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# BRUCKNER-STUDIEN

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

ERSTE SYMPHONIE C MOLL



Josef Schmalnauer

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



von

JOSEF SCHMALNAUER

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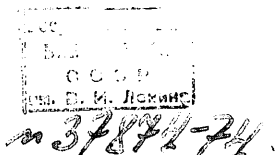
## VORWORT

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 finger-technischer 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





# Bruckner-Studien

## Erste Symphonie c moll (Linzer Fassung)

Erstaufführung am 9. Mai 1868 in Linz

### I. Satz

Allegro (♩ = 60)

**A**

Score for the first system (measures 1-19). The score includes parts for Violin I (V.I.), Violin II (V.II), Trompete (Br.), and Violoncello/Double Bass (Vc. (K.-B.)).

- V.I.:** Starts with a forte (*f*) dynamic, followed by a crescendo (*cresc.*) and then fortissimo (*ff*). The melody is marked with fingerings (1, 2, 3, 4) and includes a *V* (accents) marking.
- V.II.:** Starts with a forte (*f*) dynamic and then fortissimo (*ff*).
- Br.:** Starts with a forte (*f*) dynamic and then fortissimo (*ff*).
- Vc. (K.-B.):** Starts with a forte (*f*) dynamic and then fortissimo (*ff*). The part includes a *gestr.* (grace notes) marking and a *6* (sixteenth notes) marking.

Score for the second system (measures 20-38). The score includes parts for Violin I (V.I.), Violin II (V.II), Trompete (Br.), and Violoncello/Double Bass (Vc. (K.-B.)).

- V.I.:** Starts with a forte (*f*) dynamic and then fortissimo (*ff*). The melody is marked with fingerings (1, 2, 3, 4) and includes a *V* (accents) marking.
- V.II.:** Starts with a forte (*f*) dynamic and then fortissimo (*ff*).
- Br.:** Starts with a forte (*f*) dynamic and then fortissimo (*ff*).
- Vc. (K.-B.):** Starts with a forte (*f*) dynamic and then fortissimo (*ff*). The part includes a *gestr.* (grace notes) marking and a *6* (sixteenth notes) marking.

Score for the third system (measures 39-46). The score includes parts for Violin I (V.I.), Violin II (V.II), Trompete (Br.), and Violoncello/Double Bass (Vc. (K.-B.)).

- V.I.:** Starts with a forte (*f*) dynamic and then fortissimo (*ff*). The melody is marked with fingerings (1, 2, 3, 4) and includes a *V* (accents) marking.
- V.II.:** Starts with a forte (*f*) dynamic and then fortissimo (*ff*).
- Br.:** Starts with a forte (*f*) dynamic and then fortissimo (*ff*).
- Vc. (K.-B.):** Starts with a forte (*f*) dynamic and then fortissimo (*ff*). The part includes a *gestr.* (grace notes) marking and a *6* (sixteenth notes) marking.

Etwas langsamer (♩ = 100)

V.I. *p dolce*

V.II *p dolce*

Vc. (K.-B.) *pp*

V.I. *decresc. pp*

V.II *decresc. pp*

Vc. (K.-B.) *pp*

Vc. I. Solo *p dolce*

Vc. II. Solo *p dolce*

Vc. *cresc. decresc.*

**B** Im Hauptzeitmaß

V.I. *ff*

V.II *ff*

Br. *ff*

Vc. (K.-B.) *K.-B. ff*

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

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

II. Viol.unis.  
Trpt.  
Hr.

80

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

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

90

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

120

V.I. *mf cresc.*

V.II. Hr. *cresc.*

Br. *mf cresc.*

*ff*

V.I.

V.II.

Br.

V.I.

V.II.

Br.

V.I.

V.II.

Br.

V.I.

V.II.

Br.

*dim.*

*dim.*

*dim.*

Br. *mf cresc.*

Br. *f*

Br. *p*

Br. *pp*

Br. *accel. e cresc.*

Br. 140

Br. *riten.*

Früheres Zeitmaß (Allegro)

V.I *Spitze* *p* *poco a poco cresc.* *Spitze*

V.II *Spitze* *p poco a poco cresc.* *Spitze*

Br. *Spitze* *p poco a poco cresc.* *Spitze*

V.I *acceler.*

V.II *acceler.*

Br. *acceler.*



**F** Tempo I

V.I *f*

V.II *f*

Br. *f* gestrichen

Vc. (K.-B.) *f* gestrichen

V.I *tr*

V.II

Br.

Vc. (K.-B.)

160

V.I

V.II

Br.

Vc. (K.-B.)

V.I

V.II

Br.

Vc. (K.-B.)

**G**

*ff*

V.I. *dim.* *pp*

V.II *dim.* *pp*

Br. *dim.* *pp* 2 3 4 2

Vc. (K.-B.) *dim.* *pp* 3 3 2

Thema Ob. *p*

II. Viol. unis. *mf poco a poco cresc.* *f* *ff* *pp*

V.I *mf poco a poco cresc.* *f* *ff* *pp*

V.II *mf cresc.* *f* *ff* *pp*

Br. *mf poco a poco cresc.* *f* *ff* *pp*

Vc. (K.-B.) *mf poco a poco cresc.* *f* *ff* *pp*

Fl. *mf cresc.*

Klar. *f*

Trpt. *ff*

V.I *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

V.II *ff* *ff*

Br. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Vc. (K.-B.) *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

O.B. *pp legato*

V.I *pp legato*

V.I *pp legato*

V.I *pp legato*

V.I *cresc.*

V.II *pp cresc.* *tr* *p*

Br. *p* *cresc.*

Vc. *p cresc.*

Measures 187-190. V.I: *cresc.* with sixteenth-note runs and triplets. V.II: *pp cresc.* with trills and sixteenth-note runs. Br.: *p* then *cresc.* with sixteenth-note runs. Vc.: *p cresc.* with sixteenth-note runs.

V.I *poco a poco cresc.*

V.II *poco a poco cresc.*

Br. *tr*

Vc. *poco a poco cresc.*

Measures 191-194. V.I: *poco a poco cresc.* with sixteenth-note runs. V.II: *poco a poco cresc.* with sixteenth-note runs. Br.: *tr* with sixteenth-note runs. Vc.: *poco a poco cresc.* with sixteenth-note runs. Measure 190 is boxed.

V.I *tr*

V.II *tr*

Br. *tr*

Vc. *tr*

Measures 195-198. V.I: *tr* with sixteenth-note runs. V.II: *tr* with sixteenth-note runs. Br.: *tr* with sixteenth-note runs. Vc.: *tr* with sixteenth-note runs.

Tempo I (♩ = 60)

V.I *f* *cresc.* *ff*

V.II *f* *ff*

Br. *f* *ff*

Vc. (K.B.) *f* *ff* *gestr.* *6* *V<sub>2</sub>* *6*

V.I *dim.* 220

V.II *dim.*

Br. *dim.*

Vc. (K.B.) *dim.* *6* *6* *6* *6*

V.I *p*

V.II *p*

Br. *p*

Vc. (K.B.) *p* *6* *6* *6* *6* *6* *6*

240 (♩ = 100)

V.I. *p dolce*

V.II *p dolce*

V.I.

V.II

V.I. 250

V.II

Br. *p*

Vc. (K.-B.) *p*

V.I. *cresc.*

V.II *cresc.*

Br. *cresc.*

Vc. (K.-B.) *cresc.*

V.I. *tr* *tr* *tr* **K** *ff*

V.II *ff*

Br. *ff* 0 3

Vc. (K.-B.) *ff*

V.I. **260** *pp* II. Viol.unis.

V.II *pp* Fl. Ob.

Br. *pp*

Vc. (K.-B.) *pp*

V. I *poco a poco cresc.*

V. II *poco a poco cresc.*

Br. *poco a poco cresc.*

Vc. (K.-B.) *poco a poco cresc.* *stacc.* 1 0 4

V. I *cresc. sempre*

V. II *cresc. sempre*

Br. *cresc. sempre* 4

Vc. (K.-B.) *cresc. sempre*

270

V. I  
V. II  
Br.

V. I  
V. II  
Br.

280

V. I  
V. II  
Br.

V. I  
V. II  
Br.

V. I  
V. II  
Br.

290

V. I  
V. II  
Br.

V.I  
V.II  
Br.

V.I  
V.II  
Br.

300

*dim.* *pp*

V.I  
V.II  
Br.

*pppp*

V.I  
V.II  
Br.

*pp* *p* *mf* *f* *ff*

*pp* *p* *mf* *f* *ff*

*pp* *p* *mf* *f* *ff*

**M**

V.I  
V.II  
Br.

310

*stacc.*



(♩ = 60)

Spitze V

V.I. *pp* poco a poco cresc.

V.II *pp* poco a poco cresc.

Br. *pp* poco a poco cresc.

Vcll.-Solo *p* *zögernd*

K.-B. *pp* poco a poco cresc.

330

V.I. *mf* sempre cresc.

V.II *mf* sempre cresc.

Br. *mf* sempre cresc.

Vc. (K.-B.) *mf* sempre cresc.

V.I. *f*

V.II *f*

Br. *f*

Vc. (K.-B.) *f*

0

V.I. *ff*

V.II *ff*

Br. *ff*

Vc. (K.-B.) *ff*

Measures 328-331: Violin I and II play rapid sixteenth-note passages with accents and fingerings (1, 3, 4). Brass and Cello/Double Bass play a steady eighth-note accompaniment.

V.I. *fff*

V.II *fff*

Br. *fff*

Vc. (K.-B.)

Measures 332-335: Violin I and II play a melodic line with accents and a dynamic marking of *fff*. Brass plays a sixteenth-note accompaniment with a *div.* (divisi) marking. Cello/Double Bass continues the accompaniment. A *P* (piano) marking appears above the Violin I staff in measure 335.

340

V.I.

V.II

Br. *fff*

Vc. (K.-B.) *fff*

Vcll.

K.-B.

Measures 336-339: Violin I and II play a melodic line with accents and a dynamic marking of *fff*. Brass and Cello/Double Bass play a steady eighth-note accompaniment with a dynamic marking of *fff*. A *Vcll.* (Violoncelli) marking appears above the Cello/Double Bass staff in measure 337.

II. Satz (As dur)

**A** Adagio (♩ = 74)

V.I. *p dolce*

V.II. *p dolce*

Br. *p*

Vc. (K.-B.) *p*

V.I. *pp* *cresc.*

V.II. *pp* *cresc.*

Br. *pp* *cresc.*

Vc. (K.-B.) *pp* *cresc.*

V.I. *sf* *sf*

V.II. *sf* *sf*

Br. *sf* *sf*

Vc. (K.-B.) *sf* *sf*

V. I *pp*

V. II *pp*

Br. *pp*

Vc. (K-B) *pp*

*cresc.*

*cresc.*

*cresc.*

V. I *p poco a poco cresc.*

V. II *p poco a poco cresc.*

Br. *p poco a poco cresc.*

Vc. *p poco a poco cresc.*

40

V. I *f*

V. II *f*

Br. *f*

Vc. *f*

V. I *dim.*

V. II *dim.*

Br. *dim.*

Vc. *dim.*

**B** Andante (♩ = 52)

V. I *p dolce*

V. II *p dolce*

Br. *p dolce*

Vc. *p dolce*

V. I *pp* *cresc.*

V. II *pp* *cresc.*

Br. *pp* *cresc.*

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

50

V. I *p* *cresc.*

V. II *p* *cresc.*

Br. *p* *cresc.*

Vc. *p* *cresc.*

V. I *sempre cresc.*

V. II *sempre cresc.*

Br. *sempre cresc.*

Vc. *sempre cresc.*

60

**C**

V. I *p*

Vc. *hervortretend* *pp* *p*

V. I *cresc.*

Vc. *cresc.*

D A

*Etwas zurückhaltend*

V. I *decresc.*

Vc. *decresc.*

*a tempo*

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

V. II *pp* *cresc.*

Br. *pp* *cresc.*

80

V. I *p* *cresc.*

V. II *p* *cresc.*

Vc. *(Vc.) p* *cresc.*

Solo-Fag.

V. I *sempre cresc.*

V. II

Vc. *sempre cresc.*

Br. *sempre cresc.*

V. I

V. II

Br. *pp*

**D**

V. I

V. I *cresc.*

V. I *p*

100

V. I *poco a poco cresc.*

V. I *pp*

V. I *mf*

110

**E** Im gleichen Tempo

V. I

V. I *ritard.*

*dim.*

Tempo I

*pp*

V. I *cresc.*

V. I *p pp*

V. I *cresc. f*

V. I *dim.*  
 V. II *f dim.*  
 Br. *f dim. pp*  
 Vc. *p dim. pp*

V. I *cresc. f*  
 V. II *(pp) cresc. f*  
 Br. *(pp) cresc. f*  
 Vc. *(pp) cresc. f*

V. I *ff dim. p*  
 V. II *ff dim. p*  
 Br. *ff dim. p*  
 Vc. *ff dim.*



Hörner

Br. *p*

Vc. *p* *poco a poco*

Br. *poco a poco cresc.*

Vc. *cresc.*

140

**F**

V. II *p* *pp*

Br. *p* *pp*

Vc. *p* *pp*

V. II *cresc.*

Br. *cresc.*

Vc. *cresc.*

V. II *mf* *dim.* *p*

Ob. *mf* *dim.*

Br. *mf* *dim.* *p*

Vc. *p dolce*

V. II *cresc.*

Br. *p dolce* *cresc.* *cresc.*

Vc. *cresc.* *cresc. sempre*

150

V.I.

V.II.

Br.

Vc.

*ff*

*ff*

*ff*

V.I.

V.II.

Br.

Vc.

*ff*

V.I.

V.II.

Br.

Vc.

V.I.

V.II.

Br.

Vc.

# III. Satz

## Scherzo in g moll

Schnell (♩ = 80)

V. I

V. II

Br.

*ff*

40

4 3 1 3 4 1 1 2 0 2 1

V. I

V. II

Br.

V. I

V. II

Br.

Vc. (K.-B.)

*ff unis.*

*ff*

50

V. I

V. II

Br.

Vc. (K.-B.)

*ff*

60

V. I

V. II

Br.

Vc. (K.-B.)

*pp*

*pp*

*p*

V. I  
V. II

Br.

Vc. (K.-B.)

Fag. 2

*p*

V. I  
V. II

Br.

70

V. I  
V. II

Br.

V. I  
V. II

Br.

80

*sempre cresc.*

*sempre cresc.*

V. I  
V. II

Br.

Vc.

90

*mf sempre cresc.*

*f cresc.*

*ff*

*ff*

*ff* K.-B.

V. I  
V. II

Br.

Vc. (K.-B.)

120

V.I.

V.II

Br.

Vc. (K.B.)

*ff*

V.I.

V.II

Br.

Vc. (K.B.)

130

V.I.

V.II

Br.

Vc. (K.B.)

V.I.

V.II

Br.

Vc. (K.B.)

*cresc.*

Musical score for V.I, V.II, Br., and Vc. (K.B.). The score is in G major and 3/4 time. It features complex rhythmic patterns with many accents and slurs. A box containing the number '150' is present above the V.I staff in the second measure.

Musical score for V.I, V.II, Br., and Vc. (K.B.). This section continues the piece with various dynamics and articulations. A first ending bracket labeled 'A' is shown above the V.I staff in the final measure.

**Trio in G dur**  
 Langsamer (♩ = 116)

Musical score for V.I, V.II, Horn in G, and Ob. The key signature is G major and the time signature is 3/4. Dynamics include *pp* and *p dolce*. The V.II part includes a *pp* dynamic and a slur over the first two measures.

Musical score for V.I and V.II. Dynamics include *cresc.* and *pp*. A box containing the number '10' is present above the V.I staff in the second measure.

Musical score for V.I and V.II. Dynamics include *p*, *dim.*, and *p*. A first ending bracket labeled 'V' is shown above the V.I staff in the final measure.

V.I. *sempre cresc.* **20** *f* *Viol.* **1.**

V.II *sempre cresc.* *f*

K.-B.

V.I **2.** *p* *poco a poco cresc.*

V.II *p* *poco a poco cresc.*

Br. *p* *poco a poco cresc.*

Vc. *p* *poco a poco cresc.*

V.I **30** *dim.*

V.II *dim.*

Br. *dim.*

Vc. *dim.*

K.-B.

V.I *spicc.* *pp* *spicc.* *p* *dim.*

V.II *pp* *spicc.* *p* *dim.*

Br. *pp* *spicc.* *p* *dim.*

Vc. (K.-B.) *pp* *p* *dim.*

# IV. Satz (Finale)

Bewegt, feurig (♩=126)

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

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

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

V. I  
V. II  
Br.



V.I. *poco a poco cresc.* *sempre poco a poco cresc.*

V.II *poco a poco cresc.* *sempre poco a poco cresc.*

Br. *Vcll.* *poco a poco cresc.* *poco a poco cresc.* *sempre poco a poco cresc.*

V.I. *sempre poco a poco cresc.*

V.II *sempre poco a poco cresc.*

Br. *sempre poco a poco cresc.*

V.I. *sempre poco a poco cresc.*

V.II *sempre poco a poco cresc.*

Br. *sempre poco a poco cresc.*

**A**

V.I. *ff*

V.II *ff*

Br. *ff*

V.I. *dim.*

V.II *dim.*

Br. *dim.*

V.I. *p* <sup>4</sup> 30

V.II *p* <sup>V</sup>

Br. *p* <sup>4</sup> <sup>1</sup> <sup>3</sup> <sup>2</sup> <sup>4</sup>

V.I. *pp* <sup>1</sup>

V.II *pp* *tr*

Br. *pp* <sup>V</sup> <sup>1</sup>

V.I. *tr*

V.II *tr*

Br. *tr*

V.I. *p dolce* 40 *tr* <sup>V</sup> <sup>V</sup>

V.II *tr* *p*

Br. *p* *deutlich markieren*

Vc. *p dolce* *decesc.* <sup>2</sup> *tr*

V. I. *tr.* *pp*

V. II. *tr.* *pp*

Br. *pp*

Vc. *tr.* *pp*

V. I. *cresc.* *Ob. p dolce* *tr.*

V. II. *cresc.* *p*

Br. *cresc.* *p* *3* *3* *2*

Vc. (K.-B.) *p* *(schwach und sehr leicht markieren)*

50

V. I. *tr.* *cresc.* *pp*

V. II. *cresc.* *pp* *3*

Br. *cresc.* *pp*

Vc. (K.-B.) *cresc.* (Vcll.) *pp*

V. I. *poco a poco cresc.*

V. II. *p poco a poco cresc.*

Br. *2* *p poco a poco cresc.*

Vc. *p poco a poco cresc.*

B

60

First system of musical notation for measures 60-62. It includes staves for Violin I (V.I.), Violin II (V.II.), Brass (Br.), and Violoncello/Double Bass (Vc. (K.-B.)). The music is in a key with two flats and a 3/4 time signature. Dynamics include *ff* and *sempre ff*. There are accents and first finger markings (1) on the strings.

Second system of musical notation for measures 63-65. It includes staves for Violin I (V.I.), Violin II (V.II.), Brass (Br.), and Violoncello/Double Bass (Vc. (K.-B.)). The music continues with various articulations like accents and first finger markings (1). There are also markings for breath or bowing (V).

Third system of musical notation for measures 66-68. It includes staves for Violin I (V.I.), Violin II (V.II.), Brass (Br.), and Violoncello/Double Bass (Vc. (K.-B.)). This system features more complex rhythmic patterns and articulations, including accents and first finger markings (1).

Fourth system of musical notation for measures 69-71. It includes staves for Violin I (V.I.), Violin II (V.II.), Brass (Br.), and Violoncello/Double Bass (Vc. (K.-B.)). This system is characterized by dense rhythmic textures with many first finger markings (1) and some second finger markings (2).

V. I

V. II

Br.

Vc. (K.-B.)

*ff*

*ff*

*ff*

V. I

V. II

Br.

Vc. (K.-B.)

*sempre ff*

*sempre ff*

*sempre ff*

*sempre ff*

V. I

V. II

Br.

Vc. (K.-B.)

V. I

V. II

Br.

Vc. (K.-B.)

120

Bog. unis. *V staccato*  
*ff*  
*V staccato*  
*ff*  
 Bog. *V staccato*  
*ff*

**F** a tempo  
*pp*  
*dim.*  
*pp*  
*dim.*  
*pp* (sehr leicht und schwach)  
 rit.  
 Vell.  
*pp*  
 K.-B. *p*

a tempo

VI I *p* *tr.*

VI II *p* *tr.*

Vc. (K.-B.) *poco a poco cresc.*

VI I *rit.*

VI II *dim.*

Vc. (K.-B.) *dim.*

Klar. *dim.*

*p dolce*

160

VI I *a tempo* *p dolce*

VI II *p dolce*

Br. *p dolce*

Vc. (K.-B.) *tr.*

Vcll. *tr.*

VI I *dim.* *pp*

VI II *dim.* *pp*

Br. *dim.* *pp*

Vc. *dim.* *pp*

K.-B. *p*

170

V.I. *p* *tr.* *cresc.* Fl. I *mf* *pp*

V.II *p* *tr.* *cresc.* Fl. II *mf* *pp*

Br. *p* *(leicht und schwach markieren)* *cresc.* Klar. *p*

180

V.I *pp*

V.II *pp*

Br. *pp*

Ob. Fl.

V.I *p* *poco a poco cresc.*

V.II *p* *poco a poco cresc.*

Br. *p* *leicht und schwach markieren*

Vcll.

190

V.I *f*

V.II *f*

Br. *f*

*p poco a poco cresc.*

V.I *dim.*

V.II *dim.*

Br. *dim.*





V. I

V. II

Br.

Vc. (K.B.)

*tr.*

*dim.*

V. I

V. II

Br.

Vc. (K.B.)

*rit.*

*pp*

*ff*

Tempo I

G

V

Thema Trpt.

*f*

*ff*

*rit.*

V. I

V. II

Br.

Vc. (K.B.)

210

*f*

*ff*

V

V

V

First system of the musical score. It consists of four staves: V. I (Violin I), V. II (Violin II), Br. (Trumpet), and Vc. (K.-B.) (Violoncello/Double Bass). The key signature has two flats (B-flat and E-flat). The V. I staff begins with a dynamic marking of *ff* and contains a complex melodic line with many accidentals. The V. II staff has a melodic line with some slurs. The Br. staff has a melodic line with a dynamic marking of *f* and includes trills. The Vc. (K.-B.) staff has a melodic line with a dynamic marking of *ff* and includes trills. Various performance markings like accents and slurs are present throughout the system.

Second system of the musical score, continuing the four staves from the first system. The V. I staff features trills and accents. The V. II staff continues its melodic line. The Br. staff has trills and accents. The Vc. (K.-B.) staff has a melodic line with trills and accents. The dynamic markings and performance instructions continue across this system.

Third system of the musical score. The V. I staff has a melodic line with accents. The V. II staff has a melodic line with trills. The Br. staff has trills and accents. The Vc. (K.-B.) staff has a melodic line with trills and accents. The dynamic markings and performance instructions continue across this system.

Fourth system of the musical score. The V. I staff has trills and accents. The V. II staff has trills and accents. The Br. staff has a melodic line with trills and accents. The Vc. (K.-B.) staff has a melodic line with trills and accents. A measure number '220' is written above the V. I staff. The dynamic markings and performance instructions continue across this system.

*poco a poco cresc.*

V. I

V. II

Br.

V. I

V. II

Br.

Vc. (K.-B.)

H

*ff*

*ff*

*ff*

*ff*

*(alles sehr stark und markiert)*

V. I

V. II

Br.

Vc. (K.-B.)

*ff*

*ff alles sehr stark und markiert*

*ff*

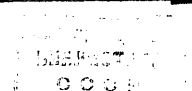
V. I

V. II

Br.

Vc. (K.-B.)

230



rit. 1 a tempo

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

Detailed description: This system contains the first four staves of the score. The top staff (V. I) has a tempo change from 'rit.' to 'a tempo' with a first ending bracket. The second staff (V. II) continues the melodic line. The third staff (Br.) has a first ending bracket. The fourth staff (Vc. (K.-B.)) has a first ending bracket and a '4' marking.

K

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

Detailed description: This system contains the next four staves. The top staff (V. I) has a 'K' marking and a first ending bracket. The second staff (V. II) has a 'ff' dynamic marking and a first ending bracket. The third staff (Br.) has a 'ff' dynamic marking and a first ending bracket. The fourth staff (Vc. (K.-B.)) has a 'ff' dynamic marking and a 'div.' marking.

280

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

Detailed description: This system contains the next four staves. The top staff (V. I) has a 'dim.' dynamic marking and a 'p' dynamic marking. The second staff (V. II) has a 'dim.' dynamic marking and a 'p' dynamic marking. The third staff (Br.) has a 'dim.' dynamic marking and a 'p' dynamic marking. The fourth staff (Vc. (K.-B.)) has a 'p' dynamic marking and a 'Pkl pp s' marking.

V. I  
V. II  
Br.

Detailed description: This system contains the final three staves. The top staff (V. I) has a 'V' marking and a 'pp' dynamic marking. The second staff (V. II) has a 'pp' dynamic marking. The third staff (Br.) has a 'pp' dynamic marking and a 'V' marking.

V. I  
V. II  
Br.

*poco a poco cresc.*  
*poco a poco cresc.*

290  
V. I  
V. II  
Br.

*pp poco a poco cresc.*  
*sempre cresc.*  
*sempre cresc.*

V. I  
V. II  
Br.

V. I  
V. II  
Br.

L

*ff*  
*ff*  
*ff*

V. I  
V. II  
Br.

300

V. I *p*

V. II

Br. *p*

Vc. *p* (*präzis, sehr leicht markieren*)

V. I *cresc.* *tr.* *pp* *poco a poco cresc.*

V. II *cresc.* *tr.* *pp* *poco a poco cresc.*

Br. *cresc.* *pp* *poco a poco cresc.*

Vc. *cresc.* *pp* *poco a poco cresc.*

310

V. I 1 3 4

V. II

Br.

Vc. (K.-B.) *K.-B. pizz.*

V. I *cresc.*

V. II *cresc.*

Br. *cresc.*

Vc. (K.-B.) *cresc.*

**M**

V. I *ff*

V. II *ff*

Br. *ff*

Vc. (K-B) *ff*

V. I

V. II

Br.

Vc. (K-B)

320

V. I

V. II

Br.

Vc. (K-B) *p*

V. I *cresc.*

V. II *cresc.*

Br. *cresc.*

Vc. (K-B) *cresc.*

*sempre cresc.*

*sempre cresc.*

*sempre cresc.*

*sempre cresc.*



First system of musical notation. It consists of four staves: V. I (Violin I), V. II (Violin II), Br. (Bassoon), and Vc. (K.-B.) (Violoncello). The V. I and Br. staves feature a continuous sixteenth-note pattern. The V. II staff has a melodic line with accents and slurs. The Vc. staff has a simple bass line. Dynamics include *f* and *ff*. A finger number '2' is visible in the V. I staff.

Second system of musical notation. It consists of four staves: V. I, V. II, Br., and Vc. (K.-B.). The V. I and V. II staves have a sixteenth-note pattern. The Br. staff has a melodic line with fingerings (2, 3, 2, 1) and a slur. The Vc. staff has a bass line with fingerings (4, 1, 4). Dynamics include *ff*. Fingerings '4', '3', and '0' are visible in the V. II staff.

Third system of musical notation, starting at measure 330. It consists of four staves: V. I, V. II, Br., and Vc. (K.-B.). All staves feature a sixteenth-note pattern. The V. I staff has a box around the number '330'. Dynamics include *ff*.