



• EDITION BREITKOPF •

Nr. 4122

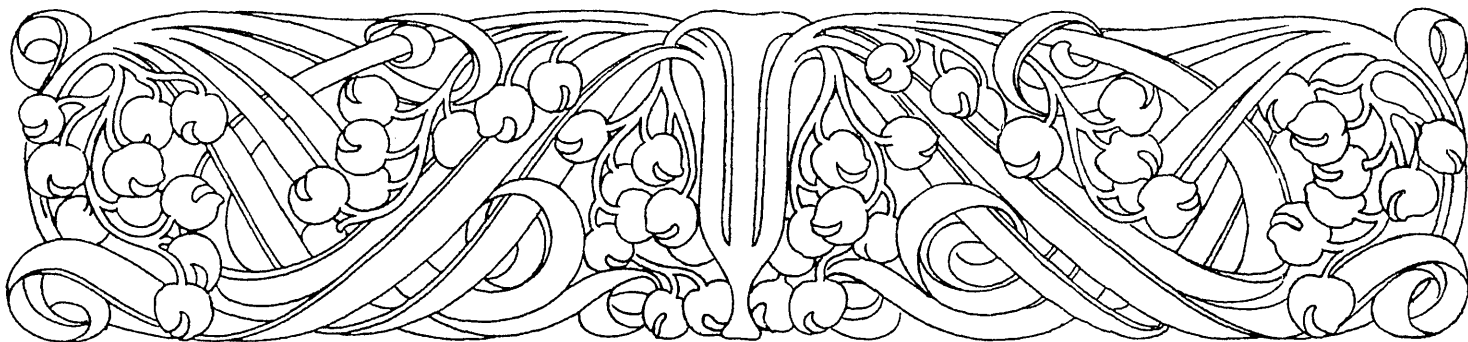
BRUCKNER-STUDIEN

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

ZWEITE 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
- Symphonie Nr. 2 cmoll Edition Breitkopf Nr. 4122
- Symphonie Nr. 3 dmoll Edition Breitkopf Nr. 4123
- Symphonie Nr. 4 Esdur Edition Breitkopf Nr. 4124
- Symphonie Nr. 5 Bdur Edition Breitkopf Nr. 4125
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BREITKOPF & HÄRTEL

LEIPZIG

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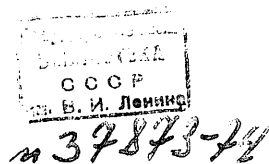
VORWORT

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 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



Bruckner-Studien

Zweite Symphonie c moll

Uraufführung am 26. Dezember 1873 in Wien

I. Satz

Ziemlich schnell (♩ = 72)

The musical score is arranged in systems. The first system includes Violin I (V. I.), Violin II (Viol. II), Violoncello (Vc.), and Kontrabaß (K.-B.). The second system continues with V. I., Vc., and K.-B. The third system features V. I., Vc., and K.-B. The fourth system includes V. I., Vc., and K.-B. The fifth system features V. I., Vc., and K.-B. The sixth system includes V. I., Vc., and K.-B. The score contains various musical notations such as dynamics (mf, pp, cresc., p, f, ff), articulation (accents, slurs), and performance instructions (Spitze, poco a poco cresc.).

B

V. I *p*

Vc. Kb. pizz. *p* *mf* *cresc.*

V. I *p* *p* *mf* *dim.* *pp*

V. II *p*

Vc. *mf* *cresc.* *rubato*

V. I *p* *cresc.* *p* *cresc.*

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

Vc. *p* *p* *cresc.*

80

V. I *cresc.*

V. II *p*

Vc. *cresc.* *cresc.*

90

V. I *rit.* *f* *Tempo I* *p*

V. II *f* *p*

Vc. *f* *p*

D Spitze.

V. I *pp*

V. II *pp*

Br. *pp*

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

140

V. I *p poco a poco cresc.*

V. II *p poco a poco cresc.*

Br. *p poco a poco cresc.*

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

V. I *f*

V. II *f*

Br. *f*

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

150

V. I *dim.*

V. II *dim.*

Br. *dim.*

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

F1.

Vc.

V. I *mf* *f*

V. II *mf* *f*

Br. *cresc.* *mf* *f*

Vc. *cresc.* *f*

V. I *pp* *cresc.*

V. II *pp* *cresc.*

Br. *pp* *cresc.*

Vc. *pp* *cresc.*

Tempo I

pizz. 3 unis.

Ob. *cresc.*

arco 1 *cresc.*

pizz. 0 *cresc.*

(K.-B.) *cresc.*

160

H arco 2

V. I *ff*

V. II *ff*

Fl. *ff*

Br. *ff* get.

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

V. I

V. II

Vc. (K.-B.) 1 2

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

230

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

legato sempre

dim. *p* *3*

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

250

mf cresc. *ff* *3*

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

p *cresc.*

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

p

Pos.

K [260]

V. I *pp* *cresc. sempre*

V. II *pp* *cresc. sempre*

Br. *pp* *cresc. sempre*

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

V. I *poco a poco cresc.*

V. II *poco a poco cresc.*

Br. *poco a poco cresc.*

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

[270]

V. I *tr* *dim.* *p* *pp*

V. II *tr* *dim.* *p* *pp*

Br. *Spitze*

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

[370] Hr. I Solo

V. I *p*

V. II *p*

Br. *p*

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

V. I
V. II
Br.
Vc.

V. I
V. II
Br.
Vc.

Hr. 380

mf

V. I
V. II
Br.
Vc.

cresc.

V. I
V. II
Br.
Vc.

Fl. *p*

p *cresc.*

390

V. I *mf*

V. II *p*

Br. *p*

Vc. *f*

V. I *tr*

V. II *tr*

Br.

Vc.

400

V. I *cresc.*

V. II *cresc.*

Br. *cresc.*

Vc. *cresc.*

V. I Holzbl. *p*

V. II *unis.* *p*

Br. *p*

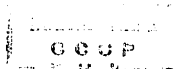
Vc. (K.-B.) *p*

Spitze (D)
 P
 V I II
 Br.
 Vc. (K.-B.)
 pp

V I
 V II
 Br.
 Vc. (K.-B.)
 poco a poco cresc.
 f
 450

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

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



V. I II
mf cresc.
f cresc.
 Br.
mf cresc.
cresc.
 Vc. (K-B.)
mf cresc.
f cresc.

530
 V. I II
ff
 Br.
ff
 Vc. (K-B.)
ff

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

540
 V. I II
fff
 Br.
fff
 Vc. (K-B.)
fff

Langsamer
 Klar.
p
 Br.
pp
 Vc. (K-B.)
p
pp

II. Satz (Adagio)

Feierlich, etwas bewegt (♩ = 56)

Violin I (V. I.) and Violin II (V. II.) parts start with a *p* dynamic and a *cresc.* marking. The Brass (Br.) part also begins with *p* and *cresc.*. The Cello/Double Bass (Vc. (K.-B.)) part starts with *p* and *cresc.*. The system concludes with a *p* dynamic and a *cresc.* marking.

Violin I (V. I.) and Violin II (V. II.) parts feature a *mf* dynamic. The Brass (Br.) part has a *mf* dynamic. The Cello/Double Bass (Vc. (K.-B.)) part includes a *pizz.* marking and a *Fag.* (Bassoon) entry. A box containing the number 10 is positioned above the first measure of this system.

Violin I (V. I.) and Violin II (V. II.) parts include a *pp* dynamic. The Brass (Br.) part has a *pp* dynamic. The Cello/Double Bass (Vc. (K.-B.)) part features a *pp* dynamic. An Oboe (Ob.) part is also present in this system.

arco (A) *accel.* *poco a poco cresc.* *riten.* *pp*

V. I

V. II

Br.

Vc.

Erstes Zeitmaß

f *cresc.* *ff*

V. I

V. II

Br.

Vc. (K-B.)

V. I

V. II

Br.

Vc. (K-B.)

V. I

V. II

Br.

Vc. (K-B.)

dim. *dim.* *dim.* *p*

Tempo I

V. I *p*

V. II *p*

Br. *pizz.* Thema *arco*

Vc. *pizz.* *p* *dim.*

V. I

V. II

Br. *get. pizz.* *p*

Vc.

V. I

V. II

Br. *arco* *dim.*

Vc.

K Gleiches Tempo

O.B.

V. I *pp* *get.* *pp*

V. II *pp* *get.* *pp*

Br. *pp* *get.* *pp*

Vc. *pp*

(K-B.)

V. I (A) 1 2 4 1 2 4 1 2

V. II

Br.

Vc.

V. I *poco a poco cresc.* 2 2 4 3 3 2 1 2 4 1 4 *cresc.*

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

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

Vc. *cresc.*

V. I 4 3 3 1 2 1 4

V. II

Br.

Vc.

L V. I *ff* 1 3 4 3 3 2 3 4 3 3 2

V. II *ff*

Br. *ff*

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

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

First system of musical notation for strings and brass. It includes staves for Violin I (V. I), Violin II (V. II), Trombone (Br.), and Violoncello/Double Bass (Vc. (K.-B.)). The music features complex rhythmic patterns with triplets and slurs.

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

160

Second system of musical notation, starting at measure 160. It continues the instrumental parts for Violin I, Violin II, Trombone, and Violoncello/Double Bass.

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

Third system of musical notation, continuing the instrumental parts for Violin I, Violin II, Trombone, and Violoncello/Double Bass.

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

Fourth system of musical notation, continuing the instrumental parts for Violin I, Violin II, Trombone, and Violoncello/Double Bass.

Spitze

V. I *pp* 5 5

V. II

Br. lang gezogen *p* 2 2

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

170

V. I 5 *cresc.* 5

V. II lang gezogen *mf* pizz. *cresc.* 2 2

Br. *p* *cresc.*

Vc. *p* *cresc.*

V. I *p* *cresc.* 5 5 *mf* *cresc.* 5 5

V. II *p* *cresc.* arco 2 *mf* *cresc.*

Br. *p* *cresc.* 5 5 *mf* *cresc.* V 5 5

Vc. *p* *cresc.* *mf* *cresc.*

V. I *pp* 5 5 *cresc.* 5 5

V. II *pp* *cresc.*

Br. *pp* 5 5 *cresc.* 5 5

Vc. *pp* *cresc.*

V. I *f* 5 5 *dim.* 5 5

V. II *f* *dim.*

Br. *f* 5 5 *p* 5 5

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

V. I *p* 5 5 *pp* 5 5 *ritard.*

V. II *p* *pp*

Br. *p* 5 5 *pp*

Vc. *p* *pp*

0 **Tempo I**

V. I *p* *cresc.* *dim.* *pp*

V. II *p* *cresc.* *dim.* *pp*

Br. *p* *cresc.* *dim.* *pp*

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

V. I *pp* 3 3 190 3 1

V. II *pp* 3 3 1

Br. *pp* 3 2 1

Vc. *pp* 3 2 1

Solo (Von Einem vorzutragen)

Solo Fl_b *pp*

V. I

V. I

III. Satz (Scherzo)

Mäßig schnell (♩ = 80)

V. I

V. II

Br.

Vc. (K.-B.)

ff

ff

ff

ff

ff

unis.

p

Holzbl.

p

p

p

p

V. I

V. II

Br.

Vc. (K.-B.)

cresc.

cresc.

cresc.

cresc.

cresc.

10

A

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

ff

[20]

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

p

3 2

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

poco a poco cresc.

[30]

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

marc.

f ff fff

Trpt.

40

B

V. I *ff*

V. II *ff*

Br. *ff*

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

V. I

V. II

Br.

Vc. (K.-B.)

poco rit.

V. I *p*

V. II *pp*

Vc. *mf* *pp* *p dolce*

C

70

V. I

V. II

Vc.

V. I

V. II

Vc. *poco a poco dim.*

poco a poco dim.

80

V. I
V. II

Br.

Vc.
(K.-B.)

pp *ppp*

p dim.

pp *ppp*

D

4

90

V. I
V. II

Br.

Vc.
(K.-B.)

ff

ff

ff

V. I

V. II

Br.

Vc.
(K.-B.)

p

p

p

p

100

V. I

V. II

Br.

Vc.
(K.-B.)

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

150

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

fff

*fff*₄

fff

fff

TRIO
Gleiches Tempo

V. I
V. II
Br.

p

p

mf

V. I
V. II
Br.

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

V. I
V. II
Br.
Vc.

pp

cresc. sempre

pp

cresc. sempre

pp

cresc.

p cresc.

IV. Satz (Finale)

Ziemlich schnell ($\text{♩} = 90$)

V. I

V. II

Br.

V. I

V. II

Br.

V. I

V. II

Br.

Vc.
(K.-B.)

V. I

V. II

Br.

Vc.
(K.-B.)

Spitze

p

dim.

pp

p

dim.

pp

pp

mf

dim.

cresc.

mf

dim.

pp

mf

dim.

10

p poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

pizz.

p poco a poco cresc.

O. B.

V. I *p dolce*

V. II *p*

Br. *p*

Vc. (K.-B.) *pizz.* *p* *Vc. arco dolce* *p*

90

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

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

Br. *poco a poco cresc. -*

Vc. *poco a poco cresc. -*

100

V. I *cresc.*

V. II *cresc.*

Br. *sempre cresc.*

K.-B. *pizz.*

V. I *poco a poco dim. -*

V. II *poco a poco dim. -*

Br. *poco a poco dim. -*

Vc. (K.-B.) *Vc. arco* *poco a poco dim. -*

V. I
ff 3
 V. II
ff 3
 Br.
ff
 Vc.
 (K.-B.)
ff

170
 V. I
 3
 V. II
 3
 Br.
 3
 Vc.
 (K.-B.)
 3

V. I
 1
 V. II
 1
 Br.
 1
 Vc.
 (K.-B.)
 1
fff

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

V. I *poco a poco cresc.*

V. II *poco a poco cresc.*

Br. *poco a poco cresc.*

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

190

V. I *ff*

V. II *ff*

Br. *ff*

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

V. I *fff*

V. II *fff*

Br. *fff*

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

H

V. I Fl. *p* Ob. *p* Spitze arco *p*

V. II *p* arco *p*

Br. *p* Spitze arco *p*

Ob. 270

V. I

V. II

Br.

Fag.

V

Ob.

V. I

V. II

Br.

Fag.

V

mf

V. I

V. II

Br.

Fag.

V

mf

280

V. I

V. II

Br.

Spitze

V. I

V. II

Br.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

290

V. I *p* *pizz.* *cresc.*

V. II *p hervortretend* *cresc.*

Br. *p hervortretend* *cresc.*

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

V. I *sempre cresc.* *dim.*

V. II *sempre cresc.* *dim.*

Br. *cresc.* *dim.*

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

300

V. I *poco a poco dim.*

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

Br. *hervortretend* *cresc.* *poco a poco dim.*

Vc. (K.-B.) *pp* *hervortretend* *cresc.* *poco a poco dim.*

V. I *pp* *ppp*

V. II *pp* *ppp*

Br. *pp arco Spitze* *ppp*

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

V. I *mf*

V. II *mf*

Br. *mf*

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

V. I *poco a poco cresc.* *f* *sempre dim. e rit.*

V. II *poco a poco cresc.* *f* *sempre dim. e rit.*

Br. *poco a poco cresc.* *f* *sempre dim. e rit.*

Vc. (K.-B.) *poco a poco cresc.* *f* *sempre dim. e rit.*

N

V. I

V. II

Br.

Vc. (K.-B.)

V. I

V. II *tr*

Br.

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

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

V. I *p dolce*

V. II *p marc.*

Br.

Vc. (K. B.) *p*

Vc. *mf dolce pizz.*

Vc. arco *mf dolce*

V. I

V. II *mf dolce*

Br. *tr*

Vc. *pp*

Vc. *pp dolce*

V. I *poco a poco cresc.*

V. II *poco a poco cresc.*

Br. *poco a poco cresc.*

Vc. *poco a poco cresc.*

V. I *sempre cresc.*

V. II *sempre cresc.*

Br. *tr*

Vc. *sempre cresc.*

510

V. I *f* *sempre cresc.*

V. II *f* *sempre cresc.*

Br. *f* *sempre cresc.*

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

V. I *ff*

V. II *ff*

Br. *ff*

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

V. I

V. II

Br.

Vc. (K.-B.)

520

Etwas langsamer

V. I *dim.* *p* *poco a poco sempre*

V. II *dim.* *p* *poco a poco sempre*

Br. *dim.* *p* *poco a poco sempre*

Vc. (K.-B.) *dim.* *p* *poco a poco sempre*

Trpt. *poco a poco sempre*

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

cresc.

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

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

T

530

ff

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

Tempo I

fff

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

rubato *dim.* *pp*

rubato *dim.* *pp*

Tempo I

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

pp *pp* *pp*

Spitze Spitze Spitze V

Thema Fl.

V V

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

660

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

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

2 3 1 3 0 3

2 1

1 2 4

