

Concerning the Seventh Symphony, Cooke writes:

Much worse...in Nowak's edition, is the reintroduction (in brackets) of the extra tempo indications of the first published edition. They have no place in Bruckner's score, being simply Nikisch's 'conductor's markings': Bruckner is supposed to have sanctioned them, but surely only for Nikisch's own performances. The *Alla breve* and *Molto animato* markings at 1, 233, and the plentifully scattered *ritard* markings in the finale, are particularly harmful, since if observed carefully (cf Klemperer's recording) they destroy the natural flow of the music (who can say how much or how little Nikisch meant by them?)¹

Cooke's wording implies that the extra indications have been derived from the first published edition of December 1885; but as Nowak explains in his Preface, the additional tempo indications which Haas had excluded but which he allows are to be found in Bruckner's manuscript (Mus.Hs. 19.479). Cooke also fails to mention the justification Nowak gives: Bruckner's 5 November 1884 letter to Nikisch, in which he states that 'in the score many important and also frequent tempo changes are not marked.'² Nowak refers to, but does not quote from, Bruckner's letter to Nikisch of 17 July 1884: 'I have been convinced that the tempo should be a very moderate one, and that frequent changes of tempo would be required.'³ Disregarding Nowak's evidence, Cooke simply declares that the tempo changes and modifications are the work of Nikisch himself.

Cooke then makes a basic error: the 'molto animato' at bar 233 in the first movement to which he objects cannot have been derived from the first published edition, as the tempo direction there is simply 'Tempo I'. It is also misleading to state, as Cooke does later, that 'the first edition and Nowak's edition differ very little', as the first edition includes many indications – slurs, dynamic markings and metronome marks – which are not found in the autograph and not included in Nowak's score.

Cooke also raises the question of how much or little is intended by the tempo modifications. The issue here, however, is whether the indications themselves are authentic.

It is unfortunate that neither Haas nor Nowak ever published an Editor's Report for this key work, even though Nowak promises one in his Preface. It was only in 2003 that matters were put right with the appearance of Rüdiger Bornhöft's *Revisionsbericht*.

In the years since Haas's edition was published (1944), a great deal of work has been done on Bruckner's handwriting at various stages of his career, and in identifying the various copyists and others whose handwriting can be seen in contemporary scores. According to Bornhöft, many of the added tempo directions and changes in time signature which Haas rejected, and which Nowak described as having been 'copied into the score by an unknown hand' are in Bruckner's handwriting after all. These include not only the *Molto animato* at bar 233 in the first movement but also the *ritardando* in the 7th bar of the Finale and the *a tempo* two bars later, directions repeated in all the later appearances of the main theme: in other words, the very indications Cooke objected to most are by Bruckner. The tempo modifications between letters M and O are also in Bruckner's handwriting, providing more solid evidence for a flexible approach to tempo on Bruckner's part.

Bornhöft's list of added tempo directions includes the following, which Bornhöft identifies as *definitely* in Bruckner's handwriting:

First movement

- 123 'C' time signature and *a tempo*
165 'C' time signature
233 'Alla breve' time signature and *molto animato*
354 *a tempo*
413 *Alla breve, sehr ruhig; nach und nach etwas schneller*

Finale

- 7/9 *ritard. / a tempo*
17/19 *ritard. / a tempo*
155 *a tempo*
169/71 *ritard. / a tempo*
213 *a tempo*
251/3 *ritard. / a tempo*
257 *breit*
275 *Tempo Imo* (originally *a tempo*)
281/3 *ritard. / a tempo*
289/91 *ritard. / a tempo*
313/5 *langsam / a tempo*

These indications in turn necessarily validate others, which may or may not be in Bruckner's handwriting. The *a tempo* at bar 155 in the Finale only makes sense in relation to the *ruhig* at bar 151; likewise the *a tempo* at bar 123 in the first movement must relate to the *ritenuto* two bars previously.

The textual issues surrounding the Seventh are complex, the most vexed question of all naturally being the added percussion in the slow movement. Bornhöft goes into all the details surrounding this issue, but does not feel able to come to a definite conclusion.

Haas suggests the much-discussed 'gilt nicht' [not valid] written above the added percussion parts is 'in the handwriting of Bruckner's old age', but again, today's scholars bring greater familiarity with Bruckner's handwriting at all stages of his career, and the scholars whose opinion the present writer has sought have given their opinion that these words are not in Bruckner's handwriting.

¹ Cooke, page 65.

² For a full English translation, see Howie, page 416.

³ Howie, page 405.