

Viola II

Streichquintett

WAB 112

Comp. 1878-79. First perf. 17. Nov. 1881 Vienna
by the Winkler Quartett + Josef Schalk Viola 2

Anton Bruckner (1824-1896)

Herausgegeben von
Orfeo Mandozzi

Gemäßigt. Moderato. ♩= 72

Gentlingt. Moderato.

Viola II

9 *p* *dim.*

16 *mf* *cresc.* *f* *cresc.* *ff*

27 *p* *cresc. sempre*

41 *pp* *dim.* *ff* *p* *cresc.*

46 *mf* *cresc.* *pp* *ppp*

52 *accelerando* *tr* *tr* *tr*

57 **Tempo I°**

62 *pp* *cresc.* *f* *cresc.*

66 *ff*

69 *breit gestrichen*

72 *D* *1*

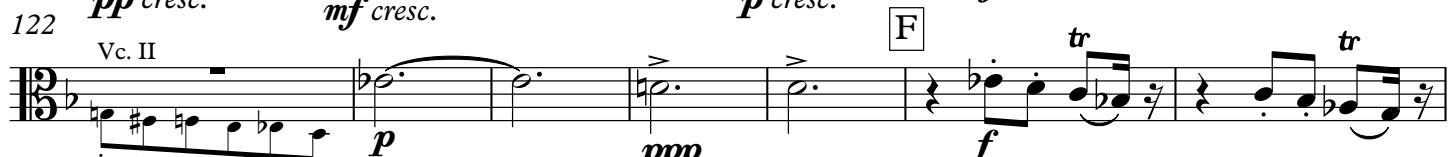
Viola II

2
75 pizz. arco

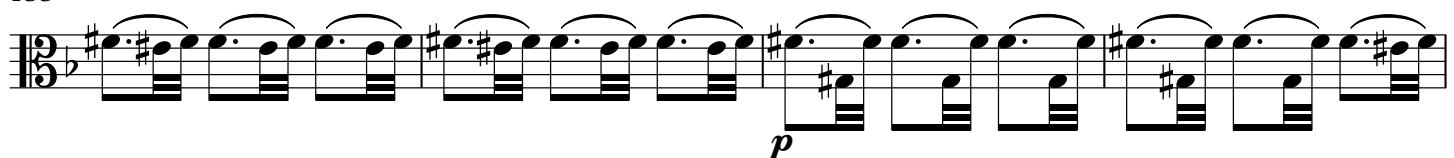

81
87
92


99 E Viola I 3 pizz. 4 3 pizz. 4 Viol. II


112 arco


122 Vc. II 1 tr 3


129 1-4 Takte


133 p


137 ppp


141 cresc. mf gezogen cresc.


146 G 2


Viola II

153 *gestrichen* 3 *tr* 2 *gezogen* 3 1

163 *f* 1 3 *ad lib.* Viol. I H *a tempo* *pp* *dim.*

p cresc.

174 3 3 3 *cresc. sempre* *mf* 3 *cresc.* *f gestrichen*

182 *dim.* 3 *pp* 3 *f* 3 *gezogen* 3

189 I *pp* 3 *dim.* 3 *p*

195 *hervortretend* K *pp*

202 *cresc.* *ppp* *ppp* *pp cresc.* *pp*

207 L *Sehr ruhig* *pp* *cresc.* *dim. sempre* *Tempo I°*

213 *cresc.* *pp* *dim. sempre* *ff*

218 *mf* < > *dim. sempre* *lang gezogen* *pp*

223 *poco a poco cresc.* *ff*

228 M *a tempo* *Viol. I* *pizz.* *arco* 2 *ritard.* *pp* *ppp*

Viola II

4
237

237

243 *gestrichen*

247 *fff* *gestrichen* *dim.*

251 *cresc.*

255 *pp dim. semper*

259 *O cresc. 1-6 Takte*

264 *dim.*

268

269

Scherzo. Schnell. $\text{J} = 138$

11

11 *A*

1-4 Takte

20

28 *in a later revision the composer replaced this bar with a GP*

Vc. II

Viola II

5

37 **B** *hervortretend*

44 **p** *f*

44 *mf cresc. sempre*

50 **C** *pizz.* **2**

58 **D** *poco ritard.* **mf** *molto ritard.* *arco*

66 *a tempo* **2** *ritard.* **pp dim.**

73 **Langsamer** **E**

ff *lang gezogen*

80 **Tempo I°** **1**

87 *dim. sempre* **pp** **pp**

cresc. **p** *poco* *a poco cresc.* **pp**

95 **F** *poco a poco cresc.* **f**

103 **G** *cresc. sempre*

111 *1-7 Takte* **ff**

117 *Fine*

Viola II

6 **Trio. Langsamer.** $\text{♩} = 76$

122 pizz. 1

130 A pizz. 1

136 p dim. 1

142 dim. sempre mf cresc. f arco

148 cresc. sempre pp f 1

155 pizz. 1 pp ppp ritard. Scherzo D. C.

Adagio. $\text{♩} = 56$

1 ausdrucksvoll 1

11 p gezogen cresc. p pp cresc.

12 ausdrucksvoll 1 p gezogen cresc. f cresc. pp

22 Bewegter etwas hervortretend, immerfort

27

31 schwach hervortretend 1

36 ppp portato sempre ppp

mf

Viola II

7

45 *ritard.* [C] *a tempo*
dim. ***pp*** ***pp cresc.*** ***p cresc.*** ***f***

52 ***pp cresc.*** ***mf*** *ritard.*

57 [D] *a tempo*
ppp portato sempre *dim.*

66 *ausdrucksvooll*
gezogen *cresc.* ***p*** ***pp***

75 *poco rit.* [E] ***1*** ***p*** ***f***

83 [F] ***p gezogen*** ***p gezogen*** ***f***

89 [G] *portato*
pp *dim. *ppp* ***pp dim. *ppp**** ***ppp cresc.****

96 *lang gezogen* [H] ***f hervortretend*** ***p cresc.*** ***cresc.*** ***p cresc.***

102 ***ff gezogen*** ***pp*** ***molto cresc.*** [I] *gezogen*
fff marc. sempre

109 ***p gezogen*** ***pp*** ***ppp***

114 *ritard.* [K] **Tempo I°**
cresc. *dim.* ***pp portato sempre*** ***pp*** ***1***

Viola II

8
119

125 **L** **Tempo I°**

129 **M**

133 **Gemessen**
lang gezogen

138 **N**

144

149 **O**

158 **P**

165

Finale. Lebhaft bewegt. $\text{♩} = 144$
1-12 takte

pp *gezogen*

p dim. **ppp** *sin al fine*

legato

pp *cresc.* *dim. sempre* *pp*

Viola II

15

A

Im Tempo etwas nachgebend. ♦ = 92

9

20

A musical score for piano in 2/4 time, featuring a bass clef and a key signature of four flats. The score consists of two staves of music. The first staff shows a melodic line with various note heads and stems. The second staff continues the melody. Two dynamic markings are present: 'cresc. sempre' under the first staff and 'cresc.' under the second staff, both indicating an increase in volume.

30

Langsamer. = 76

Musical score for orchestra, page 10, measures 30-31. The score consists of two staves. The top staff shows a melodic line with eighth-note patterns and grace notes. The bottom staff shows harmonic bass notes. Measure 30 ends with a dynamic *p*. Measure 31 begins with a dynamic *cresc.* and ends with a dynamic *p*. Measure numbers 2 and 1 are indicated above the staves.

39

cresc. *dim.* **p** *cresc.* *mf* **pp**

44

50

ppp *sempre*

pp

54

p (poco)

58

Musical score for orchestra, page 10, measures 58-59. The score consists of two systems of music. The top system is for strings (Violin I, Violin II, Viola, Cello) and the bottom system is for woodwinds (Oboe, Clarinet, Bassoon). The key signature is B-flat major (two flats), and the time signature is common time. Measure 58 starts with a forte dynamic (f) and continues through measure 59. The notation includes various note heads, stems, and rests, with some notes connected by horizontal lines.

63

A musical score for bassoon, page 10, showing measures 11 and 12. The key signature is B-flat major (two flats). Measure 11 starts with a dynamic *p*. Measure 12 begins with a sharp sign over the first note, followed by a fermata and a sharp sign over the second note. The bassoon part consists of eighth-note patterns. The score includes a basso continuo staff with a cello and a bassoon part below it.

67

A musical score for a bassoon or double bass. The key signature is B-flat major (two flats). The time signature is common time (indicated by a '4'). The dynamic is *ppp*. The score consists of a single melodic line on a bass clef staff. The notes are eighth notes, mostly with sharp heads, and are grouped by parentheses. The melody starts with a descending eighth-note pattern (B-flat, A, G, F-sharp) and continues with a repeating eighth-note pattern (F-sharp, E, D, C-sharp).

Viola II

10
75

79

breit gestrichen

83

87 F etwas hervortretend

pp

93

G

f 3

98

f breit gestrichen

immer breiter gestrichen

101

fff

105

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

108 H pizz.

pp ppp pp

114 ritard. a tempo

pp sempre senza cresc.

cresc. poco a poco

123 I Langsamer pizz.

ppp (dim.)

breit gestrichen dim.

Viola II

127 11

K *a tempo* arco

132 *ppp*

136 *cresc.* **L** *p*

141 *cresc.* *dim.* *p cresc.* *mf*

145 **M** *pp* *ppp* *cresc.*

149 *pp*

153 **N** *ppp cresc. sempre* *mf cresc. sempre* *ff breit gestrichen*

Tempo wie zu Anfang.

159 **2** *gestrichen* *pp* *dim.*

165 *pp* *dim.* *p cresc.* *dim. sempre*

170 *rit. e dim.* **Langsamer** *pp*

176 **O** 1-16 takte *dim. sempre* **fff**

183

Viola II
INTERMEZZO D-MOLL

WAB 113. Alternative mouvement to the Scherzo of the String Quintet
Comp. 1879. Premiered on 23 January 1904 in Vienna by the Fitzner Quartet

Anton Bruckner
(1824-1896)

Moderato

The musical score for Viola II of the Intermezzo in D-Moll by Anton Bruckner is presented in 12 staves. The key signature changes frequently, including sections in A minor, E major, and G major. The time signature varies between common time and 3/4. The score includes dynamic markings such as **p**, **pp**, **ff**, **cresc.**, **dim.**, **mf**, **f**, **solo**, and **gezogen**. Articulation marks like accents and slurs are used throughout. Performance instructions include "lang gestrichen" and "1-4 Takte". The score begins with a dynamic of **p** and a crescendo to **ff** at measure 9. It features a mix of eighth and sixteenth-note patterns, with some measures containing grace notes or slurs. Measures 41-49 show a transition with a dynamic of **pp** followed by **cresc.** and **mf**. The score concludes with a dynamic of **ff**.

Viola II

13

73

81

92

99

lang gestrichen

ff

pp

dim

ff

pp

gezogen

107

114

120

126

arco 1-6 Takte

ppp

3

cresc. sempre

132

6

137

3

3

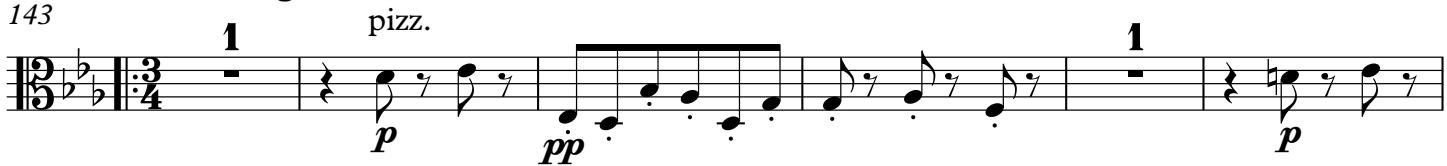
1

Viola II

14

Trio. Langsamer. $\text{♩} = 76$

143

1 pizz.


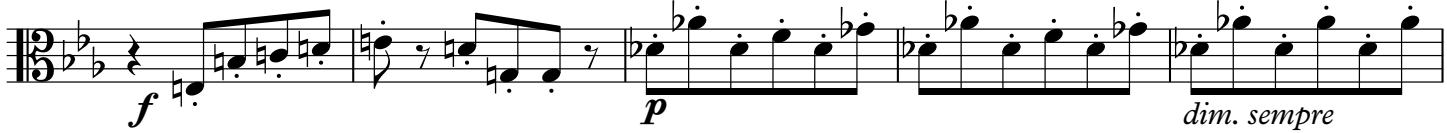
149

pizz.

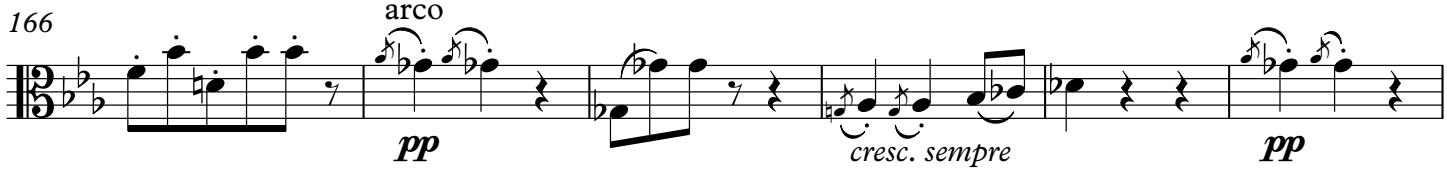

155



161



166

arco


172



178



From Wikipedia: Intermezzo in D minor WAB 113 Composed 21 December 1879: Vienna Performed 23 January 1904: Vienna



Bruckner ca. 1860.

The Intermezzo in D minor (WAB 113) is an 1879 composition by the Austrian composer Anton Bruckner.

Although it was intended to replace a movement of the String Quintet, that piece was instead performed in its original form; the Intermezzo was not publicly premiered until after the composer's death.

Bruckner completed his String Quintet in 1879 for the Hellmesberger Quartett headed by Joseph Hellmesberger, Sr. However, Hellmesberger found the work's "curious, elfin scherzo" to be too challenging for the group to perform. In response, Bruckner wrote an eight-minute Intermezzo. The Intermezzo is in the same key (D minor) as the original scherzo and used the same trio section, but its tempo was slower and it was less technically challenging. The Intermezzo was originally intended as a less difficult alternative to the scherzo of the Quintet. Nevertheless, in 1885, Hellmesberger decided to proceed with the original Quintet after it had been premiered in full by the Winkler Quartet. The manuscript of the Intermezzo was retrieved in 1900—after Bruckner's death—from the collection of his pupil Josef Schalk. The Intermezzo, which became an independent work scored for string quintet, was premiered on 23 January 1904 in Vienna by the Fitzner Quartet during a concert of the Wiener Akademischer Wagner-Verein. There is no record of an earlier public performance. The manuscript of the Intermezzo is stored in the archive of the Österreichische Nationalbibliothek. The Intermezzo was first published by Universal Edition in Vienna in 1913 (without its trio). It appeared in a complete critical edition in 1963, as appendix to the String Quintet, in Band XIII of the Gesamtausgabe edited by Leopold Nowak. The Intermezzo exhibits globally a stronger tendency to "atmosphere-drawing" with variegated harmonic tinges and displays in melody and rhythm ever and anon ländler-like traits. Some figures are taken from the Scherzo and there are also parallels with the Trio of the Third Symphony. Although, as reviewer Wayne Reisig remarks, Bruckner "never wrote anything which could be termed 'pops' beyond the Austrian-German border", the Intermezzo might be considered in that genre: it is a "sunny little work saturated with the feel of the Tyrol". The piece was inspired by folk dances, particularly the ländler. At the end of manuscript of the Intermezzo Bruckner wrote "Trio", by which he meant the Trio from the original Scherzo. Since the first edition of the Intermezzo was issued without the Trio, people thought that the Intermezzo had no Trio, and so some recordings are without Trio and reprise.

Members of the Hellmesberger Quartet:

Violine 1: Josef Hellmesberger sen. (1849–1887), Josef Hellmesberger jun. (1887–1901); **Violine 2:** Matthias Durst (1849–1865), C. Hoffmann (1865–1866), Dragomir Krancsevics (1867–1868), Adolf Brodsky (1868–1869), Dragomir Krancsevics (1869–1870), Josef Hellmesberger jun. (1870–1875), Franz Radnitzky (1875–1876), Josef Hellmesberger jun. (1876–1887), Julius Egghard (1887–1901); **Viola:** Carl Heissler (1849–1855), Franz Dobhal (1855–1868), Sigismund Bachrich (1868–1880), Josef Maxintsak (1880–1901); **Cello:** Karl Schlesinger (1849–1855), Ägidius Borzaga (1855–1858), Bernhard Cossmann (1858), Heinrich Röver (1859–1868), David Popper (1868–1872), Heinrich Röver (1872–1875), Friedrich Hilpert (1875–1876), Reinhold Hummer (1876–1880), Joseph Sulzer (1880–1883), Ferdinand Hellmesberger (1883–1901)