

# Symphony No. 8

Anton Bruckner  
(1824 - 1896)

## IV. Finale (Beginning - Reh. B)

These opening fanfares need to be uplifting, regal, and rhythmic. If the tempo is too fast for single tonguing on the group of four sixteenth-notes, I often use T-T-T-K for this. This allows me to dig out the lower sixteenths more easily single-tongued and then have the K at the end to keep propelling and stay in tempo. In most acoustic circumstances, it's also a good idea to release slightly from the dotted half-notes in order to place the following sixteenths together on the fourth beat each time for ensemble purposes. In each five-bar passage, there is an accent (>) on the downbeat of the third bar. Use this accent to set that dotted eighth with body, and then propel the repeated dotted eighth/sixteenth figures from it, reaching toward the whole note that occurs two bars later. The two quarter-notes in the fourth bar have both accents (>) and dots, so place these with weight and a slight lift to them as if they were two strong down-bow strokes, while still leading toward the next bar.

Feierlich, nicht schnell  $\text{♩} = 69$

1. in F 9 10 1

2. in C 9 1

3. in C 9 1

*ff*

*ff*

*ff*

A 3 20 5

*decresc.*

*ff*

*ff*

*ff*

30 B

*decresc.*

*decresc.*

*decresc.*