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• EDITION BREITKOPF •

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BRUCKNER-STUDIEN

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

SECHSTE SYMPHONIE A DUR



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VORWORT

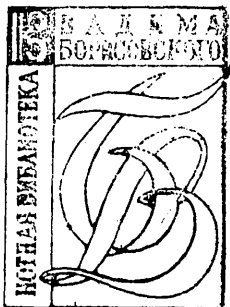
Die hier vorliegenden Spezialstudien für erste und zweite Violine, Viola und Violoncell (Kontrabaß) zu sämtlichen Symphonien von Anton Bruckner (geboren am 4. September 1824 in Ansfelden [Oberdonau], gestorben am 11. Oktober 1896 in Wien), wurden nach langen eingehenden und gewissenhaften Vorarbeiten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

U 38121-74



Bruckner Studien

Sechste Symphonie A dur

Uraufführung am 26. Februar 1899 in Wien

I. Satz

A Maestoso (♩ = 66)

V. I. *ff* breit gezogen lang gezogen

V. II. *ff* breit gezogen lang gezogen

Br. *ff*

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

Corno I

Corno IV div.

div.

30

breit gezogen lang gezogen

breit gezogen lang gezogen

Corno I

V. I

V. II

Br.

Vc. (K-B)

Corno III

V. I

V. II

Br.

Vc. (K-B)

lang gezogen

40 lang gezogen

V. I

V. II

Br.

Vc. (K-B)

lang gezogen

marc.

V. I

V. II

Br.

Vc. (K-B)

pp (subito)

pp (subito)

pp (subito)

marc.

B Bedeutend langsamer (♩ = 60)

(G-Saite) lang gezogen [50]

V. I *p*

V. II *p*

Br. *p*

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

V. I *mf*

V. II *mf*

Br. *mf*

Vc. (K-B) *mf*

V. I *pp*

V. II *pp*

Br. *pp*

Vc. (K-B) *pp*

(G-Saite) lang gezogen (D) [60]

V. I *p* *dim.*

V. II *p* *dim.*

Br. *p* *dim.*

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

C

O-B.

V. I

V. II

Br.

pp

pp

pp doch deutlich hervortretend

V. I

V. II

Br.

cresc. sempre

cresc. sempre

cresc. sempre

mf

mf

mf

V. I

V. II

Br.

dim. sempre

dim. sempre

dim. sempre

D

V. I

V. II

Br.

Vc. (K-B.)

lang gezogen

arco

lang gezogen

lang gezogen

lang gezogen

arco

lang gestrichen

cresc. sempre

lang gestrichen

cresc. sempre

lang gestrichen

cresc. sempre

cresc. sempre

V. I

V. II

Br.

Vc. (K.-B.)

dim. sempre

dim. sempre

dim. sempre

V. I

V. II

Br.

(K.-B.)

pp

pp

mf

(♩ = 66)
unis.

V. I

V. II

Br.

Vc. (K.-B.)

fff

fff

fff

gestrichen

gestrichen

gestrichen

V. I

V. II

Br.

Vc. (K.-B.)

110

G

V. I *pp*

V. II Holz *p*

Br. *pp*

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

V. I *cresc.*

V. II *cresc.*

Br. *cresc.*

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

cresc. spiccato sempre

mf cresc.

div.

cresc.

V. I *ff*

V. II *ff*

Br. *ff*

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

120

H O-B.

V.I. *dim.* *p*

V.II *dim.* *p*

Br. *dim.* *p*

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

O-B. *p*

O-B. *p*

V.I. *dim.*

V.II *dim.*

Br. *dim.*

V.I. *pp* *dim. sempre*

V.II *pp* *dim. sempre*

Br. *pp* *dim. sempre*

I

V.I. *pp sempre*

V.II *pp sempre*

Br. *pp sempre*

130

V.I
V.II
Br.

V.I
V.II
Br.

V.I
V.II
Br.

140

ppp

L (♩ = 66)

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

p breit und lang gezogen immerfort

O.-B. gezogen

pp

p breit und lang gezogen immerfort

O.-B. arco

V. I

V. II

Br.

Vc. (K-B.)

gezogen *cresc.*

cresc.

cresc.

cresc.

V. I

V. II

Br.

Vc. (K-B.)

mf

p

mf

p

gezogen

170

V. I

V. II

Br.

Vc. (K-B.)

gezogen *cresc.*

cresc.

cresc.

cresc.

V. I

V. II

Br.

Vc. (K-B.)

gezogen

f

f

180

V. I

V. II

Br.

Vc. (K-B.)

gezogen

cresc.

V. I

V. II

Br.

Spitze

pp sempre

Corno

p

dim.

V. I

V. II

Br.

p

190

V. I

V. II

Br.

(acceler.)

V. I
V. II
Br.

M (Tempo wie anfangs) **Maestoso** $\text{♩} = 66$

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

div.
ff

3

P (bedeutend langsamer) ($\text{♩} = 60$)

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

lang gezogen
p

pizz.

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

mf

250

V. I *pp*

V. II *pp*

Br. *pp*

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

V. I *p* lang gezogen

V. II *p*

Br. *p*

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

dim.

V. I *pp*

V. II *pp*

Br. *pp*

pp doch deutlich hervortretend

cresc. sempre

V. I *mf*

V. II *mf*

Br. *mf*

mf

A.S.

V. I
dim. sempre

V. II
dim. sempre

Br.
dim. sempre

R Tempo I

V. I
lang gezogen

V. II
f lang gezogen

Br.
f lang gezogen

Vc.
(K.-B.)
f lang gezogen

arco

V. I
cresc. sempre

V. II
cresc. sempre

Br.
cresc. sempre

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

(G) (D)

V. I

V. II

Br.

Vc.
(K.-B.)

S

V.I *dim. sempre*

V.II *dim. sempre*

Br. *f*

Vc. *f*

280 poco riten. T (a tempo) (♩ = 66)

V.I *pp*

V.II *pp*

Br. *p*

Vc. *p*

Fl. *p*

Klar. *p*

V.I *pp dim. sempre*

V.II *pp dim. sempre*

Br. *pp dim. sempre*

Vc. *pp dim. sempre*

U

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.)

V. I
V. II
Br.
Vc.

V. I
Br.

W

310

V. I
Br. *ppp*

V. I
Br. *pp*

X

V. I
Br. *pp*

320

V. I
Br. *p*

V. I
Br. *mf*

V. I
V. II *pp*

330

V. I
V. II *cresc. sempre*

ppp

Y gestrichen. immerfort

V. I *f*

V. II *f* gestrichen immerfort

V. I *cresc.*

V. II *cresc.*

V. I *ff*

V. II *ff*

V. I *Spitze*

V. II *ppp*

V. I *ppp*

V. II *ppp*

Z (Tempo wie anfangs) (♩ = 66) gestrichen bis zum Ende

V. I *fff*

V. II *fff*

Vc. *fff* Blech

V. I
V. II
Vc.

V. I
V. II
Vc.

360

div.

V. I
V. II
Vc.

V. I
V. II
Vc.

V. I
V. II
Vc.

molto ritard.

II. Satz (Adagio)

B Sehr feierlich (♩ = 54)

V. I *p* *cresc. sempre* *gezogen* *dim.* (A)

V. II *p* *cresc. sempre* *gezogen* *dim.*

Br. *p* *cresc. sempre* *stets hervortretend* *dim.*

Vc. *p* *cresc. sempre* *dim.*

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

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

Br. *p* *cresc.* *hervortretend* *p* *div.* *legato*

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

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

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

Br. *p* *cresc.* *mf* *cresc.*

Vc. *p* *cresc. sempre* *f* *cresc.*

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

ff
ff
ff
ff

div.
div.

4
4
4
4

40

p
p
p
p

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

p
p
p
pizz.

p
p
p
p

C

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

cresc. sempre
cresc. sempre
cresc. sempre
pizz.

pp
pp
pp
pp

lang gezogen
arco

Largo

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

dim.
dim.
dim.
dim.

80

F

V. I

V. II

Br.

Vc. (K.-B.)

p

p

div.

p

lang gezogen

cresc.

cresc.

cresc.

cresc.

V. I

V. II

Br.

Vc. (K.-B.)

f

f

lang, breit

f

lang, breit

ff

ff

dim.

p

dim.

100

V. I

V. II

Vc. (K.-B.)

cresc.

(thematisch)

cresc.

H

f

f

V. I

V. II

Vc. (K.-B.)

cresc.

cresc.

V. I

V. II

Vc. (K.-B.)

ff

ff

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

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

(E)

dim. p

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

110

Spitze

dim.

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

pp

V. I
V. II
Vc.

I

gezogen

gezogen

gezogen

tr

p cresc. sempre

stets hervortretend

cresc.

dim.

p cresc.

hervortretend

dim. p

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

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

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

120

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

V.II *cresc.* *mf* *cresc.* *ff*

Vc. *f* *cresc.* *(K.-B.) ff gezogen*

V.I *p*

V.II *p*

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

130

V.I *p*

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

Br. *pp* *p*

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

O.B.

(D)

V. I *cresc.* (E) *f* lang gezogen *dim.*

V. II *cresc.*

Br. *cresc.* *f* *dim.*

Vc. *cresc.* *f* *dim.*

M immer gezogen

V. I *pp* *pp* immer gezogen *cresc.*

V. II *pp* *pp* gezogen *cresc.*

Br. *pp* *pp* gezogen arco *cresc.*

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

160

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

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

Br. *cresc.* *dim. sempre* *ppp*

Vc. *cresc.* gezogen *dim. sempre* *ppp*

V. I *ppp*

V. II *ppp*

Br. *ppp* gezogen

Vc. *ppp*

170

A

V. I

V. II

Br.

Vc. (K.-B.)

pp

p

V. I

V. II

Br.

Vc. (K.-B.)

cresc.

div.

V. I

V. II

Br.

Vc. (K.-B.)

mf

cresc. sempre

V. I

V. II

Br.

Vc. (K.-B.)

pp

pp pizz.

V. I
V. II
Br.

cresc.
p

Br.
Vc. (K.-B.)

Cor. E
f marc. sempre

f marc. sempre

Br.
Vc. (K.-B.)

70
cresc. sempre

cresc. sempre

Br.
Vc. (K.-B.)

F
dim.
pp

dim.
pp

V. I
V. II
Br.

mf
mf
pizz.
f

mf
mf
pizz.
f

V. I
V. II
Br.

H
ff
ff
arco
ff

ff
ff
arco
ff

IV. Satz (Finale)

B Bewegt, doch nicht zu schnell (♩ = 74)

First system of the musical score, measures 1-3. It features four staves: V.I. (Violin I), V.II (Violin II), Br. (Trumpet), and Vc. (K.-B.) (Violoncello/Double Bass). The key signature has one sharp (F#) and the time signature is common time (C). The first measure includes a box containing the number 30. The dynamic marking *ff* is present in all parts. Fingerings and bowings are indicated throughout.

Second system of the musical score, measures 4-7. It continues the four-staff arrangement. The dynamics remain *ff*. The notation includes various musical symbols such as accents, slurs, and fingerings.

Third system of the musical score, measures 8-11. The dynamics change to *marc.* (marcato) starting in measure 9. The key signature changes to two flats (Bb, Eb) in measure 9. The notation includes complex rhythmic patterns and fingerings.

40 Spitze

V. I *p dim. pp*

V. II *p dim. pp*

Br. *p dim. pp*

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

V. I *cresc. sempre*

V. II *cresc. sempre*

Br. *cresc. sempre*

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

fff

fff

fff

fff

G

V. II *pp cresc. poco a poco*

Br. *pp cresc. poco a poco*

Vc. *pp cresc. poco a poco*

cresc.

cresc.

cresc.

120

V. II *f sempre cresc.*

Br. *f sempre cresc.*

Vc. *f sempre cresc.*

I

V. I *ff*

V. II *ff*

Br. *ff*

Vc. (K.B.) *ff*

140

V. I

V. II

Br.

Vc. (K.B.)

V. I

V. II

Br.

Vc. (K.B.)

pp

pp

V. I *cresc.*

V. II *cresc.*

150

V. I *p* *cresc. sempre*

V. II *cresc. sempre*

V. I *ff*

V. II *cresc. sempre* *ff*

V. I *dim.* *p* *L* 160

V. II *dim.* *p*

N (♩ = 63)

lang gezogen
arco

V. I *p* 200 *pp* *cresc.*

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

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

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

(A)

breit gezogen

V. I *mf* *breit gezogen* *cresc.* *f* *dim.*

V. II *mf* *breit gezogen* *cresc.* *f* *dim.*

Br. *mf* *breit gezogen* *cresc.* *f* *dim.*

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

spiccato

V. I *p* *f* *210* *marc.*

V. II *p* *f* *marc.*

Br. *p* *f* *marc.*

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

V. I *p* *dim.*

V. II *p* *dim.*

Br. *pizz.* *p* *pizz.* *dim.*

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

Q Tempo I (♩ = 74)

V. I *ff*

V. II *ff*

Br. *ff*

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

250

First system of musical notation, measures 250-253. It includes staves for Violin I (V. I), Violin II (V. II), Brass (Br.), and Violoncello/Double Bass (Vc. (K.-B.)). The music features a melodic line in the upper strings and a supporting bass line. Measure 251 has a first finger fingering (1) above the first note.

Second system of musical notation, measures 254-257. It includes staves for Violin I (V. I), Violin II (V. II), Brass (Br.), and Violoncello/Double Bass (Vc. (K.-B.)). Measure 254 has a 'V' marking above the first note. Measure 257 has a '0 2' marking above the last two notes.

Third system of musical notation, measures 258-261. It includes staves for Violin I (V. I), Violin II (V. II), Brass (Br.), and Violoncello/Double Bass (Vc. (K.-B.)). Measure 258 has a '4' marking above the first note. Measure 261 has a '4' marking above the last note.

260

Fourth system of musical notation, measures 262-265. It includes staves for Violin I (V. I), Violin II (V. II), Brass (Br.), and Violoncello/Double Bass (Vc. (K.-B.)). Measure 262 has a '3 b 2' marking above the first two notes. Measure 263 has a '3' marking above the third note. Measure 264 has a '4 b 3' marking above the first two notes. Measure 265 has a '0' marking above the last note.

R

V. I *p*

V. II *p*

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

V. I *mf*

V. II *mf*

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

270

V. I *cresc. sempre*

V. II *cresc. sempre*

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

V. I

V. II *dim. pp*

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

V. I

V. II

Vc. (K.-B.)

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

fff
fff marc. sempre

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

fff

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

280

fff

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

fff

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

fff
gestrichen
gestrichen
S

Musical score for V.I, V.II, Br., and Vc. measures 297-303. V.I and V.II start with *pp* and *mf* dynamics. Br. and Vc. start with *pp* and *mf* dynamics. Fingerings and slurs are indicated throughout.

Musical score for V.I, V.II, Br., and Vc. measures 304-310. Measure 304 is marked with a box containing the number 320. Dynamics include *pp*, *p*, *cresc.*, and *dim.*. A *(K. B.)* marking is present below the Vc. staff in measure 309.

Musical score for V.I, V.II, Br., and Vc. (K.-B.) measures 311-317. The section is marked with *f marc.* and *marc.*. A large *U* marking is at the beginning of the system.

a tempo

V. I *loco* *pp*

V. II *pp*

Vc. *ppp* *div.*

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

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

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

V. I **ff**

V. II **ff**

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

340

V. I

V. II

Vc. (K.-B.)

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

350
V. I
V. II
Vc.
(K.-B.)

W
langsam sempre

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

Ob.

V. I
V. II
Br.

pp

accelerando sempre

V. I

V. II

Br.

p *cresc. sempre* *mf*

p *cresc. sempre* *mf*

p *cresc. sempre* *mf*

V. I

V. II

Br.

cresc. *ff*

cresc. *ff*

cresc. *ff*

V. I

Br.

Vc. (K.-B.)

unis. *ff* *ff*

pizz. *arco* *ff*

V. I

Br.

Vc. (K.-B.)

390

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

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

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

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

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