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• EDITION BREITKOPF •

Nr. 4123

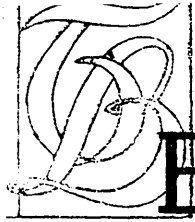
BRUCKNER-STUDIEN

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

DRITTE SYMPHONIE D MOLL



Josef Schmalnauer



BRUCKNER-STUDIEN

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

von

JOSEF SCHMALNAUER

Symphonie Nr. 1 c moll (Linzer Fassung)	Edition Breitkopf Nr. 4121
Symphonie Nr. 2 c moll	Edition Breitkopf Nr. 4122
<u>Symphonie Nr. 3 d moll</u>	<u>Edition Breitkopf Nr. 4123</u>
Symphonie Nr. 4 Es dur	Edition Breitkopf Nr. 4124
Symphonie Nr. 5 B dur	Edition Breitkopf Nr. 4125
Symphonie Nr. 6 A dur	Edition Breitkopf Nr. 4126
Symphonie Nr. 7 E dur	Edition Breitkopf Nr. 4127
Symphonie Nr. 8 c moll	Edition Breitkopf Nr. 4128
Symphonie Nr. 9 d moll	Edition Breitkopf Nr. 4129



EIGENTUM DER VERLEGER FÜR ALLE LÄNDER

VEB BREITKOPF & HÄRTEL MUSIKVERLAG
LEIPZIG

VORWORT

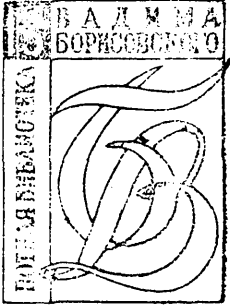
Die hier vorliegenden Spezialstudien für erste und zweite Violine, Viola und Violoncell (Kontrabaß) zu sämtlichen Symphonien von Anton Bruckner (geboren am 4. September 1824 in Ansfelden [Oberdonau], gestorben am 11. Oktober 1896 in Wien), wurden nach langen eingehenden und gewissenhaften Vorarbeiten 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
Symphonien
1824-1896
E. B. 4121-29
U 38118-74



Bruckner-Studien

Dritte Symphonie d moll

Uraufführung am 10. Dezember 1877 in Wien

I. Satz

D Mäßig bewegt ($\text{♩} = 66$) Misterioso

V. I. *pp*

V. II. *p hervortretend*

Br. *p hervortretend*

V. I. *dim.* *ppp* *cresc.*

V. II. *dim.* *ppp* *cresc.*

Br. *dim.* *p*

V. I. *p* *cresc.*

V. II. *mf hervortretend* *cresc.*

Br. *mf hervortretend*

V. I *p* *ppp*

V. II *f* *ppp*

Br. *mf* *ppp*

Vc. *f* *ppp*

V. I *ff* *ppp* *pp zart*

V. II *ff* *ppp* *pp pizz.*

Br. *ff* *ppp* *p*

Vc. *ff* *ppp*

Spitze *mf gesangsvoll hervortretend*

V. I

V. II

Br. *mf*

Vc. *cresc.* *dim.* *mf*

V. I

V. II (D) *cresc.* *dim.*

Br.

Vc. (D) *cresc.* *dim.*

E

V. I *mf* *p* *cresc. sempre*

V. II *mf*

Br. *mf* *Bog.* *cresc.*

Vc. *f* *cresc. sempre*

V. I

V. II

Br. *sempre*

Vc. *f*

V. I *pp*

V. II *dim.* *pp*

Br. *dim.* *pp*

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

V. I *p* *cresc.* *f gestr.*

V. II *p* *cresc.* *f gestr.*

Br. *p* *cresc.* *f gestr.*

Vc. *p* *cresc.* *f gestr.*

K.-B. *f gestr.*

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

cresc. sempre
cresc. sempre
cresc. sempre
cresc. sempre

fff marc.
fff marc.
fff marc.
fff marc.

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

ff unis.
ff
ff
ff

Holz

p
p
p
p

f
f
f
f

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

sempre marc.
sempre marc.

Pos.

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

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

f

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

Thema
p

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

cresc.
mf

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

cresc. sempre
ff

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

V. I *fff*

V. II *fff*

Br. *fff*

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

V. I *fff*

V. II *fff*

Br. *fff*

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

R Tempo I *sehr warm*

V. I *pp* *hervortretend* (A-Saite)

V. II *p*

Br. *pp*

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

V. I *ppp*

V. II *ppp*

Br. *ppp*

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

Erstes Zeitmaß

(G-Saite)
hervortretend

gestrichen

V. I *p*

V. II *p* hervortretend

Br *pp* get.

Vc. *p*

dim.

V. I *pp* (G-Saite)

V. II *pp*

Br *ppp*

Vc. *ppp*

cresc.

mf

ten.

gestr.

V. I *p*

V. II *p*

Br *p*

Vc. *p*

cresc.

mf

f

O. B.

V. I *ppp*

V. II *ppp*

Br *ppp*

Vc. *ppp*

ff

ppp

ppp Klar.

V. II *pp*

Br. *pp*

Vc. *mf gesangsvoll* *cresc.* *dim.* *mf*

V. II *dim.*

Br. *dim.*

Vc. *cresc.* *p dim.* Hrn.

V. I *pp*

V. II Hrn. *p* Ob. *p*

Br. *pizz.* *pp*

Vc. *pp hervortretend*

V. I *p*

V. II *pizz.* *pp* arco *mf hervortretend*

Br. arco *dim.* *mf hervortretend*

Vc. *dim.* *p*

V. I *mf poco a poco cresc.*

V. II *p poco a poco cresc.*

Br. *p poco a poco cresc.*

Vc. *mf poco a poco cresc.*

f marc.

f marc.

f marc.

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

V. I

V. II

Br.

Vc. (K.-B.)

get.

get.

trem.

V. I *cresc.*

V. II *cresc.*

Br. *cresc.*

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

ff

ff

ff

p

mf

p trem.

V. I *mf cresc.*

V. II *mf cresc.*

Br. *cresc.*

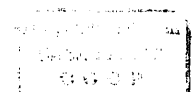
Vc. (K.-B.) *mf cresc.*

ff marc.

ff marc.

ff marc.

ff marc.



II. Satz

Adagio (etwas bewegt) quasi Andante (♩ = 68)

V. I *p*

V. II *p*

Br. *p* (cresc.)

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

V. I *dim.* *pp* *ppp*

V. II *dim.* *pp* *ppp*

Br. *dim.* *pp* *ppp*

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

A *innig*

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

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

Br. *pp* *sempre cresc.*

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

V. I *cresc.* *mf cresc.*

V. II Br. *mf cresc.*

V. I *f*

V. II *f*

V. I O. B. V. *pp* *ff*

V. II O. B. V. *pp* *ff*

V. I O. B. V. *ppp*

V. II O. B. V. *ppp*

V. I Holz (A-Saite) *pp* *poco cresc.*

V. II Holz (D-Saite) *pp* *poco cresc.*

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

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

Andante (Allegretto)

Spitze

V. I *p*

V. II *p*

Br. *p*

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

Klar. *pp*

V. I *cresc.*

V. II *cresc.*

Br. *p*

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

pp

V. I *cresc.*

V. II *cresc.*

Br. *cresc.*

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

1

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

f
Gr.S.
f
f

V. I
V. II
Br.

p (*sehr zart*)
pp
mf

V. I
V. II
Br.

cresc.
cresc.
mf
cresc.

V. I
V. II
Br.

(A)
p
pp
mf
mf

V. I
V. II
Br.

cresc. sempre
cresc. sempre
f

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

f
f
ff
f
ff

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

pp
pp
pp
pp

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

pp
pp
p hervortretend
cresc.
cresc.
f

K Erstes Zeitmaß

V. I
V. II

Holz

Br.

Vc.
(K.-B.)

pizz.
pp

p
espress.

pizz.
pp

pizz.
pp

V. I
V. II

Br.

Vc.
(K.-B.)

p

mf

p

V. I
V. II

Br.

Vc.
(K.-B.)

Bog.
pp

pizz.
pp

pp

Vcl.
pp

First system of musical notation, measures 1-3. The score is in 4/4 time and features four staves: V. I (Violin I), V. II (Violin II), Br. (Trumpet), and Vc. (Violoncello). The key signature has two flats. The first two measures are marked with *cresc.* and the third with *dim.*. The Horn (Hrn.) part enters in the third measure with a dynamic of *f*. The Trombone (Bog.) part is marked *lang gestrichen* and *ff*. The Violoncello (Vc.) part is marked *ff* and includes the instruction *K.-B.* (Kontabass).

Second system of musical notation, measures 4-6. The V. I part starts with a dynamic of *p*. The V. II part is marked *pizz.* and *mf*. The Br. part is marked *ff* and *lang gestrichen*. The Vc. (K.-B.) part is marked *f*. The Horn (Hrn.) part is marked *f*. The Trombone (Bog.) part is marked *mf*.

Third system of musical notation, measures 7-9. All parts (V. I, V. II, Br., Vc. (K.-B.)) are marked with a dynamic of *ff*. The V. I part includes fingerings 3, 4, 3, 2, 1, 4, 3. The V. II part includes fingerings 4, 3, 2. The Br. part includes fingerings 4, 4, 2, 2, 1, 4, 3. The Vc. (K.-B.) part includes fingerings 4, 3, 2, 1, 4, 3.

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

pp f pp f p

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

cresc. - - - - - ff trem.

get.

p cresc. - - - - - ff

Vc. (K.-B.)

pp

Vc. (K.-B.)

poco a poco cresc. cresc. sempre

Vc. (K.-B.)

cresc.

Vc. (K.-B.)

fff pp

Vc. (K.-B.)

fff

III. Satz (Scherzo)

Ziemlich schnell (♩ = 90)

V. II *pp*

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

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

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

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

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

V. I *cresc.* *ff*

V. II *cresc.* *ff*

Br. *cresc.* *ff* Bog.

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

V. I 1

V. II 4

Br.

Vc. (K-B.) V

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.
Vc. (K.-B.)

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

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

pp dolce
pp
pp pizz.
pp

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

cresc.
cresc.

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

p
mf hervortretend
pp
pp pizz.
p
pp

D

V. I *poco a poco cresc.*

V. II *poco a poco cresc.*

Br. *poco a poco cresc.*

Vc. *poco a poco cresc.*

V. I *poco a poco dim.* - - -

V. II *poco a poco dim.* - - -

Br. *poco a poco dim.* - - -

Vc. *poco a poco dim.* - - -

V. I *dim.* - - -

V. II

Br.

Vc.

E

V. I *pp*

Vc. pizz

Vc.

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.*

First system of musical notation (measures 1-5) for Violin I, Violin II, Trumpet, and Violoncello/Double Bass. The key signature has one flat. Dynamics range from *p* to *poco a poco cresc.*

V. I *f*

V. II *f*

Br. *f*

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

Second system of musical notation (measures 6-10). Dynamics increase to *f*. A change in key signature to two flats occurs at measure 7.

V. I *ff*

V. II *ff*

Br. *ff*

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

Third system of musical notation (measures 11-15). Dynamics reach *ff*. A section marked 'G' begins at measure 12. The key signature remains two flats.

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 key signature is one flat (B-flat). The V. I staff has a melodic line with some accidentals. The V. II staff has a similar melodic line with triplets and fingerings (3, 0, 3, 4, 3). The Br. staff has a melodic line with fingerings (0, 1). The Vc. staff has a bass line with some notes marked with a 'v'.

Second system of musical notation. It consists of four staves: V. I, V. II, Br., and Vc. (K.-B.). The V. I staff has a melodic line with fingerings (2, 1) and some accidentals. The V. II staff has a melodic line with fingerings (2). The Br. staff has a melodic line with fingerings (2) and some accidentals. The Vc. staff has a bass line with accents (>) and some notes marked with a 'v'.

Third system of musical notation. It consists of four staves: V. I, V. II, Br., and Vc. (K.-B.). The V. I staff has a melodic line with many notes and some accidentals. The V. II staff has a melodic line with many notes. The Br. staff has a melodic line with many notes and some accidentals. The Vc. staff has a bass line with many notes and some accidentals.

TRIO
Im pastoralem Ton, sehr volkstümlich (♩. = 63)

V. I

V. II
get. pizz.
pp

Br.
hervortretend
p

Vc.
pp
get. pizz.

K.-B.
pp

V. I

V. II

Br.
1 2

Vc.

K.-B.

V. I
poco a poco cresc.

V. II
poco a poco cresc.

Br.
poco a poco cresc.
Bog

Vc.
poco a poco cresc.

K.-B.
poco a poco cresc.

V. I

V. II

Br.

A

p

pp

pp

V. I

V. II

Br.

p

dim.

p

dim.

tr.

tr.

tr.

dim.

p

dim.

K-B. pizz.

V. I

V. II

Br.

pp

pp

pp

pp

pp

cresc.

cresc.

cresc.

V. I

V. II

Br.

f

f

f

B

V. I *pizz.*

V. II *pp hervortretend*

Br. *mf pizz.*

Vc. *pp*

poco a

V. I *poco cresc.*

V. II

Br. *poco cresc.*

Vc. *poco cresc.*

V. I

V. II

Br.

Vc. *pp*

C Bog.

V. I

V. II *mf V. II 8^{va} tiefer*

Br. *f*

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

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.
Vc. (K-B.)

IV. Satz (Finale)

Allegro (♩ = 92)

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

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

Br. *pp* *p*

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

V. I *p*

V. II *p*

Br. *p cresc.* -

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

V. I *ff*

V. II *ff*

Br. *ff*

Vc. (K-B.) *ff*

V. I

V. II

Br.

Vc.
(K.-B.)

V. I

V. II

Br.

Vc.
(K.-B.)

ff *meno f* *ff* *meno f*

V. I

V. II

Br.

Vc.
(K.-B.)

ff *ff* *ff* *ff*

A

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

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

Br. *p* *pp* *p*

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

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

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

Br. *p cresc.*

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

V. I. *ff*

V. II. *ff*

Br. *ff*

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

V. I

V. II

Br.

Vc.
(K.-B.)

V. I

V. II

Br.

Vc.
(K.-B.)

ff *meno f* *ff* *meno f*

V. I

V. II

Br.

Vc.
(K.-B.)

ff *meno f* *cresc.* - - -

V. I
ff

V. II
ff

Br.
ff

Vc.
 (K-B.)
ff

V. I
dim. sempre

V. II
dim. sempre

Br.
dim. sempre

Vc.
 (K-B.)
dim. sempre

allmählich etwas zurückhaltend

V. I

V. II

Br.

Vc.
 (K-B.)

Ob.

dim.

dim.

dim.

Langsamer (♩ = 112)

rit. **B**

V. I *pp* *p dolce*

V. II *p*

Br. *pp* Klar. *p*

Vc. *p* *pizz.*

V. I *cresc.* *mf*

V. II *cresc.* *mf*

Br. *cresc.* *mf*

Vc. *cresc.* *mf*

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

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

Br. *sf* *p* *p* *cresc.*

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

V. I
V. II
Br.
Vc.

più f p

V. I

pp

V. I

mf

V. I

pp

V. I

poco cresc. poco f

V. I

p pp

V. I
V. II

poco f p pp

O.B. pppizz.

V. I
V. II

get. pp

O.B. Vc. ppp

E

V. I *dim.* *pp* *pizz.*

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

V. I

V. II *Bog.* *Vc. pp* *pp*

G

V. I *pp*

V. II *pp* *cresc.*

Br. *pp* *cresc.*

Vc. *pp* *cresc.*

H

V. I *pp* *f*

V. II *pp* *f*

Br. *pp* *f*

Vc. *pp* *f*

I

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

V. II *pp* *ff* *dim.*

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

Vc. *pp* *ff* *Bog.* *pizz.* *dim.* *pp*

V. I
V. II
Br.
Vc.

V. I
V. II
Br.

V. I
V. II
Br.

p cresc. sempre

V. I
V. II

V. I
V. II

V. I *f marc.*

V. II *f*

V. I *cresc.*

V. II *cresc.*

Br. *cresc.*

Vc. *cresc.*

ff *get.*

ff *Vc.*

ff *K-B.*

V. I *dim.*

V. II *dim.*

Br. *dim.*

Vc. (K-B) *dim.*

V. I *pp*

V. II *pp*

Br. *pp* *get.*

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

mf *f*

mf *mf*

Langsamer (♩ = 112)

U Bog. 3. V

V. I *p dolce* *cresc.*

V. II *p* *cresc.*

Br. *p* *cresc.*

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

V. I *mf* *f* *p*

V. II *mf* *p*

Br. *mf* *p*

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

V. I *p* *cresc.*

V. II *p* *cresc.*

Br. *p* *cresc.*

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

V. I *f* *p*

V. II *f* *p* (A) *p*

Br. *f* *p*

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