

# IV. SYMPHONIE ES-DUR

(romantische)

2. Fassung 1878 mit dem Finale von 1880

Anton Bruckner

## 1. SATZ

Bewegt, nicht zu schnell

1. Hr. solo

(Pos.) *mf cresc. sempre* **D** *ff marc.* 120 3 1

*marc.* 3 1 *marc.* 130 7

1.2. VI. 140 **E** *f cresc. sempre* *ff*

150 6 Holz. *ff*

160 **F** *f cresc.* *ff marc.*

170 10 180 10 190 3 **G** 7 200 10 210 7

**H** 1. Hr. 220 1 5 230 1. Hr. solo 1

240 1 *p* *p poco a poco cresc.*

*cresc. sempre*

250 **I** *fff sempre marc.* 3 3

260 3 3 3 3

3 3 3 1 270 5

280 *mf poco a poco cresc.* *fff* 3

K 290 1. Hr. solo *fff* *f cresc.* marc.

300 310 *ff*

320 3 1 3 1 2 3 4

330 5 6 7 8 L 340 6 10 350 10 360 5 *dimin. sempre*

M 1. Hr. solo 370 1 1 1 1

380 1. Hr. solo 390 3 1 1

400 1 1 1 *p cresc.*

410 4 3 N *ff* marc. sempre

420 3 3 3 3 3 *marc.*

430 3 3 3 3 3

O 2

Horn 2 in F

440 5 1. Hr. 450

*p* *f* **P**

460 10 470 2

1. Hr. 1.2. Ob. 480 2

*mf sempre cresc.*

3 4 5 6 **Q** 490

*ff* *ff sempre*

1 4 500 3 1. Hr.

3 510

*pp* *pp*

**R** 520 7

*fff*

530 3 **S** 540 1 1 1

3. Hr. *pp...* *p*

550 1

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

560

*marc. sempre* *ff*

570

# 2. SATZ. ANDANTE

Andante quasi Allegretto

5 1. Hr. 2 10 1 1. Hr. A 4

1. Hr. 1.2. Tr. 20 1 1. Hr. 2

B 5 30 5 4 1. Hr. 40 5 1.2. Fl. f

50 1 C 9 60 7 D 3 70 10

80 5 1. Hr. 1 90 2

1. VI. p pp mf f

100 1 1 E hervortretend mf hervortretend mf

F 110 f ff

120 1 dim. ppp

1 1 G 1 130 2 1. Hr. 3 p dim.

H 1 [140] 3 1. Vl. *mf* *dim. pp dim.* [150] 1

2 I 5 [160] 10 [170] 1 K 9 [180] 7 *pp*

L 3 [190] 3 M *mf* *p poco a poco cresc. cresc.*

[200] N *ff* 4 O 1 [210] 1

1. Hr. *f cresc. sempre marc. ff marc. sempre*

[220] P Langsamer *fff*

Q 1 [230] 7 R 3 [240] 8 *dim.*

### 3. SATZ. SCHERZO

Bewegt 1 3.4. Hr. Die Viertelnote im Jagdthema immer etwas länger *p*

[10] 3 3 3 3

3 3 3 3 3 3 3 3

A [20] 3 3 3 3 *poco a poco cresc.*



**H**

170

*p*

*cresc. sempre*

**I**

180

*ff stacc. sempre*

190

*ff*

**K**

2 2

1. Hr.

*ppp*

200

10

210

1

**L**

1

1. Hr.

220

**M**

1

9

Ob. *tr*

Kl. *tr*

Ob. *tr*

230

**N**

*mf*

*cresc. sempre*

*fff*

**O**

240

250

1 2

3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 4 5 6 7 8

**Trio**

10

Nicht zu schnell, keinesfalls schleppend

1. 2.

1 A 1 20 30 5 B 5 40 5 C 5 50 4 1 (G.P.)

2 7 1 1 A 1 10 30 5 B 5 40 5 C 5 50 4 1 (G.P.)



# FINALE

Bewegt, doch nicht zu schnell

2 1. Hr. 1 10 1

1 1. Tr. 20 5

30 p cresc. sempre

3 f cresc. sempre

40 3

A Langsamer ff 50 marcato sempre

6 dim. pp

60 p poco a poco cresc. f marc. marc.

cresc. marc. ff marc.

70 fff marc. sempre 2



Staff 1: Sixteenth-note runs with accents (^) and dynamic markings (>). Measure numbers 6, 6, 6, 6.

Staff 2: Sixteenth-note runs with accents (^) and dynamic markings (>). Measure numbers 180, 6, 6, 6.

poco a poco ritard. Langsam Tempo wie anfangs

F 4 3 190 10 200 3 G

Staff 3: Rests with dynamic markings (pizz.). Measure numbers 4, 3, 190, 10, 200, 3.

Vc., Kb. = pizz.

Staff 4: 1. Hr. with accents (^) and dynamic markings (>). Measure numbers 210, 1, 1, 1.

Staff 5: 1. Ob., 1. Kl., 3. Tr. with accents (^) and dynamic markings (>). Measure numbers 220, 10, 230, 5.

Staff 6: H *ff* with accents (^) and dynamic markings (>). Measure numbers 240, 3.

Staff 7: Measure numbers 250, 3, I, 7, 260, 8.

Langsamer (wie bei der Gesangsperiode im 1. Teile)

K 270 3 1. Hr.

Staff 8: 1. Hr. with accents (^) and dynamic markings (>). Measure numbers 270, 3, 1. Hr.

Staff 9: Measure numbers 280, 6, L, 3, 290, 1, 1. vl.

Staff 10: Measure numbers 300, 6, 6, 6, 6, 6, M *fff*

Staff 11: Measure numbers 300, 6, 6, 6, 6, 6, 1



400

Langsamer

410

Im früheren Zeitmaß

rit. sempre

Q 7 420 5 R 4 1. Vl. Vla. 1. Vl. Vla.

430

S Etwas bewegter

1. Vl. Vla. 1. Vl. Vla. 5 440 9 T 1

450

1. Hr.

460

Langsam

U 5

*p cresc.*

*f*

*ff*

470

ritard. Tempo I°

480

490

*sempre pp*

*pp*

500

*cresc.*

*etwas hervortretend*

*dim.*

W

510

520

*p*

*mf cresc.*

*f cresc.*

*p poco a poco cresc.*

Y

530

Z

*fff schmetternd*

540