

**AN ANALYSIS OF ANTON BRUCKNER'S
SYMPHONY NUMBER SEVEN IN E MAJOR**

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SYMPHONY NUMBER SEVEN IN E MAJOR

by

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TABLE OF CONTENTS

	Page
ACKNOWLEDGMENTS	iii
TABLE OF CONTENTS	iv
ABSTRACT.	vi
 Chapter	
1. INTRODUCTION.	1
2. ANTON BRUCKNER: LIFE AND PERSONALITY.	3
3. BRUCKNER'S SYMPHONIC STYLE.	10
4. A SUMMARY OF THE SEVENTH SYMPHONY	17
5. STYLISTIC CONSIDERATIONS OF THE SEVENTH SYMPHONY.	21
6. THE FIRST MOVEMENT.	26
EXPOSITION.	26
DEVELOPMENT	30
RECAPITULATION.	32
CODA.	34
7. THE ADAGIO.	36
8. THE SCHERZO	42
TRIO.	47
9. THE FINALE.	49
EXPOSITION.	49
DEVELOPMENT	52

RECAPITULATION.	53
CODA.	54
10. THE DIAGRAMS.	56
THE FIRST MOVEMENT.	57
THE ADAGIO.	58
THE SCHERZO	59
THE FINALE.	60
BIBLIOGRAPHY.	61
VITA.	64

ABSTRACT

The purpose of this thesis concerning Anton Bruckner's Seventh Symphony is to present a detailed analysis of the composition and to make it of value to anyone interested in the work of Bruckner. An intensive written analysis is given and the formal structure and tonal relationships are shown by diagrams of each movement of the symphony. The development of thematic material is illustrated by means of different shapes of lines charted for each bar, and a harmonic analysis is included to show the harmonic development of the material.

The life and personality of Anton Bruckner are discussed in their effect upon the composer's musical style, as well as other influences. Specific stylistic characteristics are also discussed, particularly as relating to the Seventh Symphony.

In his Seventh Symphony, Bruckner followed the traditional symphonic design of four movements with each movement in a form close to the Classical pattern. The overall form is sometimes expanded or modified, however. The Classical techniques of counterpoint and thematic development are used.

The form of the first movement is sonata-allegro with three themes presented in the exposition. The key is E major with the second and third themes in the area of B major/minor. The development section includes a thorough expansion of the thematic material and the recapitulation returns all three themes in order.

The second movement is perhaps the focal point of the symphony-- a solemn Adagio in rondo form with a coda. A main feature is the beautiful melody of the first theme in C sharp minor.

The third movement is a swift Scherzo with three main thematic elements. Beginning in A minor, the movement contains a wealth of harmonic material. Although there is a lack of distinct theme group sections, the form of the Scherzo corresponds to a type of sonata form. The Trio, presenting a harmonic contrast in the key of F major and a lovely melody that recall's Bruckner's Upper Austrian homeland, is particularly effective following the pulsating Scherzo rhythms.

The Finale is similar to the first movement in form and thematic material. The outstanding characteristic of its first theme in E major is the dotted motif from the first bar, developed extensively within the movement. The second theme is a chorale in A flat major. The third theme is actually a new setting of the principal theme. The symphony ends majestically with a coda in tonic E major.

In relating the style of the Seventh Symphony to Bruckner's basic concept of symphonic form, four main structural elements may be considered as governing factors: (1) the basic formal plan (2) the overall plan of tonality (3) the use of alternating stable and fluctuating tonal areas and (4) the plan of the rising and falling waves of climaxes, which plays a particularly important part in the consideration of Bruckner's style. The unity of each movement is achieved through the coordination of these basic elements into a whole. With superimposing these factors on the basic symphonic form, Bruckner achieves a structure of vast and monumental proportions.

Chapter 1

INTRODUCTION

This analysis of Anton Bruckner's Seventh Symphony consists of detailed written analyses of each movement followed by diagrams which serve the purpose of illustrating the formal structure and tonal relationships in addition to the development of thematic material in the work. The charts plot and follow the various themes and their derivative material by the use of different shapes of lines. An analysis of the basic form and the harmony is also included along with the thematic analysis. The written sections also contain thematic examples to facilitate understanding.

As a background for the analysis of the symphony, the composer is discussed in the various aspects of his life and personality. The chapter on his style of writing attempts to explain the influences that shaped his musical style and offers a comparison of Bruckner with other composers with whom he has an affinity. Stylistic considerations as relating to the Seventh Symphony are also discussed.

In view of some of the misunderstanding concerning the life and music of Bruckner, the author believes that a detailed treatise of this kind will be helpful in making one work of Bruckner more accessible to anyone with an interest in pursuing it. An analysis such as this, in combining a written explanation with a diagram of formal and thematic elements, brings into focus an overall view of the basic structure of the work. The orchestration is shown and the thematic material may be

traced throughout a movement. The relationships between sections are apparent, both thematically and harmonically. Of course, the value of the use of the score along with the analyses cannot be overestimated. It is hoped, then, that the student of theory, musical form, orchestration or conducting will benefit from this insight into Bruckner's Seventh Symphony.

Chapter 2

ANTON BRUCKNER: LIFE AND PERSONALITY

Joseph Anton Bruckner was born on September 4, 1824 in the village of Ansfelden near Linz in Upper Austria. The son and grandson of village schoolmasters, he received his first musical instruction from his father. By age ten, he began to play the organ for services. In order to supplement his musical training, he was sent to study organ and composition with his cousin, J. B. Weiss, in Hörsching. Thus he began to compose around the age of twelve. At age thirteen and after his father's death, he was sent to the sacred music school of the great Augustinian abbey, the Chorherrenstift of St. Florian. The impressive Baroque structure and the great organ there made a significant impression upon the young Bruckner. At St. Florian the foundation was laid for his lifelong and deep-rooted relationship with the Church.

By age twenty, his compositions amounted to two and a half Masses and a number of smaller choral works. He had already proven his talent in the art of improvisation. He was taught at the monastery of St. Florian by Kattinger, the organist there and by Schäffler and Gruber. After a course in theory and organ at Linz in 1840, he became assistant schoolmaster in Windhaag and two years later at Kronstorf, Enns and Steyr. During this time he became acquainted with the folk songs and dances that were later to have an influence upon his music. After serving as an assistant teacher at St. Florian for three years, he succeeded Kattinger in 1850 as organist of the Institute. He became organist of

the Cathedral at Linz in 1856. In the same year, he began his studies under the well-known master of theory, Simon Sechter.

The principle of Sechter's theory of harmony is derived from Rameau's discovery of the fundamental bass, the basic root note of each chord and its inversions. The entire system of modulation is governed by the systematic progression by intervals of fifths or fourths of these roots. Bruckner's complete mastery of this theory was to have an important effect on his harmonic language of later compositions, particularly in progressions to far-removed keys.¹

Another purpose of this study was to satisfy Bruckner's ever-present need to feel confident in his abilities. This need also led to the acquisition of various certificates attesting to his qualifications. During this time he also requested and received an examination by five of Vienna's leading musical scholars. The results were overwhelmingly in Bruckner's favor and the organist-composer should have felt capable of a teaching position at a music academy. Instead he began studies under Otto Kitzler, the Kapellmeister of the local theatre. Kitzler, a Wagner enthusiast and a practical musician of varied experience, exerted a strong influence on Bruckner. Under Kitzler, he was introduced to Wagner scores and performances as well as to symphonic forms.

Bruckner's introduction to Wagner in 1863, coming after his intensive studies in traditional theory, had a profound effect on the man and his work and proved to be the turning point in his life. At this time he composed his first large independent works: an F minor

¹Erwin Doernberg, The Life and Symphonies of Anton Bruckner (London: Barrie and Rockliff, 1960). p. 40.

Symphony in three movements, an Overture in G minor and a Mass in D minor.

From 1865 to 1866 Bruckner wrote the decisive work of his career, a symphony in C minor, the First Symphony. This symphonic work set his style in many ways but differed from later works in its rampant energy and lack of solemnity. It possesses biographical significance in that it heralds the heightening of the composer's genius and his discovery of a suitable medium. It was followed by the composition of his Masses in E minor and F minor.

In 1868 he moved to Vienna to become teacher of theory and organ at the Conservatory. He became a Professor in 1871 and undertook a lectureship in theory in 1875 at the University of Vienna. Bruckner made several visits to Bayreuth and other towns in Germany to hear works of Wagner and on the occasions of the performances of his own works. He journeyed to France in 1869, first to Nancy and then to Paris for a series of organ recitals. In 1871 he appeared at the Exhibition in London, where his organ concerts were very well received and caused much favorable attention.

The Second Symphony was begun in London and finished in 1872. An earlier work written two years before was not held highly by Bruckner and was later designated by him "Symphony No. 0." With the composition of the Second Symphony, difficulties began with the Viennese press which were to be a constant source of trouble to Bruckner from then on. The leading music critic, Eduard Hanslick, was also the leader of the anti-Wagner forces and his reviews of Bruckner's works helped sway Vienna away from any acceptance they might have received.

Bruckner traveled to Bayreuth in 1873 to show Wagner his Second and Third Symphonies. Wagner especially liked the Third in D minor and agreed to Bruckner's dedication of it to him. Bruckner always held Wagner in the highest esteem. The Third Symphony was a decisive one. Not only was it his first outstanding symphonic work in which he came to have full confidence in his own creative powers, but it established him as a Wagnerian representative in the realm of the symphony-- a position which in reality he hardly deserved and which only brought him more hostility from Hanslick and his followers for years to come. Bruckner was unable to ignore Hanslick's reports and never ceased to suffer because of them. The premier performance of the Third Symphony was a total fiasco.

The Fourth Symphony, finished in 1874, was destined to become one of Bruckner's most popular works along with his later Seventh Symphony and the Te Deum. He began the Fifth Symphony shortly afterwards and the two represent a sharp contrast. The Fourth (the Romantic) is abundant in melodic invention while the Fifth is a large contrapuntal structure.

Bruckner's only chamber music work was written during this time, the String Quintet in F major. The Fourth Symphony was successfully performed in 1881. The Sixth Symphony is the least spectacular of the symphonies and holds the distinction of being the only work which the composer never revised.

From 1881 to 1883 Bruckner wrote the work which was to bring new recognition to the now aging composer: the Seventh Symphony in E major. After the writing of the Scherzo and the first movement, Bruckner began the Adagio in sad anticipation of Wagner's death. At the news of its

occurrence, he wrote the solemn coda of the movement as a last homage to the "Master of Bayreuth."

He finished the symphony in the fall of 1883 and was occupied with a second and final version of the Te Deum until March of 1884. The Te Deum is a concise work and eloquent in its praise to God. Two themes from the Te Deum appear in the Adagio of the Seventh Symphony.

The first performance of the Seventh Symphony was very well received. This symphony brought Bruckner success and admiration from all sides, with the exception of Vienna. In Germany especially, notable acclaims were gained for his works primarily by conductors Arthur Nikisch and Hermann Levi. In 1886, the Seventh was played in Cologne, Graz, Hamburg, Amsterdam, Chicago and New York. Bruckner received the Knight Cross of the Order of Francis Joseph from the Emperor in 1886, but his position in Vienna remained unchanged. The Eighth Symphony was first performed in Vienna in 1892 under Hans Richter and this time Bruckner experienced a triumph even in Vienna. The work was praised by most of the music critics and although Hanslick wrote of the "unrelieved gloom" of the work, even he could not dampen its triumph and success.

The Ninth Symphony was begun in 1891 but was never finished. All the work that Bruckner was to accomplish on it was finished by November of 1894, with the completion of the Adagio. The Ninth begins with a profound expression of despair, but a mood of serenity dominates at the end of the third movement. In the last two years of his life, Bruckner, beset by the ill health which often accompanies the declining years, finished only a few sketches of a Finale. He died in Vienna on October 11, 1896 at the age of 72 and was buried in the crypt of the Church at St. Florian underneath the great organ.

Bruckner's personality presents a contradiction to the times in which he lived. His era was marked by materialism and a popular shallowness. Bruckner's deep humility and integrity gave him an outstanding character but at the same time, it helped make him out of place in his time, misunderstood and misinterpreted. A believer in the God of pure love and mercy, he was a man of great religious sentiment bordering on the mystical. Einstein infers that this simple, rustic Austrian peasant could not be considered a great thinker by any standards but should be seen as a great and sensitive human being who, through experiencing within himself both doubt and joy, despair and exultation, was endowed with the capacity to express what he felt in compositions rich in creative power and invention.² However, in view of his musical contributions, it is evident that no one but a man of musical genius could achieve what he did.

These very traits of humility and naïveté, however, contributed to his lack of self-confidence. His personal peculiarities were responsible in part for the antagonism he aroused. His peasant background as evidenced in his speech, dress, and manners were often a cause for embarrassment in well-bred society. But from a different point of view, this lack of conformity to society may have contributed to the rise of the individual characteristics of his creative work.³

Haunted throughout his life by an acute sensitivity to the opinions of others and a lack of self-confidence in his musical abilities,

²Alfred Einstein, A Short History of Music (4th American ed., rev., New York: Random House, Inc., 1954), pp. 190-191.

³Paul Bekker, The Orchestra (New York: W. W. Norton and Co., Inc., 1936), p. 202.

he was never satisfied with his scores and rendered them victim to constant revisions both from his own critical evaluations and from editing and correcting by various "well-meaning" friends which resulted in some disastrous editions of his best works.

The story of Bruckner's life is an account of the trials of a simple and somewhat awkward man seemingly ill-cast for the experiences demanded of him. Whatever disappointments befell him, he was never deterred from continuing his creative output. The basic enigma of the case of Bruckner will always remain the question of how this unpretentious and simple man could write music with the assurance and resourcefulness that resulted in such power and sublimity of sound.

Chapter 3.

BRUCKNER'S SYMPHONIC STYLE

Bruckner's symphonic style was shaped by four major factors: the Church, his Austrian background, his symphonic heritage from Beethoven and Schubert, and the influence from Wagner. He is one of a long line of composers contributing to new systems of harmony and gradually departing from the Classical conception of tonality. This line travels from the "Tristan chord" and harmonies of Wagner through Bruckner, Mahler, Reger and Strauss to Schoenberg, Berg, Webern and contemporary twelve-tone composers. These beginnings in Bruckner's works may be found in the many chromatic chordal alterations, constant key changes and shifting of tonalities, and the blurring of harmonic progressions with non-harmonic procedures. All these elements join to produce an ambiguous tonality. Bruckner's distinctively personal style is of particular importance in his individual contribution to this line of evolution. His music is marked by a wealth of opulent melody and monumental architectural dimensions.

In the previous chapter, we have seen that the Church affected Bruckner's life and his compositions. His organ playing associated with the Church was a major factor in his music. We shall see in this chapter specific aspects of his style that were influenced by his organist background. Bruckner brought together the sacredness of the Mass with the technical resources of the symphony into a personal style. His compositions fall into two major divisions: Masses and symphonies. The

two have common qualities. In the symphonies we can note not only quotation of themes from the Masses and the Te Deum, but also a prevailing seriousness of tone and mood ranging from foreboding to serene. The chorale-like themes often used in the Finales of the symphonies stem from the Church influence. His personality and works were governed by a profoundly religious spirit.

Bruckner's primary influence from other composers came from Beethoven, Schubert and Wagner. His work is the direct descendant of the Beethoven of the Ninth Symphony and Schubert in his later symphonic works. The expanded first movement of Beethoven's Ninth -- its distinctive Scherzo, the spacious Adagio, the important culminative Finale -- all had an effect on Bruckner's symphonies. That Bruckner used some of the formal procedures of the Ninth for a model is evidenced in the type of thematic contrast seen in the restatement of the Adagio theme in the Seventh Symphony as well as the close relation of the Scherzo movement of the Seventh with the Scherzo of Beethoven's Ninth. Both share the same intensity and rhythmical drive. The recurrence of themes from previous movements also would seem to stem from the Ninth.

The influence of Franz Schubert perhaps exceeded all others exerted upon the music of Bruckner. Both steeped in a background of Austrian music, they shared a love of melody and a leisurely attitude toward unfolding musical ideas. Evident in both of their works were the same melodic invention and breadth of form. Both carried their thematic development to its fullest extent in many works. The length of the Ninth Symphony of Schubert -- the great C Major Symphony -- with its distinctive writing for the brasses, its original orchestral tone color effects, its dotted rhythms and the drive of the Finale all had

a probable influence upon Bruckner's music. Schubert's modulations and beautiful contrasts between major and minor also certainly must have made their impression.

Bruckner's respect for tradition encouraged the effect of the Classical inheritance in his works. Though he greatly admired Wagner, his "Master's" influences were chiefly in aspects of his instrumentation and certain harmonic devices. He was impressed with Wagner's monumental means and proportions. Specifically, the Wagnerian influence on Bruckner and his music is noticeable in the general harmonic idiom that they shared, the large size of the orchestras they required, and the great length of their works. In instrumentation, Bruckner made use of the Wagnerian tubas in the slow movements and Finales of the last three symphonies. He differs from Wagner in that his works are basically non-programmatic.

There can be found no actual influence from other Romanticists such as Berlioz, Schumann, and Liszt in Bruckner's works, primarily because of his devotion to absolute music as opposed to these composers' programmatic tendencies. Even with Wagner, Bruckner was interested only in his music and took little note of the drama behind it.

This devotion to absolute music was shared by another great symphonist heretofore unmentioned in relation to Bruckner, but who also lived and worked in Vienna during Bruckner's lifetime -- Johannes Brahms. Having been maneuvered into the unfortunate position of figurehead in the anti-Brahms (pro-Wagner) faction, Bruckner actually fostered no ill-feeling for Brahms and Brahms in turn was in every instance extremely polite to Bruckner. However, the two did not seem to like each other's compositions. There was a mutual respect but no real affinity between

them. Bruckner and Brahms shared some traits, however. They both adhered to the traditional symphonic design of four movements, each in forms closely allied to the Classical pattern. They both used the Classical techniques of counterpoint and thematic development. Although Bruckner added a few descriptive program notes to his Fourth Symphony after its completion, his symphonies are non-programmatic in the same way that Brahms' are. Their respect for tradition and their devotion to form and structure distinguishes Brahms and Bruckner from the Romanticists such as Berlioz and Liszt. Contrapuntal craftsmanship, so highly developed in Brahms, was also an important factor to Bruckner. Bruckner's background as an organist encouraged thematic individuality of the voices independently and in relation to one another. One significant difference between the two lies in Brahms' avoidance of the Adagio and Scherzo movements of Beethoven's, while it was in these very elements of expression that Bruckner made valuable contributions to the symphony. Bruckner's seemingly endless flow of sound is in contrast to the logical continuity and the "richness with economy" that Brahms displays.

In regard to specific stylistic characteristics in the symphonies of Bruckner, all the symphonies are basically alike in form and technique. Particularly from the Third Symphony on, Bruckner uses certain musical devices which have become associated with his style and which have become recognized as essentially Brucknerian.

The symphonies all have the conventional four movements and usually begin with a vague string tremolo background out of which the first theme emerges. The first themes are often based on either the open fifth or the triad, and usually set the tonality for the movement. Bruckner called his second themes "song themes," and in some movements

a counterpoint is closely interwoven with the theme. Experimentation with the themes in invertible counterpoint often lengthens the second theme group. His closing themes or "third themes" often provide a completely new idea in the exposition.

Bruckner's famous "pauses" which brought him so much ridicule were used at first to clarify the sonata form by means of a sharp separation of the theme groups, but were discovered later to have a potential as a means of expression and became an effective aspect of his style. He once remarked to Nikisch, "I must take breath when I am about to say something of importance."⁴

In his developments, Bruckner makes use, as Schubert did, of repeating themes in sequences. He often uses contrapuntal devices such as inversion and imitation, and occasionally augmentation and diminution as his means of thematic development. The use of pedal points is frequent and often is combined with shifting of tonalities above. His recapitulations are usually shorter than his expositions and his codas are similar to Beethoven's. A favorite Brucknerian device especially used in the codas is a crescendo -- a great building up of tension over a pedal point frequently culminating in the brilliant sound of brass fanfares.

The solemn, hymn-like Adagio is one of Bruckner's noted features. It may be in a type of sonata form or a rondo form with a coda. Those of the last three symphonies are especially impressive. The Scherzo movements with their energy and driving force recall the Scherzo of Beethoven's Ninth, but their melodies and rhythms of the Trios reflect the spirit of Austrian popular songs and rustic dances.

⁴Doernberg, op. cit., p. 61.

The Finales often have a strong affinity with the first movements. They sometimes have themes with a resemblance so close as to suggest cyclical recurrence. This is seen in the Seventh Symphony. Chorales are often used in the Finales for the second themes.

Bruckner's melodies are usually long and often based either on a triad or on wide leaps. A melody may begin in the tonic, modulate to distant areas and return to the home key. The Schubertian contrasts between major and minor is one influence seen in Bruckner's melodies. The well-known "Bruckner rhythm" is certainly one of the "fingerprints" of his style and consists of the division of a bar into alternate two and three-note phrases. This gives a contrast of triplets and duplets in a given melody.



In addition to the Wagnerian influence already mentioned in regard to Bruckner's orchestration, the influence of the organ is also clearly seen. There is frequently the effect of changing organ manuals--that is, the instrumental groups are brought in and combined like contrasting registers or manuals of an organ. One may hear the change from pure string color to the sound of woodwinds to another "manual" of brass sound. His tremendous octave passages produce massive organ-like effects. A piling-up of blocks of sounds often suggests an organist's improvisation. The organ was the model for his orchestra, enlarged to a great wealth of voices.

One essence of Bruckner's style of particular importance is the rising and falling waves of climaxes accomplished not only by the effective crescendoes and diminuendoes but by orchestration and other

considerations. This use of climaxes is a significant feature of Bruckner's music and should be considered for its function and importance along with the harmonic, thematic and other traditional aspects of analysis.

Bruckner exerted an influence on many of his students and young artists of his time who later championed his cause. Among these were Hugo Wolf, Franz Schalk, Dr. Carl Muck, Dr. Ferdinand Löwe and Arthur Nikisch. There was also a young Jewish boy from Bohemia -- Gustav Mahler. Bruckner became his teacher and friend. Although their association was close and they have many affinities -- both were Austrian, of the same period, and both wrote nine rather lengthy symphonies -- there is not as much similarity in their works as is often thought.⁵ There are three main aspects, however, where a Brucknerian influence may be traced in the works of Mahler. Many of Mahler's themes have a singing quality and an Austrian coloration in their melodies, and a broad thematic layout. Secondly, certain harmonic devices such as the use of shifting of tonal planes were adopted by Mahler; and lastly, and most in evidence, they both used the idea of the expanded symphony of great length.

⁵Bruno Walter, Gustav Mahler (New York: The Greystone Press, 1941), p. 103.

Chapter 4

A SUMMARY OF THE SEVENTH SYMPHONY

Bruckner's Symphony Number Seven in E Major was begun September 23, 1881 and was finished September 5, 1883. The Scherzo was written first, then the first, second, and fourth movements in that order. It was first performed on December 30, 1884 in Leipzig under the baton of Arthur Nikisch.

The form of the first movement is sonata-allegro with three themes presented in the exposition. The key is E major with the second and third themes in the area of B major/minor. The development section uses inversion, imitation and sequential treatment as its primary sources of expanding the thematic material. The use of pedal points is frequent. Bruckner's themes in the symphony are exceptionally long and also modulate freely, sometimes ending in a different key area and sometimes returning to the original key. The Romantic combining of major and minor into an ambiguous tonality is put to effective use. The development is made up of two sections. The recapitulation returns all three themes in order, with the first in tonic E major and the second in the E major/minor region, thus somewhat conforming to the sonata-allegro form of key relationships. The third theme returns in G major. A transitional section leads into the significant coda which brings the movement to a close in its original key.

The second movement is a solemn Adagio with its main feature the long, beautiful melody used as its first theme. Also important is the

striking use of four Wagnerian tubas for the appropriate tone color needed for the theme. The key of C sharp minor immediately sets the somber mood -- a mood which moves from the profound lament of the beginning to calm serenity and then to a tense pathos with the rise and fall of the melody. The theme may be divided into five parts with a transitional section into the next theme group. The second theme provides the customary contrast with a change of rhythm and key to 3/4 time and F sharp major. These two themes are alternated in Rondo form ABABA plus a coda. The harmonic relationship between each section of the movement may be seen as: A:C# minor; B:F# major; A:C# minor; B:Ab major (Enharmonic dominant, G#); A:C# minor; Coda:C# major.

The restatement of the original theme is often varied by a new countersubject, as in bars 133 to 156. The themes are sometimes developed contrapuntally themselves, or they may travel through a series of harmonic sequences or modulations (bar 161). Motives from the themes are also developed extensively in sections (bars eighty-five and 105).

Movement three is a Scherzo whose rhythmical drive has already been mentioned as recalling the Scherzo of the Beethoven's Ninth. The three thematic elements presented in the first twelve bars provide all the basic material used in sections A, B, and C (up to the beginning of the Trio). The key of A minor makes a strong impression as it has been sparsely used in the preceding two movements. The motion of the Scherzo is swift, taking up only about four minutes, but there is a wealth of harmonic material. The key of C minor (bars 53--dominant of C--to 69--C minor tonic--to 90) receives special treatment and involves a huge climax that brings the first expositional section to a close with a slight pause and a timpani C pedal to lead into the second section.

The first section has effectively presented the three themes, not one at a time, but together from the start of the movement. Even without distinct first and second theme groups, the form of the Scherzo might be considered a terse sonata form.⁶ Therefore the B section could appropriately be called a developmental section. It begins in A flat major which is followed by a repetition in G flat, with inversions of the themes, in the keys of A major, C sharp minor and E minor, and a stretto episode with contrary motion. The thematic ideas of the movement are treated in various ways and receive new character as they go through modulations, inversions, and contrapuntal combinations. There is an emphasis on D flat major, then E major as a dominant area leading to the original A minor and the C section of recapitulation. The tonic A minor is firmly established.

The Trio presents a fresh harmonic contrast with its key of F major. The lovely melody is of a singing nature. The contrast is furthered by its character following the swift pulsating Scherzo rhythms and energetic drive. The form is binary with F major leading to D major (bar 315) and returning to F major by way of A minor and other key areas. It is a movement of immense variety, with both harmonic and thematic interest sharing in the production, but with a unity over all.

The Finale is similar to the first movement in form and thematic material. The outstanding characteristic of the first theme is the dotted motif from the first bar, developed extensively within the movement. The second theme is a chorale in A flat major. The third theme is actually a new setting of the principal theme and is very similar in

⁶Robert Simpson, The Essence of Bruckner (London: Victor Gollanez, Ltd., 1967), p. 152.

character. The working-out of the thematic material is accomplished through the use of the contrapuntal devices mentioned earlier in relation to the first movement. The E pedal point dominates the coda as in other movements. Significant is the return of the principal theme of the first movement nine bars from the end. The important keys in the Finale are E major, A flat major and C major, all related as a series of major mediants. There is considerable emphasis on A flat major, but E major achieves the final triumph as the true tonic in the climatic close.

The symphony is scored for pairs of woodwinds, four horns, three trumpets, three trombones, contrabass tuba, timpani, optional cymbals and triangle, and strings, with four Wagnerian tubas added in the second and fourth movements.

Chapter 5

STYLISTIC CONSIDERATIONS OF THE SEVENTH SYMPHONY

The basic tonality of the first and fourth movements of the symphony is E major. In the first movement, this key is established by the first theme group (theme A). With the entrance of the second theme (theme B) in the area of B but with major and minor tendencies, we find an area of unstable tonality. The third theme (theme C) enters on B minor but ends in B major. In the recapitulation, theme A returns in the stable tonic, E major; theme B enters in E minor, but again with unstable tonal areas. The next section, the restatement of theme C, begins in G major rather than the original B tonality which would have further emphasized the dominant area of B, and then returns to establish the tonic E major, thus completing the cycle. In each case the tonal instability of theme B, a distinct quality of the melodic line of the theme itself, provides a contrast by which tonal balance of the movement is achieved.

In addition to this consideration, there is the progression of the climaxes--in rising and falling waves of tension-- which plays an important part in the consideration of Bruckner's style. Robert Simpson has said, "This is the heart of his style and his peculiar symmetries arise from it."⁷ These climaxes do not occur only as a result of thematic development but may be viewed as the moving force in his compositions.

⁷Robert Simpson, "Bruckner and the Symphony," Music Review, Vol. 7 (1946), 35.

They may combine with other features of development to give new character and a new perspective to the themes. The use of a series of climaxes is not necessarily restricted to the sectionalization of the basic form (in the case of the first and fourth movements, the sonata form) or other structural elements. They may or may not coincide with the basic sections of the movement. At the end of the development of the first movement, one normally would expect a preparation in the form of a dominant to lead into the strong statement of the first theme in the tonic, as the beginning of the recapitulation. Instead a series of climaxes subsides at bar 281 to a pianissimo statement of the first theme -- a definite recapitulation, but certainly a very different effect. However, the establishment of the tonality of E major is then achieved through several peaks of climaxes and the growing emphasis on E. From the transitional section at bar 391 to the coda, to the end of the movement, there is a strong E pedal point. Relative to this and mentioned earlier in chapter three, Bruckner's use of the pedal point is especially ingenious as he builds up tension over an underlying pedal point but often with shifting harmonies over all.

Thus we see the four main structural elements governing the first movement of the symphony: (1) sonata-allegro form; (2) emergence of dual tonalities; (3) stable versus unstable key areas, and (4) the plan of climaxes.⁸ This basic scheme is often used by Bruckner in his sonata form movements. More or less emphasis may be placed on each element and will therefore give the individual movement a different character.

⁸James H. Wilcox, "Bruckner and Symphonic Form," Chord and Discord, Vol. 2, No. 9 (1960), 98.

Bruckner also achieves unusual and original effects in his orchestration. One effect very apparent in the symphony is his use of brass fanfares combined with string tremolo and sustained woodwinds. These sections are often used to achieve the building up of tension at the climaxes. In the coda of the first movement, the section just mentioned in relation to Bruckner's use of the pedal point, this effect is achieved over the tonic pedal point of fifty-two bars. It may also be seen in the coda of the last movement, where after the original theme is restated by the horns over tremolos in the strings, the brass section begins a triadic dotted figure which culminates in the huge climax of the ending. The string tremolos continue while the woodwinds play first a series of running eighth note figures then sustained chords. The pedal point is again present throughout this section.

An effective use of orchestral color is found in the opening bars of the Adagio with the very appropriate sound of four Wagnerian tubas heard with the solemn strains of the Adagio melody. There is a very effective contrast following this opening statement, as the strings enter with increased volume and intensity. The motif heard at this spot by the strings is developed in another section of the Adagio where an effect of a rising climax is accomplished (bars 157 - 184) with an accompaniment figure in the violins gradually increasing the tension over a thick texture of lower brass and lower strings. The height of the crescendo at bar 177 is a huge mass of sound in C major that gradually diminishes in the transitional section that follows. The relaxation of this tension evolves into a final statement of the opening melody by the Wagnerian tubas and then the horns heard over sustained chords in the strings. The contrast of instrumental tone color in this section gives

a very lovely effect. The use of the sustained chords underneath the mournful sound of the melody, and also the pianissimo pizzicato in the strings gives the effect of dying away and brings the movement to a quiet close.

Unison passages are also used effectively as can be seen at bars ninety-three and 191 in the Finale. The dotted motif of the theme is played in unison by all the woodwinds and strings and in the brasses where they enter. This use of rhythmic patterns can be of importance, as well as the contrast of sections of differing harmonic rhythms. The dotted motif which is the outstanding characteristic of both the first and third themes of the Finale dominates the thematic material of the entire movement. The contrast of harmonic rhythms can be seen in the third movement, where long stretches of tonic harmony are followed by sections with rapidly changing chords and key areas.

The use of contrapuntal devices to develop the thematic material has been mentioned in chapter four. Most in use are inversion and imitation. The overlapping of contrapuntal lines will be observed in the diagrams of the movements, and the frequent use of harmonic sequences is also readily seen in the analysis. A governing factor in the structuring of Bruckner's material is often his system of harmonic formulas. Bruckner's themes, like Wagner's, are shaped from the underlying harmonic units of sound and his forms are usually structured upon the development and balance of these harmonies. Although he may build his symphonies upon this harmonic development, his themes still appear with identity.

The unity of each movement of Bruckner's symphonies is achieved through the combination and overlapping of these many elements, and their

superimposition upon the basic form. Bruckner coordinates them into a whole and creates structures of vast and monumental proportions and a wealth of beautiful sound.

Chapter 6

THE FIRST MOVEMENT

The first movement of the symphony, Allegro moderato, is in traditional sonata-allegro form and has three sections of approximately the same length. The exposition comprises 164 bars, the development 115 bars, the recapitulation 131 bars, and there is a 30 bar coda. There are three principal themes presented in the exposition. The development section is divided into two main sections and the recapitulation brings back each of the themes in order. The meter marking is ♩ , with a change to C (common time) at the beginning of the second theme. The key is E major.

EXPOSITION

The symphony begins quietly with a violin tremolo on E and G sharp of the E major chord. The first horn and cellos enter with the first theme, theme A, in bar three, a long theme of twenty-one bars.

Ex 1 (bar 3) Theme A
Allegro moderato

The musical score consists of four staves. The top staff is for Horn I, marked *mf*, with a dynamic change to *dim* at the end. The second staff is for Cellos, marked *mf*, with a dynamic change to *dim* at the end. The third and fourth staves are for other instruments, with dynamics *cresc* and *dim* respectively. The score includes bar numbers (3), (6), (9), (12), (15), (18), (21) and performance markings such as *rit*, *rit a poco*, and *dim*.

It is the complete expression of a melody with its own development, climax and coda. The first element (a) of the theme is based on the E major triad. The next element (b) is contained in bars six and a half through eleven. The third element (c), a motif in bars twelve and thirteen, recurs often throughout the movement and has the outstanding characteristic of the interval of a diminished fifth, also heard in bars fifteen and seventeen. The theme is strongly modulatory in character and ends in the dominant, but after a few connecting bars the repetition is again in the tonic.

This second statement of theme A by violins and woodwinds begins at bar twenty-five. There is a climax and then an extension in bars thirty-eight through forty-one, and a short transitional section that leads into the next section (bar fifty-one) with theme B played first by the oboe and the clarinet.

Ex 2 (bar 51) Theme B

The image shows two systems of musical notation for 'Ex 2 (bar 51) Theme B'. Each system consists of a piano (p) staff on top and a bass (b) staff on the bottom. The first system includes dynamic markings 'mf' and 'ritig'. The second system includes a 'dim.' marking. The music is written in a key with two sharps (D major) and a common time signature.

It begins on the dominant, quickly shifting to B minor, and then the material goes sequentially through other keys. It is a more mobile theme than the first, and contains fluctuating harmonies. At bar fifty-nine the cellos and basses state the theme in C sharp minor, with countermelodies heard in the other strings. Theme B is heard

again at bar sixty-nine in B major in the clarinet and first violins, joined at bar seventy-three by second violins and again at bar seventy-seven by clarinet and horn. A steady crescendo began at sixty-nine leading to a diminuendo at bar seventy-seven, where the C major harmony is felt as the flat supertonic of B. There is a series of double sequences at bars eighty-one and eighty-five; that is, two different figures are treated sequentially, alternating between the first violins and lower strings at bar eighty-one and the first and second violins at bar eighty-five. The quarter-note figure is based on intervals of major seventh--major sixth, minor seventh--minor sixth.

Ex 3 (bar 61) (principal parts only)

The musical score for Example 3 consists of two systems of staves. The first system shows the first violin and piano parts for bars 61-63. The second system shows the first and second violins and piano parts for bars 64-66, ending with 'etc.'. The key signature is B major (two sharps) and the time signature is 3/4. The dynamic marking is *mf*. The music features a series of double sequences where two different figures are treated sequentially, alternating between the first violins and lower strings at bar eighty-one and the first and second violins at bar eighty-five.

The B theme is stated again at bar eighty-nine by the horns, joined by the trumpets with an overlapping effect. At bar 103, theme B receives its first inversion in the first and second violins and serves as a transition to the C section. (See example 4, next page.) Tension mounts with the use of a dotted figure in the woodwinds and first violins, derived from bars twelve and thirteen of theme A, but in inverted form. This is heard against a triadic figure (bar 110) derived from

the first three bars of theme A, heard first in the horns and viola (tremolo) and then by trumpets in bar 114.

Ex 4

p VI. I
arco
VI. II
Theme B in Inversion
(bar 103)

Ex 5 (bar 110) Triadic figure

pp poco a poco cresc.
Hrn I-II, Vla.

There is a pedal point on F sharp which begins in bar 103 and continues to 122, leading as a dominant into the next section which is in the key of B minor. The rising climax grows for twenty bars until at bar 123, theme C suddenly breaks forth -- a folk-like tune in the minor dominant area.

Ex 6 (bar 123)
Theme C

It moves along with a lively and steady rhythm; yet there is still a calm about it in spite of the pulsating rhythm. The sudden change of character occurs as a release of tension after the building-up of B as the dominating tonality. It is a welcome change of rhythmic pace. The strings play the melody and at bar 131, the cellos and basses continue while the violins play a lyrical countermelody overlapping with entries by the clarinet, bassoon and first horn, with D major/minor tonalities.

Ex 7 (bar 131)
Counter-melody

and cello at bar 193. At bar 197 the cellos have a broad sequential figure resembling the first extension of theme A.

EX 9 'Cello figure
(bar 197)

Vlc. *mf* *f* cresc. *ff*

Again at bar 203 theme B is inverted in the bassoon and without inversion in the cello, one bar apart. At 210-218, a motif from bars four and five of theme B is heard by the first violins with a flute echo.

EX 10 (bar 210)

V.I. *p* *pp* poco a poco cresc.

Theme C appears in E minor at bar 219 in its original form in the cellos and basses, while in inversion in the flutes. The effect is one of polarization with the high and low extremities. While in the exposition this theme was combined with several interesting countermelodies

EX 11 (bar 219) *Quieto*

Fl. *p* *mf* etc.

Vlc. Cb. *pp* *p* etc.

yet another new idea is introduced at bar 221, a syncopated counter-melody by the violins (example 11). E minor soon dissolves into A minor, D major, D minor, C major, B flat and A flat major chords and a drop to triple piano brings an expectation on the dominant of C, G major, leading to bar 233 where theme A in inversion emerges solemnly and fortissimo in the key of C minor. This strong emphasis on C minor serves to effectively delay the return of the true tonic. The theme is heard in both forms, original and inverted, at bar 249 with contrary motion between the parts and overlapping creating a stretto effect. This treatment continues with areas of F minor, C major, A major, then D minor and A flat major sections, until at bar 281 the recapitulation occurs in E major tonic.

RECAPITULATION

The recapitulation (bar 281) begins with theme A in original and inverted forms with contrary motion between the parts, a play between theme and counterpoints.

Ex 12 (bar 281) Recapitulation

Handwritten musical score for Ex 12 (bar 281) Recapitulation. The score is written on two staves: the upper staff for Violin I (VI. I) and the lower staff for Violin II (VI. II). The key signature is E major (two sharps). The upper staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. It contains notes for the original theme and its inversion, with dynamic markings like 'p' and 'obp'. The lower staff begins with a bass clef, a key signature of two sharps, and a 4/4 time signature. It contains notes for the original theme and its inversion, with dynamic markings like 'p' and 'Tr. I'. The score is annotated with 'etc.' at the end of the first phrase and '(ob)' above the second phrase. The text '(principal parts only)' is written below the lower staff.

The complete theme is heard with a transitional section using sequences and contrary motion, to theme B at bar 319. This time the

B section is heard in E minor (with unstable harmonies) rather than B major/minor as in the exposition. This furthers the tonal balance toward the tonic and diminishes the strength of the B area.

The feeling of E minor dissolves into a series of chromatic sequential progressions. The same rhythm of eighth notes is present, this time played by the flutes. Theme B recurs repeatedly as before, until at a fortissimo section at bar 343, it is heard inverted with a sixteenth-note accompaniment figure in the violins. After several deceptive cadences beginning at bar 355, and a grand climax and crescendo up to bar 363, theme C again appears abruptly but calmly in the key of G major, both in original and inverted forms at the same time.

Ex 13 (bar 363) Theme C

VI. II pp

Vic. Cb. pp

(VI. I 8va)

etc.

The key of G major further leads away from any strengthening of the B tonality. The character of theme C differs from the statement in the exposition, as theme B was also given a different character and atmosphere. A series of modulations follows, from G major to C major, to E flat major, then a scale-like progression -- G flat, F, E flat, D flat (C sharp), to A major at bar 375; then A minor, until at bar 379, there is the same type scale-wise progression as had been seen at bar 135, but

this time an ascending figure rather than a descending one. The descending figure follows at bar 383 with the theme C rhythm in the strings.

The purpose of this last section of recapitulation has been the re-establishment of the tonality of tonic E major. At bar 391 tonic E major is firmly established, and this transitional section (bars 391-412) leads to the coda at bar 413. The melodic material of this transitional section is taken from the third motif of theme A (bar 12) and the counterpoint was first seen in bars 291-298 of the recapitulation. The pedal point on E (bar 391 in the basses) continues for fifty-two bars until the end of the movement.

CODA

Theme A returns in the coda in E major with again a play between theme and counterpoint, based on the first three bars of the theme. The horns and trumpets begin a triadic figure at bar 421 which is derived from theme A (first three bars) and which is used dramatically to emphasize the climactic build-up in all parts, creating a great tension. This figure is augmented in bar 431 for added effect until the movement is brought to a glorious close.

Ex 14 (bar 421)

Hrn I II
mf poco a poco cresc.
etc.

Hrn III IV
mf

The tonal plan of the first movement can be divided into two main parts -- the first part to present E major but with the slow evolution to B minor and major out of the basic tonality. The second half reaffirms the true tonic on E major, but not without some challenge presented from the B tonalities.

Chapter 7

THE ADAGIO

The second movement, the Adagio, is in Rondo form -- ABABA plus a coda. It is marked Sehr feierlich und langsam (most solemn and slow) or Molto lento e maestoso. The stately, beautiful melody of the first theme begins in the mournful key of C sharp minor, a key which for the most part was avoided in the first movement. Although a related key, it is effectively reserved for the impressive slow movement.

The dark color of the Wagnerian tubas is especially appropriate for the opening bars. The theme is continued by the strings with sustained strains of melody and the increased volume provides a contrast to the piano beginning.

Ex 15 *Sehr feierlich.* (bar 1) *Theme A-Adagio*

p *sehr ausdrucksvoll*

cresc. *dim.* *etc.*

The Adagio melody can be divided into five segments, with the first three the most significant. The first segment (a) (example 15a) is contained in bars one to three and a half. The second (b) begins at bar four and continues through bar twelve. Segment three (c) (bars

thirteen through eighteen) is made up of sequences. Segment four (bars nineteen through twenty-two) and segment five (bars twenty-three through thirty-two) may be thought of as an extension of the principal theme.

Ex 15a
 Sehr feierlich und langsam
 Was a Tubas
 cresc sempre (d.) 3 dim

Ex 15b (bar 4)
 mf cresc sempre Sehr markiert abc

Ex 15c (bar 13)
 cresc abc

This first theme, with its thirty-two bars, is lengthy and is followed by a four-bar bridge of chromatic dissonance to lead into theme B with a change of meter (to 3/4) and key, to F sharp major.

Ex 16 (bar 37) Theme B
 VI I
 cresc dim abc

The second theme is rather lively but unhurried and rhythmically is somewhat similar to the second theme of the Adagio of Beethoven's Ninth Symphony. After an eight-bar opening statement, there is a middle section of eight bars, an extension of the main theme, followed by the return of the original melody, this time with woodwinds (especially

imitative flutes) added to the original string arrangement, and again in F sharp major. A transitional section follows (bars sixty-six to seventy-six) with a sustained pedal point in the basses on tonic F sharp which progresses to F double-sharp, then to G sharp at bar sixty-nine, the dominant of the original key of C sharp minor. The sixteenth-note figure is developed in this section. At bar seventy-seven the original C sharp minor is reached, and theme A.

Fragments of the theme are now developed extensively with the first bar of the theme explored first (bar eighty-five forward). The motif in the woodwinds at bar eighty-nine is answered in inversion by the first violins. The last half of the first bar is especially dwelt upon, treated sequentially at bars ninety through ninety-six with a stepwise harmonic progression using augmented sixth chords (bars eighty-nine - ninety-two). The first half of this first bar of the theme is also developed separately in bars ninety-three through 100. This section leads by a gradual crescendo towards the climax at bar 101 where theme A is heard in inversion for four bars by oboes, clarinets and second violins, and in original form by the first and second horns, while the first violins play a sixteenth-note accompaniment and the lower strings have sustained eighth notes.

Ex 17 (bar 101) Theme A in Inversion and in Original form (not exact)

Ob. cl. f cresc.

Hrn I II f cresc.

There is a development at bars 105 through 114 of the short motif in bar five of theme A. This begins in C major but ends in E flat major at bar 115 where the entire section of the melody (bars four through seven) gets considerable development.

Ex 18 (bar 105)

Fl.

VI. II *p* etc.

Bar five is stated several times by woodwinds first, then brass, then both sections and on a different scale degree each time. This is a typical Brucknerian crescendo based on successive terraces with the entry of the motif in different keys and in different choirs of instruments. From the E flat at bar 115, the motif progresses harmonically to A flat, E, F, F sharp, and finally G, when a pedal point is heard for several bars, giving a feeling of heading towards C minor, with one of the major climaxes of the movement. However, with another deceptive cadence, the tonality shifts up a half-step, to A flat major at bar 133, where theme B returns in this surprising key. It is not so strange as one might think at first glance, though, as A flat is recognized enharmonically as the dominant (G sharp) of the original C sharp minor tonic.

Not only is this section important as a fulfillment of the recapitulation of theme B, but it also functions as a huge dominant preparation for the upcoming tonic.

The second violins and violas play the melody in this new key accompanied by a counterpoint in the first violins, a completely new idea.

Ex 19 (bar 133)

VI.I
VI.II p
Theme B
cresc.
etc.

The middle section of the theme also adds contrapuntal interest while the return of the B theme eight bars later undergoes a transformation in the form of a transitional bridge to another restatement of theme A. This section (bars 157-184) introduces an accompaniment figure in the violins which lasts the entire twenty-seven bars.

Ex 20 (bar 157) Acc. figure to Theme A

VI.I
VI.II p
T.Tb. p cresc.
non cresc.
etc.

The theme appears in the tenor tubas, second violins and violas, but the second violins join the first violins after eight bars. Only seven bars of the theme are heard and at bar 161 the motif of bars four and five of the theme is again developed extensively through a beautiful section of rising crescendoes and stirring modulations to an awesome climax. It includes a series of sequential harmonic progressions with the tonality revolving each time around a principal chord, then transferring the entire sequence to another level or key area, passing through

the areas of D major, A flat major, F sharp minor, B flat major, G sharp minor, D flat major to E flat major, and B major to the dominant of C sharp, G sharp major. The tension is great, the G sharps in the bass change to A flats and the height of the crescendo is reached at a triple forte tutti section (bar 177) in a shining C major mass of sound. This lasts for six bars and after a quiet two-bar transition in D flat major (enharmonic C sharp tonic), a coda of thirty-five bars begins with a soft passage derived from bar five and the latter part of theme A. The tonic C sharp minor is already present and the characteristic closing tonic organ pedal appears at bar 195 and lasts to the end. The material at bar 193 in the first violins can be traced to bars thirteen through eighteen of the theme (segment c), not heard since its first appearance, and is developed for fourteen bars. At this point (bar 207) the original melody is heard by the tenor tuba, a final statement, solemn and profound, over sustained chords in all other parts. After four bars, it is taken up by the horns to finish the quotation and the movement diminishes to a serene close in C sharp major.

Chapter 8

THE SCHERZO

The third movement is a scherzo marked Sehr schnell (very fast) with 3/4 meter. It includes sections A, B, C and Trio, and the usual Da Capo. It begins with a restless rhythm by the strings, followed by a trumpet figure at bar five. The clarinet's answer at bar nine is a four-bar theme made up of a series of sequences with the distinguishing characteristic of the leap of a seventh. These elements provide all the thematic material of the Scherzo sections (A, B, and C) up to the beginning of the Trio. The key is A minor.

Ex 21 (bar 1) Scherzo

Sehr schnell

♭ strings

Tr

Theme II

Theme I (a)

Theme III

mf cl.

dim

Theme I (b)

Theme I (c)

Theme I consists of three segments (a), (b), and (c), as illustrated in example 21, but the designation theme I will apply to all three segments in reference to them.

The themes are developed by the use of inversion and imitation. At bar thirteen, the trumpet signal is heard again, followed by the clarinet's rejoinder at bar seventeen, still accompanied by the restless strings. There is a drive to this movement, intensified by the restless rhythm of the first theme, that especially calls to mind the Scherzo of Beethoven's Ninth Symphony.

At bar twenty-one, the lower strings continue this rhythm while the first and second violins join the clarinets and oboes with theme III. The horns enter at bar twenty-nine with the trumpet figure (theme II) with the flutes and oboes joining all the strings in a statement of theme I in the key of D flat major. This is then repeated twice at four-bar intervals, first in D major at bar thirty-three, then E flat major, arriving at A flat major at bar forty-one and leading into a developmental section of the dotted figure taken from the third bar of theme II, with the woodwinds and horns sounding the motif again and again.

EX 22 (bar 44) DOTTED MOTIF

Handwritten musical notation for Ex 22 (bar 44) Dotted Motif. The notation is on a grand staff with treble and bass clefs. The key signature is B-flat major (two flats). The first measure shows a dotted quarter note in the treble clef with a 'mf' dynamic marking. The second measure shows a dotted quarter note in the treble clef with a 'p' dynamic marking, and a horn part in the bass clef with a 'p' dynamic marking and the label 'Hrn. II'. The third measure shows a dotted quarter note in the treble clef with a 'p' dynamic marking and a horn part in the bass clef with a 'p' dynamic marking and the label 'etc.'.

The strings reinforce the crescendo and at bar forty-nine a forte tutti section grows to fortissimo. A descending C minor scale pattern at bar fifty-three is derived from theme I with trumpets sounding theme II, and a dominant organ point initiated on G, to lead eventually to

C minor. Four bars later (bar fifty-seven), the parts alternate and the G pedal gains added strength, now in the character of an inverted organ point.

By bar sixty-five, there is no doubt concerning Bruckner's goal, as the B natural appears with the great extended pedal point on G, giving the dominant seventh of C minor. At bar sixty-nine, the themes appear in C minor reinforced by a tonic pedal point. The trumpets play theme II answered by horns and trombones at bar seventy-three. Upper woodwinds and violins proclaim the first theme fortissimo followed by the descending scale pattern, with brasses added at bar seventy-seven. The first bar theme I motif is repeated in C minor for eight bars beginning at eighty-one. A pause of two bars is followed by a two-bar timpani figure leading into the second section, B, at bar ninety-three with the theme I motif in A flat.

Even with the lack of distinct theme group sections, the form of the Scherzo might be considered, as mentioned earlier in chapter 4, a type of sonata form with the B section constituting the development section. This section proves to be the section of even more complex development of the three themes. At bar ninety-seven, there is an interesting inversion of theme III in the clarinets against the original form of the theme in the violins, but overlapped by one count (see example 23 on next page). The first theme motif is repeated at bar 101, in lower strings as before, but this time one step lower on G flat. Again, four bars later, theme III appears with an interplay between flutes and violins with the original form and the clarinets with the inverted form. At bar 109, theme II is heard for the first time in the B section, inverted in flute and clarinet, while in the

Ex 23 (bar 97)

Cl. *mf*

VI. I-II *p*

pp Vla.-Vlc.

same bar, the violins invert the theme I motif but in A major. Horns and trumpets mirror each other in bars 116 through 120 with theme II.

A section of excursions into many key areas follows. At bar 121, not only is there the stretto effect of the overlapped third theme in the woodwinds, but a similar canonic effect with theme I material in the violins. Theme III appears inverted in viola and cello at bar 125, with woodwinds playing fragments of theme I. These two themes are tossed about for thirty-two bars with inversion and imitation continuing as the primary tools for development.

At bar 157, the first horn sounds theme II in the area of D flat major with the theme I motif again in the violins and violas inverted. The first oboe answers the horn in inversion followed by the first bassoon (inverted) and the first clarinet (original form). A D flat pedal point is begun at 157 in cellos and basses. While the strings continue the theme I motif through various areas (E flat minor (161), A flat, C, C flat, G flat, G minor (173)), the first horn has an interesting rhythm

repeated four bars later by the trombone against the figure derived from theme II in the woodwinds. An E major area begins at bar 177, which is the dominant leading to A minor at bar 185 and the recapitulation section, pianissimo, with themes I and II simultaneously and theme III four bars later by the clarinet, joined by the first violins and with first bassoon and second violins entering one count later in imitation.

EX 24 (bar 185) Recapitulation

The trumpet voices theme II at bar 193 answered by the second clarinet and theme I in A minor continues in all the strings. Theme III is heard once at 197 and inverted by the third horn at bar 201, and again by the second clarinet and violas at 205, but one count apart, against the original form of the theme in the upper woodwinds. Bar 209 has theme I in B flat major with a descending scale passage and theme II in horns and trombones, in original and inverted forms. The theme I segment is repeated four bars later on B, up one-half step, and again at 217 on C, against theme II by horns and trumpets, echoing each other. The last two bars of theme II are heard at bar 221 in their original form and inverted, with only the double-dotted quarter motif repeated in bars 225-232. Against this, beginning at bar 221, the cellos and basses have the theme I motif, ascending one-half step each bar until bar 229. The crescendo gradually grows in intensity. This interplay and contrapuntal treatment of the three elements

continue in alternating parts. A pedal point on E begins in bar 233 which, as a dominant, leads to the A pedal point at bar 249. The theme II motif is hammered out by the upper woodwinds, horns and trumpets to the triple forte climax at bar 249, when themes I and II are heard in the tonic of A minor. The building continues to the end of the section at bar 269, and the Trio follows.

TRIO

Using the theme II motif as a bridge, the Trio theme emerges in F major. The slower Trio provides a marked contrast to the swift Scherzo with its inexhaustible energy and extensive thematic development. It is a welcome melody that appears in the string section. Its singing quality (the marking is *cantabile*), its triadic formation, and its hemiola rhythms all help bring to mind some of Brahms' themes.

EX 25
(bar 277)

Trio Theme

Etwas langsamer.

Strings

mf *dim.* *crise sempre*

The theme contains beautiful harmonic progressions. The contrast in nature from the Scherzo is emphasized by the key change to F major and after forty bars there is a modulation to D major which lasts only a short time. The form is binary, with F major leading to D major (bar 315) and returning to F major by way of A

minor and other key areas. At bar 317 there are eight bars of A minor and D major, and then the melody begins a journey through different key areas. At bar 353 a dominant organ point appears on C, leading eight bars later to a return of the original key and melody in F major. However, after this statement of the theme, it appears again in A major; then a dominant seventh on C sharp indirectly leads to F sharp and a fortissimo section. After a diversion to D flat major (through an F minor chord and an A flat chord (dominant seventh of D flat), a dominant seventh on C to F major is heard, diminishing to a pianissimo ending. The Da Capo follows.

Chapter 9

THE FINALE

The Finale is in sonata-allegro form for all practical purposes with the exposition making up almost half of the total movement of 339 bars, the development slightly less and the recapitulation amounting to only forty bars with a twenty-five bar coda. The tempo marking is Bewegt, doch nicht schnell (With motion, but not fast). The meter, $\frac{3}{4}$, and the tonality, E major, are the same as movement one.

EXPOSITION

The opening theme bears a strong resemblance to the main theme of the first movement. Both open on the tonic chord of E major and are triadic in formation, and both open pianissimo with violin tremolo.

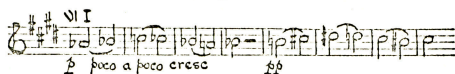
Ex. 26 (bar 1) Theme A
Bewegt, doch nicht schnell

With the second phrase of the melody, there seems to be a move toward C sharp minor, but this proves not to be the case. At bar seven there is a surprising rapid modulation to an A flat major area, which includes an inversion of the first motif (a) at bar nine in the oboe.

The theme is then stated in the dominant at bar eleven by the cellos and basses, leading to a landing point of B flat major at bar nineteen. Bars nineteen through thirty-four contain a transitional section which further dwells on the first motif (a) of the theme, coming to a close in C major.

Theme B enters at bar thirty-five in the form of a four-part chorale, beginning in A flat major and modulating to B flat minor at the end of the phrase.

Ex 27 (bar 35) *Theme B*

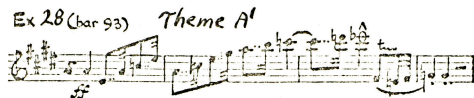


Ex 27a (bar 51)



At bar thirty-nine theme B is heard in B major, modulating to C sharp major, and then moving into E major, E flat, and G flat regions, to F major at bar fifty-one, where the first theme terminates. The theme is then treated sequentially over a pedal point C at bar fifty-five (Ex.27a). This section gradually diminishes to pianissimo at bar sixty-five, where the chorale theme is heard, beginning again in A flat major. Woodwind parts are added here to the original four-part setting for strings. After the statement beginning in B major, the extension differs from the original, but continues the crescendo--diminuendo treatment and is followed as before by a sequence. After more sequential treatment, there is a figure repeated in the cello and bass parts four times, overlapped by the violas, which can be recognized as

derived from the second, third, and fourth notes of the chorale theme. The fortissimo tutti section that follows, heavily accented, proclaims what might be called a "third theme" of the movement. However, it is clearly derived from theme A, and thus will be designated as A prime (A').



All woodwind and string parts are in unison, with the brass parts varying slightly from the woodwinds and strings, but also in unison with each other where the parts appear. The key is A minor. At bar ninety-seven, all instruments but trumpets join for a statement in B flat minor with the first three notes of the theme in inversion. Theme A' is then heard inverted in F minor, but after only two bars, there is a development of the first two bars of the theme with inversion and sequences used frequently. The fortissimo breaks at bar 112 to pianissimo after which there is a gradual crescendo. The material used here is derived directly from bars five and six of theme A. The section from bar 129 to 144 is a closing section to the exposition and uses the same material. There is a pedal point on C from bar 133 until the development section begins at bar 145, ushered in as in previous sections by a timpani "bridge," which is made by a continuation of the same C pedal point.

DEVELOPMENT

The material in bars 147 to 162 comes from bar two of theme A, though not immediately recognized with its presentation first in inversion, then in original upward formation (bar 151). A chord on E major at bar 162 leads to the inversion of the entire first theme in A minor and finishing in A major at bar 171. Bars 171 through 174 bring back a fragment of the chorale theme B, inverted. Theme A returns inverted and in original form in a section of growing tension with imitation and sequences used freely. The motif derived from bars five and six of theme A, (b) in example 26, is used repeatedly with running eighth note figures in the violas.

Theme A' is restated fortissimo and marcato at bar 191. It appears in B minor, a step up from the original A minor, but ends on A four bars later, to begin again on F minor and end on a unison E flat. Theme A now appears with its first two bars in original form and in A minor. Of importance here is the tremendous climax that is building in an immense tutti with the motif used in both themes A and A' dominating the thematic material. (See examples 29 and 29a.)

Ex 29 *Viol* Dotted Motif
 Theme A *zart, doch bestimmt*

Ex 29a *Schwer* Dotted Motif Theme A'
ff sempre marc. (one step up at bar 191)

The fortissimo breaks on a unison C flat in all parts followed by a fermata. There is a striking contrast with the restatement of theme B (chorale). The theme is much the same in the four string parts, but a first clarinet and first horn part and later first and second horns and tubas add new interest to the setting. The starting point in key area

is C major. There is the extension as before, which leads through a transitional section to bar 247 and a further development of the motif derived from bars five and six of theme A. This is transformed at bar 251 into a figure in the brass and there follows four more bars of development of this motif. At bar 257, the dotted motif from themes A and A' (example 29, 29a) heard in the flutes and first violins is combined with this new "brass figure" now heard in practically all other parts. Another large tutti crescendo section begins and the dotted figure predominates in all parts. At bar 267, the woodwinds bring back the running eighth-note figures previously heard by the violas in bars 183-190, though not exact in form. With the triple forte at bar 271, theme A material is present in the horns and an augmentation of theme A in the trombones and contrabass tuba at the same time. At bar 275, there is a sudden calm and a subdued statement of theme A in E major, the original tonic key, and the recapitulation is reached.

RECAPITULATION

The theme is immediately inverted by the violas after the first statement by the clarinet and first violins at bar 275. The motif from bars five and six of the main theme (b) is now heard in sequences.

EX 30 (bar 275) Recapitulation

Cl.
V.I. *p marc.*
(Spitze) Vla.
(prin. parts only)

etc.
(continued)

Ex 30 (cont.)

Handwritten musical score for Ex 30 (cont.). The score is written on two staves: the upper staff is for Violin I (vi. I) and the lower staff is for Violoncello (Vlc.). The key signature is G major (one sharp). The time signature is 4/4. The score consists of three measures. The first measure shows the violin part with a melodic line and the cello part with a sustained low note. The second measure features the oboe (Ob.) part with a melodic line marked *p marc.* and the cello part with a melodic line marked *marc. sempre*. The third measure continues the melodic development in both parts. Below the staves, the instruction *poco a poco cresc.* is written.

This motif is once more developed at bar 282 with the inversion echoing the original form in sequences. This continues until bar 289 and once more the "brass figure" is heard, distinguished only by its instrumentation, as its rhythmical construction is derived from bar five (b) motif of theme A. At bar 291, theme A is again restated beginning in G major and inverted in the oboe part. Finally the third return of theme A is heard, again both in original and inverted forms. But at this point there is a grand crescendo leading to the coda at bar 315.

CODA

For some time the approach to the home key has been noticeable. At the crucial moment of the climax of the crescendo, the great build-up of tension relaxes abruptly into a solemn pianissimo tremolo on E major, and the horns sound again the first theme of the movement. The E pedal point lasts to the very end, over which is heard the dotted motif and the motif derived from bars five and six of theme A. At bar 331, theme A is in augmentation in the brass, but in reality it is recognized as the principal theme (A) from the first movement (example 31, next page).

Ex 31 (bar 331)

Handwritten musical score for Ex 31 (bar 331). The score is written on two staves. The top staff is for Trpt. (Trumpets) and the bottom staff is for Hrns. (Horns). Both parts are marked *fff* (fortissimo). The key signature is two sharps (F# and C#). The time signature is common time (C). The Trpt. part starts with a whole note chord (F#4, C#5, F#5) and then moves to a half note chord (F#4, C#5) in the second measure, followed by a half note chord (F#4, C#5) in the third measure. The Hrns. part starts with a whole note chord (F#3, C#4, F#4) and then moves to a half note chord (F#3, C#4) in the second measure, followed by a half note chord (F#3, C#4) in the third measure. The Trpt. part is marked *etc.* at the end of the third measure. The Hrns. part is marked *etc.* at the end of the third measure.

The final tremendous climax grows and grows in intensity until there is no more to be said and the symphony draws to its majestic close.

Chapter 10.

THE DIAGRAMS

The diagrams of each movement of the symphony that follow consist of two basic parts: (1) A thematic analysis using different shapes of lines to illustrate the various themes and their derivative material. Each bar of the symphony is plotted and the part for each instrument is shown. (2) A harmonic analysis showing important key areas and tonal relationships. For the sake of clarity no attempt has been made to show the analysis of every chord, but an endeavor has been made to give the principal aspects of the harmony and any important harmonic changes and progressions. In addition to the thematic and harmonic analyses, the overall form of each movement is given and any necessary details such as meter and tempo markings.

One detail that could benefit from some explanation is the system of numbering the bars. The bars are numbered every five (5) bars, with the end of bar five occurring at the end of the vertical line. Therefore a theme entering exactly in bar five (or bar ten) would appear approximately one-eighth of an inch in front of each vertical line. This will clarify the method used of diagramming the thematic material. The other details of the charts are explained on each page of the chart.

Anton Bruckner - Symphony No. 7 in E Major

Movement II

ADAGIO
Molto Lento e Maestoso

	5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100	105	110	115	120	125	130	135	140	145	150	155	160		
FLAUTI				Λ	Λ	Λ																												
OBOI				Λ	Λ	Λ																												
CLARINETTI in A				Λ	Λ	Λ																												
FAGOTTI				Λ	Λ	Λ																												
CORNI-I-II in F																																		
CORNI-III-IV in F																																		
TROMBE-I-II in F																																		
TROMBE-III in F																																		
TROMBONI-I-II																																		
TROMBONI-III																																		
TUBE TENORI in B _b																																		
TUBE BASSE in F																																		
TUBA-CONTRABASSO																																		
TIMPANI																																		
VIOLINO I																																		
VIOLINO II																																		
VIOLA																																		
VIOLONCELLO																																		
CONTRABASSO																																		
Key Areas	C#	C#	C#	C#	C#	C#	C#	C#	C#	C#	C#	C#	C#	C#	C#	C#	C#	C#	C#	C#	C#	C#	C#	C#	C#	C#	C#	C#	C#	C#	C#	C#	C#	

Form: Rondo A B A B A
 C 3/4 C A C B 3/4 C

	165	170	175	180	185	190	195	200	205	210	215	220
FLAUTI												
OBOI												
CLARINETTI in A												
FAGOTTI												
CORNI-I-II in F												
CORNI-III-IV in F												
TROMBE-I-II in F												
TROMBE-III in F												
TROMBONI-I-II												
TROMBONI-III												
TUBE TENORI in B _b												
TUBE BASSE in F												
TUBA-CONTRABASSO												
TIMPANI												
VIOLINO I												
VIOLINO II												
VIOLA												
VIOLONCELLO												
CONTRABASSO												
Key Areas	E C#	D#	E	F#	G#	A	B	C#	D#	E	F#	G#

Coda

LEGEND

- Theme A
 - Derived from Theme A
 - Theme A in Inversion
 - Derived from Theme A in Inversion
 - Theme B
 - Derived from Theme B
 - Subordinate or Accompanying Material
 - Pedal Point
- [Major I C#
Minor i c#
Augmented Sixth Chord A₆]

Anton Bruckner – Symphony No. 7 in E Major Movement III

SCHERZO
Vivace

	5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100	105	110	115	120	125	130	135	140	145	150	155	160						
FLAUTI					CCCC																	CCCC			CCC>>	>>	>>											
OBOI					CCCC																				CCCC													
CLARINETTI in A			CCCC		CCCC																																	
FAGOTTI																																						
CORNI-I-II in F																																						
CORNI-III-IV in F																																						
TROMBE-I-II in F																																						
TROMBE-III in F																																						
TROMBONI-I-II																																						
TROMBONI-III																																						
TUBA-CONTRABASSO																																						
TIMPANI																																						
VIOLINO I																																						
VIOLINO II																																						
VIOLA																																						
VIOLONCELLO																																						
CONTRABASSO																																						
Key Areas	Exposition Th I Th II Th III																Development																					

Form: A
Scherzo 3/4
Trio (Binary)

	165	170	175	180	185	190	195	200	205	210	215	220	225	230	235	240	245	250	255	260	265	270	275	280	285	290	295	300	305	310	315	320					
FLAUTI																																					
OBOI																																					
CLARINETTI in A																																					
FAGOTTI																																					
CORNI-I-II in F																																					
CORNI-III-IV in F																																					
TROMBE-I-II in F																																					
TROMBE-III in F																																					
TROMBONI-I-II																																					
TROMBONI-III																																					
TUBA-CONTRABASSO																																					
TIMPANI																																					
VIOLINO I																																					
VIOLINO II																																					
VIOLA																																					
VIOLONCELLO																																					
CONTRABASSO																																					
Key Areas	Recapitulation																Trio																				

LEGEND

- Theme A ~~~~~
- Derived from Theme A ~~~~~
- Theme A in Inversion >>>>>>>
- Derived from Theme A in Inversion >>>>>>>
- Theme B |||||
- Derived from Theme B |||||
- Theme B in Inversion \ \ \ \ \
- Theme C CCCCC
- Derived from Theme C cccc
- Theme C in Inversion mm
- Derived from Theme C in Inversion mm
- Trio Theme OOOOO
- Inversion of Trio Theme or Trio Motif OOOOO
- Derived from Trio Theme or Acc. to Theme OOOOO
- Subordinate or Accompanying Material _____
- Pedal Point P=====

	325	330	335	340	345	350	355	360	365	370	375	380	385	390	395	400	405	410	
FLAUTI																			
OBOI																			
CLARINETTI in A																			
FAGOTTI																			
CORNI-I-II in F																			
CORNI-III-IV in F																			
TROMBE-I-II in F																			
TROMBE-III in F																			
TROMBONI-I-II																			
TROMBONI-III																			
TUBA-CONTRABASSO																			
TIMPANI																			
VIOLINO I																			
VIOLINO II																			
VIOLA																			
VIOLONCELLO																			
CONTRABASSO																			
Key Areas	C ped										F ped								

Anton Bruckner – Symphony No. 7 in E Major Movement IV

FINALE
Allegro ma non Troppo

	5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100	105	110	115	120	125	130	135	140	145	150	155	160	
FLAUTI		>>>	>>	>>>	>>>	m														AAAAA	>>>>>>	>>>>>>											
OBOI																				AAAAA	>>>>>>	>>>>>>											
CLARINETTI in A																				AAAAA	>>>>>>	>>>>>>											
FAGOTTI																				AAAAA	>>>>>>	>>>>>>											
CORNI-I-II in F																				AAAAA	>>>>>>	>>>>>>											
CORNI-III-IV in F																				AAAAA	>>>>>>	>>>>>>											
TROMBE-I-II in F																				AAAAA	>>>>>>	>>>>>>											
TROMBE-III in F																				AAAAA	>>>>>>	>>>>>>											
TROMBONI-I-II																				AAAAA	>>>>>>	>>>>>>											
TROMBONI-III																				AAAAA	>>>>>>	>>>>>>											
TUBE TENORI in B \flat																				AAAAA	>>>>>>	>>>>>>											
TUBE BASSE in F																				AAAAA	>>>>>>	>>>>>>											
TUBA-CONTRABASSO																				AAAAA	>>>>>>	>>>>>>											
TIMPANI																				AAAAA	>>>>>>	>>>>>>											
VIOLINO I																				AAAAA	>>>>>>	>>>>>>											
VIOLINO II																				AAAAA	>>>>>>	>>>>>>											
VIOLA																				AAAAA	>>>>>>	>>>>>>											
VIOLONCELLO																				AAAAA	>>>>>>	>>>>>>											
CONTRABASSO																				AAAAA	>>>>>>	>>>>>>											
Key Areas	E	D \flat E \flat A \flat	B \flat D \flat E \flat A \flat	D \flat F \flat E \flat A \flat	D \flat F \flat E \flat A \flat	D \flat F \flat E \flat A \flat	D \flat F \flat E \flat A \flat	D \flat F \flat E \flat A \flat	D \flat F \flat E \flat A \flat	D \flat F \flat E \flat A \flat	D \flat F \flat E \flat A \flat	D \flat F \flat E \flat A \flat	D \flat F \flat E \flat A \flat	D \flat F \flat E \flat A \flat	D \flat F \flat E \flat A \flat	D \flat F \flat E \flat A \flat	D \flat F \flat E \flat A \flat	D \flat F \flat E \flat A \flat	D \flat F \flat E \flat A \flat	a-g \flat b \flat a \flat f	F	D	E \flat A \flat F	C	D \flat E \flat	C			C	A \flat	E		
Chords																																	
Sections																																	
Themes	Theme A																			Theme B													

Form: Sonata-allegro 1. 2.

	165	170	175	180	185	190	195	200	205	210	215	220	225	230	235	240	245	250	255	260	265	270	275	280	285	290	295	300	305	310	315	320	
FLAUTI																																	
OBOI																																	
CLARINETTI in A																																	
FAGOTTI																																	
CORNI-I-II in F																																	
CORNI-III-IV in F																																	
TROMBE-I-II in F																																	
TROMBE-III in F																																	
TROMBONI-I-II																																	
TROMBONI-III																																	
TUBE TENORI in B \flat																																	
TUBE BASSE in F																																	
TUBA-CONTRABASSO																																	
TIMPANI																																	
VIOLINO I																																	
VIOLINO II																																	
VIOLA																																	
VIOLONCELLO																																	
CONTRABASSO																																	
Key Areas	E	Cd	F \flat A	E	A	e	C \flat G \flat	C \flat F \flat A \flat	e	a	e	a	e	a	e	a	e	a	e	a	e	a	e	a	e	a	e	a	e	a	e	a	e
Chords																																	
Sections																																	
Themes	Theme A																																

	325	330	335	340
FLAUTI				
OBOI				
CLARINETTI in A				
FAGOTTI				
CORNI-I-II in F				
CORNI-III-IV in F				
TROMBE-I-II in F				
TROMBE-III in F				
TROMBONI-I-II				
TROMBONI-III				
TUBE TENORI in B \flat				
TUBE BASSE in F				
TUBA-CONTRABASSO				
TIMPANI				
VIOLINO I				
VIOLINO II				
VIOLA				
VIOLONCELLO				
CONTRABASSO				
Key Areas	B \flat		E	
Chords				
Sections				
Themes				

LEGEND

- | |
|--|
| <p>Theme A </p> <p>Derived from Theme A </p> <p>Theme A or A Motif in Inversion </p> <p>Derived from Theme A in Inversion </p> <p>Theme B </p> |
|--|

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