

My completion of the Finale to Anton Bruckner's 9th symphony

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1. Introduction :

The first time I heard the unfinished Finale of Bruckner's Ninth Symphony, I felt not only all the greatness but also the exceptional and mighty power that arises from the score despite its truncated state.

For his last symphony Bruckner planned an ambitious and masterly finale whose concluding apotheosis would be a summation of his symphonic work. Although some consider the third movement Adagio to be a satisfactory conclusion to the symphony, there is not the slightest doubt that even at his last breath Bruckner intended his Ninth Symphony to have not three but four movements.

Nikolaus Harnoncourt made a complete recording of the work in August 2002 with the Vienna Philharmonic, calling it a *workshop* in reference to the work done by the Australian musicologist John Alan Phillips on the Finale under the name of "*Dokumentation des Fragments*" published by the *Musikwissenschaftlicher Verlag Wien*.

This recording was for me the very first "brush" with the Finale. Harnoncourt's precise and committed interpretation, the massive presence of the Vienna Philharmonic's qualities were indeed evidence of something. The second "brush" happened in 2007 with the encouragement of Nicolas Couton, a young French conductor, when we listen to the creation of the new reworked version of the Finale prepared by Benjamin Gunnar Cohrs and Nicola Samale, creation that took place in Aachen (Germany) and was played by the symphony orchestra of the city under the baton of Marcus Bosch.

The different realizations that I had heard until then, including the Cohrs/Samale version, left me very puzzled. Of all the versions made until now, the Cohrs/Samale of 2006¹ was to be considered as the least disappointing. To be precise, it was principally the level of its musical inspiration that I continued to have doubts about. When leaving Aachen's Church of Sankt Nikolaus that was still resonating from the concert, although still convinced by some of the small improvements added to the preceding version 1992 rev. 1996 (Samale-Phillips-Cohrs-Mazzuca) but on the other hand quite disappointed by the coda, I confided to Nicolas Couton my desire to throw myself in a new but totally different completion ; the coda quite obviously to my mind needed a revitalising and conclusive build-up in tension which I found in none of the existing completions (also William Carragan's 1 et 2, Nors S. Josephson and P.J. Marthé) of the time.

From May to September 2007, I worked on a first version which shortly after I greatly modified, by changing a number of orchestral details, by having a shorter recapitulation of the choral in the coda (28 bars instead of 36) and by inserting in the "coda of the coda" the "Hallelujah" theme taken from the Scherzo's Trio. The score was finished in August 2008 with some final slight modifications made in November/December of the same year after my version's premiere recording in October with the MAV Symphony Orchestra, Budapest.

Every realization of the Finale of Bruckner's Ninth Symphony obviously can not be compared to that which Bruckner himself would have left or at least a Bruckner in full

¹ Slightly modified and re-edited in 2008 (SC 2006/2008), then modified and shortened again in 2011 for the recording of Sir Simon Rattle conducting the Berlin Philharmonic in 2012 (EMI).

possession of his intellectual powers. Indeed, we know that his strength and health declined in the final two years of his life and that he was in some pain because of the slow and laborious work on the Finale.

Every ideal's end is to respect most scrupulously a work's musicological basis or at least declares itself as such; but no matter how praiseworthy this ideal might be, it sometimes, I believe, can even end as an absurdity either by following the road of a certain purist ideology or by being so rigid although it is particularly concerned about capturing a work of such a stature as this. As far as I was concerned, I wanted to avoid any obtusely rigorous quirkiness and keep to a line between scrupulous respect for the manuscript sources and necessary speculative composition no matter the restrictions that might impose on attaining the original aesthetic vision.

The main purpose it seemed to me was to attain the greatest **inspiration** possible ; since music essentially has a range and language that are transcendent, this inspiration has to be found as possible from an aesthetic intimacy which one has acquired by studying the composer's compositional technique which more than obviously must guide and direct the work's every step. I do not claim however to have satisfied these two conditions in any totalising or absolute way. Nonetheless I hope that all who listen to my completion will realize in it the devotion and the love for this incomparably great symphonist that Bruckner was.

Finally I would like to express my infinite gratitude to Nicolas Couton and Lionel Tacchini for their help and valuable friendship.

Many of Bruckner's manuscripts, drafts and bifolios available in the "*Finale Faksimile Ausgabe*" edited by Leopold Nowak for the *Musikwissenschaftlicher Verlag Wien* (MVW) were used as the main source for this new completion of the Finale to Bruckner's Ninth Symphony. The « Rekonstruktion der Autograph-Partitur nach den erhaltenen Quellen », also published by the MVW, has usefully help to this work of completion.

Other documents, thesis and realizations have also been studied. They constitute an important amount of objective information although sometimes appearing as highly questionable as much as on the hypothetical level as on that of the musical realization. Nevertheless, my own reflexion has always taken abundant nourishment from these other sources.

The bars' numbers along this thesis relate to my completion. When it concerns other sources (the facsimile, for example), this is clearly specified by a footnote.

2. Completing the orchestration.

Given the relatively incomplete state of the orchestration, which even at times is hardly sketched out, certain passages needed some « padding out ». I tried as much as possible not to add any contrapuntal lines or new orchestration when there is no real essential need even leaving certain passages in their original simplicity. In this chapter all the details are presented and reflections outlined that have any implications in this aspect of the work.

2.1 Exposition (bars 1 to 234)

2.1.1 First thematic group 'A' (bars 1 to 78)

- Bars 32 and 34 (3 trumpets)

On the place of sounds merely held for four bars, a dialogue between horns 1 – 4 (bars 31 and 33) and the three trumpets has been added. This is one of the only slight changes brought to Bruckner's original orchestration which here, besides the horn/trumpet dialogue, intends to reinforce the dotted rhythms of the woodwinds.

The image shows a musical score for bars 32 and 34. The score is written for six parts: Horn 1.2 (in F), Horn 3.4 (in F), Tenor Trombone 1.2 (in B), Bass Trombone 3.4 (in F), Trumpet 1 (in F), and Trumpets 2 and 3 (in F). The key signature has one flat (B-flat). The time signature is 4/4. The score shows a dialogue between the horns and trumpets. The horns play a dotted rhythm, and the trumpets play a similar dotted rhythm. The word 'marcato' is written above the horn parts. The score is divided into two systems, with bar 32 on the left and bar 34 on the right.

- Bars 55-62

From bar 55, it was necessary to consequently complete the instrumentation. Indeed, the bifolio 3A is very partially orchestrated and the sketches¹ do not give more informations.

- Flutes, oboes and clarinets: string parts have been dobbled (underlined) in the same way as for bars 47-54.

In the « Dokumentation des Fragments » written by John Alan Phillips and edited by the Musikwissenschaftlicher Verlag Wien (MVW), a superacute c flat played by the three flutes is suggested² while Bruckner normally never overtook the superacute b flat (B''')³. We know however that in other contemporary scores of Mahler or Strauss, it was not rare to hear flutes playing until the superacute c or even c sharp – *Don Juan* of Richard Strauss dated of 1888 - 89, for example. These notes are easily pratiquable by the flute in the nuance *f* to *fff*.

¹ See Faksimile-Ausgabe page 32, ÖNB 6086/1^v.

² See « Dokumentation des Fragments », page 9, bar 63.

³ This superacute c flat of the flutes has been found in the Samale-Phillips-Cohrs-Mazzuca completion, 1992 rev.1996, realization who was partially used to make more suitable and performable the « Dokumentation des Fragments ».

Consequently, not seeming stylistically as an anachronic « fault », this solution following the ascending progress of the *tutti* (d – f – a flat – c flat) seems logical. Nevertheless, the other option (*ossia* to the lower octave) has been left to the choice of the interpreter.

It is to note that another superacute c flat appears during four bars in the present realization in the middle of the coda, once again for a question of continuity of the melody (see first flute, bars 651 to 654).

- Bassoons: bars 55-57 and 59-62, lining of the celli part in the same way as for bars 47-49 and 51-53.
- The 4 tubens, 3 trombones and tuba parts of bars 55-57 and 59-62 have been designed like bars 47-54.
- Repeated notes have been added to the 3 trumpets (bars 55-57), inspired of bars 47-53. Same kind of addition to the 4 horns (bars 57 and 58) reinforcing the strings part and preparing the echos game between trumpets and horns at bars 59 to 62.

- Bars 59 and 61, the trumpets emerge from the *tutti*, marking repeated notes in which horns answer in echo (bars 60 and 62).
- On the second beat of bar 62, as indicated by Bruckner in sounding letters « as es f » (a flat, e flat, f) at the end of the fourth system of the particelle¹, the harmony has been completed (c flat a flat e flat f) with the three trumpets, two trombones (alto and tenor) and the two tenor Tubens to strengthen the attraction and the resolution of the chord of b flat major at bar 63.

● Bars 63-66:

Horns 1 and 2 punctuate the second beat of each bar². It seems relevant to (under)line these interventions in the three trombones and the tuba given since at bar 66 Bruckner planned having the alto and tenor trombones play thus reinforcing the first two horns³. It is interesting to note that the Hauptthema actually draw a cross motive (*hypotyposis*) of which Bruckner uses the ascending and shortened version at the beginning of the third thematic group (bars 138 – 162) as well as in the middle of the development's first part (bars 250 – 256 and 274 – 280) and its complete version (*inversus*) in the fugue (bars 346 – 349) and again in the long transition that follows (bars 350 – 359).

¹ See Faksimile-Ausgabe page 32, ÖNB 6086/1^v.

² *Idib.* bifolio 3A, pages 144 – 145.

³ *Idib.* bifolio 3A page 145, alto and tenor trombones parts.

We can also note that the rhythm of the Hauptthema, very characteristically Brucknerian, corresponds to an overture in the « french-style » with dotted rhythm symbolizing the « Majesty of God »¹.

The image shows a page of a musical score for brass instruments. The staves are labeled as follows: Hn. 1.2. in F, Hn. 3.4. in F, Ten.-Tb. 1.2. in B, B.-Tb. 3.4. in F, Tpt. 1. in F, Tpt. 2. 3. in F, A.T. Pos., B. Pos., and K.-Bth. The score spans from bar 62 to bar 66. Dynamics include *f*, *dim.*, and *dim. sempre*. There are also markings for *mf* at the end of bar 66.

The bass line here is very thin²; it should be considered as incomplete. Deductively, it seems obvious that the chord progression in +6 position may be the best solution for this harmonic descent, fundamental and 65 positions are clearly less interesting. The bass line based on the main motive ‘double-dotted quarter note – sixteenth note’ keeps going until bar 70 on octave leaps.

The image shows a single staff of music for the bass line (Kb.). The score spans from bar 63 to bar 66. Dynamics include *f*, *mf*, and *dim. sempre*. The notation shows a series of notes with stems, including some with double-dotted rhythms.

2.1.2 Second thematic group ‘B’ (bars 79 ‘letter C’ to 140)

Some significant uncertainties remain in the structure and precise length of the « Gesangsperiode »’s first part. As Benjamin Gunnar Cohrs cogently explains³, the bifolio SVE »#«D⁴ has probably no particular importance for helping to reconstruct this passage. Of the four different hypothesis put forward by the german musicologist in his essay (page 28), the second has most particularly caught our attention. It however seemed to us useful and relevant to add a fifth hypothesis by imagining what the content of the missing bifolios »4« and »5« would be, taking into account as the main source the bifolios 3A, 4C/»5«

¹ It should be briefly explained that this rhythm was greatly used in French instrumental Baroque music of the seventeenth century and more specifically in the *Ouverture à la française* whose introductory slow movement was used to accompany and welcome the entrance of the King.

² Part of double basses.

³ See « The conclusive revised edition 2012 »; III. Reconstruction of the Song Period (bifolios 4C/»5« ; [5/»6«] ; [6/»7«]) pages 25 – 28.

⁴ See Faksimile-Ausgabe pages 155 – 158.

and 5B as well as the sketches of the particelle ÖNB 6086/2^r (facsimile, page 28) by interpreting them differently.

The main argument of B.G.Cohrs consists in comparing other Finales (in this case those of the Sixth, Seventh and Eighth [the 1887 and 1890 versions] symphonies) and thus set up a parallel between the number of bars in the first part of the « Gesangsperiode »'s exposition and of the « Trio » – and then to compare it with the recapitulation of the same « Gesangsperiode ». Three examples out of four indeed show that the structure of the « Gesangsperiode »'s first part and of the « trio » remain unchanged¹.

Let us enlarge the field of comparison:

<u>III. symph.</u> :	Exposition	IIa = 16 – IIb « trio » = 6+4+6+4+4+4+4+12 [44] – IIa' = 8+4+10+8 [30]
(1877)	Recapitulation	IIa = 16 – IIb = 8+4+6+4+4+4 [30]
<u>III. symph.</u> :	Exposition	IIa = 16 – IIb « trio » = 6+4+6+4+4+4+4+12 [44] – IIa' = 8+4+10+8 [30]
(1889)	Recapitulation	IIa = 16 – IIb = 16
<u>IV. symph.</u> :	Exposition	IIa = 12 – IIb1 = 4 – IIb2 = 16+4 – IIc « trio » = 10 – IIb1 = 4 – IIb2 = 12
(1878/80)	Recapitulation	IIa = 18 – IIb1 = 4 – IIb2 = 14 – IIb1 = 16
<u>IV. symph.</u> :	Exposition	IIa = 12 – IIb1 = 4 – IIb2 = 16+4 – IIc « trio » = 10 – IIb1 = 4 – IIb2 = 12
(1888)	Recapitulation	IIa = 12 – IIb1 = 4 – IIb2 = 14 – IIb1 = 16
<u>V. symph.</u> :	Exposition	IIa = 4+12 [16] – IIb = 10 – IIa' = 4+10 [14] +10+4 [14] +4+12 [16]
	Recapitulation	IIa = 4+12 [16] – IIb = 10 – IIa' = 8+12 [20] +10+6 [16]
<u>VI. symph.</u> :	Exposition	IIa = 8+8 – IIb « trio » = 8+4+4 – IIa' = 8+8+8
	Recapitulation	IIa = 8+8 – IIb = 8+4+4 – transition (III)
<u>VII. symph.</u> :	Exposition	IIa = 8+8 – IIb « trio » = 8+6 – IIa' = 8+12+4+4
	Recapitulation	IIa = 8+8 – IIb = 8+4+6 – transition (I - Coda)
<u>VIII. symph.</u> :	Exposition	IIa = 10+10+10 – IIb = 6+6 – IIa' = 10+10+8+8
(1887)	Recapitulation	IIa = 10+10+12 – IIb = 6+6+6 – transition
<u>VIII. symph.</u> :	Exposition	IIa = 10+10+10 – IIb = 6+6 – IIa' = 12+12
(1890)	Recapitulation	IIa = 10+10 – IIb = 6+6+2+2 – transition
<u>IX. symph.</u> :	Exposition	IIa = [6 or 4]+4[+4 or +6] (+4 ?G maj <i>ad lib.</i>) +4 [16,18,20 or 22 ?] –
		IIb « trio » = 4+4+6 [14] – IIa' = 8+8+6 [22]
	Recapitulation	IIa = 8+4+4 [16] – IIb = 4+4+6 – IIa' = 4+4+4+8+4+4+14 [42]

This table shows immediately that the « Gesangsperiode » of the Fourth symphony's Finale, compared to the other symphonies, has been build up in a freer manner, even *rhapsodically*. Bruckner « freezes » a relative metric similarity between exposition and recapitulation from the Fifth Symphony (1876-78). The same proportions can be found in the final revisions of the Third (1889) and Fourth (1888) symphonies (at least as regards IIa). When the two different versions of the Fourth are compared, one can see that Bruckner « corrected » the non-symetry of the 1880 version (recapitulation IIa = 12 bars and any more 18 bars).

It can also be observed that from the Sixth Symphony, Bruckner replaced the recapitulation's formula A – B – A' with the plan A – B – *transition to the next thematic group*. In the

¹ With the exception of the Eighth Symphony's Finale in the 1890 version. In order to regain this symetry, Robert Haas put back in ten bars that Bruckner had cut from the original « Gesangsperiode » (the first part before the Trio) in the recapitulation thereby taking a leaf from the 1887 version. Leopold Nowak put this rejected section back in his second critical edition of 1955.

recapitulation of the Ninth Symphony's Finale, « Iia » has a total length of 16 bars (8+8) and the Trio remains most probably the same (4+4+6=14 bars).

Considering all these observations, it would be logical here to have « Iia » being of the same length as in the exposition.

Of the four hypotheses that B.G.Cohrs presents, it is in fact this last one which seems to be the most plausible; consequently »4« and »5« bifolios should be of 16 bars each. The first section before the « Trio » should also be of the following regular metrical structure: 4+4+4+4.

That however contradicts the reference that is shown in the sketch ÖNB 6086/2r¹ which has a less symmetric structure: 6+4+4+4. Moreover there is no clue given anywhere that proves that either the first two bars of it might have been rejected thereby reducing the sequence from 6 to 4 bars or that the definitive structure was 4+4+4+4; this explains the number of different hypotheses envisaged.

Really, this *Gesangsperiode's* structure resembles in no way the other Finales detailed above. Besides its easily segmented nature, it no longer turns up in the exposition in its usual form. Indeed, after the Trio, the thematic treatment is new developing² but no longer taking up the theme of Iia with the same sort of accompaniment or sonority as initially heard (see bars 115 to 136 in the present completion) as it is however the case with the other symphonies.

Picking up again also in the recapitulation after the Trio, the transition's disappearance that can be found in the Finales of the Sixth, Seventh and Eighth Symphonies is replaced here with the return of Iia (just like in the Fifth Symphony) which has a developmental aspect, even more accentuated than in the exposition.

Moreover, a citation in minims of the Choral from the third thematic group is here inserted as a kind of suspended parenthesis. The *Gesangsperiode's* role and construction appear then in the Ninth's Finale to be clearly different from the other Finales Bruckner composed until then.

This thematic group as reconstituted mostly from the particelle is quite obviously not to be considered as definitive – the Ninth Symphony still remains an unfinished work even as it stands. No doubt Bruckner would have modified the thematic ideas' metrical length and layout.

Nonetheless, it seems obvious that in the recapitulation Bruckner had the project well and truly in hand for developing Iia in a more expansive manner than he did in the exposition.

¹ See Faksimile-Ausgabe page 33.

² Bruckner wrote 'Variande' after the « Trio », see Faksimile, bifolio 6^cB page 176 and bifolio 7C/„8“ pages 181-184 (this passage corresponds to bars 123 – 136 pages 19-20 in the present realization).

Consequently, is it absolutely relevant to apply to the *Gesangsperiode* a scheme that Bruckner apparently wanted no matter how to free himself from?

B.G.Cohrs' four hypotheses rule out this fifth:

- Bifolio »4« : 18 bars (6-4-4-4) or (5-4-4-5)
- Bifolio »5« : 20 bars (6-6-4-4) or (5-5-4-4)

Bifolio 5 thus reconstructed overlaps quite naturally with bifolio 5B3. This reconstruction implies the following redistribution for the *Gesangsperiode* :

$$\text{IIa} = 6+4+4 (+4 \text{ ? G maj. } ad \text{ lib}) +4 [18 \text{ or } 22] - \text{IIb} \ll \text{Trio} \gg = 4+4+6 [14] - \text{IIa}' = 8+8+6 [22]$$

The four-bars passage in G major can be put aside because it does not appear in the particelle ÖNB 6086/2^r but it nonetheless seems to have been inserted afterwards². The matter about knowing whether the passage was destined to be kept or thrown away or, as think B.G.Cohrs, in order to avoid some kind of redundancy because of the Trio (pedal point on G major then 4 bars later pedal point on F sharp major) being simply replaced with the four (or six) bars of this *Gesangsperiode's* first sequence? Knowing all these uncertainties, it was preferable to let the choice to the performer to estimate if the addition or deletion of these four-bars passage brings some interest or not.

Let us note however that when this *ad libitum* G major passage is performed, an interesting symetry appears : IIa = 22 - IIb=14 - IIa' = 22

- Bars 89-92 : addition of a new contrepunt (oboe solo) based on the main Hauptthema's rhythm, drawing a cross motive echoing the melody of the second violins.

Ad libitum passage (bars 93 to 96)

This *ad libitum* passage can be ignored without breaking the continuity. It seemed preferable and interesting to let the choice to the conductor according to hypotheses explained above.

- lining of the violins by two oboes, lining of the alti/celli by two bassoons and lining of the double basses by the first Tuben in f.
- addition of the main rhythm motive to horns 1 – 4 (see just below).

¹ See Faksimile-Ausgabe, page 33.

² *Ibid.* bifolio 5B 1.S. page 163.

bar 93

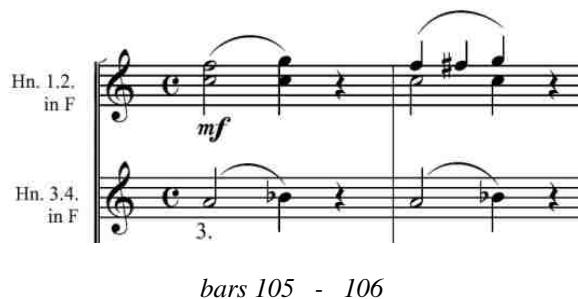
• Bars 101-104, letter D, « Trio » of the B thematic group : lining of the violins and violas parts by the first oboe and the clarinets. Addition of a new complementary contrapuntal line to the first horn.



Hn. 1.2.
in F
p
bar 101

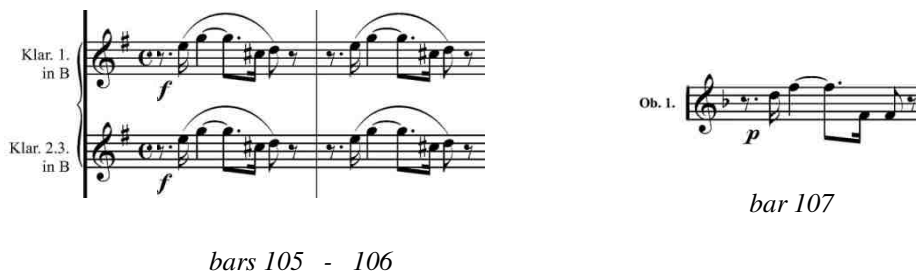
- tenor and bass trombones underline *pp* the fifth and sixth intervals hold by the cello.

• Bars 105-106 : lining of the strings' harmonies (v.2, alti et vlcl.) by the three first horns.



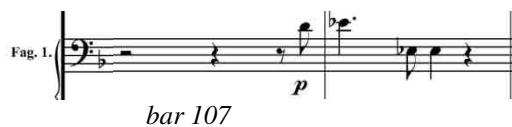
Hn. 1.2.
in F
mf
Hn. 3.4.
in F
3.
bars 105 - 106

Imitative dialog of the strings' motive by the three clarinets *unisono*, misaligned (syncopes) of a crotchet. The solo oboe echoes at the nuance *p* this interpellation of the clarinets.



Klar. 1.
in B
f
Klar. 2.3.
in B
f
Ob. 1.
p
bar 107
bars 105 - 106

The first bassoon answers then to the oboe, underlining the bass line.



Fag. 1.
p
bar 107

• Bars 109-113 : lining of the first violins by the three flutes *unisono*.

A quaver lining of the viola part by the first clarinet have been indicated by Bruckner. This crescendo accompaniment has been completed here by a filling of the harmony with the two other clarinets as well as the three trumpets.



Klar. 1.
in B
pp cresc. poco a poco
Klar. 2.3.
in B
pp cresc. poco a poco
f

bar 109

2.1.3 Third thematic group ‘C’ (bars 137 ‘letter F’ to 230)

- Bars 207-210: lining of the clarinets’ part (*Te Deum* motive in quadruple augmentation) by the three bassoons. This motive has been reconstituted from the bifolio „13a“¹.
- Bars 209-210: addition of the *Te Deum* motive in double augmentation to the flutes and oboes answering to the clarinets and bassoons and drawing a « scale rhythmic acceleration » whole note – half note – quarter note². This motive has a cross design (*hypotyposis*), omnipresent symbol throughout the movement.

- Mesures 211-212: octaved note « e » held by three oboes (*diminuendo sempre*).
- Mesures 211-214: lining of the first flute by the second flute.

2.2 Development (bars 231 ‘letter J’ to 410)

2.2.1 First part of the development (bars 243 to 284)

- Bars 243 to 250:

Lining of the lower octave by the first oboe and the first clarinet of the *Te Deum* motive in double augmentation by the three flutes to highlight it better with regard to the rest of the used orchestral staff (horns- trumpets-bassoons and strings).

¹ See Faksimile-Ausgabe page 217.

² This « dishing » unfolds conversely from the letter I (bar 215 and the following ones): quarter note – half note – whole note ; see §4. – 4.1 ; it allows a symmetry, the axis of which is between bars 212-213.

From bar 245, the second and third clarinets underline the second and third oboes. At bar 250, the double augmented *Te Deum* motive ends with the notes g – b flat¹. This b flat raise a problem because it does not correspond to the f major chord of the strings' part. The b flat has been replaced here by the note c.

- Bars 252 à 257 : addition of punctuations in brass instruments (first trumpet, trombones and first/second horns) ; punctuations inspired by the bars 276 – 281 which allows a better motivic correspondence between these two passages.

The image shows a page of a musical score for a symphony, covering bars 250 to 257. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left are: Flg. 1., Flg. 2.3., Hn. 1.2. in F, Hn. 3.4. in F, Hn. 5.6. in F, Hn. 7. 8. in F, Tpt. 1. in F, Tpt. 2. 3. in F, A.T. Pos., B. Pos., K.-Bth., Pk., Viol. 1., Viol. 2., Vla., and Vc. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *p cresc. sempre*, *mf cresc.*, and *f dim.*. There are also articulation marks like accents and slurs. A box labeled 'K' is placed above bar 250. The text 'bar 252' is centered below the string staves.

- Bars 257 – 258² : the reconstruction of these two missing bars inspired by bars 281 to 284 creates a link with the following harmonic progression in a more convincing way

¹ See Faksimile-Ausgabe, bifolio 13E/„14“, 3.S. page 227.

² Beginning of the first eight bars of the reconstruction of the missing bifolio [14/»15«]. See explanations in §4. – 4.2.

rather than to use a rudimentary readjustment of the first two bars of the third page of the bifolio 12C¹.

• Bars 259 – 264 : because of the lack of other convincing elements, these six bars resulting of the bifolio 12C² have been used to serve as starting point for eight remaining bars of the reconstruction of the missing bifolio [14»15«] by opting for a semitone higher transposition, what allows to make coincide with the arrival on g flat at bar 273³. One have to notice that the cellos part of the bifolio 12C lining the violins 1 part written an octave higher has been logically reallocated to violins 2 to make correspond the beginning of this progress with the distribution of the strings part of the bifolio 15D/„16“ (+ violas and cellos in tremolo and double basses in held notes). In fact, just after the exposition of the theme of the Choral, Bruckner initially seemed to have planned a very brief transition of eight bars diving directly into the development⁴. This transition was enlarged then substantially as gives evidence of it in the bifolios „13^aE (SVE), „13^bE (SVE), „13a^eE (SVE) and „13b^eE (SVE). This passage was late inserted by the composer (in August 11th, 1896) between the end of the exposition of the thirs thematic group and the bifolio 13E/„14“⁵.

mes. 257

¹ See Faksimile-Ausgabe, bifolio 12C page 207.

² *Ibid.* bifolio 12C pages 207-208. The two last bars were scratched by Bruckner.

³ See Faksimile-Ausgabe, bifolio 15D/„16“ page 253.

⁴ *Ibid.* bifolio 12C pages 205-208.

⁵ See § 4. « Completing the missing parts » – 4.1 « bars 215-241, missing first part ».

Addition of rhythmic units derived from the Hauptthema to horns 1–2, 3–4 and 5–6.

Hn. 1.2. in F
Hn. 3.4. in F
Hn. 5.6. in F

p
p
p

mes. 259 etc.

2.2.2 Second part of the development : transition to the fugue (bars 285 ‘letter L’ to 304) :

- Bars 285 to 298 (letter L):

- Continuation of the contrapuntal line of horns 7 and 8 at bars 288 and 289.

Hn. 7.8. in F

f marcato sempre

bar 285 bar 288

- Bars 289 to 292, addition to the eight horns part of scansion and contrapuntal lines based once again on the Hauptthema. At bar 291, horns 3 and 4, the « head » of theme **I2** of the first movement (*cf.* bars 18 – 19) is evoked.

Hn. 1.2. in F
Hn. 3.4. in F
Hn. 5.6. in F
Hn. 7.8. in F

f marcato sempre
f marcato sempre
f marcato sempre

bar 289 bar 291 (**I2** of the 1st movement, horns 3-4)

cresc.
cresc.

- At bars 289 and 290, reinforcement of the trumpets’ chords des accords des trompettes by three trombones. Trombones alto and tenor underline the trumpets 2-3 part whereas the bass trombone follows the bass line (I - V).

- At bars 291 et 292, lining of the violins 1 and 2 by three flutes.

- At bars 297-298, lining of the violas’ melodic line by the first clarinet.

- **Bars 299 to 304 ‘Noch langsamer’:**

- Lining of the string quintet part by the winds..
- Addition of a descending chromatic melodic line bars 299-300 to clarinets 2 and 3, to bassoon 2 as well as to tenor trombone.

Noch langsamer $\text{♩} = 46-50$

The image shows a musical score for five instruments: Klar. 2,3 in B (Clarinet 2 and 3), Fag. 1 (Bassoon 1), Fag. 2,3 (Bassoon 2 and 3), A. T. Pos. (Alto Trombone), and B. Pos. (Bass Trombone). The score covers bars 299 and 300. The tempo is marked 'Noch langsamer' with a metronome marking of quarter note = 46-50. The dynamic is marked 'f' (forte). The music features a descending chromatic melodic line in the woodwinds and trombones, and a more active line in the bassoon 1 part.

bar 299 - bar 300

- **Bars 301-302:**

- ascent on diminished fifth chords to horns 1 – 4.
- lining of the bass (violas-cellos) by the first flute, the first oboe, three clarinets and horns 5 – 8.
- Lining of the violins 1 and 2 by flutes and oboes 2 – 3.

2.2.3 Third part of the development : fugue ‘Bedeutend langsamer’ (bars 305 ‘letter M’ to 358)

- **Bars 305 to 324 (letter M):**

- Bars 306-307, lining of the bassoons part by horns 5 – 8.
- Bars 309 à 311, lining of the horns 1 – 2 part by horns 3 – 4.
- Bars 317 à 320, lining of the violas part by the clarinets 2 – 3.
- Bars 319-320, lining of the flute part by the first oboe an octave lower.

- To fill in some « hollows » of the orchestration, addition of punctuations derived from the Hauptthema « marcato sempre » :

- to horns 1-4 ; bars 305-306

Hn. 1.2.
in F

ff marcato sempre

Hn. 3.4.
in F

ff marcato sempre

bar 305

- to clarinets ; bars 310-311

Klar. 1.
in B

ff marcato sempre

Klar. 2.3.
in B

ff marcato sempre

bar 310

- to oboes, clarinets and horns 3-4 at bars 314-315

Ob. 1.

ff marcato sempre

Ob. 2.3.

ff marcato sempre

Klar. 1.
in B

Klar. 2.3.
in B

Hn. 3.4.
in F

bar 314

- to horns 3-8 ; bars 317-318

Hn. 3.4.
in F

Hn. 5.6.
in F

Hn. 7.8.
in F

bar 317

- to oboes 2-3 and to trumpet 1 at bars 319-320

Ob. 2.3.

Tpt. 1.
in F

bar 319

- and finally to the eight horns, bars 321 to 324

bar 321

- Bars 321-324 :

- The flute 1 part is underlined by the second flute, completed and underlined an octave lower by flute 3 and oboes 1 – 2 as well as the third oboe two octaves lower. At bars 323 – 324, the three oboes underline the violins 2 part.
- Lining of the viola part by three clarinets.
- Lining of the cellos/double basses parts by the bassoons, three trombones and the tuba.

- Bars 325 to 333 :

- Lining of the first violins part by three oboes.
- Lining of the second violins part by three clarinets.
- Lining of the violas part by the first bassoon.
- Arrangement of the held chords by horns 1-4 :

bar 325

etc.

- Bars 334 to 336 (Letter N):

- Lining of the three flutes part by three oboes. Addition of the rhythm ‘double dotted quarter note – sixteenth note’ at bar 335 to b flat - e and addition of an ending (d flat after f) at bar 336 to conclude the phrase with the end of the fugue theme (here amputated by its head in long value) and to create a dialog with clarinets 2-3, violas and cellos which also play the theme of the fugue¹.

N

bar 334

- Bar 336, clarinets 2 and 3 take over from bassoons 2 and 3 by lining the violas/cellos part.
- Bars 335-336 : addition of an interjection to horns 5-6.

bar 335

- Bars 353-358: lining of the bass trombone part by three bassoons.

2.2.4 Fourth part of the development : build up to the climax (bars 359 ‘letter O’ to 382) :

- Bar 359 (letter O) : Bruckner suggested a partial lining of the cellos part by the bassoons² (first three eight notes of the group of four). This lining have been extended until the bar 282, clarinets 2 and 3 completing it from bar 371 to 382.

¹ Concernant la mesure 337, voir § 4. « Compléter les parties manquantes » point 4.3 « Mesures 337 à 349 : troisième partie manquante, ‘strette’ de la fugue (16 mesures)».

² Voir Faksimile-Ausgabe, bifolio 20F/„21“, 2.S. page 286 ; au-dessus du système des premiers violons.

- Bars 361 to 364: continuation of the dialog between horns 1 and 2 introduced from bar 359, what allows to enrich with a second ascending motivic line (*gradatio hypotyposis*) accompanying that of the violas underlined by three clarinets.

Hn. 1.2.
in F

p

bar 361

Hn. 1.2.
in F

bar 364

- Bars 371-374: lining of the first oboe and first clarinet part by three flutes plus oboes 2 and 3.

- Bars 375-382:

- Lining of the first trumpet part by the two other trumpets and by three flutes and three oboes.
- The first clarinet joins the two other to underline the high part of the « toccata » played by the strings in alternation with the bassoons which underline the bass part.
- Addition of the main rhythms to horns 1-4 plus the three trombones to reinforce the rhythmic as well as the harmonic tension.

Hn. 1.2.
in F

Hn. 3.4.
in F

A. T. Pos.

B. Pos.

f

f

f cresc. sempre

f cresc. sempre

bar 375

etc.

2.2.5 Fifth part of the development : climax - tutti (bars 383 to 410) :

- Bars 383 to 390 :

- Lining of the first trumpet part by the two others.
- Bars 383 to 386 : lining of the trumpets part by oboes 2 and 3.
- Bars 389 to 391 : lining of the three oboes an octave higher by the three flutes.

- From bar 383 (letter **P**), the toccata played by the strings inevitably recalls the Finale of the sixth symphony as well as the « *Aeterna fac* » of the *Te Deum*. This toccata draws virtually a two voices contrepunt of which the highest note is a pedal (typical writing for the strings) lest appear a rising chromatic melody in long values (e – f – f #). The second voice is a descending bass. That thus seems natural to complete the orchestration by lining these two voices with held sounds, that of the top being underlined by two flutes (bars 383 to 388), the

first oboe and octave lower (*idem*), the first clarinet at the same pitch than the first oboe (*idem*), the first bassoon an octave lower again (*idem*), the first tenor tuben and the alto trombone (*idem*), the first baß tuben and the bass trombone (*idem*) ; the bass voice is underlined by the third flute (bars 383 to 388), by the clarinets 2 and 3 an octave lower (*idem*), the bassoons 2 and 3 an octave lower again (bars 383 to 390), the second tenor tuben and the tenor trombone (*idem*), the second baß tuben 2 and the tuba (*idem*).

P

- Quotation by the horns 1-2 and 3-4 of the first movement main theme's head (Hauptthema) in diminution then under its original shape, delayed first of a half note then of a complete bar, following the chromatic progression of the superior high : e – f – f #.

The image shows two staves of musical notation for Horns 1, 2 and 3, 4 in F major. The top staff is labeled 'Hn. 1, 2. in F' and the bottom staff is labeled 'Hn. 3, 4. in F'. Both staves show a melodic line with a dynamic marking of *ff* and *cresc. sempre*. The first staff is labeled 'bar 383' and the second staff is labeled 'bar 386'. The notation includes various note values, rests, and articulation marks.

- Addition of a timpani roll *ff* on the note c at bars 385-386 then on f # at bars 387 to 390.

● Bars 391 to 402:

A new ascending « heroic » motive (triplet quarter notes – *anabasis ascensio*) played in the original orchestration by the first four horns seems irresistibly involves a rhythmic imitation on every bar's beat. I indeed allows to use the other parts of the orchestra not ... by Bruckner. The « hollows » of the score are filled, the impulse of the new « heroic » motive is reinforced (a motive on which moreover it would be natural and easy to sing « Halleluja »...). This motive reappears at the end of the recapitulation¹.

The rhetoric meaning of the word Alleluia (or « Halleluja » as Bruckner wrote it) is an affirmative gesture, a celestial praise expressing eternal enjoyment. The raid of this motive can be possibly understood as a kind of breakthrough, giving a first outline of what could have been the conclusion of the symphony as well as the fundamental thematic elements on which the end of the work would have been build up. This « heroic » triplet quarter notes motive could most probably have been a part of it. In any case, this is the option which was chosen and developed in the coda of this realization.

For the climax at the end of the development, it seemed to be obvious to overblow the imitations between the different parts of the orchestra until the break of bar 402 (*interrogatio abruptio, momento mori*), without which the music lets a feeling of breathlessness and impoverishment. The entry of the three trumpets at bar 398 has the effect of throwing the music towards a kind of a typically brucknerian « even higher » ...

¹ See § 4. « Completing the missing parts » – 4.6 « bars 553 to 566 : missing sixth part, leading to the coda (14 bars) ».

Reduction :

391

3 Fl. - 3 Ob. - 3 Kl.

fff 4 Hn.

Hal - le - lu - ja Hal - le -

3 Pos.

fff 4 Tuben - 3 Fag.
Ktra.-Baßuba

+ 8^{va}

fff Str.

395

lu - ja Hal - le - lu - ja *fff* Hal - le -

3 Tr.

+ 8^{va}

399

3 Fl. - 3 Ob. - 3 Kl.

lu - ja Hal - le - lu - ja

4 Hn.

3 Pos.

Ktra.-Baßuba

Str.

4 Tuben

● Bars 403 to 406:

Lining of the three trumpets part by three flutes, three oboes and three clarinets (see above).

Fl. 1.
 Fl. 2.3
 Ob. 1.
 Ob. 2.3
 Klar. 1.
 in B
 Klar. 2.3
 in B

p

bar 403

2.3 Recapitulation (bars 411 to 552)

From the beginning of the recapitulation, the work on orchestral completion becomes even more important, particularly concerning winds and brasses. The second thematic group shows, besides the coda, to be the most split and changeable part of all which we know and possess of the Finale. Indeed, after the ecstasy and the excitement of the end of the development, the way to manage to find an affirmative character (return of the Choral, letter U, bar 503) turns out particularly hesitating...

2.3.1 Second thematic group 'B' (bars 411 to 482)

● Bars 411 to 422 (Letter Q):

- By concern of a symmetry with the exposition, the violas/cellos part has been here underlined by the first horn.
- Bars 417 - 418 : continuation of the interrupted melodic line of the first violins and lining of this phrase by the first clarinet.

Viol. 1

bar 415

cresc. sempre

- Bars 419 à 422 : addition of two contrapuntal lines to the first violins and first oboes/clarinet. The winds imitate the balance of the main rhythm of the second violins whereas the first violins weave a contrechant directly inspired by the bars 89 to 92.

bar 419

• Bars 423 to 426 :

- Lining of the ascending part of the second violins and the first flute.
- Addition of a contrapuntal line to the first violins (underlined by the first clarinet) underlaid to the second violins part. Horns 3 and 4 enrich the harmonic progression.

This passage deserves that we make a longer stop through a brief analysis. The bars 423 to 426 have been reconstituted from two sketches of the particelle¹. The lines of violins 2 and bass not giving enough indications as for the exact nature of the chords, Bruckner having indicated nothing concerning the nature of the chords (no numbering nor other indications), it was thus necessary to envisage several possibilities and to retain the one who turns out the most coherent.

Original sketches :

d flat Maj.----- *g flat Maj.* *a flat Maj.* *g flat Maj.*
 5 6 5 *or*
On a a flat pedal point...(6 and 4) ----- *b flat min.?*

¹ See Faksimile-Ausgabe, ÖNB 3194/14v page 24 and ÖNB 3194/15r page 25.

On the first beat of bar 425, an ambiguity appears. Two possibilities are indeed conceivable : the chord of g flat major or b flat minor ? Between bars 424 and 425, the harmonic « round trip » g flat maj./ a flat maj./ g flat maj. turns out more interesting while the chord suite g flat maj./ a flat maj./ b flat min. shows itself more prosaic.

Completed result :

d flat Maj.----- *g flat Maj.* *a flat Maj.* *g flat Maj.*
 5 6 5 6

On a a flat pedal point...(6 and 4)-----

At the beginning of bar 425, the g flat played by the first horn (whole note) prepares the augmented sixth chord in position of diminished seventh that we can hear on the second beat ('a' natural at the violas). This melodic line sounds better than an ordinary chromatic ascent in half notes who would have been the following : f (fifth of the chord of b flat major) – g flat – g natural – a flat.

- Bars 427-440, enriched return of the « Trio » of the thematic group B :

For Bruckner, the return of the second thematic group in the recapitulation is systematically synonymic of enrichment of the contrepunt and/or the instrumental ornamentation. This is from the bar 431 that the choice of the following additions was made :

- Bars 431 – 432 :

- The clarinets motive in imitation delayed of one quarter note (syncope) with regard to the strings part (cf. exposition, bars 105-106) was here reinforced by flutes and oboes as well as the first trumpet supporting the harmonies by repeated notes on f.

- Bar 433, the motive of the first oboe in the exposition (cf. mes. 107) is now underlined by the first flute an octave higher.

- Bars 433 – 434, the motive of the first bassoon lining the bass line (exposition, bars 107 – 108) is taken back note for note.

- Bars 433 – 434, addition of punctuation to the first horn, following the violas' line.

bar 433

● Bars 435 à 439 : the linings of the expositon were used here indentically. The oboes were added to clarinets (eight notes accompaniment). Horns 1 and 3 punctuate the harmonic ascent by highlighting the cellos and violas parts with the main rhythmic motives of the Haupthema.

Hn. 1, 2. in F
Hn. 3, 4. in F

p cresc. poco a poco

f

bar 435 (riten.)

● Bars 441 (letter **R**) to 445

- Lining of the violas/cellos parts (held chords) by the first tenor tuben and two bass tubens.
- To fill in a « void » and pursue the continuity of the first flute’s phrase (bars 441 – 443) ; addition of a counterpoint to the first clarinet at bars 443 – 445 :

Klar. 1. in B

p

bar 443

● Bars 445 to 448 : - Lining of the cellos part by the second clarinet.

- Lining of the second violins – violas – double basses parts by three trombones.
- Addition of a counterpoint line to the first oboe at bars 447 – 448 answering the first violins (bars 445 – 447).

Ob. 1.

p dim.

bar 447

● Bars 453 – 460 : to contrapuntally enrich the ascending progression of the first violins, some interventions have been added to winds (clarinet, oboe then the flute) to accompany this ascent. The progression peaks at bars 459 – 460 reinforced by three horns underlining the second violins, violas and cellos parts; a new melodic line drawn by two oboes and two clarinets follows those of the violas from bar 459 :

453 a tempo $\text{♩} = 58-68$

Fl. 1.

Fl. 2, 3.

Ob. 1.

Ob. 2, 3.

Klar. 1. in B

Klar. 2, 3. in B

p

accel.

cresc. sempre

p cresc. sempre

bar 453

● Bars 461 – 464 :

- Lining of the first violins part by flutes and oboes.
- Lining of the second violins and violas parts by the clarinets and horns 1-2.
- Same motive at horns 3-4 but in dotted rhythms delayed of a quarter note with regard to horns 1-2 (*hypotyposis*, cross motive) :

S Erstes Zeitmaß $\text{♩} = 69$

bar 461

● Bars 465 – 468 :

- Lining of the cellos' phrase by the first bassoon.
- Lining of the violas and double basses by the first tenor tuben nd the frist bass tuben.
- Addition of a contrapuntal line to the first violins part inspired from bars 445 to 447 :

bar 465

• Bars 469 – 481 :

We can find in the particelle¹ six successive joint melodic descents among the four first ones are composed in two voices joining then homophonically. The complete noted high melody appears under the shape of broken octaves. The bass line, partially written, had to be completed.

Here is the reduction on two then three staves (the bigger size notes are the ones of the original particelle):

The image displays a musical score reduction for bars 469 to 481. It is organized into two systems. The first system, starting at bar 469, consists of two staves: a treble staff with a melodic line and a bass staff with a partially written line. The second system, starting at bar 473, consists of three staves: a treble staff with large held notes, a middle staff with a melodic line, and a bass staff with a more complete line. The key signature has one flat.

This passage, inspired directly inspired by the descending melody of the Choral, draws in a wider scale a kind of big ascending « staircase » the end of which ends nevertheless by an abrupt fall (*catabasis descendus*). It seemed obvious that the full orchestra had to participate in this impressive progression.

Being inspired by the registration of the organ, the progressive addition of the bass trombone (bar 471) then the two other trombones and the three trumpets (bar 473) « feed » the crescendo and reinforce the held linings of the strings part performed by the winds, four horns and four tubens from bar 469. By taking as model the end of the development (letter **P**, bars 383 to 390), the addition of a held pedalpoint on a high pitched a flat (flutes, oboes, clarinets and first trumpet) from bar 473 still increases the harmonic tension and so enlarges the two voices perspective (see the extract of the orchestra score on the following page).

¹ See Faksimile-Ausgabe ÖNB 3194/14v page 24 and ÖNB 3194/15r page 25.

stringendo poco a poco

469

Fl. 1. *pp* cresc. poco a poco

Fl. 2, 3. *pp* cresc. poco a poco

Ob. 1. *pp* cresc. poco a poco

Ob. 2, 3. *pp* cresc. poco a poco

Klar. 1. in B *pp* cresc. poco a poco

Klar. 2, 3. in B *pp* cresc. poco a poco

Fag. 1. *pp* cresc. poco a poco

Fag. 2, 3. *pp* cresc. poco a poco

Hrn. 1, 2. in F *pp* cresc. poco a poco

Hrn. 3, 4. in F *pp* cresc. poco a poco

Ten.-Tb. 1, 2. in B *pp* cresc. poco a poco

B.-Tb. 3, 4. in F *pp* cresc. poco a poco

Tpt. 1. in F *pp* cresc. poco a poco

Tpt. 2, 3. in F *mf* cresc. poco a poco

A.T. Pos. *mf* cresc. poco a poco

B. Pos. *p* cresc. poco a poco

K.-Btb. *pp* cresc. poco a poco

Pk. *pp* cresc. poco a poco

stringendo poco a poco

469

Viol. 1. *pp* cresc. poco a poco

Viol. 2. *pp* cresc. poco a poco

Vla. *pp* cresc. poco a poco

Vc. *pp* cresc. poco a poco

Kb. *pp* cresc. poco a poco

bar 469

bar 473

etc.

These three melodic lines join then in an *unissono* (tutti, stringendo, *catabasis* motive, *descendus*) at bar 477. This passage ends by a concise fall, a rough stop (*aposiopesis*, *abruptio*, *tnesis*) at bar 481 which could remains the bars 447 - 452 of the Fifth symphony's first movement (end of the recapitulation).

2.3.2 Third thematic group 'C' (bars 483 to 566)

- Bars 489 – 502 ; transition to the return of the Choral :

- Lining of the violas' phrase by three bassoons and three clarinets. From bar 491, the violas part virtually draws a second voice which the bassoons part extends in held notes.

The image shows a musical score for four instruments: Klar. 1. in B, Klar. 2.3. in B, Fag. 1., and Fag. 2.3. The score is for bars 491 to 494. The first two staves (Klar. 1. and Klar. 2.3.) have a treble clef and a key signature of one sharp (F#). The last two staves (Fag. 1. and Fag. 2.3.) have a bass clef and a key signature of one sharp (F#). The music features a melodic line in the clarinets and bassoons, with dynamic markings 'cresc. poco a poco' and 'etc.'.

- Bars 491 to 494, the pedal point on d of the double basses is underlined by the low register of the third horn.

- Bars 495 to 502, being inspired by a rather similar passage of the Fourth symphony (1878/1880 version, bars 137 – 138) ; lining of the violins part by the first flute then the second flute in alternation with the first oboe then the two oboes creating so a switch jump on the triplet eight notes motive.

- Bars 495 to 500, lining of the violas' part, first of all by the first clarinet then, from bar 497, in alternation between two bassoons and two clarinets.

- De 497 à 500, high pitch d flat held by the first trumpet.

(See next page)

bar 495

● Bars 501 – 502 :

- Held chord by the three flutes (f # - e – f #).
- Lining of the first and second violins' parts by the first oboe.
- Lining of the violas' part by oboes 2 and 3.
- To maintain the alternation of triplets with the violins' part, a third line has been added by the three clarinets.

- Bars 503 – 520 (letter U), return of the Choral :

The harmonization *ff* in the brass instruments of the first eight bars of the Choral's theme intoned by the three trumpets has been merely traced on that of the exposition and thus transposed by e Major in D major. The eight following bars (nuance *p*) are harmonized without the participation of the eight horns and the tuba¹.

- Bars 537 – 552 (letter V) transition to the coda :

- Bars 537 to 546, in the continuation of the completion of this missing passage but one², it was proceeded to a filling of this developing extension's chords of the Choral theme by three flutes, three oboes, three clarinets and four horns in the nuance *f* then without the horns in the nuance *p*.

The image shows a musical score for woodwind instruments, specifically bars 537 to 552. The score is divided into two systems. The first system (bars 537-546) shows instruments playing chords with dynamics *f* and *p*. The second system (bars 547-552) shows the same instruments playing chords with dynamics *p*. The score is labeled "bar 537" at the beginning and "etc." at the end.

¹ Concerning the next phrase of the Choral to the first oboe, see § 4. – 4.5.

² See § 4. – 4.6.

- The imitations between strings' part and trumpets 2-3 (bars 541 to 546) has been enriched by additional interventions of the first trumpet and the first two horns to obtain a more lively spatializing.

bar 541

The image shows a musical score for three parts: Horn 1.2 in F, Trumpet 1 in F, and Trumpets 2 & 3 in F. The Horn part starts with a triplet of eighth notes (G4, A4, B4) followed by a half note (C5), then a triplet of eighth notes (B4, A4, G4) followed by a half note (F4), and continues with similar rhythmic patterns. The Trumpet 1 part has rests for the first two measures, then enters with a half note (B3) and a triplet of eighth notes (A3, G3, F3). The Trumpets 2 & 3 part has a triplet of eighth notes (G3, A3, B3) followed by a half note (C4), then a triplet of eighth notes (B3, A3, G3) followed by a half note (F3), and continues with similar rhythmic patterns. Dynamics include *p* and *cresc. sempre*.

- The a flat of the timpani at bar 544 obviously appears as being a mistake committed by Bruckner (chord of e flat Major !). It was thus changed by an e flat.

- Bars 546 to 552, return of the « heroic » motive heard for the first time at the end of the development. The imitations jumping from a part to another part of the orchestra, based on the rhythm 'triplet quarter note – two half notes', are here reused in a similar way. Furthermore, we can notice that the motive previously played by the horns and the trumpets¹ and taken over here by the strings, logically prepared the superimposing of the motive with its own augmentation (triplet quarter notes – two half notes). It was thus tried to highlight more these imitations by adding the diminished motive to the winds as an answer to the strings' part (see the reduction here below).

546

4 Tuben - 3 Fag. *ff*

4 Hn. *ff*

nicht schleppend

3 Pos.

3 Fl. - 3 Ob. - 3 Kl.

549

3 Fl. - 3 Ob. - 3 Kl.

stringendo poco a poco

3 Tr.

3 Pos.

4 Hn.

Str.

The image shows a reduction of the orchestral parts for bars 546 to 549. It features five staves: 4 Tuben - 3 Fag. (ff), 4 Hn. (ff), 3 Pos., 3 Fl. - 3 Ob. - 3 Kl., and Str. (ff). The Horn part is marked 'nicht schleppend'. The woodwind parts (3 Pos., 3 Fl. - 3 Ob. - 3 Kl., 3 Tr.) feature a 'triplet quarter note – two half notes' rhythm. The strings part (Str.) features a 'triplet quarter notes – two half notes' rhythm. The tempo/mood is marked 'stringendo poco a poco'.

¹ 'Triplet eight notes – quarter note' motive, bars 540 to 546 in the present realization.

3. Hypothesis for reconstructing the beginning.

Straightaway, the Finale raises a problem as for the exact length and the precise shape of the first harmonic progression with which it begins. The bifolio 1^dC includes 24 bars¹. This is the most complete state of the beginning we have from the composer's hand. Several indications however tend to prove that this passage should have had a definitive length of 16 or 20 bars...

The bifolio 1^dC was partially scratched by Bruckner to annotate new ideas drafted under the shape of sound letters (« Tonbuchstaben ») corresponding to the first violins motive's notes, letting glimpse a shortened version of 20 bars instead of 24 bars.

As other annotations of Bruckner confirm², the bifolio 2,,E'' informs us most certainly about the total length of the first three bifolios³. The length of the bifolio 2,,E'' being of 18 bars, that of 3,,E'' of 16 bars, that of the missing bifoloi [»1«E] can thus be only of 16 bars⁴.

The bifolios 1^aE (SVE), 1^bE (SVE), 1^cE (SVE), 1^dE (SVE), 1^eE (SVE) – not always very clear concerning the content and thus very difficult to interpret for an important part of it – show that Bruckner obviously passed through many different stages and that he doubted a lot before managing to establish finally a definitive version of this beginning.

The « neapolitan » harmonic color of the Finale is straightaway determined by the first bars that one can connect, as stated by B.G.Cohrs⁵, with the bars 225-226 of the adagio of the same Ninth symphonie :

Adagio

bar 225 bar 226

¹ See Faksimile-Ausgabe pages 68-69.

² Bruckner had the habit to add bars of different bifolios and to indicate the total on the edge of one of them.

³ 50 bars. See Faksimile-Ausgabe, bifolio 2,,E'' 4.S. page 138, below on the right.

⁴ All the details on this point are explained in « The conclusive revised edition » of B.G.Cohrs; pages 22 to 24 'I.The New Reconstruction of Bifolio [»1«E]'.
⁵ *Ibid.* page 23.

This progression resumed below under the shape of simplified quarter notes chords then transposed a perfect fourth higher to start on the same chord of d flat major with which the Finale begins, allows us to observe that these four harmonic steps descend in a perfect regular way, in other words, each time a tone lower :

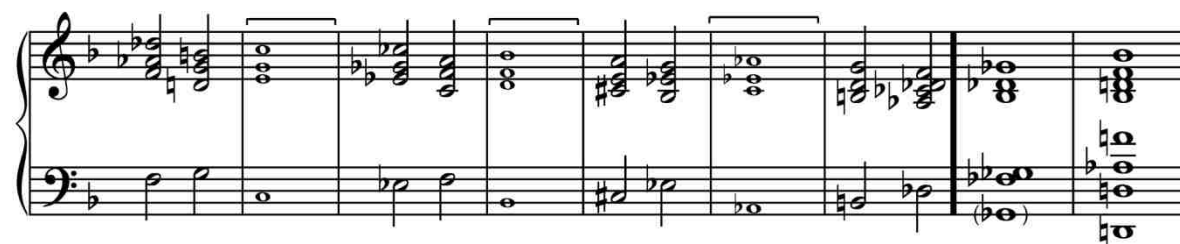


While starting with this pattern that it then have been chosen to reconstruct the harmonic progression of the missing bifolio [»1«E] of which here is a simplified reduction (by leaving here directly from bar 4) :



The preservation of the pedal point on ‘g’ at the timpani rather than a pedalpoint on ‘a’¹ is justified for two reasons, at the same time harmonically structural but also symbolic.

Indeed, if we analyze deeper this beginning, we can state that it draws an almost complete fifth cycle (d major and e major are missing) whose resolution after each napolitain step is merely ignored (see below the chords in little notes) ; what gives to this introduction of the movement its specific and mysterious harmonic color.



Let us compare now this first progression with four other characteristic passages resuming the same harmonic structure, now ascending and no more descending : the transition to the Choral (third thematic group, bars 146-154), the beginning of the development (bars 250-258 and 274-280) as well as the beginning of the coda (bars 567-590).

¹ The sound letter (Tonbuchstabe) ‘a’ is indicated repeatedly on the second page of the bifolio 1^dC (see Faksimile-Ausgabe, page 68) over the bass trombone’s staff. Do we have to really understand this indication as being a change of the pedal point’s note? Difficult to say...

- 1st example :

The not only regular (whether it is moreover ascending or descending) but also cyclical aspect of this progression in four « steps » appears to bars 146-154 among which here is the simplified reduction below. The chords ascend regularly by third intervals: e flat major 6 => g flat major 6 => b flat major 6 => d major 6

146 *Fl. Ob. Klar.*
f cresc. poco a poco
Viol. v
Tr. I f cresc. poco a poco
Vla.
Hn. 3.4.
Fag. Hn. 7.8.
Vcl. f cresc. poco a poco
 1 2

150
 3 4

- 2nd example :

The bars 250-258 begin with a f major chord and deductively found the same chord however brightened up with the function of a dominant seventh chord¹.

250
 1t 1t 1t
 1t 1t 1t

We notice that the cyclical shape of these harmonic steps, ascending regularly by tones and designing here in a way a logical « buckle » closing on itself¹.

¹ The end of this progression (bars 257-258) is missing; see Faksimile-Ausgabe pages 227-228.

- **3rd example :**

A very similar passage resumes the same orchestration and the same themes (bars 274-280) whose progression is however interrupted at the fourth « harmonic step » to leave room for a dominant suspense 7 in e minor (bars 281-284) going to a new section of the development leading then to the central fugue.

Let us note that this declension of the progression, contrary to the previous examples this above, is characterized by an asymmetry in the succession of the intervals between the different chords: ascent of a major third, then a minor third then a tone.

The reappearance of this harmonic « pattern » shortly after have been heard at bars 250-258 (at the beginning of the development), is thus made with some modifications not only because of the need to develop and vary but also because of the harmonic necessity of the aim being to reach e minor, what makes the progression tenser and doubtless explains the asymmetry compared with the original harmonic plan.

- **4th exemple :**

At the beginning of the coda², letter **W**, we still notice here that the cycle of the harmonic progression (by steps of minor thirds), firstly in augmentation (16 bars), closes logically on itself (bar 583, the chord of e flat major finds itself an octave higher in the same position as bar 567). The following eight bars (583-590) give then way to the next progression, either by thirds but by tones. At bar 590, we find once again the chord of the beginning (d # major = e flat major).

The image displays two systems of musical notation for piano. The first system, starting at bar 567, is titled 'Coda (W)'. It shows a sequence of chords connected by intervals of a minor third (3m). The chords are: G-flat major (567), B-flat major (568), D-flat major (569), F major (570), A-flat major (571), C major (572), E-flat major (573), G-flat major (574), B-flat major (575), D-flat major (576), F major (577), A-flat major (578), C major (579), E-flat major (580), G-flat major (581), B-flat major (582), and finally E-flat major (583) an octave higher. The second system, starting at bar 584, shows a progression of chords connected by intervals of a tone (1t). The chords are: D major (584), E-flat major (585), F major (586), G major (587), A major (588), B major (589), and C major (590). The final chord in bar 590 is identified as being equivalent to the E-flat major chord in bar 567.

We have to observe that during his first attempts, Bruckner did not seem to care about the regularity of the harmonic progression nor even about a close thematic link with the bars 225-226 of the adagio. This thematic link, it seems, was not straightaway obvious. It is

¹ See also § 4. – 4.2.

² See the sketches, Faksimile-Ausgabe page 6, ÖNB 3194/3r.

enough to look at the bifolio 1A then the bifolios 1^bC, 1^cC and 1^dC¹. One notices however that Bruckner got obviously more and more close to such a plan. The comparison with the beginning of the third thematic group (before the Choral's entry), the first part of the development and the beginning of the coda thus allows confirming the credibility of this hypothesis.

The descent at the beginning of the Finale in Samale-Cohrs' 2006-2008 realization shows an irregularity (1/2 t - 1t - 1t). One of the arguments presented by the protagonists highlights the appearance of the descending tetrachord (d flat - c - b flat - a flat) which would be the premise of the Choral (d - c # - b - a). This relation is nevertheless hardly audible because the Choral's theme is neither underlined by the instrumentation nor explicitly « visible » (no held sounds) from the melodic point of view. It becomes only perceptible from a strictly abstracted and analytical point of view.

Another question about this harmonic progression concerns the way it could end, which means on a sixth and fourth chord (note 'a' as pedal point at the timpani) to be better linked to the b flat major 6 chord (in the case of the suppression of the flute solo's four bars).

Starting with these options to keep a regular descending progression by tones, the « corrected » version should appear logically so:

However, by proceeding so, we could not start any more from the d flat major chord but from a d major chord, what would take us away some more from Bruckner's intentions, by imagining however that the latter kept the idea to begin with a d flat major chord ; what to tell the truth we can not finally know...

This solution could seem logical given that the symphony is in 'd'. Maybe Bruckner would have finally decided to begin the Finale in a less ambiguous harmonic way? It thus could better explain the indication in sound letter « a » over the bass trombone's staff (and not over the timpani's staff...). Nevertheless we have to acknowledge that the indications sporadically spread and crossed out on the pages 2 and 3 of the bifolio 1^dC are really hardly interpretable. How from then on to be certain that the four bars indicated « a » effectively correspond to a change of the timpani's pedal point?

Furthermore, nothing proves that pages 2 and 3 of the bifolio 1^dC are effectively reused to sketch the « definitive » version? Indeed, every step of the progression noted in sound letters which we discover is twice repeated: »f ces es d« 2x - »e b d #« 2x - »c ges b a« 2x revealing still clearly a descent based on three harmonic steps and not... four!

Finally, the distribution of the indication »e b d #« compared with the bar-lines is spread over five bars and not four, what is not very clear either.

¹ See Faksimile-Ausgabe pages 53-56 and then respectively pages 59-62, pages 63-66 and pages 67-70.

Consequently, to make a link between this stage of the work and the hypothetical content of the lost bifolio [»1«E] seem to us to tell the truth very questionable.

Futhermore, we can note that the systematic repetition of the same motive in the first violins every time « landing » on the same degree can turn out predictable at the end of three times, if we do not add to it any irregularity. When we observe the first sketches of this beginning, we can notice that Bruckner cared in the third step (a major / e flat major) to change the melodic design of the motive.

By making a synthesis of these few reflections and by readjusting the available sketches according to the plan of a descent by tones, here is the obtained result:

The first system of the musical score consists of six staves. From top to bottom, they are labeled: Klar. (Clarinet), Viol.1 (Violin 1), Viol.2 (Violin 2), Hn. 1.2. (Horns 1 and 2), Vla. (Viola), and Pk. (Piano). The music is in a key with one flat (B-flat major or E-flat major) and a 3/4 time signature. The first staff (Klar.) begins with a melodic line starting on a G4, moving through A4, B4, and C5. The Viol.1 staff has a melodic line starting on a G4, moving through A4, B4, and C5. The Viol.2 staff has a melodic line starting on a G4, moving through A4, B4, and C5. The Hn. 1.2. staff has a melodic line starting on a G4, moving through A4, B4, and C5. The Vla. staff has a melodic line starting on a G4, moving through A4, B4, and C5. The Pk. staff has a melodic line starting on a G4, moving through A4, B4, and C5.

The chord of d flat major 7 (dominant chord, 6 5 position) on the last two bars 11 and 12 sends back to the similar idea adopted in the present realization concerning the bars 257-258 ; so breaking the previsibility of the harmonic steps which ends here on an ambiguous dissonance (bars 11 – 12, g natural at the timpani) symbolizing and synthetizing vertically the harmonic « neapolitan » essence of the Finale (triton g – d flat).

Quite as the **examples 2** and **4** detailed above (beginning of the development and beginning of the coda), this sequence is also a kind of « curly buckle ». Furthermore, the last chord can

be understood as a ninth dominant chord with diminished fifth logically linked to the g flat 7 chord, +4 position (flute 1 solo interjection, relation of the fundamental notes: d flat – g flat) or, when one chooses to ignore the four bars *ad libitum* of the flute solo, also linked to the b flat major chord, position 6 (fundamental relation of third as well by starting from ‘g’ as from ‘d flat’).

That is what brings us to the role of this flute solo passage. With regard to the length of sixteen bars which probably should have had the bifolio [»1«E], does this suspensive transition turn out essential? We can understand that this interrogative moment is in fact a kind of « residue » of the progression such as Bruckner initially imagined, based on four neapolitan descending harmonic steps¹. The composer chooses then to reduce the sequence among three harmonic steps, replacing the last one by a suspensive interjection of four bars (the flute solo...).

Some people could possibly think about a kind of habituation to this passage which could incite to justify at all costs preserving it. The « solo flute passage » however seems to us constituting an « event » at the same time correlative and of particularly meaning suspense which, when it is passed over, engenders a feeling of more uniformity and even relative unidirectional sending back to the initial conception which had had Bruckner for this beginning as the first sketches show². Indeed, Bruckner had imagined at first a starting point build on a much more monolithic evolution.

We notice that this even obsessional recurring concern of the composer, trying to achieve the highest formal perfection, is not only observable of some sketches from a symphony to another, but that this accurate search was also an integral part of his way of working at the first stages of the composition of a work. The sketches of the Finale of the Ninth symphony, even partial, are an additional example of the progress and the procrastinations of Bruckner. One should not lose sight however that the Ninth symphony, as an entire work, remains unfinished and that, if Bruckner had lived only one more year, the hypothesis of a likely revision would not have been to exclude.

We can open for a moment a bracket by considering the cuts made by Bruckner in the Finale of the Eighth symphony and at the same time to confront the Haas edition with that of Nowak of the 1890 version.

It is interesting to confront cuts made by Bruckner in the Finale of the Eighth symphony (Leopold Nowak edition – 1890) and to compare them with the previous publishing of Robert Haas. On this subject, we share the remarks formulated by B.G.Cohrs³ concerning Robert Haas who, « for good reasons », reinserted in particular the 12 bars of the « Gesangsperiode » inexplicably deleted from the recapitulation by Bruckner, so restoring a considerable structural balance⁴.

But Bruckner proceeded to other cuts in the Finale of the Eighth symphony. Sometimes these deletions can be considered as harmful to the natural flow of some transitions of the original 1887 version. For example, the end of the third thematic group, just before the beginning of

¹ See Faksimile-Ausgabe, the sketches pages 3-4, 12, 31 and 37.

² *Ibid.* the sketches pages 3-5, 12 and 31 or the bifolio 1A, pages 53 to 56.

³ See « The conclusive revised edition 2012 » page 25.

⁴ Recapitulation of the « Gesangsperiode »: the 3 last bars before **Oo** are replaced by 15 bars coming from the 1887 version. Similar considerations are also possible and musically relevant about the reintegrations made by Robert Haas in the adagio of the Eighth symphony.

the development – where we can hear a brief violin solo after the tutti *fff* in the 1887 version¹. One pass over thus much more quickly from the tutti of the end of the exposition to the horns' entry at the beginning of the development, almost as by a kind of « zapping », the link between both sections being maintained however briefly by the rhythmic accompaniment formula of the cellos/double basses and timpani. Nevertheless, if the 1887 version could effectively sometimes suffer by places of certain lengths, we think that it allowed daring to recognize to Robert Haas, at least in the precise case of the Eighth symphony, to have showed a perspicacity which we would this time be tried to consider as superior to that of the composer!² Indeed, in the example which we give at present, these few twenty bars seem to us necessary for a better fluid transition between both events, more progressive and musically richer, a kind of necessary decompression, on returning to calm to approach the development without anymore this feeling of copy/cut and missing rhetoric structural link.

It is all the more paradoxical as the author of the present realization discovered the Eighth symphony in Eugen Jochum's recording conducting the Berlin Philharmonic Orchestra thus using the Nowak edition. When I heard the Haas edition for the first time under the baton of Günter Wand with some significant differences in the adagio and the Finale, I was immediately convinced of the gain value of it, the origin of which I found later by discovering the recordings of the 1887 version by Eliahu Inbal and Georg Tintner.

We shall not go so far as to say that the ablation of the flute solo interjection at the beginning of the Finale of the Ninth symphony is of the same order although it pulls along, it seems to us, a disturbing simplification. From then on, even if it can be criticized by a strict musicological point of view, the preservation of this correlative passage of four bars, quite as the reintegrations committed by Robert Haas in the adagio and the Finale of the Eighth symphony, seemed to us musically justified. Preferring however to let the choice to the interpreter judge the relevance of this argumentation, the passage is indicated *ad libitum* in the score.

Except these few digressive considerations, the hypothesis of a bifolio [»1«E] of 16 bars may be still envisaged in a different way. It is indeed conceivable to remove the first two bars of the opening timpani roll as well as the first two bars of b flat major 6 chord by taking care however to reduce the interventions of violins 1 and 2 (triplet quarter notes motive) to two bars (see the reduction to the next page).

The structuring of this motive by two bars corresponds moreover to what follows immediately later (letter **A**). From then on, it is any more necessary to delete the flute solo. Musically, this solution works even if it has nevertheless for consequence to tighten inevitably the musical discourse, offering a more concise version, even maybe more struck of the beginning.

Furthermore, a light metric inconvenience appears: the odd number (three) of interventions of the cellos and the first oboe (see the following example).

¹ Between letters **O** and **P**: 4 bars in the Nowak edition, 20 bars in the 1887 version reinserted by Haas. Other additions are situated before the letter **R**, Haas restored 5 bars of 1887 (before the main theme of the Finale played by three flûtes), and the last addition is situated just before the coda, 4 bars reinserted 10 bars after the letter **Tt**.

² Pierre Boulez, in the interview accompanying the DVD recording of the 8th symphony, conducting the Vienna Philharmonic Orchestra, confesses to have preferred the Haas edition to Nowak's for its « better structural balance ». A heretical choice ?...

Other hypothesis of 16 bars for the bifolio [»1«E], reduction on four staves:

1 **Bewegt doch nicht zu schnell** $\text{♩} = 54 - 58$

Klar.
Viol. 1
Viol. 2
Hn. 1.2.
Pk.
Vcl.

[»1«E]

6

11 **Ruhig** *Fl. 1* **Hauptzeitmaß** $\text{♩} = 69 - 76$

Fl. 1
Hn. 1.2.
Hn. 3.4.
Viol. 3
Vcl.
Ktrb.

pp *p cresc. sempre* *p cresc. sempre* *f* *pp cresc. sempre* *f*

„2“E

4. Completing the missing parts.

4.1 Bars 215 to 240 : missing first part (26 bars).

- Bars 215 – 230 (letter I) :

On a bifolio numbered »13a« wearing the date of « 11. August » as well as the indication « neu » (new), Bruckner had apparently the late project to enlarge the transition between the end of the exposition and the beginning of the development (pedal point on 'e'). A second unnumbered bifolio contains the continuation of this prolonged transition, bifolio that it seems obvious to identify as being the »13b«. Concerning the first half of this passage (*stasis* of 16 bars), there are few available elements, if it is not the supposed continuing ostinato of the violins (quarter note – triplet eight notes), the long duration values part of the first flute (bars 216 – 222) and oboes 2-3 taking over (bars 225 – 230) as well as two bars of what we could identify as being the beginning of a chromatic descent (d – c #) the trace of which we also find in the bifolio „13“^bE¹ (SVE) (d – c # – c – b) and a timpani roll on 'e' appearing at the same place as to the entry of the two oboes². From these thin elements, it was necessary to recreate a logical link with the bars 211-214 by a double then triple augmentation of the cross motive (*hypotyposis*) from the *Te Deum* in mirror to the winds (first oboe, first clarinet, first flute and then finally oboes 2 and 3), a kind of rhythmical decrescendo symmetrically ensuing the bars 207 – 214.

Musical score for bars 211-214. The score is for five staves: Fl. 1., Fl. 2.3., Ob. 1., Ob. 2.3., and Klar. 1. in B. The key signature is one sharp (F#). The tempo/mood is marked 'I Ruhig'. The dynamics are 'mf dim. sempre' for the first four staves and 'pp' for the fifth. The first four staves show a melodic line with a triplet of eighth notes. The fifth staff shows a chromatic descent (d - c #) with a timpani roll on 'e'.

bar 211

Musical score for bars 220-222. The score is for five staves: Fl. 1., Fl. 2.3., Ob. 1., Ob. 2.3., and Klar. 1. in B. The key signature is one sharp (F#). The dynamics are 'pp' for the first four staves and 'pp' for the fifth. The first four staves show a melodic line with a triplet of eighth notes. The fifth staff shows a chromatic descent (d - c #) with a timpani roll on 'e'.

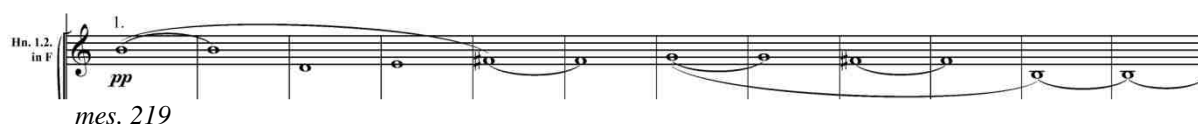
bar 220

etc.

¹ See Faksimile-Ausgabe, page 214.

² *Idib.* bifolios 12C, „13“^bE (SVE), „13a“^aE (SVE) and „13b“^bE (SVE) in Faksimile-Ausgabe, pages 205 – 207 and 213 – 222.

- Bars 219 – 230 : At the first horn emerges an augmented presentation of theme identified for this completion as the « Halleluja »¹ (also used at the end of the coda), a thematic idea evoked by Bruckner to his physician Richard Heller. Structurally it allows establishing a thematic and mood correspondence – strengthened by the increasing use of the *Te Deum* motive – with the « coda of the coda » (*stasis*, pedal point on d, letter **Z** bar 667). This transition towards the development, quite as the end of the development (cf. « héroïc » motive bar 391), are the two moments of the Finale where appear for the first time the new thematic elements which will dominate and characterize the coda imagined for this completion, what so cements all the better the global architecture of it. It is naturally about a subjective choice to make a new theme listen which the almost nudity of the passage nevertheless seems to allow and even to require.



- Bars 223 – 230 :

- Reappearance of the initial rhythmic motive in repeated notes to horns 5 – 6 preparing so progressively the entry into the development (letter **J**, bar 231).



- Appearance of the descending chromatic melodic line² (d – c # then completed by c - h) attributed here to the first basson lining the tremolo part of the cellos.
- Addition of a pedal point on 'e' held by the double basses during eight bars.

● Bars 231 – 240 (letter **J**):

The first ten bars of the development break the immobility of the *stasis* in e minor by a progressive sliding in the bass by using and by expanding the descending chromatic motive previously heard (first basson and cellos at bars 223 – 230). This progression opens at first by an e major chord with d as the bass note (+4 chord); then the bass is descending (c # – c – h; bars 231 – 236).

The reconstruction of this passage, very hypothetical, is mainly based on the bifolio „13b“E³ among which some indications sketched on the third page (opening motive of the movement noté on the stave of the bass trombone⁴), let think that Bruckner most probably made a mistake and that he would rather had to write this part with a G clef (attributed in the present realization to the first oboe and to clarinets) on the fourth page remained empty⁵. Indeed, there is no correlation between the *Te Deum*'s motive annotated by Bruckner (first flute) and the initial *motto* where appears at the fourth bar a strange b flat striking the h of the flute, it allows to have some doubts concerning the relevance of its content. It is legitimate to suppose a

¹ Theme coming from the Trio of the Scherzo, letter **D** bars 113 to 128.
² See Faksimile-Ausgabe, bifolios „13“^bE (SVE) 2.S. page 214 and „13a“^aE (SVE), 4. S. page 220
³ *Ibid.* pages 222 – 224 or see in « Rekonstruktion der Autograph-Partitur », pages 57 to 60.
⁴ *Ibid.* page 223.
⁵ *Ibid.* page 224.

fortuitous delay of four bars. And actually, when one moves these four bars a page farther, the main motive is linked then very logically with content of the following bifolio¹. Nevertheless, the uncertain bass line must be a little adapted according to this reorganization in spite of the only available pattern of the hand of the composer ; pattern however clearly previous to this late insertion of bifolios „13a“E and „13b“E. So, after various attempts to make the four bars of the *motto* with the descending bass, and given the harmonic rhythm (a whole note then two half notes) of the first two bars of the bifolio 13E/„14“ (ending of the progression) ; it seems that a regularly chromatic bass – whatever is its harmonic rhythm – is incompatible with the progression of the initial main motive ! Indeed, a systematic progression in half notes is not satisfactory when one literally « land » on the stop constituted by the d major 6 chord (first bar of the bifolio 13E/„14“). The rhythm « whole note – two half notes » at the beginning of this bifolio allows to guess how it was conceived just before.

From then, rather than to want absolutely to hang on a scrupulously chromatic bass, it was considered preferable to base oneself on the layout of the initial *motto* as well as on the harmonic rhythm of the beginning of the bifolio 13E/„14“. The bars 237 to 240 correspond to the structure of bars 241 – 242 drawing the following bass line: d - c # - h / b flat - g# - g (*d-cis-h-b-gis-g*).

The reappearance of chromatism is fully justified from the thematic and motivic point of view. It indeed reinforces the cohesion with various episodes already heard in the exposition (bars 66-70 of the present realization or, just before, the bass at the end of the exposition of the Choral from letter **H**, bars 199 – 207) but also to come (in particular the beginning of the coda, letter **W**).

Quite as the reconstruction of the clarinets and bassoons' parts in the missing second part², the beginning of the bifolio 13E/„14“ gives a precious indication concerning rhythms and the oboes' part (here underlined by the first trumpet). Indeed, on the first page of the bifolio 13E/„14“ we see the first oboe playing a quarter note whereas the two other oboes, for the same note, Bruckner indicated an eighth note. This motivic differentiation completely corresponds to what we can observe a little farther in the development bars 273 - 274³.

- Lining of the cellos and double basses by three 3 bassoons and horns 5 – 6.
- Reappearance in repeated notes of the main rhythmic motive to horns 1 – 2 and 3 – 4.

bar 231 etc.

¹ See Faksimile-Ausgabe, bifolio 13E/„14“ pages 225 - 228.

² See § 4. – 4.2, missing second part, bars 265 – 272.

³ See Faksimile-Ausgabe, bifolio 15D/„16“ page 253.

Here below the reduction on four staves of the reconstituted and whole completed passage:

I Ruhig

215

Ob.1

Hn.1 hervortretend

Viol.

Klar.

Vla.

Pk.

223

Ob.1

Ob. 2,3

Vla.

Hn.5

Hn.6

Fag.

Vcl.

Ktrb.

J Nach und nach etwas belebend

231

Fl.

Ob.

Klar.

Ob.1

3 Klar. Ob. 2,3

Tr.1

Hn. 1.2.

Hn. 3.4.

Hn. 7.8.

237

Musical score for measures 237-241. The score is in 3/4 time and features the following parts:

- Horn 7.8:** Melodic line in the upper staff.
- Horn 5.6:** Melodic line in the second staff.
- Violin 2 (Vla.):** Accompaniment in the third staff.
- Violin 1 (8va) (Vcl.):** Melodic line with triplets in the fourth staff.
- 4 Horns:** Accompaniment in the fifth staff.
- Bass:** Accompaniment in the sixth staff.

Measure numbers 237, 238, 239, 240, and 241 are indicated above the staves. The key signature has one flat (B-flat).

// Bifolio 13E/„14“, 1.S. ÖNB 6087/37r ...

4.2 Bars 257 to 272 : missing second part (16 bars).

• Bars 257 – 264 :

Six of the first eight bars of this passage which counts sixteen missing bars were reconstituted from the transposition a semi-tone higher of the bars 11 to 16 extracted from the bifolio 12C¹ (bars 259 – 264). The reason of this transposition is the following one: the end of the harmonic march of bars 250 to 256 brings us deductively to a seventh dominant chord on f (bar 258). An harmonic connection is then possible only by transposing six bars of the bifolio 12C. However, the absence of convincing elements concerning the content of these last two bars (and thus the first two bars of this reconstruction) made us invent a transition played by the winds (oboes, clarinets and bassoons) directly inspired from bars 281-284² which allows to create a unifying relation with the thematic elements used at the end of the development's first part (bars 281-284) but also more fluid with the bars 250-256 in which were added interventions to brass instruments inspired from bars 276-281; the purpose being to have a natural return of the triplet eight notes motive of the violins.

The image displays a musical score for a passage from bar 252 to bar 258. The score is arranged in two systems. The first system includes staves for Oboe 1 (Ob. 1.), Oboe 2 & 3 (Ob. 2,3.), Clarinet 1 in B (Klar. 1. in B.), Clarinet 2 & 3 in B (Klar. 2,3. in B.), Bassoon 1 (Fag. 1.), and Bassoon 2 & 3 (Fag. 2,3.). The second system includes Violin 1 (Viol. 1.), Violin 2 (Viol. 2.), Viola (Vln.), Cello (Vc.), and Double Bass (Kb.). The score shows various musical notations including dynamics such as *f dim.* and *p*, and articulation like accents and slurs. A triplet of eighth notes is marked in the Violin 1 part at the end of bar 258. The bar numbers are indicated at the bottom: 'bar 252' under the first system and 'bars 257 - 258' under the second system.

¹ See Faksimile-Ausgabe pages 207-208.

² The first two bars of the third page of the bifolio 12C (page 207 in Faksimile-Ausgabe) resulting of a much more primitive and brief state of the transition to the development were discarded because of their singular inadequacy with regard to the bars 250-256.

One can note that the bars 263 – 264 were discarded and crossed out by Bruckner¹. However, because of a lack of sources or other better tangible elements, these two bars have been preserved. The two main rhythmic motives stemming from the Hauptthema were added (horns 1 – 6) to the winds’ and strings’ parts already written:

● Bars 265 – 272 :

From bar 263, a descending harmonic progression (bass) runing from d flat (augmented fifth chord, bars 263 – 264) and going to g flat major (bars 273 – 274) appears as being the most obvious solution ; a progression which the harmonic pace, being inspired by bars 259 to 264, was conceived by steps of two bars each. The following sequence of eight bars (bars 265 to 272) has also thus the regular metrics of 2 - 2 - 2 - 2.

The eight bars phrase using the *Te Deum* motive in double and triple augmentation end (oboes and clarinets) at bars 265 – 266 to be then relieved by flutes and oboes (double augmentation only, bars 267 – 272). We also find there the main rhythmic cells distributed to clarinets and bassoons in the same way as that were just before to horns 1 – 6, bars 259 to 266.

The first two phrases of the bifolio 15D/.,¹⁶² allow to guess with a high probability what had to precede in the winds’ and strings’ parts. To fit out this passage, the main rhythmic motives continue to be heard in horns 5 to 8 but this time in a syncopated way, what creates delays with clarinets and bassoons. These kinds of syncopes are abundantly used in the fugue.

¹ See Faksimile-Ausgabe, bifolio12C page 208.

² *Idib.* page 253.

Here below a simplified summary on three staves :

Musical notation for measures 265-268. The system consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature has two flats (B-flat and E-flat). Measure 265 starts with a treble staff containing a half note G4 and a whole note chord of B-flat4 and E-flat4. The grand staff contains a half note chord of B-flat4 and E-flat4, and a whole note chord of B-flat4 and E-flat4. The bass staff contains a whole note chord of B-flat4 and E-flat4. Measure 266 has a treble staff with a half note G4 and a whole note chord of B-flat4 and E-flat4. The grand staff has a half note chord of B-flat4 and E-flat4, and a whole note chord of B-flat4 and E-flat4. The bass staff has a whole note chord of B-flat4 and E-flat4. Measure 267 has a treble staff with a half note G4 and a whole note chord of B-flat4 and E-flat4. The grand staff has a half note chord of B-flat4 and E-flat4, and a whole note chord of B-flat4 and E-flat4. The bass staff has a whole note chord of B-flat4 and E-flat4. Measure 268 has a treble staff with a half note G4 and a whole note chord of B-flat4 and E-flat4. The grand staff has a half note chord of B-flat4 and E-flat4, and a whole note chord of B-flat4 and E-flat4. The bass staff has a whole note chord of B-flat4 and E-flat4.

Musical notation for measures 269-272. The system consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature has two flats (B-flat and E-flat). Measure 269 has a treble staff with a half note G4 and a whole note chord of B-flat4 and E-flat4. The grand staff has a half note chord of B-flat4 and E-flat4, and a whole note chord of B-flat4 and E-flat4. The bass staff has a whole note chord of B-flat4 and E-flat4. Measure 270 has a treble staff with a half note G4 and a whole note chord of B-flat4 and E-flat4. The grand staff has a half note chord of B-flat4 and E-flat4, and a whole note chord of B-flat4 and E-flat4. The bass staff has a whole note chord of B-flat4 and E-flat4. Measure 271 has a treble staff with a half note G4 and a whole note chord of B-flat4 and E-flat4. The grand staff has a half note chord of B-flat4 and E-flat4, and a whole note chord of B-flat4 and E-flat4. The bass staff has a whole note chord of B-flat4 and E-flat4. Measure 272 has a treble staff with a half note G4 and a whole note chord of B-flat4 and E-flat4. The grand staff has a half note chord of B-flat4 and E-flat4, and a whole note chord of B-flat4 and E-flat4. The bass staff has a whole note chord of B-flat4 and E-flat4.

G flat major
(bifolio 15D/„16”)

Reduction on four staves :

265

Ob. Fl. Klar. Hn. 1.2. Hn. 3.4. Viol.1 (+ 8^{ve} bassa) Str. Klar. - Fag.

This system of music covers measures 265 to 268. It is a reduction on four staves. The top staff contains the Oboe (Ob.) and Flute (Fl.) parts, with a long melodic line spanning across the measures. The second staff contains the Clarinet (Klar.) and Horns 1 & 2 (Hn. 1.2.) parts. The third staff contains the Horns 3 & 4 (Hn. 3.4.) and Violin 1 (Viol.1) parts, with the instruction '(+ 8^{ve} bassa)'. The bottom staff contains the String (Str.) and Clarinet/Fagot (Klar. - Fag.) parts. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets marked with a '3' in the Viol.1 and Str. parts. The key signature has one flat (B-flat), and the time signature is 4/4.

269

This system of music covers measures 269 to 272. It continues the reduction on four staves. The top staff contains the Oboe (Ob.) and Flute (Fl.) parts. The second staff contains the Clarinet (Klar.) and Horns 1 & 2 (Hn. 1.2.) parts. The third staff contains the Horns 3 & 4 (Hn. 3.4.) and Violin 1 (Viol.1) parts. The bottom staff contains the String (Str.) and Clarinet/Fagot (Klar. - Fag.) parts. The music continues with similar rhythmic patterns and triplets as the previous system. The key signature remains one flat (B-flat), and the time signature is 4/4.

4.3 Bars 337 to 349 : missing third part, *stretto* of the fugue (16 bars).

The use of the sketches and the study of their various evolutionary phases¹ crossed out repeatedly by Bruckner nevertheless reveal a precise tonal way which goes from f minor (letter N, bars 334 – 335), passes through g flat major (bar 337) and then through e flat minor (bar 338), e minor (bar 342), b major (mes. 346) to finally go to c # minor (bar 350). Musically and technically, this passage seems to justify the appearance of a *stretto* given that it corresponds to the end of the fugue and that the raise of tension generated by this basic contrapuntal principle leads naturally to the impressive return of c # minor *fff* (*tutti*, bar 350 and following ones). Furthermore, it was obvious to insert a second brief *stretto* based on the sixteen notes motive of the contrasubject (second violins then three oboes, bars 345 – 346). One can also note that the density of the counterpoint allows a five voices writing at bars 340 – 341.

Here below a simplified summary on two staves: (the bigger notes correspond to the content of Bruckner's sketches).

The image displays three systems of musical notation, each consisting of a grand staff (treble and bass clefs). The first system is labeled '337' and shows a complex texture with many notes. The second system is labeled '342' and features larger notes, indicating a simplified version of the original. The third system is labeled '346' and also uses larger notes for simplification. A long diagonal line is drawn across the systems, starting from the first system and extending towards the right, possibly indicating a progression or a specific analytical path.

¹ See Faksimile-Ausgabe ÖNB 3194/13 et ÖNB 3194/14 pages 21 - 24 as well as the clear setting of the different phases of elaboration of this passage in « The conclusive revised edition 2012 » pages 30 – 34.

Reduction on four staves: (the brasses' punctuations at bars 356 and 357 are not transcribed in this reduction, but only the continuity of the counterpoint).

337 *Viol.1* *Viol.1*

Viol.2 *Klar.* *Ob.* *Vla.* *Vcl.* *Vcl./Ktrb.*

342 *Stretto*

Stretto *Stretto* *Ob. Stretto* *Viol.2* *Hn. 5.6.* *Vcl. Fag.* *Stretto*

346 *Stretto*

Viol.2 Fl. *Viol.1 Fl.* *Klar.* *Vla.* *Stretto* *Stretto* *Stretto*

• Bars 350 à 352: from these three bars, only the bass line is existing which appear as the reversal (*inversus*) of the Hauptthema¹. A reconstruction was possible by being inspired by the following six bars².

- The notes c # - d flat – c # at trumpets appear obviously as common notes between the three chords c # minor – b flat minor – f # minor; bars 350 to 358.

- The part of first and second violins and flutes (Hauptthema *rectus*) and the starting note ‘e’ were deducted according to the progression f – f #, first notes of the two following harmonic steps; bars 353 – 355 and bars 356 – 358.

- The violas/clarinets’ parts is traced on the bars 353 – 355 and the bars 356 – 358. Same concerning the oboes’ part.

- The part of horns 1 – 4 was deducted from the following bars (353 to 355).

- The interjection of the fifth and sixth horns at bar 352 is traced on that of the bar 355.

- The bass (cellos/double basses) is underlined by bassoons, the bass trombone and the tuba.

Reduction on four staves:

The image shows a musical score reduction on four staves for measures 350-352. The staves are: 1. Flute and Violin (Fl. Viol.), 2. Trumpets (3 Tr.), Horns (4 Hn.), and Clarinet/Viola (Klar. Vla.), 3. Bassoon (Fag.), Bass Trombone/Tuba (Baß Pos./Tuba), and 4. Violoncello/Double Bass (Vcl./Ktrb.). The score shows various musical notations including notes, rests, and dynamic markings.

¹ See Faksimile-Ausgabe, the sketches page 23, third system.

² *Idib.* bifolio 20F/„21“ pages 285 and 286.

4.4 Bars 481 to 488 : missing fourth part (8 bars).

The reconstruction of the bifolio 27/ »28« is the least problematic. Indeed, by using the available sketches¹ and by adding to it the likely eight missing bars proceeding directly from these sketches, it counts a content of 24 bars and not of 16 bars².

Some of the explanations and hypotheses given by B.G.Cohrs sont are very little clear and even hardly understandable³. The latter sends back to the bifolio »13a« (?) to find a non-existent melodic line of the oboe – while it is probably the *Te Deum* motive in whole notes (augmentation) appearing effectively to the second and third oboes but in the bifolio „13b“E. According to him, this motive results of a Gregorian theme supposed to be a quotation of the hymn « Christ ist erstanden » identified as such a bars 461 – 464 in the present realization.⁴ This resemblance seems to us rather doubtful because both melodies are hardly alike⁵.

Given the vague elements or at least very questionable explanations of the German musicologist and especially the musical result that we consider as not convincing at all of this return of the so called « Christ ist erstanden » theme *fff* (*tutti*) transposed in d minor, considerably discouraging so in an anticipated way the recapitulation of the Choral (third thematic group); a completely different solution has been conceived.

The triplet motive at the beginning of the bifolio 28E/„29“⁶ (violins) let guess it has already begun some bars previously. It is in fact the accompaniment formula of the Choral in the exposition, *ostinato* which had then serves as an obsessing perpetual movement throughout the first part of the development. The reappearance of this motive is thus perfectly logical because it is one of the specific attribute of the third thematic group. When the theme of the Choral reappears in brass instruments (nuance *ff*), it then gives the way to the fourth and fifth motive stemming from the *Te Deum* (strings).

One can observe that the first two bars of the bifolio 28E/„29“ were initially indicated 5 - 6. In the present realization, they have been considered and numbered 7 - 8 as being part of the end of a cycle of eight bars. It is necessary to note in fact that these two bars initially numbered 7 - 8 by Bruckner were later changed into 1 - 2 (see at the bottom of the page). Consequently, it did not seem to us improper to consider that the preceding bars could be linked as well to a complete cycle of eight bars although the composer did not find essential to indicate it or simply omitted to do so.

From then on, the concluding brutal *accelerando* (end of a *catabasis descendus*) of bars 477 – 480 curtly stops on d minor⁷ at bar 481 (*aposiopesis, abruptio, tmesis*). A process of transition so effective as rudimentary has been chosen from then on: a timpani roll on d (nuance *p*) extending of two « expectation » additional bars the sequence of bars 477 – 480 (four bars) => 4 + 2 = 6.

¹ See Faksimile-Ausgabe, pages 24-25.

² The most likely distribution of the bars should be the following one : 6-6-6-6.

³ See « The conclusive revised edition 2012 » pages 34-35.

⁴ See Faksimile-Ausgabe page 308, fourth page of the bifolio 26F/„27“. Furthermore, at page 35 of B.G.Cohrs' presentation text, the author refers to bifolio 26D/„27“ ; most likely an other mistake. It has to be the bifolio 26F/„27“.

⁵ It is very simple for example to compare with the different choral realizations of J.S.Bach, whether it is under the title « Christ ist erstanden » or « Christ lag in Todesbanden ».

⁶ See Faksimile-Ausgabe page 309. Let's note an unexplicable high 'e' at the first flute with regard to the d minor chord? It is obviously not the fifth of the chord as asserts B.G.Cohrs in the last paragraph dedicated to this passage in « The conclusive revised edition 2012 », page 35.

⁷ *Idib.* the sketches page 25, indicated « Schluß d-moll » by Bruckner on the top of the page. This descent reminds the end of the recapitulation in the first movement of the Fifth symphony, bars 447 to 452.

4.5 Bars 521 to 536 : missing fifth part (16 bars).

Mainly agreeing with the hypothesis of B.G.Cohrs in «The conclusive revised edition 2012 »¹, the harmonies and the treatment of the theme which were realized here are however appreciably different.

With the elements of both bifolios who precede and follow the missing bifolio 30/»31«, it is rather easy and logical to reconstitute its contents. The two bars played by the oboe at the end of the bifolio 29E/„30“ suggest rather explicitly and logically the inversion of the Choral theme whereas the first bars of bifolio 31E/„32“ appear as being the continuation of a new episode by the woodwinds and horns accompanied by a tightened toccata (strings) of which it is relatively easy to reconstruct the shape of the six missing bars. This toccata is then improved with some trumpets and horns interventions (see bars 540 to 546) using the same motivic material as the strings, but here in repeated notes.

In the exposition (letter **G**), the presentation of the Choral has a length of 24 bars. It is then followed by the repetition of the theme in e major (8 bars) which finally lands on a sharp c major – e minor ending (16 bars)². In the recapitulation, after the return of the first 16 bars in brass instruments (letter **U**, bars 503 – 518, d major – e major), the inversion of the theme takes over (oboes – clarinets, bars 519 – 530). Of a length of 12 bars, it corresponds to the permutable part of the Choral, the last four bars in repeated notes not being obviously reversible. Then come the last 16 bars of the toccata³...

Here below a comparison between the beginning of the Choral in the exposition and the reconstruction of the realized *inversus* for this completion. The fundamental notes of the chords are indicated in small:

The image displays two systems of musical notation for piano. The top system, labeled '163' and 'G', shows the beginning of the Choral in the exposition. It consists of two staves (treble and bass clef) with a complex texture of repeated notes and chords. The bottom system, labeled '519' and 'Bifolio 29E/„30“', shows the reconstruction of the realized *inversus*. It also consists of two staves with a similar texture. At the end of each system, the fundamental notes of the chords are indicated by small letters 'I' and 'V'.

¹ See pages 35 - 36.

² Metric structure of the Choral in the exposition : $16+8+8+16 = 48$

³ Metric structure of the Choral in the recapitulation : $16+12+16 = 44$

One can observe that in the six bars of this reconstruction appears a triplet of half notes. This motive was already used in the exposition of the Choral by Bruckner at the fourteenth bar doubtless to enrich the end of the melody based on four simple repeated notes. It was thus obvious to try to use again this motive in such a way it appears at least once quite as in the exposition¹. It is listened again a last time in the coda (tenor trombone)² just before the quotation of the seventh symphony's main theme.

One can also notice that bars 7 – 8 of the *rectus* and the *l'inversus* of the Choral's melody harmonically coincide because they end on two bars without chord change – on a dominant chord in the exposition on the one hand, on a tonic chord in the recapitulation on the other hand. One can finally notice that the bars 11 – 12 of this phrase end, quite as in the exposition, by a cadence in the dominant (g major – d major in the exposition and a flat major – e flat major in this reconstruction of the recapitulation) ; so allowing a suspensive tension linked to the the first chord of what follows.

The reconstruction of the six following bars is not completely traced any more on the exposition's structure. One can see below however that the harmonic progression evolve by steps of two bars as well in the exposition as in the recapitulation, the four central bars having been inverted in this reconstruction. One obtain so two neapolitan harmonic progressions (tritons c – f # and d – a flat) then two harmonic steps based on the scheme dominant - tonic (b – e and d – g). It is interesting to note that the last harmonic step (the first two bar of the bifolio 31E/„32“) appears under the shape of V – I (d - g) on the contrary of the exposition where the second and fourth harmonic steps are both I – V (c – g and a flat – e flat).

The justification of this harmonic permutation of the four central bars is not the consequence of any fantasy from the author 'une but directly results of the chosen option for the twelve preceding bars. Indeed, as it was previously presented, this reconstruction of the twelve bar of inversion corresponds as far as possible to the harmonic rhythm of exposition, the last two bars corresponding too :

- Exposition, d repeated (bars 173 – 174) : g major (I) – d major (V)
- Recapitulation, e flat repeated (bars 529 – 530) : a flat major (I) – e flat major (V)

After the last chord of e flat major (bar 530), a chord progression to the third (c major) appears to be the more relevant solution to relaunch the musical discourse and to create a coherent and natural harmonic bridge linked to the next section (*toccata*). This transition thus happens by a chromatic sliding at the bass (e flat major 5 – c major 6).

The inversion of the Choral theme continues then during four bars (bars 531 – 534) in a chromatic way (melody : c – c # – d – e flat) subordinated to the harmonic progressions (bars 535 – 538) while keeping however an ascending melodic line which is again reversed (*rectus*) when the following sequence begins (bars 539 – 546, nuance *p*).

¹ See the present realization, bars 176 and 524.

² *Ibid.* bar 618.

179

531

V

I V I V

V I V I

Bifolio 31E/„32“

Here below the reduction on four staves:

519 Bifolio 29E/„30” (end)

The image shows a musical score for measures 519 to 527, arranged in three systems. Each system consists of four staves. The first staff of each system contains the woodwind parts, and the second and third staves contain the string parts. The fourth staff is a grand staff (treble and bass clef) representing the piano accompaniment. The score is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. Measure 519 is marked with a dashed line above it. The woodwind parts include 3 Oboes (Ob.), Horn 1 (Hn. 1), and 3 Clarinets (+ 3 Klar.). The string parts (Str.) are marked with first, second, and third endings. The piano accompaniment features a complex rhythmic pattern with many beamed notes. The key signature changes from one flat to two flats (C minor or D-flat major) starting at measure 527.

3 Ob.
Hn. 1
Str.
1 2 3 4

523
+ 3 Klar.
Hn. 1.2.
5 6 7 8

527
1 2 3 4

531 V

3 Fl. - 3 Ob. - 3 Kl.

Hn. 1.2.

Viol. 1

Viol. 2

Vla.

Vcl./Ktrb.

1 2 3 4

Bifolio 31E/„32”

535

Hn. 1.2.

Hn. 3.4.

5 6 7 8

4.6 Bars 553 to 566: missing sixth part, transition to the coda (14 bars).

First of all, the reconstruction of the bifolio 32/»33« is based on a metric evaluation of its content. The last two pages of the bifolio 31E/„32“ reveal a numbering « 1 to 6 » made by Bruckner¹ that it seems logical to close by two additional bars de allowing the following symmetry 4 + 4 easily deductible by repeating the plan 2 + 2 of the first four bars of this sequence. An addition of twelve bars divided in 8 + 4 seemed necessary to achieve a convincing increase of tension to lead the music to a climax leaving the listener on the front of the « big gate » of the coda²...

A dialog between the three trumpets and the two tenor tubens, a bass tuben as well as the three trombones based on the rhythmic motive previously introduced by the horns continues from bar 551 until the bar 560 :

Nach und nach etwas belebend

bar 551 etc.

The ‘triplet of quarter notes – two half notes’ motive seems indeed to imply an increase of the tension, quite as at the development’s end, but here in an appreciable different way. If the last bars of the development suddenly break off (*interrogatio abruptio*), the insistent typically brucknerian use of this motive being then reduced to triplets of quarter notes³ pushes the progression until an effect of saturation which stops by the dissonant of diminished dominant seventh chord of ‘d’ filling the complete tessitura of the orchestra⁴. This tense and dramatic progression succeeds to a *rallentando* inspired by the last bars of the recapitulation in the Finale of the Fourth symphony’s first thematic group (cf. version 1878/1880, bars 409 to 412). The last 14 bars of the reconstruction of this passage remain empty and surmounted of a *fermata* (necessary break time for the extinction of the sound and for a general breath). It is a kind of suspended interrogation quite as the bar 412 in the Fiunale of the « Romantic » symphony. The harmonic structure of the passage from bar 551 is thus constituted by four successive steps of four bars each: 4 bars (which the first two bars belong to the bifolio 31E/„32“) c # major (position 5) + 8 bars (4+4) of the dominant chord a major 7 (position 6 5) + 4 bars of 7, keeping the c # as the bass note.

¹ Return to the horns of the « heroic » theme already heard at the end of the development.

² Bars 565 – 566.

³ *Ibid.* bars 563 - 564.

⁴ *Ibid.* bar 565, augmentation of the rhythmic half note unit.

Reduction:

3 Fl. - 3 Ob. - 3 Kl.

551

3 Tr.

4 Hn.
Viol.

2 Tuben in B
3 Pos.

1. Tuben in F

Vla.

3 Fag.
Vcl./Ktrb.

(+ Vla.)

(+ Vlcl.)

556

3 Tr.

4 Hn.
Viol.

2 Tuben in B
3 Pos.

1. Tuben in F

Vla.

3 Fag.
Vcl./Ktrb.

561

3 Fl.

Ob.2

Ob.1,3

3 Klar.

3 Tr.

Viol.

4 Hn.

Vla. Vlcl.

3 Pos.

Pk.

riten.

riten.

4 Tuben - 3 Fag.
Ktrb.

4.7 Bars 567 to 725: elaboration of the coda.

Here is the more speculative part of the completion. The claimed freedom with regard to the main formal plan and the layout of the content is relative however this « freedom » have been very strictly « worked up », the coda having been designed indeed from thematic elements almost exclusively stemming from the Finale itself. The orchestration (« terracing » of the various parts of the instrumentarium) and the contrapuntal treatment were also scrupulously inspired by the style of Bruckner.

In the perspective of a full completion of the Finale, to adopt a musicologically honorable attitude is, to tell the truth, simply and objectively impossible to hold under the constraint, if we go up to the end of the logic of such a rigorous posture, to stop purely this work where the orchestration of Bruckner comes to end. In other words, exactly at the end of the recapitulation...

Indeed, little of convincing material which we have to reconstitute the coda could inevitably direct to arbitrary and thus subjective propositions. It is essential to well understand that concerning the coda, only some thin sketches of a total length of 52 bars are available¹ and no author of a realization of the coda can this day claim to possess more elements from the composer's hand. Furthermore, it is necessary to specify that on these 52 bars, the 24 first ones with which the coda begins² are the only ones to be rhythmically and thematically characterized as well as four other bars beginning on the chord of c major appearing under the form of an ascending choral in half notes³ which corresponds to the inversion of the bars 67 – 70 of the present realization (cf. end of the exposition of the first thematic group). The 24 remaining bars⁴ of the coda amount to a simple harmonic sketch of which the thematic content is unknown...

Besides these thin sketches, one only have some vague testimonies (Richard Heller, Max Auer and Max Graf) concerning the conclusion of the Finale. Testimonies which, to tell the truth, do not allow to have even a rough idea of the main structure that Bruckner would have in mind or some more of the total number of bars of the coda.... I however felt intuitively that this ultimate part of the Finale ought to have a comparable size and importance to that of the Finales of the Fifth (140 bars) and Eighth (63 bars) symphonies. My « extrapolated » coda, in four parts (respectively of 36, 28, 36 and 59 bars), thus counts quite 159 bars for an exposition – development – recapitulation of 566 bars all in all (among which 8 optional bars). For the elaboration of this coda, a kind of synthesis has been realized from the thematic elements of the Finale integrating them to two types of formal structures previously used by Bruckner for the codas of the Fifth and Eighth symphonies ; respectively a Choral provided with a motoric accompaniment and a *coagmentatio* (combination, overlay) of the four main themes of the symphony crowning a long and solemn progression.

The coda begins (letter **W**, bars 567 to 602) by a long weft of which it was already question in § 3 (page 38). It is about a progression of 24 bars (F.-A. page 6) in 4/4 build on a tritonic harmonic march thematically linked to the main theme (*inversus*). I extended it of 12 additional bars (bars 567 to 602) peaking at the quotation of the Eighth symphonie's Hauptthema (bars 599 to 602).

¹ See Faksimile-Ausgabe pages 6, 45, 47.

² *Ibid.* ÖNB 3194/3^r, page 6.

³ *Ibid.* ÖNB 6085/45^r, page 45.

⁴ *Ibid.* ÖNB 6085/43^r, page 47.

The second part (letter **X**, bars 603 to 630) concerns the last appearance of the Choral, *i.e.* the main theme of the third thematic group, here handled in the same way as in the coda of the Fifth symphony with integrated quotations of the main themes of the Fifth and Seventh symphonies. This « return » of the Choral reproduces here in each accompanying voice a rigorous contrapuntal process (one could even say in a way even stricter that Bruckner himself because in the coda of the Fifth symphony, the composer allowed himself some digressions in the conduct of the voices between woodwinds and brass instruments which were not committed in the present realization).

The third part (letter **Y**, bars 631 to 666), begins by the use of Bruckner's four bars sketch¹. The adaptation of this passage reminds here the coda (violins and brass instruments, bars 631 to 638) of the Fourth symphonie's Finale (similar orchestral tracing and delays in the violins parts). The bars 643 to 666 are then based on the *saltus duriusculus* (insistent repetition of descending sixths and sevenths), adapted of the first big progression of the Finale's beginning (letter **A**, bars 23 to 46 of this realization). The distribution of the orchestration is here exactly the same except the bass jumps (*saltus duriusculus*) reinforced an octave lower by bassoons, bass trombone and tuba. This thematic return re-connects then with the last available sketch of Bruckner dated May 1896². This latter limits itself to a simple harmonic draft of a metric structure of 16 bars: 4 bars of c flat major in 6 position – 4 bars of f major (fundamental position) – 7 bars of eleventh dominant chord (a – c # - e – b flat – d) running aground on a surprising bar of a chord of dominant of the dominant with diminished fifth in 6 position (g # – b flat – d – e, climax, *parrhesia abruptio*). The « heroic » ascending motive in quarter notes triplet (*anabasis*) followed by two half notes (*saltus duriusculus*) which was heard for the first time at the end of the development played by horns and then trumpets (bars 391 – 402), reappears here at trumpets from the c flat major chord (bar 651) which answer the horns in echo combined with the four tubens and two alto/tenor trombones which chant the Finale's Hauptthema.

The coda of the first movement is also preceded by a passage of huge tension suddenly stopping and leaving the place to a solemn descending Choral in woodwinds relieved then by the brass instruments (bars 505 – 516). In the last moments of the Finale, this dissonance *parrhesia abruptio* (bar 666), a sort of resurgence of the adagio's dissonance (bar 206) seems necessary to break the uncontrollable drive of the second (Choral) and third (« heroic » phase) parts of the coda to end on an ultimate landing (nuance *pp*) allowing not only to find a last long breath before the conclusive ascent but also to remind us the metaphysical embodied nature of this music. Indeed, an overview on the Ninth symphony leaves the clear feeling of a less affirmative work than the previous symphonies (an euphemism!). One could even speak about a symphony of the doubt, solitude, isolation (adagio), about the face to face with death and the quest of absolute of a man at the end of his life destroyed by the disease.

The fourth part (letter **Z**, bars 667 to 725), the « coda de la coda », built on a long pedal point on d, so as Bruckner most probably seemed to plan (end of the sketch ÖNB 6085/43^r) appears here as a kind of mysterious and ethereal reminiscence of the first movement's coda (letter **X**, bars 519 to 567). This long progression has the subtle characteristic to be connected not only cyclically with the first movement but also to correspond structurally to the last progression of the Eighth symphonie's Finale which also ends in a long peroration in crescendo opening by the solemn tone of the tenor tubens. This ultimate crescendo builds itself thus on what I identified as being the « Halleluja » theme (2 horns and 2 Wagner tenor tubens from bars 669

¹ See Faksimile-Ausgabe ÖNB 6085/45^r, page 45.

² *Ibid.* ÖNB 6085/43^r, page 47.

to 684 then 2 trumpets from bars 685 to 692). This theme comes from the Trio of the Scherzo (violins 1, bar 53 letter **B** / *idem*, bar 205 letter **H** – and cellos-bassoon 1, bar 113 letter **D**). Finally, the coda peaks with the same neapolitan dissonance of e flat major on the pedal point of d (bars 693 to 708) as in the end of the first movement. This big tension finds a resolution in the *coagmentatio* (overlay, combination) in d major of the four main themes of the work (letter **Z'**, bars 709 to 721), so crowning the whole work exactly in the same way as the eight symphony.

Richard Heller, Bruckner's physician, testified that a majestic « Alleluiah » (the spelling of Heller is here different from that usually used by the composer) had to conclude the Ninth symphony. Bruckner indeed explained to his physician that the Finale would end by « a song of praise dedicated to the dear Lord », this theme coming from the “*second movement*”... However, when Bruckner performed the Finale at the piano for Heller, was the order of the internal movements scherzo-adagio either adagio-scherzo?

Would Heller have confused the place of the two central movements or misunderstood the composer's comments? There are no answers to these questions¹. Furthermore, Heller would have tried to specify about this « Lob- und Preislied » (song of praise) “*wollte wahrscheinlich Tedeum sagen*” (he – Bruckner – most probably wanted to speak about the *Te Deum*) – what would let think that Heller would have heard thematic elements from the *Te Deum* when in 1895 Bruckner performed the Finale with coda on his Bösendorfer – a perfectly plausible thematic resurgence given to the reappearance of the fourths and fifths *Te Deum* motive at the transition to the development section (four bars before letter **I** of this realization), in the first part of the development as well as in the recapitulation of the Choral.

It is not improper to imagine, quite as it was the case for the Eighth symphony², that the coda of the Finale of the Ninth symphony could have evolved since the day Bruckner had interpreted it at the piano for Heller. This hypothesis could explain the existence of late sketches which are usually the sign for Bruckner that the composition had arrived at a state requiring some clarifications. From then on, the plan as much as the content of the coda were maybe (definitively?) established only during the last months of the composer's life (May – August 1896)? One has to notice that if effectively Bruckner was at this stage of the composition, and had maybe started the orchestration of the bifolios 32, 33, 34, 35, 36 (and more?...); one unfortunately possess only very few traces. As wrote John Alan Phillips, the « souvenirs » hunters doubtless found more interesting to steal bifolios rather than some sketches...

In his thesis³, John Alan Phillips approaches the question of a substitute end in the middle of the third thematic group, a sudden transition imagined by Bruckner (who was extremely

¹ The theory developed by B.G.Cohrs in « The conclusive revised edition 2012 » pages 41-42 seems a little bit superficial. Indeed the musicologist evokes a third line added by Bruckner next to the **II** initially indicated on the front page of the adagio ; the writing of this line seeming a little different; it would imply an inversion of the order initially planned for the internal movements. However, this hypothesis is based on nothing factual because it is simply impossible to know that effectively the **II** had been later changed into **III** but, furthermore, nothing informs us objectively, in the likely case of an inversion, if Bruckner had decided to indicate this change on the front page of the adagio immediately after his choice was made or a few months later. In brief, we are in front of a total uncertainty and an insoluble problem of chronology between the testimony of Heller and the dating of the hypothetical but nevertheless likely inversion between the scherzo and the adagio...

² A sketch ÖNB 6070 dated August 16th 1885 (on which appears the indication « Halleluja ! ») reveals that at this time Bruckner had already elaborated a first shorter version of the Finale's coda (47 bars), more progressive than the chosen one for the 1887 version (71 bars). Let us note that the definitive coda of the 1890-1892 version has a length of 63 bars.

³ John A. Phillips – *ibid.*; “*The Te Deum as Ersatz*” §1.1.11 and “*The conjectural Te Deum transition*” §3.3.8

worried by the idea of dying) allowing to insert the entry of the *Te Deum*... Obviously, this solution can not be seriously taken into account because of the proportions problem and the musical coherence of the work: the duration of the *Te Deum* being about 25 minutes. What could mean such an “intrusion” after having heard $\frac{3}{4}$ of the Finale (approximately 18 to 20 minutes of music)?

It is possible to try to understand this alternative as a kind of surrender on behalf of the composer, realizing that he would most probably have no capacity and the time to develop the coda in a sufficient way and to revise deeply the rest of the piece as he usually did. That is probably why Bruckner choosed to insert an external work into the symphony as an escape solution.

Another question remains. Was the coda completely sketched? In May/June 1896 Bruckner proceeded to a complete renumbering of the bifolios. This procedure described in detail by B.G.Cohrs¹ implying a renumbering of the whole piece was indeed the consequence of the duplication of the bifolio 2F, of a length of 36 bars, into new bifolios „2“E and „3“E of 18 and 16 bars respectively. The manuscript of the main score stops at the bifolio 31E/„32“. In May 1896, Bruckner dated some sketches by mentioning the existence of a bifolio 35² (plus an indication in brackets « 18 », what most probably corresponds to the number of bars) and 36³. This reference note sending to a bifolio « 36 » (« Bogen 36. 19. Ces »), indicated on the sketch of the choral beginning in c major, is dated May 19th, 1896 and clearly stipulates that the tonality of c flat major (Ces) has been reached at this specific place of the score (bifolio « 36 » thus). Nevertheless, it seems interesting to notice that this indication should logically have appeared on the corresponding sketch dated may 21st, 1896. It is not yet the case, one can wonder thus legitimately why?

Further more, an other sketch⁴, also dated of May 21th, allows to notice that Bruckner, after a progression of which the precise content is particularly difficult or even impossible to guess, had effectively reached the tonality of c flat major. Do the last four bars of this sketch correspond to the first four bars of the following sketch, of a length of 24 bars, including, after 16 bars of progression, the dissonance followed by the conclusive pedal point on d? This hypothesis seems rather likely.

¹ See « The conclusive revised edition 2012 » pages 39-40.

² See Faksimile-Ausgabe, 1 S. Particellskizze zum Finale Krakau, page 49, at the top of the page on the right.

³ *Idib.* ÖNB 6085/45^t, page 45, in the middle of the page on the left.

⁴ *Idib.* ÖNB 6085/47^t, page 46.

The Finale of the Ninth symphony may sometimes make the same impression of a « not completely accomplished work » or a kind of intermediate stage still « to accomplish » quite as the first versions of the Third (1873), the Fourth (1874) and Eighth symphonies (1887). The reasons of these difficulties to end his Ninth symphony were probably a conjunction of mental and physical disorders. However, this music always fascinates, although incomplete, so much by its greatness, its power that by the heartbreaking enigma of its incompleteness. We know the same problem with another extraordinary symphony which left unfinished because of the death of the composer but, in this case completely sketched out, leaves this strange feeling of a process left in suspension for ever. Naturally, I am thinking to the tenth symphony of Gustav Mahler.

The composition of the coda thus strongly attempted to respect a marked out stylistically frame. A developed and detailed analysis and presentation try here to demonstrate how much it is the case below:

• Bars 567 to 590 (Letter W) :

As it has been previously specified page 68, the first sketch of 24 bars¹ is the only one which is thematically characterized in a continuous way for the coda. The handwritten is clear and sure. Maybe intended to initially fill another role than to begin the coda – the Australian musicologist John Alan Phillips evokes different drafts of a transition towards the exposition of the Choral² ; nevertheless this long progression seems to have to find logically its place at the beginning of the coda by its solemn character while being thematically connected with the beginning of the movement. The indication C (4/4) indeed implies a slowing down of the tempo with regard to the main 2/2 of the movement.

It seemed natural to devolve this passage to the strings (violas and cellos in tremolo, double basses in hold notes in the same way as for the passages at bars 223 – 236, 259 – 273 or still the bars 667 – 684 quite similar concerning the orchestration). This progression is thus closely linked to the beginning of the movement as well as harmonically (tritone steps) as thematically (*inversus* of the main theme in violins). Here below a reduction of this harmonic framework :

¹ See Faksimile-Ausgabe, sketch ÖNB 3194/3^r, page 6.

² See « Studienpartitur Textband, Musikwissenschaftlicher Verlag Wien » ; 'Concerning the coda – I.' pages 153-154.

Bars 567 – 574: in augmentation¹ compared with the opening sequence of the Finale, the progression of this neapolitan or « tritonic » pattern evolves under the shape of a dialog-echo between violins 1 and 2. An answer was imagined to each of these interventions to the first horn and to the first trumpet based on the same rhythmic motive, that of the horn being inspired by the progression leading to the Choral in the exposition² where already appeared a dialogue between violas and the first horn. The answer of the trumpet is here ascending (*inversus* of the chromatism compared with the first clarinet). The motive in long value of which the tail chromatically slides (*passus duriusculus*) is played by the first clarinet.

567 **W** **Feierlich** ♩ = 88 *passus duriusculus*

572

¹ The first 16 bars contain one only chord for two bars length.

² Descending chromatic motive, see Faksimile-Ausgabe pages 179-180 or bars 139-142 in the present realization. This chromatism anticipates and answers to the *passus duriusculus* tail played by the first clarinet.

Bars 575 – 582: these 8 bars are enriched by the entry of the third and fifth horns as well as the woodwinds (flutes, oboes and bassoons) to densify the rhythmic tissue and intensify the crescendo. The third horn enters in a syncopated way on the main rhythm as previously heard¹. The woodwinds also punctuate the progression with the short version of the main rhythm in a more and more tightened way. The fifth horn is then added from the bar 579, always on the main rhythm.

¹ See bars 105 – 107, 325 – 382, 431 – 433 and 461 – 464 in the present realization.

Bars 583 – 590: for the crescendo of the next 8 bars, the harmonic pace of a chord by bar implies a contraction of the main motive still attributed to violins 1 and 2 playing now *unisono*. This ascent is sustained by chords of three flutes and two oboes in the same way as in the exposition during the progression leading to the first appearance of the Choral¹. A dialog goes on between the first two horns and the first trumpet whereas the second trumpet sustains and reinforces the chords of the strings parts by repeated notes.

The *passus duriusculus* motive is played in octaves by the first oboe and the three clarinets. It is also half shortened.

accelerando poco a poco

The musical score is arranged in a grand staff with seven staves. The instruments and their parts are as follows:

- Staff 1:** 3 Fl. (Flutes) playing chords.
- Staff 2:** Ob. 2,3 (Oboes 2 and 3) playing chords.
- Staff 3:** Viol. (Violins) and Vla. (Viola) playing a melodic line with accents.
- Staff 4:** Tr.1, Tr.2 (Trumpets 1 and 2) playing a melodic line with accents.
- Staff 5:** Ob.1 (Oboe 1) playing a melodic line with accents.
- Staff 6:** Hn. 1,2 (Horns 1 and 2) playing a melodic line with accents.
- Staff 7:** 3 Klar. (3 Clarinets) playing a melodic line with accents.
- Staff 8:** Hn. 1,2 (Horns 1 and 2) playing a melodic line with accents.
- Staff 9:** Vlcl. (Violoncello) and Ctrb. (Contrabasso) playing chords.
- Staff 10:** 3 Fag. (3 Bassoons) playing chords.

The score includes dynamic markings such as accents (>) and a tempo instruction "accelerando poco a poco". The key signature has one flat (B-flat) and the time signature is common time (C).

¹ See Faksimile-Ausgabe pages 189 to 193 and bars 147 to 162 in the present realization.

Bars 587 – 590 : after four bars, to more densify this crescendo-accelerando, horns 3 and 4 as well as the three bassoons answer in imitation on the duration of a half note to the woodwinds (contraction in *stretto* of the *passus duriusculus*) while the horns 1 and 2 continue to chant the main motive continuously (*rectus*) with regard to the violins (*inversus*). Horns 5 to 8 sustain the harmony by held chords which reinforce and fill the medium of the harmonic spectrum.

The image shows a musical score for bars 587 to 590. The score is arranged in a system with multiple staves. The instruments and their parts are as follows:

- 3 Fl.**: Flutes, playing a melodic line with grace notes.
- Ob. 2,3**: Oboes 2 and 3, playing a melodic line with grace notes.
- Vla.**: Viola, playing a melodic line with grace notes.
- Tr.2**: Trumpet 2, playing a melodic line with grace notes.
- Hn.5-8**: Horns 5-8, playing sustained chords.
- Tr.1**: Trumpet 1, playing a melodic line with grace notes.
- Ob.1**: Oboe 1, playing a melodic line with grace notes.
- 3 Klar.**: Clarinets, playing a melodic line with grace notes.
- Hn. 1.2.**: Horns 1 and 2, playing a melodic line with grace notes.
- 3 Fag.**: Bassoons, playing a melodic line with grace notes.
- Hn. 3.4.**: Horns 3 and 4, playing a melodic line with grace notes.
- Vlcl.**: Violins, playing sustained chords.
- Contrb.**: Contrabass, playing sustained chords.

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music features a crescendo and accelerando, with a contraction in *stretto* of the *passus duriusculus*. The horns 1 and 2 continue to chant the main motive continuously (*rectus*) with regard to the violins (*inversus*). Horns 5 to 8 sustain the harmony by held chords which reinforce and fill the medium of the harmonic spectrum.

Bars 591 to 602 « Hauptzeitmaß »:

From bar 591, the sketch of Bruckner is continued in an extrapolative way. This return to the main tempo (« *Hauptzeitmaß* ») during eight bars is followed by a *rallentando* on the four bars preceding the ultimate appearance of the Choral.

While at bars 587 - 590 the nuance *forte* had been reached followed by a *crescendo* on the duration of these four bars, a return to the nuance *mezzo forte* allows then to manage better the last *crescendo* before the entry of the Choral. Violins 1 and 2 join violas/cellos to sustain the twelve bars of tremolo in high tessitura. During bars 591 to 598, the motivic contraction previously begun becomes more marked by the interventions of horns 1 and 2, of the three trumpets and alto/tenor trombones overlaid on a triple *stretto* based on the long duration motive (*passus duriusculus*) to woodwinds and horns 3 - 4. This motive finds its original syncopated shape¹ from the bar 597.

Hauptzeitmaß
591 $\text{♩} = 69$
3 Fl. Ob. 1, 2, 3
3 Klar.
Viol. Vla. Vcl.
Tr. 1 Hn. 1.2.
Tr. 2 Hn. 5-8
2 Pos. Tr. 3
3 Fag. Hn. 3.4.

¹ See Faksimile-Ausgabe page 260 or bars 301 to 303 in the present realization. This motive indeed appears for the first time just before the fanfare of the trumpets in repeated notes introducing the fugue (bars 301 – 304)

During the four bars of *rallentando*, the syncopated motive is played by all the high woodwinds whom answer the first four horns in imitation. The main theme (Hauptthema) of the 8th symphony is then quoted and is used as an element of tension allowing to « propel » the entry of the Choral. We can see below that the appearance of this theme is motivically prepared, finding a common origin with both main and constituent thematic motives of the progression of bars 567 – 598.

Here is what wrote John Alan Phillips in the « Studienpartitur » éditée by the MWV, page 154: « One could compare here the Finale codas of the Fourth to Eight Symphonies, which likewise begin with a motive formed from the principal theme. It is also significant that a descending chromatic motive is used here which reveals a similarity to the principal theme of the first movement of the Eight (cf. m. 4 thereof) as well as to the first movement of the Ninth (cf. m. 65 thereof). »

Four bars of rallentando, appearance of the « Hauptthema » of the 8th symphony (bars 599 – 602) :

3 Fl. - 3 Ob. - 3 Kl.
599 *riten.*
4 Hn.
Viol.
Vla.
Vcl.
Hn. 5.6.
Hn. 8
Hn. 7
Hn. 7.8.
3 Tr.
2 Pos.
3 Fag.
Baß Pos./Tuba
Ctrb.
Hauptthema 8. Sym.
Timp.

Bars 603 to 630 (Letter X) « Choral » :

Of a length of 28 bars, the three parts construction of the Choral $8 + 2 + 8 + 2 + 8$ is the consequence of the quotations of the main themes of the 5th and 7th inserted between these three phrases. These quotations are integrated into the first two verses of which the tonality corresponds every time to that of both evoked symphonies: b flat major for the 5th, e major for the 7th. At bars 610 – 612, the main theme of the 5th symphony appears in augmentation to horns 5 – 8, quite as one can hear it in the bars 596 – 598 of the Finale's coda of the same symphony. At bars 619 – 622, the main and initial theme of the 7^{ème} symphony (bars 3 and 4) is also enounced in augmentation by horns 5 – 8.

603 **X** Hauptzeitmaß $\text{♩} = 74 - 78$

5. symph.

613

7. symph.

623

This alternation between the phrases of the Choral and the quotations of other thematic elements was inspired by the model of the 5th symphony's coda of the Finale of which one can see below a reduction of the ultimate reappearance of the augmented Choral.

5^{ème} symphonie – Finale, mesures 583 - 598 :

The rhythmic « dressing » of the Choral was also inspired by par the 5th symphony's coda. This accompniment is based on two elements :

- the quarter notes triplet to violins and violas, rhythm which remains omnipresent from the bar 602 (one bar before letter **X**) until the ultimate bars of the work, which means within the conclusive *coagmentatio*: main theme of the first movement, rhythm of the scherzo and « heroic » theme *anabasis - ascencio*.

- the motive which, strictly speaking, evokes the end of the 5th symphony (dotted rhythm + octave jump) derived from the main theme of the Finale. It is motivically prepared by the terracing and the successive additions of bars 567 to 602. This rhythmic motive in repeated notes appears many times at the beginning of the development or still throughout the central fugue (punctuations). From the bar 603 (letter **X**), this rhythm is distributed in the woodwinds, horns and cellos/double basses under the shape of different « rhythmic stratum » which allow to hear, quite as in the 5th symphony's Finale, the beating of the rhythm 'dotted eighth note – sixteenth note' on every quarter beat. This rhythmic distribution is double, on one side to the group of 8 horns, on the other side to the woodwinds and cellos/double basses.

The image shows a musical score for various instruments, illustrating a rhythmic pattern. The instruments listed are:

- 3 Fl.
- Ob. 1
- Ob. 2, 3
- Klar. 1
- Klar. 2, 3
- 3 Tr.
- Choral
- Hn. 3, 4
- Hn. 5, 6
- Hn. 1, 2
- Hn. 7, 8
- 3 Fag.
- Vcl./Crb.

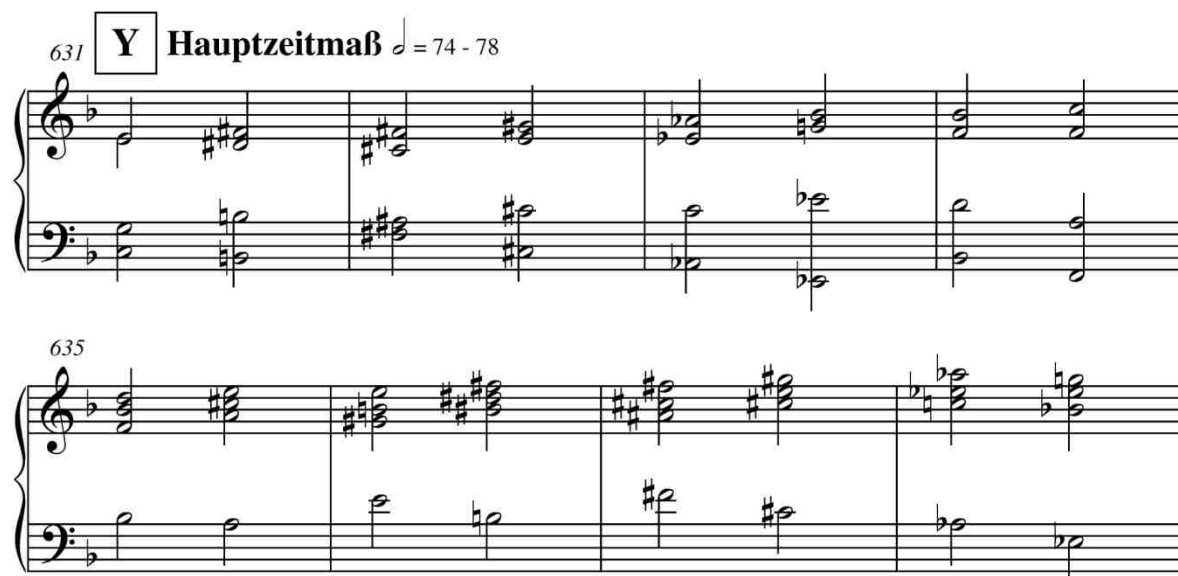
The score shows a rhythmic pattern of dotted eighth notes and sixteenth notes, which is repeated on every quarter beat. The pattern is distributed across the instruments, with some playing the rhythm in the treble clef and others in the bass clef. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

etc.

Bars 631 to 642 (Letter Y) :

This progression of 12 bars begins with the use of four bars resulting of the last sketches of Bruckner¹, a Choral in half notes starting on c major which the melody is ascending (e - f # - f # - g # - a flat - b flat - b flat - c). It is in fact an inverted reminiscence of the first thematic group of the exposition (see first horn, alto trombone alto and first violins, bars 67 – 70 of the present completion). Quite as in the exposition, this Choral and its harmonization are attributed to the quartet of the three trombones and tuba followed by four complementary bars which extend this ascent by reproducing a similar harmonic scheme (bars 635 – 638, trumpets and horns).

631 **Y** Hauptzeitmaß $\text{♩} = 74 - 78$



Let us note that violins 1 and 2 adorn the two upper voices of these eight bars with dissonant delays in quarter notes triplets (*tremolo*).



This ascending Choral accompanied with such ornamentation is not remains the coda of Fourth symphony's Finale (version 1878/1880, letter **X**, bars 517 to 532). When one attentively examine the content of the sketches of this ascending Choral, only the first four

¹ See Faksimile-Ausgabe, page 45.

bars seem to have been preserved by the composer, the rest being scratched out or hardly interpretable and thus with great difficulty exploitable. Nevertheless, it is possible to approximatively count the number of bars situated between this beginning of the and the arrival on c flat major (four bars) of the sketch ÖNB 6085/43^r ¹ of which content is clear enough at least concerning the number of bars and the nature of the chords.

If we take into account the chronological order attributed to these sketches by referring not only to the Faksimile-Ausgabe (pages 45 to 47) but also to the last pages of the Studienpartitur (Autograph-Partitur) edited by John Alan Phillips and proposing a clear up of the content of these sketches², the number of missing bars between these two episodes can be deducted without being able however to use the content, obviously little significant.

- Particellskissen, ÖNB 6085/45^r, Faksimile-Ausgabe page 45 (see also Autograph-Partitur page 139): the first part of the ascending Choral is distributed on the first two systems of this page. Three valid bars on the first one (then three scratched out bars), the fourth bar being noted on the second system. The five following bars are unusable because of the absence of convincing content.

The third and fourth systems are entirely crossed off. The fifth and last system resumes explicitly the first bar of the second system, thus the fourth bar of the half notes Choral. Les quatre premières mesures ayant été numérotées 1 – 4 par Bruckner, elles trouvent ici logiquement leur suite sous forme d'une numérotation 5 à 8. Ces quatre mesures complémentaires n'ont cependant pas de contenu spécifiquement utilisable mais laissent cependant clairement apparaître que la phrase conséquente du début du choral devait avoir une longueur très logiquement proportionnelle à la phrase antécédente.

- Particellskissen, ÖNB 6085/47^r, Faksimile-Ausgabe page 46 (see also Autograph-Partitur page 140): in spite of a rather poor and hardly interpretable content, this sketch-page lets appear approximatively 15 or 16 bars (...) of a transition (see the first two systems). The third and last system seems to correspond specifically to the first four bars (c flat major) of the 24 bars sketch ÖNB 6085/43^r page 47 in the Faksimile-Ausgabe. Furthermore these two sketches have the same date: May 21th, 1896. Consequently, they naturally seem to have to follow.

In summary, the hypothetical « plan » imagined by Bruckner should possibly have been the following : 4 bars of the Choral in half notes + 4 additional bars more likely continuing the ascent³ + 15 (?) or 16 bars of transition⁴ with indefinite content + 24 bars⁵ among which the eight last ones concern the « coda of the coda », ultimate part of the Finale beginning on a pedal point of d.

The chosen solution in the present realization tries to approach this metric structure 4 + 4 + 16 (15 ?) + 24 → [= 16 + 8 pedal point on d]. To the four additional bars of the ascending Choral 12 bars (4 + 4 + 4) of transition have been annexed here (and not 16). Indeed, not having found in a enough convincing way the means to create a link-bridge of 16 bars, and in the concern to avoid any redundancy, the held solution as being musically the most relevant

¹ See Faksimile-Ausgabe, page 47.

² See « Rekonstruktion der Autograph-Partitur (A-P) nach den erhaltenen Quellen », MVW, pages 139 to 141.

³ Faksimile-Ausgabe, page 45.

⁴ *Idib.* page 46.

⁵ *Idib.* page 47.

thus took shape in a little different way with regard to the plan Bruckner has apparently in mind.

From bar 631 (letter **Y**) to bar 639 of the present realization, woodwinds and brass instruments punctuate the ascent of trombones/tuba by sequential interjections derived from the main rhythm one just heard before as accompaniment of the Choral (bars 603 to 630) as well as shortened quotations of the *Hauptthema rectus* then *inversus*.

Y **Lebhaft bewegt**
Hauptthema rectus

631 3 Fl. Klar. 1 3 Fl. 3 Ob. Klar. 2, 3 Tr. 1 3 Klar. 3 Pos. Str. Ktra.-Baßtuba Hn. 7.8. Hn. 5.6.

635 3 Fl. *Hauptthema inversus* Ob. 1 *Hauptthema inversus* 3 Fl. - 3 Ob. *Hauptthema rectus* 3 Klar. *Hauptthema inversus* 3 Tr. Ob. 2,3 Hn. 1.2. Hn. 3.4. Hn. 7.8. Hn. 5.6. Hn. 3.4. 3 Fag. 3 Fag.

Detailed description of the musical score: The score is divided into two systems. The first system (measures 631-639) features a key signature of one flat and a 3/4 time signature. It includes staves for 3 Flutes (Fl.), Clarinet 1 (Klar. 1), 3 Oboes (Ob.), Clarinets 2 and 3 (Klar. 2, 3), Trumpet 1 (Tr. 1), 3 Clarinets (3 Klar.), 3 Trombones and Tuba (3 Pos. Str. Ktra.-Baßtuba), Horns 7 and 8 (Hn. 7.8.), and Horns 5 and 6 (Hn. 5.6.). The *Hauptthema rectus* is introduced in measure 631. The second system (measures 635-639) includes staves for 3 Flutes (3 Fl.), Oboe 1 (Ob. 1), 3 Clarinets (3 Klar.), 3 Trumpets (3 Tr.), Oboes 2 and 3 (Ob. 2,3), Horns 1 and 2 (Hn. 1.2.), Horns 3 and 4 (Hn. 3.4.), Horns 7 and 8 (Hn. 7.8.), Horns 5 and 6 (Hn. 5.6.), Horns 3 and 4 (Hn. 3.4.), and 3 Bassoons (3 Fag.). This system features *Hauptthema inversus* in measures 635 and 637, and *Hauptthema rectus* in measure 638.

The twelve following bars thus serve as « link » to the last big progression of sixteen bars leading to the ultimate section, the « coda of the coda ». The first four bars of this « bridge » are built from the initial motive *inversus* to violins 1 and 2, the whole having been inspired by the transition preceding the entry of the Choral before its first presentation¹.

So, in bars 640 to 642, flutes and oboes play triply dotted held chords quite as in bars 147 to 162, a process also used during the progression of bars 584 to 590. The rhythmic motive played by clarinets 2 and 3 in the exposition in bars 146 to 162 (again the initial *Motto* reduced to an insistent motivic rhythm) is resumed here in repeated notes by horns 1 – 4 whereas three clarinets reply with the same delayed motive, these interjections reminding moreover, again to clarinets (2 and 3), the bars 144 – 162.

The image shows a musical score for bars 639 to 642. The score is written for a full orchestra and includes the following parts and markings:

- 3 Fl. - 3 Ob.**: Flutes and Oboes, playing triply dotted held chords.
- 3 Klar.**: Clarinets, playing a rhythmic motive of repeated notes.
- Viol.**: Violins, playing a melodic line.
- 3 Tr.**: Trumpets, playing a melodic line.
- Hn. 3.4.**: Horns 3 and 4, playing a rhythmic motive.
- Hn. 1.2.**: Horns 1 and 2, playing a rhythmic motive.
- Hn. 5-8**: Horns 5, 6, 7, and 8, playing a rhythmic motive with triplets.
- 2 Pos. Str.**: Two positions of strings, playing a rhythmic motive.
- 3 Fag. Baß Pos./Tuba**: Bassoons, Bassoons, and Tubas, playing a rhythmic motive.

The score is in 3/4 time and features a key signature of one flat (B-flat). The notation includes various rhythmic values, including triply dotted notes and triplets, and dynamic markings such as accents and slurs.

¹ See bars 147 – 162 of the present realization.

Bars 643 to 666 : the continuation of the 12 bars « bridge » consists in creating a join of 8 bars being linked with the 16 bars of the sketch ÖNB 6085/43¹.

This « arrangement » was inspired by the first big progression of the beginning of the Finale (letter **A**, bars 23 to 46 of the present realization – including the upbeat of bar 22). This passage of the coda has a 24 bars length given that it is ordered in an almost similar way compared to the passage of the exposition taken as model, except the latter has the following harmonic structure:

- 6 bars (a minor with an added sixth, position 6) + 2 bars (dominant seventh on g, position +4) + 4 bars (dominant seventh on a flat, position +4) + 12 bars (c minor with an added sixth, position 6/+4) ;
- The chosen plan for the coda slightly varies : 4 bars (e flat major, position 6) + 4 bars (d flat major, position 6) + 4 bars (c flat major, position 6) + 4 bars (f major, fundamental position) + 7 bars on the dominant ninth chord in d minor + 1 bar on the dominant of the dominant diminished fifth, position 6 (fermate, *parrhesia abruptio*).

Nevertheless, the thematic progression is similar.

The main theme in long values (triple dotted half note – sixteen note ; bars 651 - 666), again quite as in the exposition (bars 35 – 46), appears to the four tubens to whom are added the alto and tenor trombone. There is however a significant difference compared to the exposition where the main theme was three times heard (12 bars in c minor with an added sixth = 3 x 4 bars) while it is four times here (4 x 4 bars) of which twice on the dominant ninth chord (bars 659 – 665).

The *saltus duriusculus* motive (including the upbeat at bar 642) to bassoons, horns 1 – 4, bass trombone/tuba and divided double basses (augmented fourths, sixth, seventh and then ninth or octave jumps) as well as the repeated notes rhythmic motive of the woodwinds are used here similarly to the exposition (*cf.* bars 23 – 46). It is the same concerning the quarter notes triplet motive played by the violins 1 and 2 (bars 643 – 650) passing then to the descending scansion on the same dotted rhythms as those hammered in woodwinds (bars 651 to 662). Additional event, from bar 651 begins imitations between the three trumpets and horn 1 – 4. At this moment indeed reappears the « heroic » motive heard for the first time during the epilogue of the development (bars 391 – 402 of the present completion).

¹ See Faksimile-Ausgabe, page 47.

Bars 643 to 650 (8 bars of « link »):

3 Fl. - 3 Ob. - 3 Kl.

643

Viol.

3 Tr.

Vla. Vcl.

Hn. 1-4 3 Fag.

Ktrb. Baß Pos./Tuba

saltus duriusculus

idem

647

poco ritenuto

poco ritenuto

idem

idem

Bars 651 to 666, arrangement of the sketch ÖNB 6085/43^r :

4 bars on c flat major :

a tempo 3 Fl. - 3 Ob. - 3 Kl.

651

Viol. Hn.1-4

3 Tr.

Vla. Vlcl.

2 Pos.

4 Tuben

Hn.1-4 saltus duriusculus idem

Ktrb. 3 Fag. Baß Pos./Tuba

Nota bene: as it was already mentioned in pages 6 and 7 of this thesis, the first flute plays a superacute c flat which is a licence according to the usual tessituras used by Bruckner concerning the flute, the b flat'' being the highest note. This c flat'' is however legitimately justified because of the continuity of the upper melodic line: c flat – a – b flat (bars 651 to 666).

4 bars on f major :

655

3 Fl. - 3 Ob. - 3 Kl.

Viol.

Hn.1-4

3 Tr.

Vla.

Vcl.

2 Pos.

4 Tuben

3 Fag.

Ktrb.

Baß Pos./Tuba

saltus duriusculus

idem

7 bars on the dominant ninth chord in d minor + 1 bar on the dominant of the dominant diminished fifth, position 6 (parrhesia abruptio) :

3 Fl. - 3 Ob. - 3 Kl.

659

Viol.

Vla.

Vcl.

Tr.1

Tr.2

Tr.3

Hn.1-4

Fag. 1

4 Tuben

3 Pos.

Fag. 2,3

Pk.

Ktra.-Baßtuba

riten.

663

Viol.

Vla.

Vcl.

Tr.1

Tr.2

Tr.3

Hn.1-4

Fag. 1

4 Tuben

3 Pos.

Fag. 2,3

Pk.

Ktra.-Baßtuba

Bars 667 to 692 (Letter **Z**) « coda of the coda » - « Halleluja » epilogue:

The sketch ÖNB 6085/43^r ends on a pedal point on d of 8 bars length. It seems more than obvious that this « coda of the coda » should or could have been of the same gigantic envergure as the one of the first movement (bars 517 to 567), as much by the scale as by the character.

In the great symphonic structures of Bruckner, the thematic links between the first movement and the Finale are close, more particularly what concerns the coda. From the second symphony, the main theme of the first movement reappears but only under the form of a quotation. At the end of the Third symphony, the return of the « Hauptthema » takes more place by crowning the last bars of the work with brilliant trumpets and then concluding homophonically on d – a – a – d. As regards the codas of the 4th, 5th, 6th and 7th symphonies, the Hauptthema has a more unifying role, with the peculiarity in the 5th symphony, for instance, of multiple combinations of the « heroic » theme of the first movement with the first theme of the fugue (bars 514 – 545). In the conclusives bars of the 8th symphony, the main thème of the first movement is combined with the the themes of the other movements on a diatonic c major (*coagmentatio*).

Regarding the 9th symphony, the question legitimately consists in asking if Bruckner, somehow or other, would have reintroduced at least the Hauptthema of the first movement either, as it is the case in the hypothesis of the group Samale – Phillips – Cohrs – Mazzuca, a new extrinsic thematic idea. So the question is limited to know if Bruckner would have follow the cyclic plan (« the end is in the beginning »¹) of the six previous symphonies either if he would have changed the « rule » by ending the work with « a song of praise to the dear Lord » whose thematic origin is however totally uncertain although it most probably might have stemmed from another movement of the symphony?...

The bar 667 (letter **Z**) begins with a restrained and solemn tempo in two beats (2/2, *circa* 46 the half note). The « coda of the coda » is at the same time a kind of ethereal reminiscence of the dominant suspense of the first movement (letter **R** bars 399 – 420), of the coda of this same first movement (bars 517 – 567, the terracing of double basses, cellos and violas being here similar in the Finale, from bar 667 to 684) but also in the e minor *stasis* on a tonic pedal point which follows the exposition of the Choral in the Finale (letter **I**, bars 215 to 230). A new theme, extrinsic to the Finale, had already been evoked during this *stasis* preceding the development² and reappears now in a more expanded way. It is the « Halleluja » theme stemming from the Scherzo's Trio. It is first exposed by horns 3 – 4 and two tenor tubens (ars 667 to 684) and then relieved by two trumpets (bars 685 to 692).

¹ A famous sentence of Sergiu Celibidache.

² See the first horn part, bars 219 - 230 of the present realization.

The deployment of this long theme is accompanied by the *Te Deum rectus* and *inversus* motive in triple then in double augmentation, played by horns 1 – 2 and bass tubens (bars 667 – 684) then by the four horns and the four tubens (bars 685 – 692). In fact, this motive is treated under the form of a progressive acceleration : whole notes, bars 669 to 684 – half notes, bars 685 to 692 – quarter notes, bars 701 to 708 (violins) – eighth notes, bars 709 to 715 (always in violins), a metric acceleration taking part to the intensification of this long crescendo.

669 « Te Deum » *rectus*

« Hallelujah »

« Te Deum » *inversus*

677

685

The relation between this peroration and the transitional episode in e minor preceding the development thus have an unifying role. The « *Halleluja* » theme evoked by the first horn as well as the appearance of the *Te Deum* motive at the end of the exposition find in the « coda of the coda » a necessary and logical continuity, even a fulfilment. It indeed seemed musically logical that this extrinsic theme reappeared and led to an impressive apotheosis.

As soon as this ultimate conclusive crescendo begins, the first part of the motive of Violins 1 and 2 (quarter notes triplet) is here inverted, compared to the *Hauptthema* (bar 66) or to the bars 399 – 420 of the first movement (see the paradigmatic analysis below). The second part of the motive appearing at bars 668 – 669 (two half notes, violins 1 and 2) remains descending (*catabasis*). In other words, it can be considered as the « heroic » motive having here an interiorized character and pushing gradually and irresistibly the music forward.

Indeed, the « heroic » motive could be perceived as being the consequence, the affirmative and inverted answer (*anabasis - ascensio*) to the descending motive of the *Hauptthema* of the first movement (*passus duriusculus* – bar 66).

It is interesting to highlight the motivic relations which exist between the first movement on one hand – quarter notes triplet of the *Hauptthema* (bars 66 – 67), end of the development (bars 399 – 420), coda (diminution, eight notes triplet – two quarter notes, bars 518 – 548) and this « coda of the coda » on the other hand.

The musical score illustrates the relationship between motifs across different movements. It features five staves: a Bass Clef staff at the top and four Treble Clef staves below. The top staff is labeled "Hauptthema - I. Feierlich, Misterioso" and starts at bar 63. The second staff is labeled "I. Feierlich, Misterioso" and starts at bar 400. The third staff is labeled "I. Feierlich, Misterioso" and starts at bar 518. The fourth staff is labeled "IV. Finale" and starts at bar 668. The fifth staff is labeled "IV. Finale" and starts at bar 716. Vertical dashed lines connect specific motifs across the staves. A bracket labeled "passus duriusculus" spans bars 66-67 and 400-420. A bracket labeled "anabasis - ascensio" spans bars 668-669 and 716-717. Triplet markings are present in several places.

To these three thematic elements – the « *Halleluja* » theme, the mirror motive of the *Te Deum* and the quarter notes triplet *anabasis - ascensio* motive – is superposed the Hauptthema of the Finale deployed in the woodwinds parts like a curtain by successive waves of four bars, beginning each harmonic step by the entry of the flutes, then oboes, clarinets and finally the bassoons ; what moreover is reminiscent of the bars 519 à 530 of the first movement.

Z **Feierlich, Misterioso**

667 $\text{♩} = 46$ 3 Fl. 3 Ob. Klar.1 Klar. 2, 3 3 Fag. Vla. Viol.1 Viol.2 Hn. 1.2. 2 Tuben in F Hn. 3.4. 2 Tuben in B « *Hallelujah* » hervortretend Vlcl./Ktrb.

« *Te Deum* » *rectus/inversus*

673

679

3 Ob. 3 Klar.

Vla.

Pk.

685

3 Fl. *accelerando poco a poco*

3 Ob. 3 Klar.

2 Tr. Tr.3

2 Pos. 3 Fag.

Baß Pos. Tuba

Vla. Vla. (Pk.)

Ktrb. (Pk.)

Bars 693 to 708, transition to the « *coagmentatio* » :

Musical score for bars 693 to 708. The score is written for a full orchestra and includes the following parts and markings:

- 3 Fl.** (Flutes)
- 3 Ob. - Klar. 1** (Oboes - Clarinets 1)
- Klar. 2, 3** (Clarinets 2, 3)
- Hn. 1, 2.** (Horns 1, 2)
- Fag. 1, 2** (Bassoons 1, 2)
- Hn. 3, 4.** (Horns 3, 4)
- 2 Tuben in B** (2 Trumpets in B)
- Fag. 3** (Bassoon 3)
- Viol.** (Violins)
- 2 Tuben in B** (2 Trumpets in B)
- 2 Pos.** (2 Trombones)
- Baß Pos./Tuba** (Bass Trombone/Tuba)

The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf* and *ff*. The bottom staff shows a dense texture of triplets in the bass line.

Musical score for bars 696 to 708. The score is written for a full orchestra and includes the following parts and markings:

- 3 Fl.** (Flutes)
- 3 Ob. - Klar. 1** (Oboes - Clarinets 1)
- Klar. 1** (Clarinets 1)
- 3 Tr.** (3 Trumpets)

The score continues the complex rhythmic patterns from the previous section, with dynamic markings such as *mf* and *ff*. The bottom staff shows a dense texture of triplets in the bass line.

From bar 693 (see the reduction page 95) : the progression is inspired from bars 551 to 562 of the first movement due to readjustment of certain ideas of this passage while remaining centered on the Finale's theme : the interjections of the three oboes/clarinet 1, the dialogue between tenor tubens/two trombones and the three trumpets (Hauptthema), the scansion of the bass trombone and tuba.

Violins 1 and 2 play the Hauptthema (cross motive, *hypotyposis - catabasis*) in syncopated delay as regards to tubens and trombones/tuba.

Imitations between horns 3-4/bassoons 1-2 and horns 1-2/clarinets 2-3 (*anabasis – ascensio*, « heroic » motive) continue to use the quarter notes triplet followed by two half notes. This configuration reminds the bars 543 – 547 of the first movement (oboes 2-3, clarinets 1-3, horns 1-8).

The neapolitan dissonance (e flat major on pedal point of d) alternating with the fifth interval d - a by steps of two bars which characterize the ultimate bars of the coda of the first movement (bars 551 - 567), dissonance who already reappeared from bar 673, becomes here more insistent and adopts the same type of structure as the one of the coda of the initial movement thus from bar 693.

Comparison between both passages (the figures correspond to the amount of bars) :

- 1st mvmt. (bars 551 – 567) : 2 d – 2 e flat – 2 d – 2 e flat + 4 e flat – 5 d
- Finale (bars 693 – 725) : 2 d – 2 e flat – 2 d – 2 e flat + 8 e flat – 17 d (*coagmentatio*)

The last harmonic step before the superposition of the four themes of the work is twice longer as in the first movement (eight bars instead of four, bars 701 – 708) and it is characterized by the insistence on a sharp dissonance of the e flat chord on the bass pedal point of d.

The peculiarity of this « coda of the coda » is not to lead anymore in an empty fifth “d – a” interval as it was the case in the first movement (bars 563 – 567) but in a lightening d major.

The trumpets tighten the Hauptthema's motive with the support of repeated notes in the woodwinds (*ritenuto*, bars 705 – 709) whereas the quarter notes triplet motive is repeated once again as it has been already in the coda of the first movement (*cf.* bars 547 – 548). The specificity of bars 693 to 709 compared to bars 542 to 562 of the first movement lies in the combination of the main motive in repeated notes stemming of both Hauptthema (first movement and Finale) and the triplet motive which – we already saw it previously¹ – finds its origin in the Hauptthema of the first movement. The regular beating of the quarter notes triplet in cellos/double basses, begun from bar 685 to break off in the middle of bar 708, is then relieved by woodwinds, the first two horns and the first trumpet (rhythm of the Scherzo within the *coagmentatio*).

¹ See page 92.

Hauptzeitmaß $\text{♩} = 69 - 76$

701

3 Fl. - 3 Ob. - Klar. 1
Klar. 2, 3
Hn. 1.2.
Fag. 1,2
Hn. 3.4.
Fag. 3
Viol.
Vla.
Vlcl.
Pk.
Ktrb:

The musical score is written for a large ensemble. It features multiple staves for woodwinds (Flutes, Oboes, Clarinets, Horns, Bassoons), strings (Violins, Violas, Violas), and percussion (Pk., Ktrb.). The notation includes various rhythmic patterns, such as triplets and sixteenth notes, and dynamic markings like accents and slurs. The key signature is one flat (B-flat), and the time signature is common time (C). The score is numbered 701 at the beginning.

3 Fl. - 3 Ob. - 3 Kl.

riten.

Hn. 1.2.

3 Tr.

Fag. 1,2

Hn. 3.4.

Fag. 3

Viol.

1. Tuben in F

Baß Pos.

2 Pos.

2. Tuben in F

Tuba

Vla.

Vcl.

Pk.

Ktrb.

Tr.1

Hn. 1.2.

Viol.1

Viol.2

Bars 709 to 725 (Letter Z') « coagmentatio »:

Concerning the *coagmentatio* (superposition, combination of the four main themes of the symphony), Max Graf wrote¹ as well as Max Auer a few years later after having consulted hypothetical (lost?) manuscripts in possession of Franz Schalk, that they had seen in it: « *a main theme* (the one of the first or the fourth movement, this is not clear but is probably refers to the the initial movement), *a theme of fugue* (certainly that of the Finale) *a 'Choral'* (very certainly that of the Finale) *and a 'fifth theme' resulting from the Te Deum* ; *and these four themes are combined (übereinandergestellt) under the form of a quadruple superimposing (eine vierfache Thürmung) as one can find at the end of the Eighth symphony* ». ² Max Graf was a music critic and Max Auer, who thus mentioned the same combination³, was only a dilettante. One can reasonably say that these two «amateurs» should not be considered as critical researchers or musicologists.

The idea of a *coagmentatio* of the four themes of the symphony was rejected by the Australian musicologist John Alan Phillips who considers the writings of Auer as Graf on this subject as being little relevant⁴ ; although he continues however to maintain the probability of such a combination while evoking the possibility of passing over this episode of the Samale-Phillips-Cohrs-Mazzuca 1992/rev.1996 completion, by directly going from the tritonic progression opening the coda to the Choral. This kind of alternative can however raise not only more problems concerning the length and thus the balance of the coda compared to the rest of the movement, but also towards the number of likely number of bars that implies the mention on the sketches of the existence of bifolios 35 and 36...

Let us note that, besides, in the handwritten retranscription made by Max Auer⁵ from the available bifolios of the Wiener Stadtbibliothek, we find no trace of such a contrapuntal combination.

Nevertheless, not having other satisfactory alternative, the idea of a « *Halleluja* » theme culminating with a *coagmentatio* in d major of the four main themes of the symphony remained structurally the most convincing possibility and musically the most effective (see the reduction below). One can observe in particular that the theme of the adagio reappears in proportional values and then tightens from the bar 717 quite as one could hear it for example four bars before letter **A** in the adagio.

Finally, one can notice that the last five bars of the Fiale (721 – 725) correspond to the bars measures 563 – 567 of the first movement with the return of the Hauptthema in the three trumpets, in this exception that Dmajor is asserted here (fa# at the second trumpet).

¹ See the review of Max Graf published the 12th of February 1903 in 'Neues Wiener Journal' (page 7) following the first performance of the Ninth symphony. This review is also quoted in « *Die Geschichte der Österreichischen Musikkritik in Beispielen* » of Manfred Wagner, page 262.

² *Ibid.*, p.263

³ Most probably resuming without any evidences what he had read from Max Graf, twice times in his two bibliographic volumes published in 1923 and 1934.

⁴ John A. Phillips – *Bruckner's Ninth Revisited* Thesis, University of Adelaide, 2002; "Source (lost) of a Themenüberlagung" §3.1.10, E/138, II and "The Themenüberlagung" in §3.3.7

⁵ See Faksimile-Augabe, pages 332-335.

Z' Breit $\text{♩} = 60$

709

II. Scherzo

(Te Deum)

Viol.

III. Adagio

Vla.

2 Tr.

Hauptthema -
I. Feierlich, Misterioso

2 Pos.

Pk.

2 Tuben in F
3 Fag. Baß Pos.

Hauptthema - IV. Finale

Vlcl.

Ktrb.

Tuba

713

anabasis - ascensio
Hal - le

717

Tr.2
Alt Pos.
lu - ja Hal - le - lu - ja

Tr.3
Ten. Pos.

Viol.

Vla.

3 Tr.

Hn.1-4

2 Tuben in B

3 Pos.

2 Tuben in F
Ktra.-Baßtuba

Vcl.

Ktrb.

721

3 Fl. - 3 Ob. - 3 Kl.

Viol.

Vla.

3 Tr.

Hn.1-4

2 Tuben in B

3 Pos.

2 Tuben in F
Ktra.-Baßtuba

Vcl.

Ktrb.

Here are two other combinations using the *Te Deum* motive, the Choral, the Hauptthema of the first movement and the fugue theme of the Finale such as mentioned and described by Max Graf and Max Auer were realized. Nevertheless, they were discarded, having been considered as musically unsatisfying because of the brevity and not allowing a satisfactory deployment.

Example 1:

Quintenthema (*Te Deum*)

Choral

Hauptthema

Fugenthema

[Particellskizze ÖNB 6085/45^r ; F.-A. 45]

Example 2:

Quintenthema (Te Deum)

Choral

Hauptthema

Fugenthema

Quintenthema (Te Deum)

Choral

Hauptthema

Fugenthema

[Particellskizze ÖNB 6085/45^r ; F.-A. 45]

Quintenthema (Te Deum)

Choral

Hauptthema

Fugenthema

The coda of this completion has a total length of 159 bars. We could approximatively estimate that it should have needed 9 to 10 additional bifolios from the last bifolio 31E/„32“ while knowing and by imagining that all these bifolios had most probably not counted exactly and regularly 16 bars each, but doubtless sometimes more...

A brief calculation shows that the first movement, for example, which counts whole 567 bars, required the use of 24 bifolios. 567 divided by 24 gives thus 23,6 bars per bifolio. The less filled bars requiring obviously less space could have been doubled as it was exactly the case in the Finale, for example, for the bifolio 6^cB¹ or still the hypothetical but very likely reconstruction of the missing bifolio „24“ of which the content, according to the sketches ÖNB 3194/14^v and ÖNB 3194/15^r² show that it had to contain very certainly 24 bars !

Furthermore, one should not forget the arguments already developed pages 68, 69 and 99 concerning the lack of reliability of the different testimonies, the chronological unknowns of the elaboration of the coda as well as the question to know if the coda had been simply totally sketched in a satisfactory or even accomplished way? One can legitimately think that writing down late sketches on the paper (May 1896) was the sign of new research, a necessary clarification of the design and of the structural choices to be operated. It could mean that Bruckner had not reached a perfectly defined coda to conclude the symphony.

The composer's very bad health did not help in the progress nor in the clarification of the work. One can thus wonder if during the last months of his life Bruckner had reached a stage in the process of composition where he was still hesitating or even fighting concerning the elaboration of the coda as it was previously the case with the gestation of the beginning of the Finale or the different and various evolutionary steps of the central fugue, either had he drawn relevant sketches with which he was satisfied and which would finally have allowed him to begin the last phase of the work, in other words the orchestration ?

In front of this lack of factual evidences, all these questions remain today totally suspended and opened...

¹ See Faksimile-Ausgabe page 173.

² *Ibid.* pages 24 and 25.

5. Tempi and measure changes.

The main tempo (« Hauptzeitmaß ») half note = 69 – 76 was chosen as « reference » for the general beating of the Finale. This tempo corresponds to the main character of the movement. Indeed, although Bruckner mentioned no tempo indication, the Finale may be easily classified in the « *Bewegt, doch nicht zu schnell* » category (allegro moderato) or still, as the Finale of the Eighth symphony « *Feierlich, nicht schnell* » (solemn, not fast) of which the metronome indication is moreover half note = 69.

It is important to note that the first bars of the Finale (bars 1 to 16) begin here in a tempo appreciably more moderate (half note = 58 – 63) than the « Hauptzeitmaß », approximatively the same tempo as the central fugue and the conclusive *coagmentatio* ; the “main tempo” half note = 69 – 76 begins at bar 17. It seemed to me that the starting point of the movement could begin in a quiet and mysterious atmosphere, as still appearing from the last e major chord of the adagio, a kind of organic process of progressive awakening, the music having a more asserted character from bar 17. Such an option could seem as atypical. Indeed, it is. However, if the Finale of the Ninth symphony was many times compared in this thesis to Finales of other symphonies, it is doubtless interesting or even essential also to analyze what distinguishes them from it and to consider their successive formal evolutions from the Fourth symphony¹.

Given the intrinsic flexibility which requires Bruckner’s music, a metronomic range is proposed for the most part of the indications. Other numerous indications of tempo changes (stringendo, ruhig, ruhiger, ein wenig belebter, nach und nach etwas belebend, etwas lebhaft etc.)² could seem unusual or even stylistically odd. They are nevertheless the result of a thorough analysis and a reflection³ on the basis of several testimonies on the interpretation of the symphonic repertoire of the XIXth century (Wagner, Weingartner, Schönberg, Brahms), numerous historical recordings of Bruckner’s symphonies (Horenstein, Furtwängler, Kabasta, Klemperer, Walter *etc.*) as well as an essential musicologically consideration to the first editions of the symphonies – Gutmann edition of the Fourth (1888) and Seventh (1885) symphonies, Lienau edition (1892) of the Eighth (publishing editions in which Bruckner very actively participated) – but also the last editions of the Second symphony from original sources (1872 and 1877 versions) realized by William Carragan for the Musikwissenschaftlicher Verlag Wien ; full of tempo changes indications corresponding to the various humors of the music and strongly structuring the musical discourse.

I was thus widely inspired by these diverse sources to give life to my realization of the Finale.

¹ Read the last part (7. Conclusion) of this thesis.

² One can find this kind of indications throughout the Eighth symphony Lienau edition of 1892 or still in the posthumous Cyrill Hynais edition of the Sixth symphony (1899).

³ To this subject, read the brilliant essay of Nicolas Couton « Reflection on Tempos in Bruckner’s Symphonies » published in the ‘Bruckner Journal’ of March 2009 still available on John Berky’s website : <http://www.abruckner.com/articles/articlesEnglish/coutonnicolasrefle/>

Furthermore, it seemed obvious and even inescapable to have to refer to some quotations of some letters of Bruckner sent to the famous conductor Arthur Nikisch¹ about the Seventh symphony:

« Recently, Misters Schalk and Löwe performed a two pianos version of the Finale of the Seventh symphony to my intention. I realized I must have chosen a too fast tempo for this movement. I was persuaded from then it has to be rather very moderate and that frequent tempo changes were necessary. With a gifted conductor like you, it is doubtless that it will be made naturally. »

In another letter sent to Nikisch of Novembre 5th 1884, still concerning the Seventh symphony:

« In the score you will find number of important details with the exception of the tempo changes which were not indicated ».

Finally, in a letter sent to Felix Weingartner who suggested to create the Eighth symphony:

« You can modify the tempi as you wish and as you feel necessary and this for clarity reasons ».

Here below a table of the tempo indications. Italic indications are Bruckner's own:

725 bars among 8 optional	Letocart/Couton 2008
Bar 1	Bewegt, doch nicht zu schnell ♩ = 54 - 58 ¢
Bar 13 (4 optional bars)	Ruhig
Bar 17	Hauptzeitmaß ♩ = 69 - 76
Bar 43 4 before B	<i>accelerando</i>
Bar 47 letter B	<i>a tempo</i> ♩ = 69 - 76
Bar 71	Ruhig
Bar 73	ritenuto
Bar 79 letter C	Langsamer ♩ = 58 - 63

¹ Extracts that one can find in Crawford Howie's book « Anton Bruckner: A documentary Biography » or in « Bruckner und Leipzig, vom Werden und Wachsen einer Tradition » of Steffen Lieberwirth. Arthur Nikisch, very famous and renowned conductor at this time, created the Seventh symphony in Leipzig on December 30th 1884.

Bar 93 (4 optional bars)	(Sol majeur)
Bar 101 letter D	Noch langsamer ♩ = 72 - 76 c
Bar 109	Ein wenig belebter
Bar 112 3 before E	<i>ritenuto</i>
Bar 115 letter E	a tempo ♩ = 58 - 63 ¢
Bar 127	accelerando poco a poco
Bar 131	a tempo
Bar 135 2 before F	accelerando
Bar 137 letter F	Hauptzeitmaß ♩ = 69 - 76
Bar 147	Nach und nach etwas belebend
Bar 163 letter G	a tempo ♩ = 69 - 76
Mes.199 lettre H	Etwas lebhaft
Bar 215 Letter I	Ruhig
Bar 231 Letter J	Nach und nach etwas belebend
Bar 243	Lebhaft bewegt
Bar 259	Ruhiger
Bar 267	Nach und nach etwas belebend
Bar 275	Lebhaft bewegt
Bar 281	Ruhiger
Bar 284	ritenuto
Bar 285 letter L	Langsamer

	$\text{♩} = 58 - 63$
Bar 299	Noch Langsamer $\text{♩} = 46 - 50$
Bar 301	stringendo
Bar 303 2 before M	ritenuto
Bar 305 letter M	Fuge. Breit aber nicht schleppend $\text{♩} = 58 - 60$
Bar 325	Ruhig
Bar 338	Ein wenig belebter
Bar 342	Lebhaft bewegt
Bar 349	Poco ritenuto
Bar 350	Breit
Bar 359 letter O	Lebhaft bewegt
Bar 367	accelerando poco a poco
Bar 375 8 before P	Hauptzeitmaß $\text{♩} = 74 - 78$
Bar 383 letter P	stringendo poco a poco
Bar 391	Beschleunigtes Hauptzeitmaß $\text{♩} = 80 - 84$
Bar 403	Ruhig $\text{♩} = 69$
Bar 407 4 before Q	ritenuto
Bar 411 letter Q	Langsamer $\text{♩} = 58 - 63$

Bar 417	ritenuto
Bar 419	a tempo
Bar 426	ritenuto
Bar 427	Noch langsamer ♩ = 72 - 76 c
Bar 435	Ein wenig belebter
Bar 438 3 before R	ritenuto
Bar 441 letter R	a tempo ♩ = 58 - 63 ¢
Bar 447	ritenuto
Bar 449	Sehr langsam ♩ = 69 c
Bar 451	ritenuto
Bar 453	a tempo ♩ = 58 - 63 ¢
Bar 457, 4 before S	accelerando
Bar 461, letter S	Hauptzeitmaß ♩ = 69
Bar 465	a tempo ♩ = 58 - 63
Bar 473	stringendo poco a poco
Bar 482	ritenuto
Bar 483 letter T	Beschleunigtes Hauptzeitmaß ♩ = 80 - 84
Bars 546 – 547	Nicht schleppend

Bar 551	Nach und nach etwas belebend
Bar 563 4 before W	ritenuto
Bar 567 letter W	Feierlich ♩ = 88 c
Bar 583	accelerando poco a poco
Bar 591	Hauptzeitmaß ♩ = 69 ♩
Bar 599 4 before X	ritenuto
Bar 603 letter X	Hauptzeitmaß ♩ = 74 - 78
Bar 631 Letter Y	Lebhaft bewegt
Bar 650	poco ritenuto
Mes. 651	a tempo
Bar 663 4 before Z	ritenuto
Bar 667 letter Z	Feierlich, Misterioso ♩ = 46
Bar 685	accelerando poco a poco
Bar 701	Hauptzeitmaß ♩ = 69 - 76
Bar 705 4 before Z'	ritenuto
Bar 709 letter Z'	Breit ♩ = 60

One can observe that the tempo of the *coagmentatio* is the same as for the fugue. The « contrapuntal pillars » of the Finale are thus bound by the same metronome pulse and the same character (« Breit »).

The fugue in the french style with its double dotted rhythms symbolizes God's majesty. The conclusive *coagmentatio* can be interpreted from then with the same broad and assertive character.

One can also observe that the central part of the 'Gesangsperiode' or « Trio » is in four beats (quarter note = 72 – 76) and establishes a sort of rest while the whole movement is essentially pushed forwards by a beat in two.

It is more than interesting to acquaint with Joseph Braunstein's testimony (1892 – 1996), the former violist of the Wiener Symphoniker, having very often played under the baton of Wilhelm Furtwängler, Franz Schalk or Ferdinand Löwe in the twenties and having very well known Robert Haas in the thirties. An interview of this hundred-year-old dead musician was realized by Benjamin Marcus Korstvedt and David Aldeborgh and published in two editions of the Bruckner Journal¹. It emerges from it in particular the idea of « Sanktionenstheorie » lauded by Robert Haas for his critical edition of Bruckner's works « to purify » the scores of any « foreign » interventions, and more specifically what could be even almost an obsession on behalf of Haas on the person of Franz Schalk ; was a kind of quest of fantasized authenticity absolutely not having taken into account the complex reality of the relation between Bruckner and his pupils as well as all what concern the different of certain symphonies (and doubtless more particularly the symphonies n° 1, 3, 4 and 8). The validity of the first editions, published when Bruckner was alive, was demonstrated by Benjamin Marcus Korstvedt who made in particular an essential critical work on the 1888 – 1889 version of the Fourth symphony² and wrote a remarkable book dedicated to the Eighth symphony³.

Let's stop however more precisely on the example of the Seventh symphony. By referring once again to the book « Bruckner und Leipzig, vom Werden und Wachsen einer Tradition » of Steffen Lieberwirth⁴, one can read in particular that Arthur Nikisch worked for a long time on the score with Bruckner during at least five sessions of rehearsal; about corrections or improvements of the orchestration handily transcribed on different orchestral parts as well as on the guiding score. As long as a publisher was not found it was common that the orchestral material copied by hand and used during the creation of the work (Uraufführungsmaterial) was used again. It was a completely normal and usual practice. And it was exactly the case as regards the Seventh symphony, because a few months later after the creation of December 30th 1884 in Leipzig, Hermann Levi performed the second representation of the work in Munich⁵. In February 1885, Bruckner expressly asked Nikisch to transfer the material used in Leipzig to the Musikalische Akademie of Munich. This is from these scores used thus by Nikisch and Levi and... Bruckner himself that the viennese publisher Albert Gutmann took then care to produce the original edition of the Seventh in 1885, including in particular these numerous changes of tempo and metronome indications totally absent in the editions of Haas and Nowak.

¹ March and July 1999.

² « The First Published Edition of Anton Bruckner's Fourth Symphony: Collaboration and Authenticity », by Benjamin Marcus Korstvedt, 1996 University of California Press.

³ Bruckner Symphony No. 8, Cambridge Music Handbooks.

⁴ See pages 43 and 50.

⁵ March 10th, 1885.

A comment having all its importance is rightly noticed by B.M.Korstvedt in the interview of Joseph Braunstein. Indeed, it is asked to the latter to compare Franz Schalk's style of conducting to another «later» conductor. He immediately answered: «Furtwängler ! Furtwängler ! ».

The interpretations of Furtwängler and some other great conductors and heirs of this «tradition», in the «authentic» meaning of the term, must be considered very certainly as rich teachings, not only by their musical intensity but also for their historical and musicological value, especially as regards the main way of conceiving from the tempi point of view, of their organic relation which ideally owes to be lively and flexible.

In the interview accompanying the DVD recording of the Eighth symphony with the Wiener Philharmoniker in Sankt Florian, Pierre Boulez summarized this question by quoting the famous sentence of Furtwängler: «Der Klang kommt die Lösung» (the solution – concerning the tempo – comes from the sonority).

6. Sources used for the completion.

References to the « Faksimile-Ausgabe » edited by the Musikwissenschaftlicher Verlag Wien.

Bars 1-20 (20 bars among 4 optional) reconstruction of the bifolio „1“E :

- Bifolio 1^dC (13 bars used) page 67
- Particelle ÖNB 6086/1^r page 31

Bars 21-38 (16 bars):

- „2“E page 135

Bars 39-54 (16 bars) :

- „3“E page 139

Bars 55-72 (18 bars) :

- 2F (2 last bars) page 134
- 3A (16 bars) page 143
- Particelle ÖNB 6086/1^v page 32

Bars 73-92 (20 bars) :

- 4C/„5“ page 151
- Particelle ÖNB 6086/2^r page 33

Bars 93-108 (16 bars among 4 optionnal) :

- 5B page 163

Bars 109-126 (18 bars) :

- 6^cB page 173

Bars 127-144 (18 bars) :

- 7C/„8“ page 181

Bars 145-160 (16 bars) :

- 8B/„9“ page 189

Bars 161-176 (16 bars) :

- 9B/„10“ page 193

Bars 177-192 (16 bars) :

- 10A/„11“ page 197

Bars 193-208 (16 bars) :

- 11A/„12“ page 201

Bars 209-240 (32 bars) / reconstruction of the doubled bifolios 12/„13“ i.e. „13a“E and „13b“E (215-240) :

- 12C, 1.S. and 2.S. (6 first bars) pages 205-206
- „13a“E (SVE) page 217
- „13b“E (SVE) page 221

Bars 241-256 (16 bars) :

- 13E/„14“ page 225

Bars 257-272 (16 bars) / reconstruction of the bifolio 14/„15“ (259-264) - extrapolation (257-258 / 265-272) :

- 12C , 3.S. and 4.S. (6 bars) page 207-208

Bars 273-288 (16 bars) :

- 15D/„16“ page 253

Bars 289-304 (16 bars) :

- 16C/„17“ page 257

Bars 305-320 (16 bars) « Fuge »:

- 17^cD/„18“ page 277

Bars 321-336 (16 bars) :

- 18D/„19“ page 281

Bars 337-352 (16 bars) reconstruction of the bifolio 19/„20“ :

- Particelle ÖNB 3194/13^r and 3194/13^v pages 21-22 and ÖNB 3194/14^r page 23

Bars 353-368 (16 bars) :

- 20F/„21“ page 285

Bars 369-384 (16 bars) :

- 21D/„22“ page 289

Bars 385-400 (16 bars) :

- 22D/„23“ page 293

Bars 401-416 (16 bars) :

- 23D/„24“ page 297

Bars 417-432 (16 bars) reconstruction of the bifolio 24/„25“:

- Particelle ÖNB 3194/14^v page 24 and ÖNB 3194/15^r page 25
- 5B (6 bars) pages 165-166

Bars 433-448 (16 bars) :

- 25D/„26“ page 301

Bars 449-464 (16 bars) :

- 26F/„27“ page 305

Bars 465-488 (24 bars) reconstruction of the bifolio 27/„28“ :

- Particelle ÖNB 3194/14^v page 24 and ÖNB 3194/15^r page 25

Bars 489-504 (16 bars) :

- 28E/„29“ page 309

Bars 505-520 (16 bars) :

- 29E/„30“ page 313

Bars 521-536 (16 bars) extrapolative reconstruction of the bifolio 30/„31“.

Bars 537-552 (16 bars) :

- 31E/„32“ page 317

Bars 553-566 (14 bars) extrapolative reconstruction of the bifolio 32/„33“.

Bars 567-566 (24 bars) reconstruction of the beginning of the coda:

- ÖNB 3194/3^r page 6

Bars 631-650 (4 + 4 + 12 bars) :

- ÖNB 6085/45^r page 45 and ÖNB 6085/47^r page 46

Bars 651-674 (24 bars) :

- ÖNB 6085/47^r page 46 and ÖNB 6085/43^r page 47

7. Conclusion

Reflections on the history of Bruckner's Finales

The last movements of Bruckner's symphonies were those which doubtless gave him most problems and formal. In the First symphony, if Bruckner succeeded in balancing the proportions of the first movement with a Finale of equivalent scale and quality (concise but nevertheless substantial thematic ideas and optimal development of them); it was not exactly the same result when he felt pushed by the necessity of developing more his musical ideas especially the « architectural proportions » of his movements, and precisely as soon as he approached the composition of the Second symphony. The task became then more difficult and more complex. After the composition of the First symphony in 1868, Bruckner went through a periode of approximatively ten years in the course of which he struggled with the Second, Third and Fourth symphonies as well as the rejected d minor symphony nicknamed « Die Nullte » (1869)¹ ; what one can understand and interpret as an intense period of research and experiment.

I think that Bruckner never really succeeded in creating accomplished versions of the Finales for the Second and Third symphonies... One can indeed understand the multiple revisions and the different drafts of these two works as well as the revision of the Fourth symphony as proceeding of a profound dissatisfaction imposed by inflexible and legitimate requirements of the composer. On one hand, if the first movements of Bruckner are mainly comparable (except the one of the Fifth symphony) to big rivers passing by a fluid way² and among which the contrasts and the oppositions are more rhetoric than structural, on the other hand his Finales, by comparison are clearly more sequential and even thematically scattered. In other words, problems of continuity appear.

The first versions of the Finales of the Second and Third symphonies are characterized by an important profusion of ideas, sometimes extrinsic to the work³, but also by a « compartimentation » more or less marked of the different thematic groups. In other words, Bruckner seemed to care more about the internal design of each group but fewer about the semantic links between these thematic « blocs », going as far as practicing rather abrupt juxtapositions. It is a particular characteristic of the Finale of the Fourth symphony (version 1874) where at certain places of the score, the music suddenly stops and leaves the place to silence to which follows new thematical events without logical and correlative link between; what the first movements of these three symphonies nevertheless do not suffer. One can make the same statements with the « Nullte » symphony which, although completely rejected by Bruckner, remains remarkable. It already reveals the same formal « symptoms » the weakest movements being the andante and the Finale of which the main theme, typically brucknerian by its monumental and assertive character⁴, however do not develop and deploy all its potentialities...

¹ This work is his « real » chronological Second symphony.

² The Fourth and Seventh symphonies particularly correspond to this metaphor.

³ In particular the quotation of the Mass in f minor in the Second symphony or the wagnerian quotations as well as several evocations of the main theme of the Second symphony in the Third symphony which testify of the chronological closeness of these two works.

⁴ The octave jump already prefigures the main theme of the Finale of the Fourth symphony or the fugue theme in augmentation of the Finale of the Fifth symphony.

As regards the Finale of the Second symphony, the thematic scattering seems relatively obvious, whatever the 1872 or the 1877 version – although the question of continuity seems less problematic than in the Third symphony or the 1874 version of the Fourth symphony. In the 1877 version however, Bruckner tried to remedy the « defects » of the 1872 version. Of course, the thematic ideas are authentic and original, but they seem nevertheless substantially too much limited to allow a rich and optimal development. So Bruckner doubtless tried to compensate this thematic « thinness » with the contribution of extrinsic themes, what he did not make moreover in the First symphony nor in the « Nullte ». One can thus perceive two main defects in the Finale of the Second symphony: too simple thematic ideas, or at least less elaborate than those of the first movement and a certain formal scattering.

The Finale of the Third symphony, whatever the version (1873, 1877/78 or 1889), also suffers of the comparison with the scale and the remarkable formal balance of the first movement. The opening theme of the *allegro* of the Finale is built on the same rhythmic stature as the Hauptthema (trumpet) of the first movement. Contrary to the first two symphonies (one can also add the « Nullte » to the list), from the first bars of the Finale of the Third symphony Bruckner realized a thematic relation with the initial movement¹. The tempo of the last movement is faster than the one with which the symphony begins². The less interesting design of the themes, in spite of the magnificent « polka-choral » of the *Gesangsperiode*, are not comparable to the very and highly inspired themes of the first movement. I would add that the 1873 version suffers in a way of its qualities. Of the three versions, the one of 1873 is indeed clearly the most imaginative and the richest but, quite as what I raised in the Finale of the Second symphony (especially the 1872 version), one also find there, in my opinion, this same defect of scattering and formal segmentation. It is certainly a general criticism that I could formulate towards the 1873 version and that the 1877 version seems partially to correct; more particularly concerning the first movement. In my opinion, the Finale of the Third symphony is doubtless movement to which Bruckner was never really able to obtain an accomplished shape.

Another observation can be made about the Finales of the Second, Third and Fourth (1874) symphonies. They are all of a sort I would qualify as « mozartian – beethovenian », in other words, they correspond to « classical » characteristics which mean Finale of *allegro* or *allegro vivace* virtuoso type. I think that Bruckner did not feel completely comfortable with this kind of Finale which implies, somehow or other, a *scherzando* character which most probably does not fit to the development of introspective ideas of monumental and transcendental essence. Doubtless is it the reason why Bruckner turned to a more quiet and moderate tempo (what do not exclude by no means numerous energetic surges, for instance, the Finales of the Sixth and Seventh symphonies), in other words, this famous indication « Bewegt, doch nicht zu schnell » ('lively but not too fast' corresponding to an *allegro moderato* tempo) characterizing all his Finales from the revision of 1878/80 of the Fourth symphony ; an indication which also allows a certain flexibility not so easy and obvious to obtain, or clearly less, with a fast *allegro* in essence more unidirectional.

From a formal and thematic point of view, Bruckner eventually resolves masterfully the multiple problems detailed above, in the same time in the Fifth symphony (1878) and in the second version (1878/1880) of the Fourth symphony. In 1878, Bruckner indeed proposed another « unifying » solution, which means to join the recapitulation of the first thematic

¹ The Hauptthema reappears under its original form in the middle of the development (except in the 1873 version) as well at the end of the Finale.

² Besides the respective indications of every movement, an indication gives evidence of it in the 1877 edition; the last four bars of the Finale are indeed indicated « Langsamer, Tempo des 1. Satzes » (slower, in the tempo of the first movement).

group to the development into a single central trunk, synonym of accumulation of tensions and *climax* ; either by the skillful insertion of a Choral theme and its interweaving within a double fugue (Finale of the Fifth symphony, bars 264 – 397), or by a sudden and abrupt return of the main theme (Finale of the Fourth symphony, version 1878/1880, bars 295 – 412)¹. It seems relevant to note that the revised Finale of the Fourth symphony, in spite of its « rhapsodic » aspect, does not give this feeling of comminution. Indeed, besides this fusion between development and recapitulation, Bruckner remained centred on restricted themes; rather reminding essential ideas from the first movement (Hauptthema) or from the Scherzo concerning the first and third thematic groups, allowing a certain fantasia only in the *Gesangsperiode*. One can also observe at the end of the recapitulation that the music goes directly from the *Gesangsperiode* to the coda coda, the third group not being recapitulated ; which is perfectly logical given its strong relation with the first thematic group (sextuplets) the Hauptthema of the first movement making its recapitulation useless.

In 1877, in a concern of formal clarification, Bruckner worked again deeply on the Second and Third symphonies, deleting extrinsic thematic ideas or certain lengths and elements of development then considered as superfluous or too laborious. Bruckner will repeat this initiative of « recalibration » a decade later with the Eighth symphony.

One can indeed consider, quite as the Second, Third and Fourth symphonies, however to a lesser extent, that the Eighth symphony also suffered of an excess of ideas ; reason why, from his own initiative but also because of Hermann Levi's sincere and friendly criticism partially relieved by Joseph Schalk², Bruckner eventually decided to work again hardly on it. In the Finale, while keeping the structure of the central trunk of the development – recapitulation of the first thematic group, Bruckner maintained, and thus even after the revision of 1890, a multi ideas conception made of « secondary » episodes and a relatively fragmented organization of the form. One can also notice that in the symphonies n° 4 to 7, the third thematic group is closely linked to the first one, which is any more the case, for different reasons however – except the tempo – in the Finale of the Eighth symphony³ nor in that of the Ninth symphony. Did Bruckner perceive this scattering characteristic (this defect?...) appearing again in the Finale of the Ninth symphony ? By using a Choral, did Bruckner want to try again, nevertheless in an appreciably different way (no fugue on this theme), what he had already masterfully realized in the Fifth symphony? The Choral of the Finale indeed appears indeed appears as an absolutely necessary event to the renewal of the musical interest. The very close relation of the first thematic group and the *Gesangsperiode* shows that Bruckner so modified the model of the Fourth (1878/80) to the Seventh symphonies by switching the thematic attributions of the second and third groups. The « plan » of the exposition in the symphonies n°4 to 7 was: A – B – A'; that of the Eighth symphony being A – B – C (note however the the reappearance in horns 1 – 4 of the first movement Hauptthema's rhythm). That of the Finale of the Ninth symphony, totally unusual, is thus the following one : A – A' – B. The insertion of the *Te Deum* motive at the end of the exposition confirms the need to enrich the thematic elements while trying to maintain a strong

¹ It is moreover what also characterizes the Finales of the Sixth, Seventh and Eighth symphonies or still the first movements of the Sixth and Ninth symphonies.

² See « Bruckner Symphony No. 8 » of Benjamin M. Korstvedt, Cambridge Music Handbooks *in* § 2. pages 15 – 20 and *in* § 5. pages 68 – 85. The first version of the work dating 1887 was rejected by Hermann Levi who felt incapable to understand the new symphony and thus to create it. The symphony was completely revised in 1890.

³ One can nevertheless detect a distant relation between the *fortissimo* fanfare in repeated notes (letter **N**) and the Hauptthema with which the movement begins. However their respective rhythmic structures are rather different. One can also raise the specificity of the third thematic group being characterized by the insertion of a choral like lyrical element (Feierlich, innig – letter **L**) having a role of duplication as regard to the *Gesangsperiode* and split here in an unusual way the progression of the third thematic group.

homogeneity; the thematic treatment of the first part of the development remaining essentially focused on the main theme and its motivic cells then, more secondarily, on the *Te Deum* motive as well as on an *contrechant* element of the *Gesangsperiode* a few bars before the central fugue. It indeed seems that is summarized here the dilemma that Bruckner seemed to face in every new Finale, in other words the balance between diversity of the thematic ideas and unity.

In the Finale of the Ninth symphony, the impression of inventivity emerges from various treatments and lightings of the initial theme (Hauptthema and its motivic cells). The third thematic group thus brings some novelty as well as the reappearance of the *Te Deum* motive in augmentation. The Choral has a simple design as well as its accompaniment (*ostinato*) by the violins which later continues until the first part of the development. Strictly speaking, the *Te Deum* motive is not a theme or a thematic group but a simple reminiscence extracted from an extrinsic work into the Ninth symphony and which alters by no means the unity of the movement. This motive most probably had to have the function to create a link with the coda, at least this is the hypothesis put into practice here. So, by concern about the balance, Bruckner, while allowing his sonata form to have ample proportions, avoided to overload it with too complex or too consequent new elements.

Consequently, the Finale of the Ninth symphony seems to me more homogeneous than the one of the Eighth symphony. It is naturally about my personal perception, but I believe to feel in this ultimate Finale the desire to solve the continuity problems of the Eighth symphony while pursuing an ideal, quite as in the Fifth symphony, which is a masterful crowning and an accomplishment. I also feel a certain necessity for Bruckner to come back to a more authentically personal musical language, less directly « attractive », freed in a way of some « wagnerian colors », finding the spirit of the Fifth symphony, probably his most personal work. Fifth and Ninth symphonies are indeed, in my opinion, the two more brilliant symphonies of Bruckner.

One can frankly say of the Ninth symphony that it embodies a stylistic change of a harmonic and formal boldness without comparison in Bruckner's creation but most largely in all the history of the XIXth century¹. Such characteristics are inevitably reflected in this Finale, although it is unfinished... In spite of his old age, his disease, his decline, one notices not only that Bruckner clearly planned to continue to develop his musical language, but also that he questioned himself in a new and late quest of perfection and by the diverse aspects approached above. This Finale is very different with regard to other symphonies. There are of course some usual similarities, but it reveals above all its important and amazing novelties.

¹ It can perfectly figure beside the Ninth symphony and the last string quartets of Beethoven.

Try to reconstitute at least an « intermediate state » of the Finale can be conceivable only from the moment we also acknowledge the inevitability of arbitrary solutions, especially concerning the coda. One can indeed speak about an « intermediate state » of the score because even by imagining the ideal scenario of a miraculous rediscovery of all the lost sketches and bifolios (have they ever all existed?...), we would have under our eyes not less as a Finale by which the orchestration have been left widely incomplete... It would be obviously a less complicated situation, but a complete weft of the movement would require nevertheless the significant intervention of a foreign hand as regards the instrumentation¹.

Three options appear to the interpreters :

- The most frequent option, to be satisfied with the three complete movements and thus ignore the Finale.
- To conduct the Finale under its fragmentary form by using the « Dokumentation des Fragments », quite as Nikolaus Harnoncourt, doubtless presenting some « archeological » or even didactic interests, remains fragmentary as its title indicates as much by its frequent interruptions as by number of incomplete orchestral passages musically empty; what is sometimes profoundly frustrating². Let us note that this version is completed by extracts from the Samale-Phillips-Cohrs-Mazzuca completion (1992/1996) to avoid an interruption of 24 bars between the end of the exposition and the beginning of the development or to fill in some « orchestral emptinesses ». This « Dokumentation des Fragments » thus do not reflect objectively the unfinished state of the Finale because it already includes some significant elements of completion.
- To choose a realization which proposes a completed version of the Finale. It is then necessary to accept its implied part of arbitrary.

A rigorous musicological approach and a meticulous consideration of all the philological sources available as well as the diverse essays and studies are naturally essential prerequisites for such a work. However, in my opinion, all this can not be enough and mean an end in itself nor establish a unique and exclusive way to achieve such a task . I indeed think that the musicological rigor which consists in wanting to absolutely translate the last wills of Bruckner has certainly its praiseworthy part of legitimacy, but nevertheless reaches very rapidly its limits. As it was many times already mentioned in this thesis, a complete philological study of the various handwritten or other sources (Heller, Auer, Graf) learn us that we do not know really more that what deliver us Bruckner's the score and sketches.

It was already explained in this thesis, the idea of a *coagmentatio* have been proved by no means and the origin of a possible ending « Halleluja » is only based on Richard Heller's testimony, Bruckner's physician, who was only a music lover having doubtless very partially

¹ One would be in the also controversy scenario of Gustav Mahler's Tenth symphony...

² Doubtless is that why Nikolaus Harnoncourt chose to present these fragments to the audience apart of the performance of the three other movements under the form of a « workshop » commented by the conductor.

understood (either did he have difficulties in remembering it clearly?) the instructions and explanations given by the composer.

From then on, in front of the specificity of such a task, one can decide to complete a part of the Finale only and to stop where the last bifolio ends, in other words at the end of the recapitulation ; what would be an intermediate solution between the performance of the « Dokumentation des Fragments » and a full realization. One can also try to complete the Finale up to its term (including an extrapolated coda). In this last scenario, it seems to me imperative to realize for this symphony an ending which musically succeeds in giving the feeling, as far as possible, of a credible outcome by daring where the composer would have himself opted for the boldest way.

Let us stop one moment on Bruckner's technical aspects or even « scientists » processes of composition, in particular concerning Simon Sechter's theories¹, the « Mutationsverfahren » (principle of continuous mutation) or the importance of the metric structure and the tessitura of certain instruments.

Simon Sechter: to summarize the compositionnal technique of Bruckner to school harmonic and contrapuntal principles of this theorist of the first half of the XIXth century seems to me particularly restrictive. History of music tells us moreover that the name Sechter was retained rather as professor than a talented composer and doubtless mainly because he had Franz Schubert and Anton Bruckner as pupils. One can surely not reduce the complex principles of composing of a symphonist such as Bruckner, especially when it concerns his last masterful work, to academic rules which he would wisely have applied throughout his life. Furthermore, Simon Sechter was far of having been the inventor of hot water. If it is obvious to recognize to this theorist a remarkable method and a great rigor in his way to approach the classical composition², if one can also estimate the good and honest quality of his works, one have to admit however that he was very far of having revolutionized or even only marked the history of music by his compositions or even indirectly by an important, decisive aesthetical influence on Bruckner, at a point he would have be the primitive source and substance of Bruckner's genius. If it would be really the case, Bruckner would have composed like Simon Sechter throughout his life. Bruckner's main source of inspiration was above all Palestrina, Mozart and Haydn, composers whose he analized choral works for a long time (messes, *requiem*). One also knows that when Bruckner had the ambition to become a symphonist, he studied assiduously Beethoven's symphonies, and more particularly the *Eroica* and the Ninth symphony which he considered as his main models. Here is the most important school of Bruckner, the one by which all the great composers moreover go through : to be inspired by their most illustrious predecessors.

¹ (1788 – 1867) theorist, specialist of the fugue, author of the book « *Die Grundsätze der musikalischen Komposition* » (The bases of the musical composition) diverted of Jean-Phillipe Rameau's theories about the relation between the bass and the superior voices (diatonism/chromatism), professor of harmony and contrepont having had for pupils Franz Schubert and Anton Bruckner. The latter was acknowledged by Sechter as being his best disciple. However the posterity retained... nothing of the work of this great teacher and theorist as composer (several thousand fugues, some masses, oratorios as well as five operas).

² Even to impose to Bruckner a kind of castrating veto by forbidding him any personal creation while he was following his apprenticeship.

Mutationsverfahren : (principle of mutation) I precisely tried as much as possible to create a constant continuity in a manner through which the transformation and the development process of the motives take place in the most natural and organic possible way, to obtain when necessary rhetoric discursive breaks and not artificial or purely abstract « tricks ».

The metric length: according to the various reorganization of a same passage, Bruckner's metric could change appreciably without necessarily modifying the musical content. The numbering and thus the length had very often nothing definitive especially as they could be moved or even « pushed aside » by the addition or the deletion of several bars. The case of the *Gesangsperiode* in the exposition is particularly symptomatic¹. The beginning of the Finale seemed to have raised numerous problems of « gabaris » to Bruckner². There some more other examples like the transition within the recapitulation between the end of the *Gesangsperiode* and the third thematic group³.

On peut observer le même type de processus lorsque Bruckner révise ses symphonies, et je pense notamment plus particulièrement à nouveau au Finale de la 8^{ème} symphonie dans lequel, comme je l'ai déjà évoqué, des ruptures parfois brutales ont été pratiquées par Bruckner lui-même (version 1890, édition critique de 1955 par Léopold Nowak). Ainsi, les carrures métriques sont parfois maléables et ne répondent pas forcément à une règle stricte bien qu'il apparaisse évident que Bruckner favorisât souvent les carrures paires, surtout par 4 ou 8 mesures.

Tessituras: Bruckner was not particularly progressive strictly speaking in the use he made of the orchestra. Orchestration was never for him an end by itself but a mean to realize his imaginative counterpoints and his thematic developments through the sounds of the « classical » symphonic orchestra. In 1895 – 1896, flutes were easily able to play a superacute c or even c#, but Bruckner still restricted never to exceed the b flat'''. Same remark concerning the double basses, always composing for four strings instruments (the lowest note being e) while the Vienna Philharmonic already had at this time five string double basses. It is even rather frequent from now in the practice (I think in particular to the adagio of the Eight symphony) to double in octave certain double basses parts. However, it is interesting to glance at the adagio of the Sixth symphony where successively appear low e flat and then d (bars 50 to 52), what is completely exceptional on behalf of Bruckner...

¹ See in the present thesis, « Second thematic group 'B' (bars 79 'letter C' to 140) » pages 8 – 11.

² *Ibid.* in § 3. « Hypothesis for reconstructing the beginning », page 35.

³ See Faksimile-Ausgabe, bifolio 28E/,,29“ pages 309 – 312.

All these theoretical elements being integrant part of Bruckner's style are very far nevertheless to summarize the essence and the substance of his genius. To assert that it would be mainly by an accurate respect for these rules that we can only approach at best a coherent and defensible proposition seems to me too restrictive. The genius of a creator does not limit itself to any rules even if every composer develops obviously preferential and specific « mechanisms » characterizing his style.

For example, the language of Joseph Haydn is quite unique and beyond the numerous similarities compared with his contemporaries that a strict analysis reveals – the processes used during this period were particularly standardized; it is obvious that his works are very different of the music of Wolfgang Amadeus Mozart, Luigi Boccherini or Johann Baptist Vanhal. All these composers expressed their originality, their specificity, their musical « D.N.A. » from common tonal and contrapuntal rules. These « common principles » do not allow to define what is « the » style and « the » genius of Haydn no more than those of Mozart. To try to answer this kind of question, it is obviously necessary to go beyond and to bend over the uncountable specificities of every composer.

Musicology or strict analysis have never been capable to *explain* the genius. These are only basic tools to understand the main rules of a musical system or an aesthetic without being enough efficient to reproduce and explain all the irregularities, exceptions, the asymmetries, the appropriate specificities of a composer.

Did Bruckner envisaged his Ninth symphony as having to be the « synthesis » of all his musical knowledges? It seems more than obvious but it would be not relevant to reduce the work in a kind of idealistic academic « objective » project.

Here is the dilemma of extrapolations. By limiting itself to a minimum of personal creation where the composer would have used all his skills one can only achieve, in the best case, a skeleton without flesh and organs. Of course, such a work can be presented as being musicologically and historically informed. But without self allowing a certain boldness while accepting the inevitable part of arbitrary which it implies, could anyone claim to propose only something « satisfaying » from the pure musical point of view?...