

Foreword

The present edition of the finale to Anton Bruckner's *Ninth Symphony* is the result of a ten year-long project. The editor utilized the sketches and score sketches to this movement that are found in the Oesterreichische Nationalbibliothek in Vienna, Austria, the Viennese Stadt- und Landesbibliothek and the Viennese Hochschule für Musik und darstellende Kunst; all of these institutions kindly provided me with microfilms and photographic copies of these sources. In addition, Alfred Orel's 1934 edition of most of these sources as part of the Bruckner Complete Works was of particular value. Thanks go to the Oesterreichische Nationalbibliothek in Vienna for sending me a copy of this edition.

As is generally known, Bruckner nearly completed the full orchestration of the finale's exposition, measures 1–236, with the exception of the transitional mm. 93–98 and 233–236, of which the last four are sketched in the oboe part.

In the development section, mm. 237–382, I have combined Bruckner's two alternative drafts for the passage beginning in m. 246 (compare Orel's edition, p. 134, first and second systems, m. 4) for the sake of stylistic uniformity and motivic concentration. Likewise, the missing mm. 309–324 from the fugue had to be reconstructed on the basis of the third sequences contained in the fugue's principal theme, m. 277ff. and the sketched modulation, C sharp / B flat minor in the draft contained in Oesterreichische Nationalbibliothek (manuscript *SM 3194*, folio 14'). Otherwise the remainder of the development is preserved in a short score with complete strings and some additional indications for woodwind and brass entries, with the exception of the completely orchestrated mm. 237–246, 265–266 and 325–330. (The horn harmonies of mm. 331–336 were originally intended by Bruckner to be played by the tubas.)

Much the same is true of the recapitulation, mm. 383–555, of which mm. 389–404, 437–479, 512–522 and 539–555 are missing in Bruckner's continuous short score – which is again written for strings, with the exception of the woodwind and brass entries in mm. 480–511 and 523–538. These missing sections have been reconstructed on the basis of Bruckner's extensive sketches for these passages:

- *SM 3194*, folios 14^v-15^r (for mm. 389–404 and 437–447),
- *SM 3194*, folio 2^r (this sketch with the title "Umk" [probably an abbreviation for "Umkehrung"] presents a contrapuntal inversion of the secondary theme from m. 145 in 458–479), as well as
- *SM 6085*, folio 19 (a draft for mm. 512–519; cf. Orel's edition on pp. 64 and 127).

Furthermore, mm. 539–555 echo the end of the exposition (mm. 207–226).

In the missing coda, mm. 555–644 the first major episodes in 555–575 and 576–588 were based on the outset of the exposition, mm. 4–6ff. and the transition in mm. 21–50.

Moreover, certain contrapuntal countersubjects from the fugue (compare first violin, m. 293ff. with 589ff.) and the coda to the first movement, mm. 539–567 (cf. finale, m. 602ff.) were introduced by the present editor as climactic effects. At the close of the finale various triplet motives from the two outer movements are contrapuntally interwoven. Incidentally, the chorale apotheosis in m. 616ff. (compare the earlier statement in m. 171ff.) is already sketched by Bruckner in *SM 6085*, folio 21^v, with its descending soprano melody in whole note values, $g^3-g^2-fis^2-e^2-d^2$, over a *D* bass pedal.

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