



# Siebente Symphonie.

E dur.

Contrabässe.

## I. Satz.

Anton Bruckner.

Allegro moderato.

Viol. I

(a 2) 22

23 24

23 24

A 1 2 3 4 5 6

pp divisi dul.

poco a poco cresc. ff dim.

pp 1 2 3 4 B 7

p mf p

dim. pp cresc. poco a poco cresc. cresc. semp.

C dim. mf

4 pizz. pp

mf f 4

Contrabässe.

**D** arco 1 2 3 4 5 6 7 8 9 10

*pp* poco a poco cresc.

11 12 13 14 15 16 17 18 19 20

*ritenuto*

**E** *Ruhig*

*ppp* arco

*pp* cresc. *mf*

*p* *pp*

**F** *f*

*cresc. semp.*

*ff*

3 1 2 3 4 *pizz.*

*Gff* *pp* *pp*

*ppp* | | | |

Contrabässe.

(H 22)

18 rit. *a tempo*

rit. arco

4 K

*mf* *p* *mf* *cresc.* *f* *dim.*

*mf* *p* *mf* *cresc.* *f* *dim.*

*f* *ausdrucksvoll* *mf* *div.* *dim.* *(sul.)* *pp poco a poco*

*f* *ausdrucksvoll* *mf* *div.* *dim.* *(sul.)* *pp poco a poco*

*cresc.* *pp* *ruhig* *p*

*cresc.* *pp* *ruhig* *p*

*f*

*f*

*pp* *dim.* *ppp*

*pp* *dim.* *ppp*

Tempo I. *ff* *fff*

Tempo I. *ff* *fff*

*dim.* *pp* *N* *pp* *1* *2* *3* *4* *6* *1* *2*

*dim.* *pp* *N* *pp* *1* *2* *3* *4* *6* *1* *2*

*pp* *dim. semp.* *pp*

*pp* *dim. semp.* *pp*

*pp semp.*

*pp semp.*

Contra bässe.

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

*p* *dim.* **R** *pp* *poco a poco cresc* **S** *ff*

*dim.* *pp* *poco a poco cresc.* *ruhig.* *cresc. semp.*

*ff* *dim.* **T** *pp*

*ppp* *f* *p*

**U** *fff* *p* *poco a poco cresc.*

*pp* **V** *pp*

*cresc* *ff*

*ff* *pp*

**W** 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15  
*dim.* *ppp* *ppp*

16 17 18 19 20 21 22 **X** *Alla breve.* **Y** *poco a poco cresc.*

*pp* 1 2 3 4 5 6 7 8 *p* 1 2 3 4 5 6

**Z** 1 2 3 4 5 6 7 8 9 10  
 7 8 9 10 11 12 *ff*

II. Satz. Adagio.

a-8-

Sehr feierlich und langsam.

First system of musical notation for the contrabass part. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The music is marked *p cresc.*, *dim.*, *mf*, *cresc.*, *dim.*, *p*, and *zart*. There are several accents (^) over notes. A first ending bracket labeled 'A' spans the final two measures of the system.

Second system of musical notation. It starts with a treble clef, the same key signature, and a 3/4 time signature. The music is marked *cresc.*, *pp*, *cresc. p*, *pp*, and *cresc.*. A first ending bracket labeled 'B' spans the final two measures. A first ending bracket labeled 'C' spans the first two measures, with a *p* dynamic marking below it.

Third system of musical notation, consisting of a grand staff (treble and bass clefs). The music is marked *dim. semp.*, *p divisi*, and *cresc. semp.*. A first ending bracket labeled 'D' spans the first two measures, with a *p* dynamic marking below it.

Fourth system of musical notation, consisting of a grand staff. The music is marked *f cresc.*, *dim.*, and *p*. A first ending bracket labeled 'E' spans the first two measures.

Fifth system of musical notation, consisting of a grand staff. The music is marked *dim.*, *cresc.*, and *dim.*. A first ending bracket labeled 'F' spans the first two measures.

Sixth system of musical notation, consisting of a grand staff. The music is marked *pp*, *sehr ruhig*, *mf ff*, *p*, *dim.*, *dim.*, *mf*, and *p*. A first ending bracket labeled 'G' spans the first two measures. The tempo changes to **Tempo I.** at the beginning of the system.

Seventh system of musical notation, consisting of a grand staff. The music is marked *cresc.*, *p*, *dim.*, *cresc.*, *cresc.*, and *mf*. A first ending bracket labeled 'H' spans the first two measures. A final measure is marked with a '4'.

Contrabässe.

**I** *p cresc.* *cresc.* *mf poco a poco cresc.* *dim.*

**K** *cresc.* *f* *dim.*

**L** *pp* *poco a poco cresc.* *pp* **M**

**N** *f* *ff* *rit.* **P** *Moderato.* *p* *cresc.*

*dim.* *p* *cresc.* *dim.*

*poco rit.* *immer ru-*

**Q** *divisi* *p* **R** *pp*

*higer.* *rit.* **S** *Tempo I.* *cresc.* *dim.*

**T** *pp* *cresc.* *pp* *cresc.* **U** *p*

*mf* *cresc.* **V** *pp* *cresc.*

**W** *ff* *fff* **X** **Y** *Viol. I.* *pizz.* *1* *1*

*dim.* *pp*

Contrabässe.

*p* *pp* *ppp* *pp cresc.*

3 4 5 6 7 8

*pizz.* *pizz*

*arco* 1 2

III. Satz. Scherzo.

**Allegro.**

*pp* *mf* *pp* *cresc.* *f* *p*

*dim.*

**A**

*mf* *f*

**B**

*divisi p poco a poco cresc.*

*f cresc. - cen - do sempre. ff*

**C**

*ff*

1 2 3 4 5 6 7

3 **D** 1 2 3 4 3 1 2

*pp* *pp*

3 4 **E** 12 *Etwas ruhiger.* 4

*ff* *p cresc. sempre*

Contrabässe.

**F** *p* 1 2 3 4 5 6 7 8 9 10 11 12 13  
 pizz. poco a poco cresc.

14 15 arco 1 2 3 4 1 2 3  
 cresc. sempre *ff*

4 5 6 7 8 **G** *pp* subito *mf*

*pp* *f* 4

**H** *p* *mf* *f*

**I** *p* poco a poco cresc. *f* *divisi* *ff* *cresc.*

*sempre* *ff* 3

**K** *fff*

1 2 3 4 5 6 7 3  
 Fine.

**Trio.**  
Etwas langsamer.

1 2 3 4 5 6 7  
*p* *cresc. sempre* *dim.* *p* *cresc. sempre*

8 9 *f* *cresc.* *pp* poco a poco cresc. *ff*

**A** 8  
*dim.* *p* *pp* *p* *cresc.*



*sempre* *p poco a poco cresc.* *f* *pp*

**B** 16 **C** 1 2 3 4 5 6 7

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

8

*f* *cresc* *sempre* *pp*

1 2 3 4 5 6 7 8 3

*crescendo* *dim.* *ppp* *Scherzo da Capo al Fine*

### IV Satz Finale.

Bewegt doch nicht schnell.

10 **A** Spitze. Spitze.

*p* *f* *f*

*poco a poco cresc.* *ff ritard* *a tempo* **B** 15 **C** *pizz.*

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

*cresc.* *f* *cresc.* **D** 14

**E** *pizz.* *p poco a poco cresc* *mf cresc. semp.*

*dim* *f* *mf* *cresc*

*f* *dim semp.* 2

Contabässe.

*dim. sempre* *arco* *crescendo* **F** (*marc.*)

*pp* *pp* *ff*

**G** *Breiter marc. sempre* *ff*

**H** *fff marc. semp.* *pp*

**I** *f* *fff*

**J** *pp* *dim. sempre*

**L** **9** **M** **8** **N** *p pizz.*

*ritard* *a tempo* **3**

**O** **16** **P** *ff*

**Q** *Breit und wuchig.* *sempre ff (marc.)*

**R** *immer breiter* *ff*

The musical score is written for double bass in a single system with ten staves. It begins with a dynamic of *pp* and a *dim. sempre* instruction. The first staff includes *arco* and *crescendo* markings, leading to a fortissimo (*ff*) section marked **F** with a *(marc.)* tempo change. The second staff features a *pp* dynamic and a *tr* (trill) marking. The third staff is marked **G** with *Breiter marc. sempre* and *ff*. The fourth staff continues the *ff* dynamic. The fifth staff is marked **H** with *fff marc. semp.* and *pp*. The sixth staff is marked **I** with *f* and *fff*. The seventh staff is marked **J** with *pp* and *dim. sempre*. The eighth staff is marked **L**, **9**, **M**, **8**, and **N** with *p pizz.*. The ninth staff includes *ritard* and *a tempo* markings, ending with a **3**. The tenth staff is marked **O**, **16**, and **P** with *ff*. The eleventh staff is marked **Q** with *Breit und wuchig.* and *sempre ff (marc.)*. The twelfth staff is marked **R** with *immer breiter* and *ff*. The score includes various musical notations such as slurs, accents, and trills.

Contrabässe.

*pizz.*  
*poco a poco cresc.*

*pp*

*ppp* *arco* *rit.* *p* *cresc. semp.* *f* **T 18**

*ff* *ff marc. semp.* *marc. semp.*

*ff*

*fff* **W 6** *ritard. marc.* *dim. a tempo* **5**

*Tempo I.* *ff*

*ff ritard.* **X 8 Y** *a tempo* *marc. sempre* *mf*

*poco a poco cresc.*

*divisi* *cresc.* *fff*

*pp* **Z** *cresc.* 1 2 3 4 5 6 7 8 *ff* 9 10

11 *marcato*

1 2 3 4 5 6 7 8

*fff* *Fine.*