

Anton Bruckner

II. Symphonie C-moll, Fassung 1872: Tintner 1996, Young 2006

Kopfsatz

			1872 time				
			1872	1877	Tintner	Young	
Exposition	a	C minor	1	1	0:04	0:02	
	A	C minor	3	3	0:08	0:06	
	trumpets	C natural	20	20	0:44	0:40	
	A	C minor	27	27	0:59	0:53	
	transition (winds)	C minor	45	45	1:39	1:28	
	B	E flat major	63	63	2:18	2:05	
	C1	E flat major	97	97	3:28	3:17	
	C2, trumpets	—	122	122	4:14	4:06	
	1872: non-rhythmic trombones	—	129	129	4:28	4:19	
	C3	—	136	136	4:40	4:31	
	Ck (concluding phrase)	dom. of C minor	151	151	5:09	5:00	
	K (codetta)	G major	161	161	5:29	5:19	
	end	E flat major	176	176	6:06	6:02	
	Development	Induction (K)	dom. of E flat major	178	178	6:10	6:06
		Section 1 (A)	A flat major	185	185	6:31	6:32
		pizzicato	A flat major	203	203	7:09	7:07
		Section 2 (A)	D flat major	221	221	7:44	7:46
oboes		G flat major	233	233	8:09	8:09	
Etwas langsamer (different)		C flat major	251	251	8:44	8:43	
trumpets		C natural	258	257	8:58	8:57	
Section 3 (C) (different)		A minor	261	259	9:05	9:03	
Section 4 (B)		G major	285	275	9:53	9:51	
Retransition, Nachlassend im Tempo		dom. of C minor	306	296	10:39	10:36	
three rest measures in 1872, one in 1877		—	327	317	11:28	11:18	
Recapitulation	a	C minor	330	318	11:34	11:22	
	A	C minor	332	320	11:38	11:26	
	trumpets	C natural	349	337	12:13	11:59	
	A	C minor	356	344	12:28	12:12	
	B	C major	380	368	13:21	13:03	
	C1	C minor	414	402	14:34	14:16	
	trumpets	C natural	434	422	15:12	14:57	
	C2	—	439	427	15:22	15:07	
	1872: non-rhythmic trombones	—	446	434	15:36	15:20	
	C3	—	453	441	15:51	15:33	
	K	E major	472	460	16:29	16:12	
	transition (scale quoted in B9 finale)	C minor	490	478	17:16	16:57	
	Coda	Section 1 (A) (omitted in 1877)	C minor	500	—	17:43	17:25
		Section 2 (A)	C minor	532	488	18:49	18:26
measure removed in 1877		—	547	—	19:18	18:53	
Section 3, Langsamer		E minor etc.	558	512	19:41	19:13	
Section 4 (peroration) Tempo I		C minor	568	522	20:13	19:57	
end (longer in 1877)		C minor	583	538	20:47	20:26	

Note: At measures 129 and 446, Tintner used the rhythmic trombone parts of 1877 rather than the half-note chords of 1872.

Scherzo

			1872	1877	Tintner		
					first time	repeat	da capo
Scherzo, part 1	A	C minor	1	1	0:00	0:43	8:25
	A	C minor	13	13	0:11	0:54	8:36
	transition	G minor	29	29	0:25	1:09	8:50
	K	G minor	39	39	0:34	1:18	8:59
	end	G minor	48	48	0:42	1:26	9:08
Scherzo, part 2	Development	A flat major	53	53	1:27	2:39	9:09
	interlude (slower)	E major	65	65	1:43	2:54	9:25
	A	C minor	85	85	2:01	3:13	9:44
	transition	C minor	101	101	2:16	3:28	9:58
	K	C minor	111	111	2:25	3:37	10:08
	end	C minor	124	124	2:38	3:50	10:20

					first time	repeat
Trio, part 1	rest measures	—	1	—	3:51	4:32
	a	C major	3	1	3:53	4:34
	A	C major	5	3	3:55	4:36
	B	G major	27	25	4:18	5:01
	end	D major	39	37	4:31	5:14
Trio, part 2	rest measures	—	40	—	5:15	6:50
	a	E major	42	38	5:17	6:52
	development of A	E major	44	40	5:19	6:54
	A in bass	D flat major	62	58	5:39	7:13
	rest measures	—	90	—	6:09	7:44
	a	C major	92	86	6:11	7:46
	A	C major	94	88	6:13	7:48
	version of B	B major	108	102	6:39	8:03
	end	C major	125	119	6:49	8:24

Coda	drum	C	125	120	10:21	
	section 1	(C minor)	127	123	10:23	
	section 2	dom. of G etc.	135	131	10:31	
	trombones	D flat major	145	141	10:40	
	end	C minor	154	150	10:50	

Adagio

			1872	1877	1872 time	
					Tintner	Young
Part 1	A1	A flat major	1	1	0:01	0:00
	A2	to D flat major	5	5	0:23	0:28
	A3	A flat major	17	17	1:21	1:43
	measure removed in 1877	dom. of A flat major	28	—	2:11	2:44
	transition	through C major	29	28	2:16	2:49
Part 2	B1	F minor to C major	35	34	2:43	3:24
	B2	to C major	43	42	3:19	4:03
	B1, decorated	F minor to C major	49	—	3:48	4:33
	B2, varied, with horn solo	to C	57	—	4:22	5:11
	bassoon		68½	—	5:16	5:57
Part 3	A1	A flat major	71	49	5:27	6:12
	canonic development	A flat major	74½	52½	5:44	6:34
	A2	dom. of D flat major	89	67	6:56	7:51
	A3	A flat major	101	79	7:52	8:59
Part 4	B1	B flat minor to F major	108	86	8:25	9:37
	B2	to F major	116	94	9:00	10:17
	B1, decorated	B flat minor to F major	122	100	9:28	10:47
	B2, varied, with violoncellos	to G flat	130	108	10:03	11:23
	transition, hint of Benedictus	to dom. of A flat major	138	116	10:39	11:58
Part 5	A1 (sixes)	A flat major	150	128	11:36	13:17
	(nines)	B major	159	137	12:23	14:05
	climax	C sharp minor	163	142	12:46	14:26
	A2	E minor etc.	170	149	13:30	15:04
	transition, quote of Benedictus	dom. of A flat major	182	161	14:38	16:11
Coda	A1	A flat major	188	167	15:13	16:55
	flute and solo violin	to dom. of A flat major	194½	173½	15:55	17:40
	horn (1872), clarinet & violas (1873, 1877)	A flat major	202	181	16:46	18:29
	end (lengthened in 1877)	A flat major	211	192	18:00	19:30

Finale

			1872	1877	1872 time	
					Tintner	Young
Exposition	A1	C minor	1	1	0:01	0:00
	A2	C minor	33	33	0:41	0:32
	A1	C minor	53	52	1:07	0:53
	transition	dom. of D flat	65	64	1:22	1:05
	B	A major	79	76	1:40	1:22
	B, last phrase	E flat major	115	112	2:29	2:14
	transition	E flat major	139	134	3:02	2:47
	C (A2)	E flat major	153	148	3:24	3:13
	trumpets	C natural	183	178	4:06	3:48

	K, quote of Kyrie	D flat major	205	200	4:39	4:16
	end	E flat major	236	231	5:50	5:26
Development	two rest measures, removed in 1877	—	237	—	5:52	5:28
	Section 1: induction (K), condensed in 1877	E flat major	239	232	5:56	5:32
	transition, pizzicato	G minor	266	251	7:01	6:34
	Section 2: fantasy on the first theme (A1)	G minor	279	264	7:19	6:51
	1872: dom. of A flat minor; 1873: Neuer Satz, 1877: E minor		305	290	7:55	7:24
	pizzicato; very dissonant music		337	—	8:38	8:11
	transition (B), shorter in 1877	dom. of F major	357	307	9:07	8:45
	Section 3: fantasy on the second theme (B)	F major	361	308	9:16	8:53
	continuation: beginning of 1876/1877 cut	to G major	383	—	9:50	9:29
	last phrase (B inverted); end of cut	G major	403	328	10:28	10:06
	Section 4: retransition, dominant preparation	G major	423	348	11:04	10:46
Recapitulation	A2	C minor	463	388	12:13	11:51
	A1	C minor	483	407	12:41	12:14
	transition	dom. of C minor	492	416	12:52	12:24
	B	C major	511	432	13:18	12:45
	transition	C major	549	470	14:13	13:40
	C	C minor	573	493	14:54	14:29
	Etwas langsamer (shorter in 1877)	G flat major	601	521	15:33	15:04
	Tempo I	D flat major	613	—	15:53	15:22
	last phrase	dom. of F minor	625	—	16:12	15:39
	music altered by Haas	—	641	—	16:38	16:02
	K, quote of Kyrie	D flat major	649	—	16:55	16:19
	transition (pizzicato, timpani)	dom. of C minor	667	540	17:36	17:02
	chorale, Langsamer	—	686	559	18:03	17:30
Coda	Section 1 (A1) Tempo I (omitted in 1877)	C minor	695	—	18:24	17:48
	climax (A2, A1)	C minor	725	—	19:02	18:21
	quotations	C minor etc.	745	—	19:33	18:48
	Section 2 (A1)	C minor	761	567	20:11	19:24
	peroration (Sehr schnell), 72 tbns	C major	785	591	20:44	19:51
	measure added in 1877	C F E D in bass	—	599	20:53	20:00
	end	C major	806	613	21:12	20:17