

ANTON BRUCKNER

ADAGIO

aus der

VII. SYMPHONIE

(Originalfassung)

für Klavier zu zwei Händen



BRUCKNERVERLAG WIESBADEN G.M.B.H.

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# ADAGIO

aus der VII. Symphonie

Sehr feierlich und sehr langsam

Anton Bruckner

5 Tb. Strch. ohne Vl.  
*p cresc. sempre*

*dim.*

*mf* Strch. *cresc. sempre*

sehr markig mit Pos. Hrn. *p dim.*

*zart*

Strch. *cresc.*

*pp*

*p*

*mf* mit Hbl. Hrn. *cresc.*

*p*

*pp*

*cresc.*

*p*

VI.Ob. *cresc.*

Str. Hrn. Hbl. *cresc.*

*dim.*

*p* Strch. Hrn.

*p cresc.*

mit Hbl. Pos. *p cresc.*

VI *cresc.* *ff* G.Orch. Trp. Hr. *sempre dim.*

C Kl. *p* Hr. *pp* 5 Tb. *dim.*

*mit Pedal halten*

D Moderato

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

*p* Str. Kl. Fg. *cresc.* *dim.*

E hervortretend

Str. *p* *cresc. sempre*

*f* Str. Hr. *dim.*



F

VI. I  
p Str. Kl. Fg. Hr.  
cresc.  
dim.

cresc.  
dim.

pp Str.  
VI. I  
Vcl. p

Str. Hr. Fg. cresc.  
Vcl.

VI. I  
Str. Hr. Vcl. VI. I  
cresc. sempre  
Br.

sehr langsam  
mf  
dim.  
pp

Tempo I Sehr langsam

**G** hervortretend

5 Tb. Str. *p cresc. sempre*

mit Trp. Hr. *mf Str. cresc. sempre*

sehr markig

*p* mit Hr.Pos. *dim.*

*p* Str. Fg. Kl. *cresc.*

**H**

*mf* *cresc.*

mit Fbl. *p poco a poco cresc.*

Trp. I.H. I.H.

mit Hr.

**VI**

*p* Str. *cresc.* Hbl. Hr. *dim.* *p* Str. *cresc.* Hbl. Hr.

*cresc.* *mf poco a poco cresc.* Str. Hbl. Hr.

Fl. Trp. B.Fg.

**VI.1**

*f* *cresc.* Hbl VI hervortretend

Hr.

**K**



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes.

Second system of musical notation. The bass clef part includes the instruction *dim.* and *pp Str.*. A woodwind part is introduced with the instruction *L Fl.* and a dotted line indicating its entry.

Third system of musical notation, continuing the piano accompaniment with complex rhythmic patterns and dynamic markings.

Fourth system of musical notation. The bass clef part includes the instruction *pp Str.* and *4 Hr. Str. poco a poco cresc.*. The woodwind part includes the instruction *Kl.* and *Fg.*.

Fifth system of musical notation. The bass clef part includes the instruction *mf Str.*. The woodwind part includes the instruction *Kl.*.

Sixth system of musical notation, starting with a section marked **M**. The woodwind part includes the instruction *Fl. Kl.* and *sehr markig*. The bass clef part includes the instruction *VI* and *Str. f*. The woodwind part includes the instruction *Fl. Ob. Kl. p* and *cresc.*

Ob.Kl. **N**  
 Hr.Pos. *mf* Vcl. *p* Str.

Fl. *cresc.* Ob. *cresc.* Hr. Pos. *f* Br. *cresc.* Ob.Kl.

Fl. *f* Trp. Hbl. *f* G. Orch. *f* Bl. *f*

Tb. gehaltenen Akkord *f* VFl. Kl. *dim. e rit.* Str.

Hbl. **p** Moderato VI. 1 *8va* *p* Str. *p* VI. 2 *Via hervortretend* Vcl. Kl. *cresc.* Fg. *dim.*

*p* *cresc.* *dim.*



Q

Str. r.H.

Kl. Ob.

pp VI p

VI Hr.

mf cresc.

Str. Hr.

dim.

R

Str.

p cresc.

Vcl. Hr.

mf cresc.

Kb. Fg.

ritard.

pp

Vcl. Kl.

Tempo I Sehr langsam  
VI I in gleicher Stärke ohne Anschwellung 6

S

5 Tb. Str.

hervortretend p cresc.

I.H.

cresc.

dim.

mf Str.

First system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with a *cresc.* marking and a *sehr markig* instruction. A dotted line connects the *cresc.* marking to the melodic line.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a *p* dynamic marking with the instruction *mit Hr. Pos.* and a *dim.* marking. A *pp* dynamic marking is also present with the instruction *Str. Tb. hervortretend*. A dotted line connects the *pp* marking to the melodic line.

Third system of musical notation. The upper staff continues the melodic line. The lower staff features a *cresc.* marking and a *pp* dynamic marking. A dotted line connects the *cresc.* marking to the melodic line.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a *p* dynamic marking with the instruction *Str. Pos.*. A dotted line connects the *p* marking to the melodic line.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff features a *cresc.* marking with the instruction *mit Hr. Tb.* and a *mf* dynamic marking with the instruction *Str. Pos. Hr.*. A dotted line connects the *cresc.* marking to the melodic line.

Sixth system of musical notation. The upper staff continues the melodic line. The lower staff features a *cresc.* marking with the instruction *mit Tb.* and a *ff* dynamic marking with the instruction *Str. Hbl. Hr. Trp. Pos.*. A dotted line connects the *cresc.* marking to the melodic line. A first ending bracket labeled *8. V.* is present in the upper staff.



**V**

8.

*cresc.*

mit Tb. **fff**

**W**

**fff**

C. Ord. sempre

*dim.*

*pp*

Br. *pp* trem.

**X**

*p*

*p* 5 Tb.

*cresc.*

*dim.*

pp *cresc.* Hr. *fff* *dim.* VI *pp* *pp*

*cresc.* Fl. *p* VI. *mf* Str. *p* Str. *cresc.* B. pizz. mit Ped. halten

*mf* VI recht gesangvoll *p* Ob. *dim.* Kl. *pp* *dim. sempre* Str.

*pp* *dim.* *pp* 5 Tb. Str. *cresc. sempre*

4 Hr. Tb. Str. gehalten *pp* *cresc.* *dim.*

Hr. *ppp* Tb. gehalten, Str. Str. pizz.