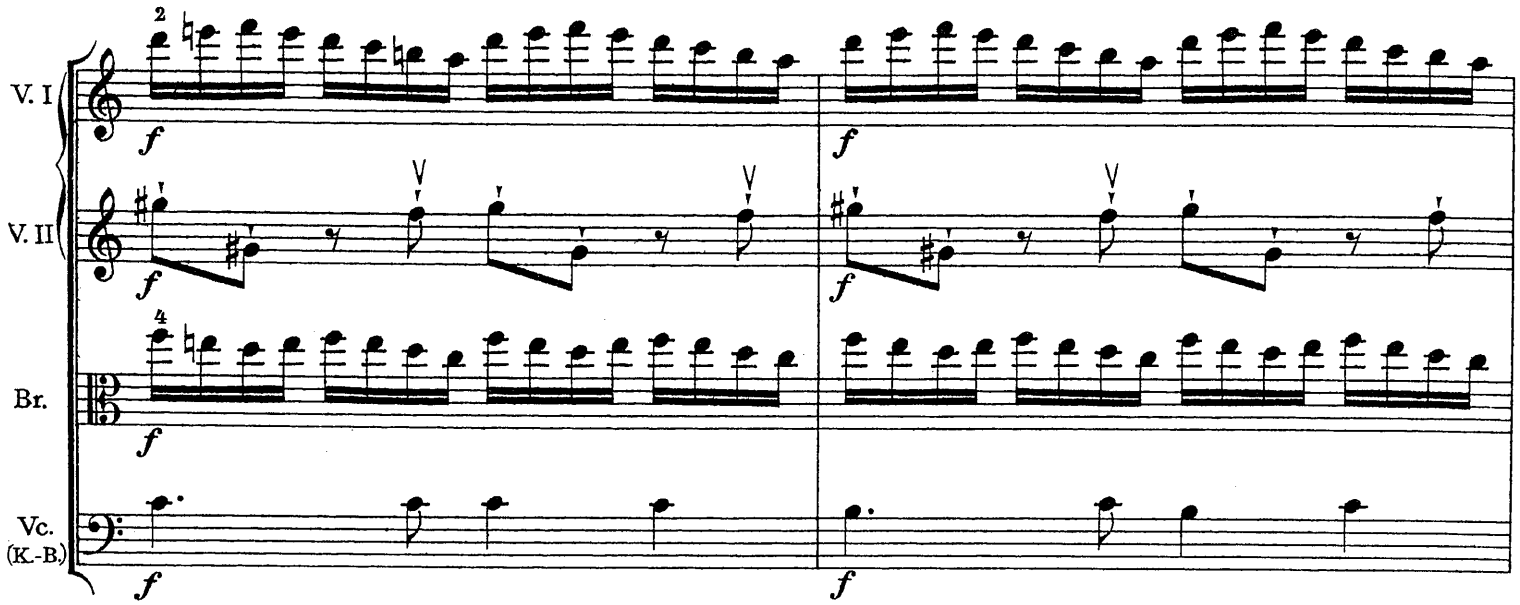
ff

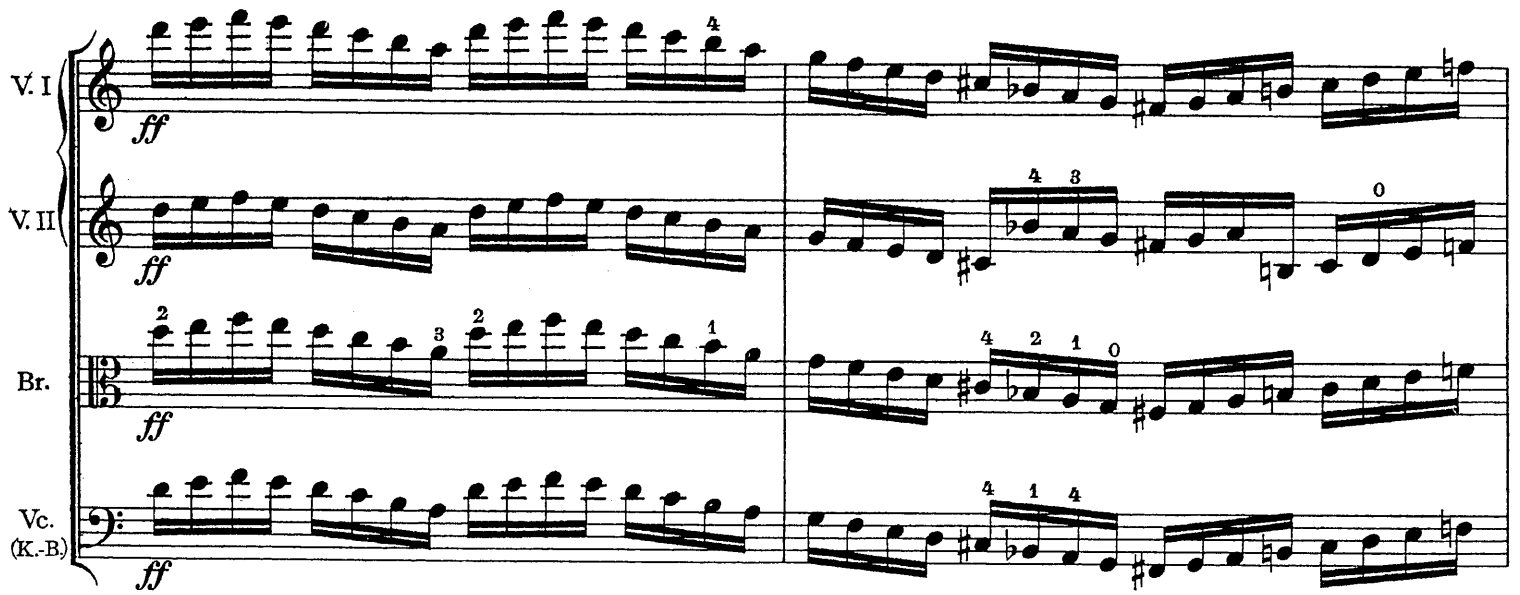
320

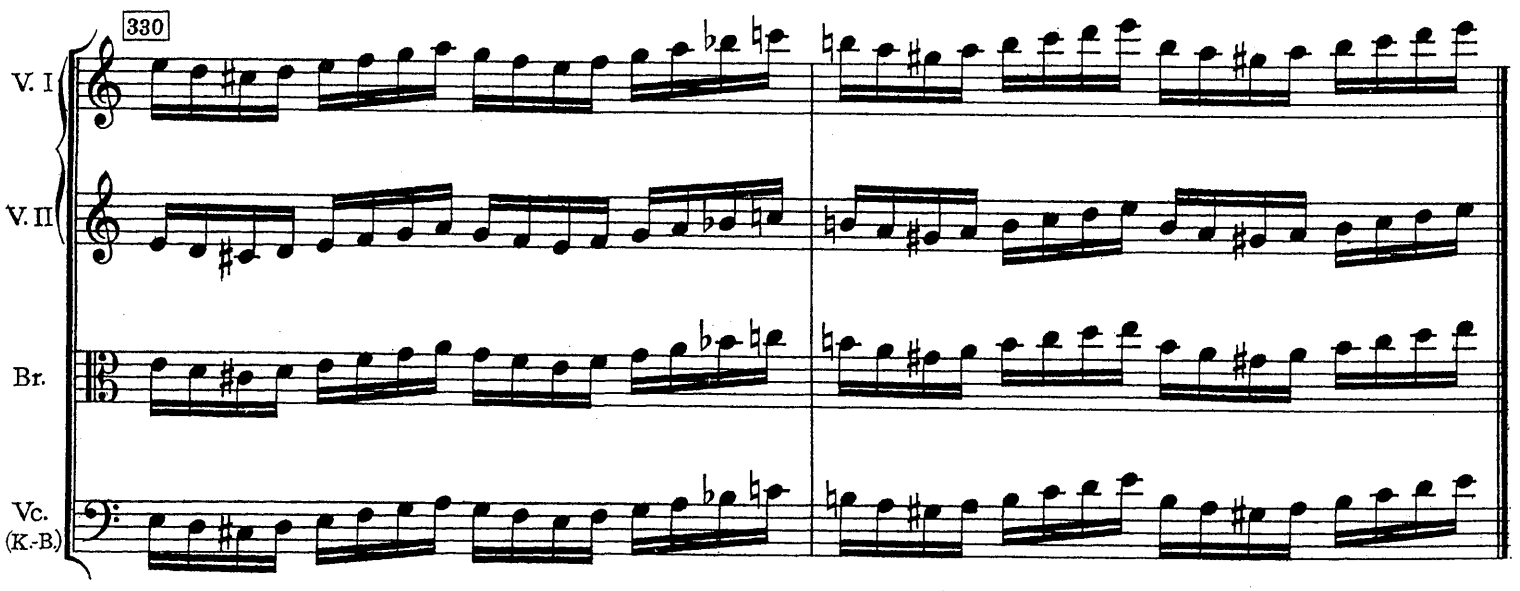
p

cresc.

sempre cresc.







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