

ANTON BRUCKNER'S
SYMPHONY NO. 4 IN E-FLAT (ROMANTIC) :
A MOTIVIC ANALYSIS

Presented by

Joseph Mark Lalumia

To fulfill the thesis requirement for the degree of
Master of Arts

Department of Theory
Thesis Director: Mr. Bruce Campbell

Eastman School of Music
of the
University of Rochester

May 1978

11.1.10
ML
93.2
L212
1557803

ACKNOWLEDGEMENTS

I wish at this opportunity to express my sincerest thanks to those who have been so helpful to me in the preparation of this thesis.

I must begin with the late Emory Remington and Donald Knaub, who first introduced me to the music of Bruckner and were instrumental in forming my concepts regarding the proper performance style. Thanks are also in order for Dr. David Beach and Dr. Douglass M. Green. Their theoretical instruction provided me with many of the necessary analytical techniques.

As for the actual study around which the thesis centers, I wish to extend my gratitude to Dr. John Hanson, whose support was of great benefit in the initial stages of research and analysis, and to Melissa Shuler for her contributions during the final preparations. Finally, I would like to express my thanks to Bruce Campbell for his continuous and tireless guidance, which helped me attain the proper focus and direction necessary for completion of this thesis.

ABSTRACT

The purpose of this thesis is to analyze the structure of Anton Bruckner's Fourth Symphony in E-flat ("Romantic"). My analysis concentrates on the motivic organization of the symphony's opening two themes. Contained within these themes are two motives that generate much of the material that follows in each of the four movements. In fact, Bruckner employs little material that does not directly trace its origin to these principal motives. A major part of my thesis is devoted to examining how these principal motives are used and transformed.

My analysis of each movement commences with a brief discussion of the forms and themes employed. It is then followed by an examination of the motivic organization.

As the analysis progressed, it became clear that the motivic structure is interlinked with the basic harmonic structure: many key relationships were found to be directly related to the intervallic content of the motives, particularly the first. Following the motivic and thematic analysis of each movement, there is a section dealing with the harmonic structure, especially insofar as it is influenced by the overall motivic considerations.

The conclusions reached indicate that the majority of the thematic material as well as the harmonic relationships are directly generated from the two principal motives.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS	ii
CHAPTER	
I. INTRODUCTION	1
II. FIRST MOVEMENT (BEWEGT, NICHT ZU SCHNELL)	8
Form and Main Themes	8
Principal Motivic Elements	11
Motive X	13
Motive Y	23
Harmonic Relationships	31
The Obbligato Melodies in the Recapitulation	39
III. SECOND MOVEMENT (ANDANTE QUASI ALLEGRETTO)	42
Thematic Material and Procedures	42
Harmonic Relationships	58
Form and Balance of the Second Movement	61
IV. THIRD MOVEMENT (SCHERZO AND TRIO)	63
Deviations from the Standard Scherzo	63
Motivic Uses: X and Y and Their Alterations	64
Themes of the Scherzo	65
Thematic Procedures in Sections B and A'	72
Themes of the Trio	76
Harmonic Relationships: Scherzo	80
Trio	82
V. FOURTH MOVEMENT (BEWEGT, DOCH NICHT ZU SCHNELL)	83
Form and Main Themes	83
Motivic Construction	87
Harmonic Relationships	106
CONCLUSION	115
BIBLIOGRAPHY	117

CHAPTER I

INTRODUCTION

Anton Bruckner composed the Fourth Symphony ("Romantic") in 1874 in Vienna. In the following fifteen years, it underwent a complicated series of revisions (some of which the composer was not responsible for) that left performers, historians, and theorists in a state of confusion throughout the first half of the 20th century. Since 1953, with the publication of the edition by Leopold Nowak, the history of the versions has been firmly established.

After completing the first version in November 1874, Bruckner composed the Fifth Symphony and also, over the course of the next three years, revised the Third Symphony for a second time. In a letter to William Tappert in Berlin (October 12, 1877, Bruckner wrote: "I have come to the definite conclusion that my 4th Romantic symphony needs a thorough transformation."¹

Bruckner began work on the transformation on January 18, 1878. By September 30 of that year, he had completed the first and last movements along with the Andante. Then, in November and December, he composed a completely new Scherzo--the one familiar today.

¹Leopold Nowak, Bruckner: IV./2 Symphonie Es-dur (Wien: Internationalen Bruckner-Gesellschaft, 1953), p. 1. This authoritative edition is the one which I use throughout this thesis.

In November 1879, Bruckner again returned to the Fourth. He replaced the Finale, of which three versions already existed. This fourth version was in sharp contrast to the cheerfulness of the earlier versions because of its gloomy and dramatic nature. A version of the symphony including the first three movements in the second version and the Finale in the fourth version was ready on June 5, 1880. It was first performed in Vienna on February 20, 1881, by the Vienna Philharmonic Orchestra conducted by Hans Richter. After this performance, Bruckner shortened the Andante and made additions to the instrumentation. These alterations were entered in the autograph manuscript and orchestral parts by a copyist on Bruckner's orders. The second performance, conducted by Felix Mottl in Karlsruhe on December 10, 1881, included these changes.

Bruckner's final revisions were not uncovered until 1950, when Leopold Nowak discovered them in the Music Department of the Columbia University Libraries in New York. They are in the composer's own hand. The events leading to these alterations began in September 1886, when the famous Wagner conductor, Anton Seidl, then in New York, asked to see the symphony. Bruckner wrote to Herrmann Levi, who had the score in Munich: "He [Seidl] said, he would find a publisher there."²

Before sending a copy of the score to New York, Bruckner made his final alterations on the symphony.

At this point, the history of Bruckner's own revisions is clear and straightforward. The state of confusion in the first half of the 20th century was a direct result of the symphony's publication history.

²Ibid.

The editions published fall into two categories: those that follow Bruckner's alterations and are today considered authoritative, and those that originate from the revisions of well-meaning friends and pupils of Bruckner but do not represent the composer's real intentions.

The first publication of the Fourth Symphony by Albert J. Gutmann in Vienna in September 1889 initiated the misunderstanding that would reign throughout the next sixty years. It contains a large amount of alterations that conflict directly with Bruckner's manuscript. For example, in mm. 47-49 of the first movement, the first violins are voiced an octave higher, and the obbligato flute solo in the commencement of the recapitulation is doubled by the violins. The severest alterations occur in the Finale. In m. 76, a fortissimo cymbal crash is added; later, a pianissimo crash was also added in the coda (m. 507). In the final bars, the horns do not play the theme as they do in Bruckner's manuscript. The most blatant alteration is the complete removal of the first theme in the recapitulation. Instead, the retransition moves directly to theme 2.³

Several other editions are based on the Gutmann edition. Among them are those by Josef V. Wöss (1927), Ernst Eulenburg, Ltd. (1895), and Hans Redlich (1954). In the preface to his edition, Redlich states that his edition is a collation of all the scores, including Bruckner's manuscripts of 1880 and 1881. However, what follows is for the most part an exact repetition of the Gutmann edition, including the abridgement in the last movement. These versions are still available today, although they are rarely performed.

³There are several other alterations that shall not be listed here for they do not affect the structure of the symphony.

It was previously mentioned that the Gutmann edition and the other spurious editions were based on revisions by friends and pupils of Bruckner. Why did Bruckner permit them? It was his nature to please (or in this case appease) his friends and pupils. When two of them, Ferdinand Löwe and Joseph Schalk, asked his permission to "improve" the score for publication in 1887-88, Bruckner agreed, though reluctantly. Their intentions were without a doubt well-meaning, for, judging by the huge abridgement made in the last movement, they obviously believed that publication of the symphony would be facilitated by a shortened version.

In a letter to Levi dated February 27, 1888, Bruckner states that "he makes alterations from his real convictions."⁴

. . . again and again we hear from Herbeck, from Schalk, and from Löwe what extraordinary efforts they had to make to get Bruckner to agree to alterations or cuts. That Bruckner was absolutely sure of himself even when he did give in to well-meaning advice and insistence of friends is shown quite clearly by what he said on many occasions: that his symphonies as he had written them were meant for "times to come". . . . When he allowed those around him to influence him in the matter of cuts and alterations, it was not a sign of weakness . . . but merely a concession to the spirit and the demands of his time. The accusation might therefore be levelled at him that he committed the artistic crime of compromise, but he wanted his symphonies to be performed, his music to be heard, and to this end the sacrifices must have appeared worthwhile to him. After all, in death he was to have the last word when he confided his precious manuscripts in the form in which he considered them valid to the Hofbibliothek in anticipation of those "times to come".⁵

Bruckner's desire to have his symphony published despite these revisions is especially understandable when one considers that he had been frustrated on three previous attempts. In early 1886, he sent the score to two publishers, Bote and Bock and Schott Company. Both refused it.

⁴Ibid., p. 2.

⁵Hans-Hubert Schönzeler, Bruckner (New York: Grossman Publishers, 1970), p. 124.

As previously stated, he expected Anton Seidl to have it published in New York in September 1886, but this never came about.

Even though he finally did approve this version for publication, there is one other significant fact that attests to his inner disapproval: he did not sign or initial the revision of the engraving model as he always did, even on lesser occasions.

"Therefore," as Hans-Hubert Schönzeler points out, "one may conclude that [Bruckner] appreciated the helpful idealism of his deeply devoted disciples, that he accepted their advice, but that he denied them his confirmation; he declined to sign as the original was to be valid 'for later times'".⁶

The editions that are considered authoritative are both published by the Bruckner Society. They are based only on Bruckner's own alterations and have solved the confused state of affairs caused by the spurious editions. The first edition edited by Robert Haas in 1936 is based on Bruckner's autograph manuscript of 1880 and 1881. As previously mentioned, the alterations from this period were those made before the second performance conducted by Mottl in December 1881. The second authoritative edition is Leopold Nowak's of 1953. It is based on the same 1880-81 version used by Haas, but also includes Bruckner's final intentions that were uncovered in New York. For the most part, the two editions are exactly alike. The most significant difference is the fact that the entire Finale is in cut time in the Haas edition, whereas in the Nowak edition the secondary theme (m. 93) always appears in 4/4 time.

⁶ Leopold Nowak, Bruckner: IV. Symphonie Es-dur, p. 2.

Another interesting aspect of the Fourth Symphony is the origin of its title, "Romantic". It is the only symphony with a title. Bruckner's friends again influenced him, this time insisting on a program for the symphony. In order to keep his friends happy and entertained, he provided one.

First movement: medieval city--morning dawn--morning call by trumpets--the knights gallop into the forest--forest murmurs, etc.

Second movement: funeral march

Third movement: hunting of the hare
trio: dance melody during the huntsmen's repast

Fourth movement (first version): popular festival

These picturesque terms are perhaps what Bruckner meant by "romantic". They have no significance in terms of the music and ". . . should not be misunderstood as a belated attempt on Bruckner's part to write symphonic programme music in the manner of Liszt. Unfortunately the composer in his childlike naiveté provided unsuspecting biographers with all the materials for exactly that kind of misinterpretation".⁷

Regarding current recordings, controversy and confusion still persist, for many conductors combine certain aspects from different editions. Prime examples are Herbert von Karajan's recordings with the Berlin Philharmonic Orchestra. He has recorded the symphony twice in the last six years. The first (1972), on the EMI-Angel label (SC-3779), claims to be the Haas edition. It is, except for one alteration: that of voicing the first violins one octave higher in mm. 47-49 in the first movement. This alteration is from the Gutmann edition. The second

⁷H. F. Redlich, Bruckner and Mahler (London: J. M. Dent and Sons Ltd., 1955), p. 89.

recording (1976) is on the Deutsche Grammophon label (2530 674). On this recording Karajan again utilizes the octave in the first violins and also adds a timpani roll in the first movement (mm. 324-28), the cymbal crash in the Finale (m. 76), and another timpani roll (m. 325) in the last movement. These changes are all based on the Gutmann edition. Considering the availability of the spurious editions based on the Gutmann as well as the authoritative editions, it is understandable for a conductor to combine certain details of different editions as long as they remain in the boundaries of "good taste". Karajan has certainly maintained these standards, for he has added only four effects, and they do not disturb the structure of the music. However, the fault lies with the Deutsche Grammophon Company. They title this recording "Original Version", which is a misleading and inaccurate description. If a conductor combines versions, it should be noted.⁸ To remedy this situation, recording companies and concert programmers should maintain a higher standard of accuracy to avoid the confusion the Fourth Symphony has been surrounded by in the past.

⁸ Deutsche Grammophon has been consistent with this faulty labeling. Karl Böhm's new recordings of the Bruckner Seventh and Eighth Symphonies with the Vienna Philharmonic are also titled "Original Versions" despite the fact that he also combines aspects of different editions.

CHAPTER II

FIRST MOVEMENT

(BEWEGT, NICHT ZU SCHNELL)

Form and Main Themes

The form of the first movement is typical of that employed by Bruckner in his other symphonies: basically, a sonata consisting of an exposition (m. 1), development (m. 193), recapitulation (m. 365), and a coda (m. 501). Characteristic of Bruckner, the exposition consists of three areas that are sectionalized according to thematic content and key. (The term "thematic area" has been chosen only to facilitate reference to these three sections.) They are designated as "I", "II", and "III". Thematic Area I (m. 1) contains two themes, both of which are in E-flat major. The themes are labelled "I.1" and "I.2".

Ex. 1.

The image contains three staves of handwritten musical notation. The first staff is for Horn (Hrn.) in E-flat major, showing a triplet of eighth notes followed by a melodic line. It is marked *mf* and labeled "theme I.1". The second staff is also for Horn, showing the same melodic line at a lower pitch, marked "(concert pitch)" and *p dimin.*. The third staff shows the beginning of "theme I.2" for Horn and Bassoon (Ba.). The Horn part starts with a fortissimo (*ff*) dynamic and a marcato (*marc.*) articulation. The Bassoon part starts with a fortissimo (*ff*) dynamic and a marcato (*marc.*) articulation. Both parts feature triplet markings. The notation ends with "etc."

Similar to Thematic Area I, Thematic Area II (m. 75) also contains two themes. The first theme is in the key of D-flat major, the subtonic key, rather than the dominant (B-flat), therefore departing from traditional classical practice. (Key relationship will be discussed in the section on harmony.) This theme (II.1) is accompanied by a counter-melody (II.1a) based on the inverted major sixth of II.1.

• Ex. 2.

Musical score for brass instruments and tuba, measures 75-79. The score includes parts for 1.2. in F (Hrn.), 1.4. in F (Hrn.), 1.2. in F (Tromp.), 1. in F (Tromp.), A. T. (Pos.), B. (Pos.), and B.-Tuba. The music features a melodic line in the horns and trumpets, with a counter-melody in the tuba. The key signature is two flats (B-flat major/D-flat minor).

Musical score for strings, measures 75-79. The score includes parts for Viol. 1, Viol. 2, and Vla. The music features a melodic line in the violins and viola, with a counter-melody in the viola. The key signature is two flats (B-flat major/D-flat minor). The score includes the following annotations: *spicc.*, *p*, *Avvortretend*, *II.1a*, *p*, *m. 79*, *deutlich hervortretend*.

Musical score for strings, measures 75-79. The score includes parts for Viol. 1, Viol. 2, and Vla. The music features a melodic line in the violins and viola, with a counter-melody in the viola. The key signature is two flats (B-flat major/D-flat minor). The score includes the following annotations: *pizz.*, *cresc.*, *cresc.*, *cresc.*.

Theme II.2 enters at m. 87.

Ex. 3.

The musical score for Example 3 consists of five staves: Viol. 1, Viol. 2, Vla., Vc., and Kb. The music is in a minor key and features complex rhythmic patterns. Dynamics range from *pp* to *pppp*. Performance instructions include *arco* and *pizz.*. A box labeled '90' is positioned above the Viol. 1 staff at measure 90.

Thematic Area III (m. 119), which is in the dominant B-flat, is different from Areas I and II in that it contains only one theme. It is easily identifiable because its loud aggressive nature is in contrast to the lyricism of Area II. Area III's theme is based largely on material from I.2. Its concluding section, constructed from II.1 and 2, brings the exposition softly to a close. (See Example 24, pages 25-26.)

Ex. 4.

Principal Themes of the Exposition

Exposition

Measure	3	51	75	87	119	169
Thematic Area	I		II		III	closing
Theme	I.1	I.2	II.1	II.2	III.1	II.1+2 (II.1a)

In the development section (m. 193), variants of themes I.1 and 2 predominate, while the retransition to the recapitulation (m. 333) makes use of countermelody II.1a in augmentation.

The recapitulation commences at m. 365. A notable difference is an obbligato flute melody accompanying theme I.1. (This will be discussed in a later section beginning on page 39.) Area I remains in E-flat; Area II is in the flatted sixth (C-flat), enharmonically respelled in B; and Area III is in E-flat. The one significant alteration is the somewhat shorter length of Area III in the recapitulation--sixteen bars as compared to fifty previously.

The coda (m. 501) is based mostly on theme I.1.

Principal Motivic Elements

Thematic Areas I, II, and III have numerous structural similarities despite their individual differences. These similarities are based mainly on the relationships contained within the internal construction of the individual themes. The relationships are developed principally by the motivic structure, which consists essentially of only two principal motives. These two generate much of the material of not only the first movement, but also of the entire symphony.

The first motive is a horn call stated at the outset of the symphony, accompanied by a pianissimo tremolo E-flat chord in the string section. This motive is designated "X". Two vital elements contained within motive X are the interval of the perfect fifth and a dotted rhythmic figure. Later, when references are made only to the dotted rhythm, it will be called "Xr". (See Example 5, page 12.)

Ex. 5.

Immer deutlich hervortretend
Solo

1.2 in F Hörner
3.4 in F

1.2 in F Trompeten
3. in F

Alt. Tenor Posaunen
Baß

Baß-Tuba

Pauken
in Es u. B

(Bewegt, nicht zu schnell)
ppp sempre (ohne Anschwellung) *
trem.

Violine 1

Violine 2

Viola

Violoncell

Kontrabaß

(Bewegt, nicht zu schnell)

10

The second motive (two quarter note--triplet) is first heard in m. 43. This motive is designated "Y" and its triplet rhythm alone "Yr". (See Example 6, page 13.)

Ex. 6.

Musical score for Ex. 6, showing orchestral parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Horns, Violins 1 & 2, Viola, and Violoncello. The score includes dynamic markings like "sempre cresc." and "cresc. sempre".

Motive X

Motive X is first heard as part of theme I.1 in mm. 3, 4, and 5. It begins on the dominant B-flat and leaps down a perfect fifth to the tonic E-flat. The harmony subsequently progresses to the minor iv chord (A-flat minor), producing the interval of a minor sixth (C-flat--E-flat). The third statement of the motive repeats the initial dominant-tonic movement; the final statement again progresses to the A-flat minor chord, this time outlining the perfect fifth (E-flat--A-flat). The harmonic movement and the prominent melodic intervals contained in theme I.1 are also essential elements throughout the symphony.

Ex. 7.

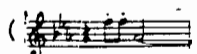
Musical notation for Ex. 7, showing a melodic line with handwritten annotations: "m2nd", "m6th", and "P5th" above the notes. Below the staff, the harmonic progression is indicated as $E^b: I - IV - I - iv - I$.

From m. 31 to m. 43, motive X undergoes significant changes. It is first expanded into a three-interval figure by means of a pitch change of the third note. It is then further enlarged in m. 35 to a five-note figure, as the last note is reiterated an octave below. (The octave leap will subsequently play a prominent role, particularly in the final movement.)

Ex. 8.

The image displays two systems of a musical score for Ex. 8. The left system begins at measure 30, and the right system begins at measure 35. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Klar.), Horn (Hrn.), Violin (Viol.), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The right system also includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Klar.), Horn (Hrn.), Violin (Viol.), Viola (Vla.), and Violoncello (Vc.). The score contains various musical notations, including notes, rests, and dynamic markings such as 'poco a poco cresc.'.

From m. 43 on, motive Y completely dominates both the melody and the rhythm until Thematic Area II, theme 1 (m. 75).

Theme II.1, specifically its initial motive () is a further development of motive X. The two eighth notes sound the same pitch as do the two central pitches in motive X. Similar to motive X, this motive is followed by a large intervallic leap; the interval in this case is a sixth, which reflects the sixth movement previously noted

in theme I.1. Despite the fact that it is a three-note motive, the melodic contour is similar to that of motive X. Rhythmically they are alike since they both have a long-short-short-long pulsation, regardless whether or not the bass D-flat is understood to fill in the initial rest in II.1.

Ex. 9.

Their relationship is strengthened by the accompaniment figure of II.1, first voiced in violin 2, and its connection to motive X. It is a four-note motive similar in contour to motive X. The two central pitches are the same and are surrounded by two large intervallic leaps.

It is also apparent that the accompaniment motive was spawned directly from II.1. Melodically they are similar despite the rest in II.1, and both consist of two eighth notes followed by a large descending interval. Again, the melodic contour is a significant factor. Both motives are inverted in relation to motive X. The central motive of theme II.1 is labelled "II.1X" and the accompaniment motive "II.1X acc.".

Ex. 10.

With the emergence of theme II.2 in m. 87, II.1 is mostly reiterated as a background rhythmic figure on the same pitch. However, with the transition to Thematic Area III (m. 107), it emerges again along with its countermelody.

In Thematic Area III (m. 119), motive Y dominates until m. 165, when the brass section plays dotted rhythm Xr in diminution.

Ex. 11.

The image shows a musical score for a brass section. The staves are labeled on the left as II.1, II.2, Truap, A T, P., B, and B Tuba. A vertical line is drawn through the score at measure 119. The music is marked with a forte dynamic (*f*) and a marcato tempo (*marc.*). The notation includes various rhythmic figures and melodic lines for each instrument.

Material from theme II.1 is utilized in the section that concludes the exposition (mm. 169-192). (See Example 12, page 17.)

The development section can be divided into four parts. The first two parts combine elements from both motives X and Y; the third part is based solely on motive Y; the fourth part is based only on motive X.

Ex. 13.

Development

Measure	193	217	253	287
Part	first	second	third	fourth
Motive	X + Y	X + Y	Y	X

Ex. 12.

The image displays a page of a musical score, labeled 'Ex. 12.' and numbered '17' in the top right corner. The score is arranged in two systems. The first system includes staves for Violin I, Violin II, Viola, Violoncello, and Kontrabaß. A large bracket on the right side of this system encompasses measures 170 and 171, with a box containing the number '170' below it. The second system includes staves for Oboe I & II, Clarinet I & II, Bassoon I & II, Horn I, and Piano. A box containing the number '180' is located above the Oboe I & II staff. The score features various musical notations, including notes, rests, and dynamic markings such as *pp*, *p*, and *fpp*. There are also rehearsal marks and a section labeled 'II.1'.

With the commencement of the development section (m. 193), soft statements of motive X are interspersed with those of motive Y. The enunciations of X are set in mirror inversions. This marks the first occasion motive X itself has been inverted. It also appears in diminution.

Ex. 14.

196

Ob. 1

Clar. 1

(concert pitch) pp

Shortly thereafter it is further diminished. This figure combines motives Xr in diminution and II.LX.

Ex. 15.

205

Ob. 1

Clar. 1

(concert pitch) ppp

In the second part of the development section (m. 217), motive X is imitated among the woodwinds and horn in all three forms.

Ex. 16.

232

1. Fl.

2. Fl.

Ob. 1, 2

1. in B Clar.

2. in B Clar.

Hrn 1, 2 in F

Viol. 1

Viol. 2

Vla.

Vc.

inversion

original

diminution

241

The fourth part (m. 287) brings the development section to a majestic conclusion as the brass section states a passage that is chorale-like in nature (mm. 305-333). Only motive X is used in this part. Melodically, it is mainly conjunct in contrast to its original form; rhythmically, motive Xr is in unaltered form.

Ex. 17.

The musical score for Example 17 is a page from a score, likely for a symphony. It features a brass section and strings. The brass section includes two Horns (Hr.), two Trumpets (Trump.), two Trombones (Tromp.), and two Saxophones (Sax.). The string section includes Violin 1 (Viol. 1), Violin 2 (Viol. 2), and Viola (Vla.). The score is in 3/4 time and features a key signature of one flat (B-flat). The brass section plays a prominent, chorale-like melody starting in measure 305, marked with a forte (ff) dynamic. The strings provide harmonic support, with the Viola part marked 'lang gezogen immer' (long drawn out, always) and a forte (f) dynamic. A large bracket is drawn over the brass section staves, indicating the duration of the chorale-like passage. The page number 310 is visible in a small box at the bottom right.

Ex. 17. continued

The image displays two systems of a musical score for Ex. 17. The first system (measures 315-320) includes staves for:

- 1. in B Klar.
- 2. in B Klar.
- Fag. 1. 2.
- 1. 2. in F Hrn.
- 3. 4. in F Hrn.
- 1. 2. in F Tromp.
- 3. in F Tromp.
- A. T. Pos.
- B. Pos.
- B.-Tuba
- Viol. 1
- Viol. 2
- Vla.

The second system (measures 320-330) includes staves for:

- 1. in B Klar.
- 2. in F Klar.
- Fag. 1. 2.
- 1. 2. in F Hrn.
- 3. 4. in F Hrn.
- 1. 2. in F Tromp.
- 3. in F Tromp.
- A. T. Pos.
- B. Pos.
- B.-Tuba
- Viol. 1
- Viol. 2
- Vla.

Dynamic markings such as *dim. sempre* and *dim.* are present in the second system. Measure numbers 320 and 330 are indicated in boxes above the staves.

In the recapitulation, motive X is treated essentially the same as in the exposition.

Treatment of motive X in the coda (mm. 501-73) is similar to that in the development, undergoing inversion, diminution, augmentation, and imitation. It is stated by the brass and woodwind sections above a string ostinato figure. From m. 533 to the movement's conclusion, motive X predominates while motive Y is not heard from again. The final climax is attained in m. 447 where motive X is diminished, thereby increasing the rhythmic motion. At m. 557, motive X is played by the entire horn section in a dovetailed form as the motive's last note simultaneously functions as the first of the next statement. The remainder of the brass and woodwind sections states motive Xr in its smallest diminution.

Ex. 18.

557

The musical score for Example 18, starting at measure 557, is a complex orchestral arrangement. It features multiple staves for various instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn (Hrn.), Trumpet (Trump.), Trombone (Tuba), Percussion (Perc.), Violin (Viol.), Viola (Via.), Violoncello (Vc.), and Double Bass (Kb.). The score is written in 3/4 time and includes dynamic markings such as *more amp* and *f* (forte). The music is characterized by a dense texture of sixteenth and thirty-second notes, particularly in the woodwind and brass sections. The score shows the beginning of a section where motive X is played by the entire horn section in a dovetailed form, as described in the text. The music is in a key with one flat (B-flat major or D minor) and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

Ex. 18. continued.

580

1. Fl.

2. Fl.

Ob. 1. 2.

1. in B Klar.

2. in B

Fag. 1. 2.

1. 2. in F Hrn.

3. 4. in F

1. 2. in F Tromp.

3. in F

A. T.

Pos.

B.

B.-Tuba

Pk.

Viol. 1.

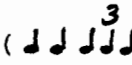
Viol. 2.

Via.

Vc.

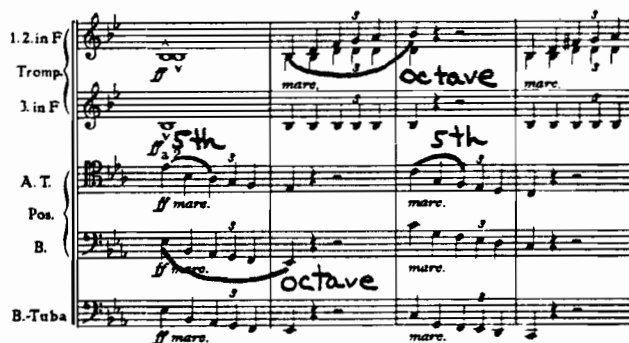
Kb.

Motive Y

Motive Y is the foundation on which theme I.2 is built. Its rhythm () is a motto that Bruckner utilized many times in other works. It is first introduced in m. 43 by the woodwinds and violins as a foreshadowing of theme I.2, which is ushered in by the trombones at m. 51.

From m. 43 to m. 73, motive Y predominates. In the initial measures of theme I.2, motive Y contains an underlying perfect fifth, thus linking themes I.1 and I.2. As theme I.2 continues, the melodic content of motive Y is constantly altered as the harmony progresses. However, the octave interval is for the most part quite prominent.


Ex. 19.



Musical score for Ex. 19, showing Motive Y in various instruments. The score includes parts for Tromp. (1.2 in F), 3 in F, A. T., Pos., B., and B. Tuba. Handwritten annotations highlight '5th' intervals and 'octave' intervals. Performance markings include 'ff marc.' and 'marc.'

Within this passage the bass line is also reinforced by octave leaps.

Ex. 20.



Musical score for Ex. 20, showing Motive Y in Kbl. and Kb. parts. The Kbl. part has a 'gezogen' marking and a circled '60'. The Kb. part has a 'marc.' marking.

As previously stated, theme II.1 is joined by theme II.2 at m. 87. Material in II.2 is derived from motive Y through a series of transformations (t).

Initially, motive Y is rhythmically transformed into a figure of a dotted quarter and five eighth notes, reinforced at the end by the descending octave interval. The intervallic content in the first violin part is that of the trombone entrance announcing theme I.2 in m. 51. This first transformation is labelled "Yt¹".

Ex. 21.

Handwritten labels: m.87, Yt¹

After Yt¹ is inverted in m. 93, it is then rhythmically altered in m. 95 to include a syncopated figure (Yt²). This syncopation is a diminution of the rhythmic figure in the second measure of countermelody II.1a.

Ex. 22.

Handwritten labels: Yt², II.1a

With themes II.1 and II.1a melodically reasserting themselves at m. 97, the syncopated figure initiates a celli melody in m. 79. The syncopated figure concludes the melody in m. 105. During this time two more transformations occur:

Yt³ - the contour of the line (Yt¹) now rises and falls, taking on a more melodic character in contrast to its previous scalar quality.

Yt⁴ - the dotted rhythm of Yt¹ is replaced by a half note; it is then eliminated, leaving just the four eighth notes.

Ex. 23.

Musical score for Violin (Vc.) and Cello/Double Bass (Cb.) showing measures 100-105. The Vc. part features a melodic line with a syncopated figure and a dotted rhythm. The Cb. part features a syncopated figure. The score includes the text "lang gezogen" and "cresc.".

Thematic Area III is introduced in m. 119 in the dominant B-flat major. Through m. 148, motive Y is the single ingredient of theme III, which is merely an expansion of theme I.2.

Ex. 24.

Musical score for a full orchestra showing measures 119-120. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Klar.), Bassoon (Fag.), Horn (Horn), Trumpet (Tromp.), Trombone (Fag.), and Bassoon (B-Tuba). The score includes the text "D" and "f marc.".

Ex. 24. continued.

125

1. Fl.
2. Fl.
Ob. 1. 2.
1. in B Klar.
2. in B Klar.
Fag. 1. 2.
1. 2. in F Hrn.
1. 4. in F Hrn.
1. 2. in F Tromp.
3. in F Tromp.
A. T.
Pos.
B.
B.-Tuba

1. Fl.
2. Fl.
Ob. 1. 2.
1. in B Klar.
2. in B Klar.
Fag. 1. 2.
1. 2. in F Hrn.
3. 4. in F Hrn.
1. 2. in F Tromp.
3. in F Tromp.
A. T.
Pos.
B.
B.-Tuba

The purpose of introducing the new material is made clear with the commencement of the development section (m. 193). At its outset, theme Yt^1c is audible in the initial twelve bars. By first introducing it in the closing of the exposition and again presenting it at the beginning of the development, the boundary line between the two sections is not sharply defined. The linkage between the sections is therefore subtle and smooth.

Ex. 27.

Musical score for Example 27, showing five staves of music. The first staff is marked with a 'G' and 'ppp sempre'. The second staff is marked 'ppp sempre'. The third staff is marked 'ppp sempre'. The fourth staff is marked 'ppp sempre'. The fifth staff is marked 'pizz.' and 'ppp sempre'. A box labeled '200' is placed below the fifth staff.

At m. 209, theme Yt^1c is given to the solo clarinet and flute and is also altered.

Ex. 28.

Musical score for Example 28, showing three staves of music. The first staff is marked 'Fl 1' and '210'. The second staff is marked 'Ob 1'. The third staff is marked 'Klar. I in B'. The music is marked with a 'p' dynamic.

The third part of the development (mm. 253-87) is built totally from motive Y. It begins in the tonic minor (E-flat) and recalls themes I.2 and III.

In the retransition, only a dim reminder of motive Y is present, since the rhythm and original intervallic content are stripped, leaving a six-note skeleton. This figure is softly enunciated three times by the flute (mm. 353-60).

Ex. 29.



In the recapitulation, the only significant alterations of motive Y that occur are those in the Y transformations of theme II.2. Yt^3 is first heard before Yt^1 and Yt^2 are eliminated.

Ex. 30.

Thematic Area III, which is based on motive Y, is severely shortened, and leads directly to the coda via a descending chromatic figure played by the strings (mm. 495-500).

Motive Y is included in the melodic scenario at the outset of the coda. The woodwind lines beginning at m. 503 are directly related to those played by the flute in the retransition.

Ex. 31.

503

Klar. I
in B

511

A violin ostinato that continues through much of the coda (mm. 533-64) has some connection to motive Y, as its melodic contour is similar to theme I.2. However, this connection is relatively insignificant, since the ostinato merely functions as a harmonic support that outlines the chord structure.

Ex. 32.

540

Harmonic Relationships

The harmonic progression (I - iv) and the prominent melodic intervals (tonic - dominant - lowered submediant) in theme I.1 are the bases for relationships involving key areas throughout the movement as well as the entire symphony.

Themes I.1 and I.2 are in the tonic key, E-flat. As theme I.2 progresses, it passes through C-flat major, a minor sixth relationship to E-flat (mm. 59-62). An augmented sixth chord (m. 66) leads to a dominant pedal on F that progresses to Thematic Area II. In standard sonata procedure, theme 2 would be in the dominant B-flat. However, it commences in D-flat major, the subtonic key. It is a logical key to progress to for two reasons: first, the pedal F can function as a common pivot tone to the dominant or to a key in a third relationship; secondly, by moving to D-flat, a minor sixth relationship is produced (F - D-flat) that is connected to the minor sixth intervallic relationship of the first theme. (Intervals of the major third and minor sixth will be considered synonymous with respect to inversion.)

At m. 83, theme II.1 modulates to a fifth related key, G-flat major. With the advent of theme II.2 (m. 87), a chromatic line commencing on the G-flat descends to a B-natural (m. 93) that functions as a dominant pedal of E major (m. 97). E major subsequently leads to A major (m. 105), forming a chain of fifth relationships.

In m. 107 the bass line shifts down a minor second to A-flat, which functions as a dominant pedal of D-flat.

As Thematic Area III approaches, the pedal A-flat progresses a

minor third (or inverted major sixth) to a dominant pedal F that resolves to B-flat in m. 119.

Ex. 33.

It is significant to note that both Thematic Areas II and III are approached by a pedal F.

An examination of the initial fourteen bars of Thematic Area III (B-flat) finds the bass line progressing sequentially from B-flat to E-flat to G. By m. 135, the G is transformed into a pedal supporting an ascending chromatic sequence played by the woodwinds. At m. 139, the G moves to a dominant pedal A-flat, forming a minor second relationship. The A-flat resolves to D-flat major in m. 141.

Ex. 34.

Another ascending chromatic sequence, commencing at m. 153, ends in m. 165 in D-flat. The D-flat triad progresses to an augmented sixth chord built on G-flat, which leads to a dominant pedal F. It resolves to B-flat in m. 173, where the exposition comes to rest. Once again, relationships evolved from theme I.1 exist in the bass line.

Ex. 35.

Musical notation for Ex. 35. The staff shows a bass line with chords and intervals. The chords are labeled with measure numbers 165, 167, 169, and 173. The intervals are labeled as m6th, M3rd (m6th), 5th, m2nd, and 4th (5th). The chords are labeled as Aug. 6th - I - I.

On a large scale, it is apparent that the basic key areas used in the exposition in relationship to the E-flat tonic are the subtonic and dominant.

Ex. 36.

Musical notation for Ex. 36. The staff shows three key areas: Area I (E^b), Area II (D^b (subtonic)), and Area III (B^b (dominant)).

The initial part of the development section remains in B-flat. (A tonic pedal, enunciated by the basses in quarter notes and by the timpani in a continuous pianissimo roll, lasts through m. 208.) At m. 209, the B-flat pedal shifts a minor second to B-natural, which functions in an augmented sixth chord and progresses to a dominant pedal C in m. 214. It subsequently resolves to F major, as the second part of the development begins (m. 217).

Ex. 37.

Musical notation for Ex. 37. The staff shows the development section, divided into 1st part (measures 193, 209, 213) and 2nd part (measure 217). The chords are labeled as B^b I - Aug. 6th - F - I.

The F major turns to the minor in m. 225 and progresses to a six-four over the dominant in A major by way of D-flat.

Ex. 38.

2nd part
217 225 227

F F^m D^b (m6th) A^b (Aug 5th) A^b I₄

The bass line continues to descend (D - C-sharp). At m. 243 the C-sharp is respelled to a D-flat. The D-flat then proceeds up a minor second to D, which functions as the third of a V⁷ chord (m. 245). It finally resolves to E-flat minor (m. 253) as the third section commences.

Ex. 39.

233-4 243 245 253

E^b m I - i

As previously stated, the third part of the development is in E-flat minor. This marks the first occasion that the parallel minor occurs. Within this framework, the progression i - iv - i reflects back upon theme I.1. At this point (m. 262), the voice leading in the bass contains a sequence of secondary vii^{o7} and V chords.

Ex. 40.

3rd part
253 257 261 262-3 264-5 266-7 268-9

E^b m: i - iv - i

With the arrival of the C, the bass line continues to move chromatically to E-natural (m. 275). The E functions as part of an augmented sixth of B-flat. The bass line then proceeds to a dominant pedal F, which resolves to B-flat, concluding the third part.

Ex. 41.

It is significant to note that the augmented sixth chords preceding the dominant harmony in the progressions concluding the third part, the first part, and leading to Thematic Area II are in third inversion. As a result, the bass progression emphasizes the minor second movement.

275	-	279	-	287
E-natural	-	F	-	B-flat
Aug. sixth	-	V	-	I

In the fourth part, motive X is imitated between the upper woodwinds and horns (mm. 287-303). By m. 303, the tonality of D-flat is established. In m. 305, the tonality continues up a fifth to A-flat major, as the chorale commences.

Ex. 42.

In the retransition beginning in m. 333, the G tonality functions as dominant harmony in C (m. 341) and progresses to A-flat by means of a deceptive cadence. The timpani enunciates a B-flat pedal in m. 351, establishing the dominant which resolves to E-flat with the arrival of the recapitulation.

Ex. 43.

retransition
333 341 351 361 363
recapitulation
365

C
E^b

V - VI / V - V - ii₃ - V

Basic Harmonic Movement in the Development

1st part 2nd part 3rd part 4th part retransition-Recap.

E^b: V — II — V-i — V-(VI) — V-I

Themes I.1 and I.2 in the recapitulation progress as they did in the exposition. As Thematic Area II approaches, E-flat major arrives, rather than F major as in the exposition. But similar to the key relationship of F to D-flat, the E-flat pivots to C-flat major (theme II.1), respelled as B, producing the minor sixth relationship (m. 437).

Exposition - F - D-flat (II.1)

Recapitulation - E-flat - C-flat (II.1)

With II.1 progressing to II.2, the expected new key is F-flat, forming the fifth relationship similar to the one in the exposition (D-flat - G-flat). However, it proceeds to D major, forming a major sixth relationship.

key of F-flat (spelled as E), the lowered supertonic, is established (m. 533).

Ex. 45.

Coda

501 513 525 533

E^b : vi - $bVII$ - IV _____ bII

The F-flat tonality abruptly moves a minor sixth to A-flat major, which in turn leads to its parallel minor (m. 549). At m. 557, the tonic E-flat arrives, with which the movement concludes. Of significance in the final progression is the iv moving to I, thus creating the same harmonic relationship that initiated the movement. Of further importance is the proximity of the harmonic center to the subdominant and lowered supertonic, reflecting the minor sixth and minor second relationships.

Ex. 46.

533 541 549 557

E^b : bII - IV - iv - I

The Obligato Melodies in the Recapitulation

A significant difference in the recapitulation is a solo flute obbligato that accompanies the return of theme I.1.

Ex. 47.

Historically, Bruckner was following the path of earlier 19th-century Viennese symphonists, namely Beethoven and Schubert. In the recapitulation of his Ninth Symphony, Beethoven added a fortissimo timpani roll as the recapitulation began; in his Ninth Symphony, Schubert initiated the recapitulation at a pianissimo level that stands in contrast to the forte dynamic of the exposition. Bruckner's method of adding an obbligato melody in the recapitulation is uniquely his own and is a logical extension of the variation technique developed by Beethoven and Schubert. All three composers used this procedure to add variety and to create a sense of contrast in relation to the exposition.

The origin of the flute melody can be traced to the chorale closing of the development. Underneath the chorale are ascending arpeggios outlining the chord structure played by the violas.

Ex. 48.

The melodic contour is similar to theme I.2.

Ex. 49.

Of significance is the fact that the obligato line serves as a "cross boundary", for it is related to the flute arpeggios in the retransition immediately preceding.

Ex. 50.

As theme I.1 is taken over by the woodwinds (m. 381), another obligato melody surfaces in the celli (m. 383). Part of this melody is associated with the syncopated rhythm in countermelody II.1a. Melodically, arpeggios are included within the celli melody that are similar to those played by the violas during the chorale, thus relating it to the flute obligato.

Ex. 51.

The use of celli in this passage is also a reminder of the celli melody in Thematic Area II based on the Y transformations. These two sequences are the only occurrences where the celli are melodically prominent in the movement.

CHAPTER III

SECOND MOVEMENT

(ANDANTE QUASI ALLEGRETTO)

The second movement is in sonata form. The thematic and motivic material contained within this movement are related solely to motive X. However, aside from this material there passages that have no associations with either motives X or Y.

Thematic Material and Procedures

At the outset of the movement, a lyrical melody in C minor is voiced by the celli (m. 3). The melody (labelled "theme 1") is spun out across eight measures and consists of two sections: the main portion of the theme (6 bars) and a concluding segment (2 bars, labelled "1a"). It is constructed in both melody and rhythm entirely from motive X. The initial three measures (3-5) contain the perfect fifth ascending and descending, and one occurrence of the dotted rhythm. The following three measures answer this with a sequential scalar figure using the same dotted rhythm. Concluding segment 1a summarizes the theme by stating the rhythmic motive over two bars (9-10). This dotted rhythm serves as an important unifying factor throughout the movement.

Ex. 52.

(Andante quasi Allegretto)
con Sordini

Violine 1
pp

Violine 2
pp

Viola
pp

Violoncell
pp

lang gezogen

mf immer deutlich hervortretend

Viol. I
cresc.

Viol. II
cresc. dim. ppp

Vla.
cresc. dim. ppp gezogen

Vc.
cresc. dim. ppp gezogen

Accompanying theme 1 is a motive rhythmically similar to Thematic Area II.1 in the first movement. Melodically, the minor second contained within it is significant in the retransition to the recapitulation. (Intervallic relationships will be discussed in the section dealing with harmony.)

Ex. 53.

(Andante quasi Allegretto)
con Sordini

Violine I
pp

Violine 2
pp

Viola
pp

mand

II.1
ppp
zu hervortretend

Viol. I

Ex. 54. continued.

30

1. Fl.
2. Fl.
1. in B Klar.
2. in B Klar.
Hrn. 1 in F
A. T.
Pos.
B.
Viol. 1.
Viol. 2.
Via.
Vc.
Kb.

30

1. Fl.
2. Fl.
Ob. 1. 2.
1. in B Klar.
2. in B Klar.
Fag. 1.
Hrn. 1. 2. in F
A. T.
Pos.
B.
Pk.
Viol. 1.
Viol. 2.
Via.
Vc.
Kb.

40

The chorale is followed by a concluding section (mm. 41-50) using chain suspensions played by the woodwinds (mm. 41-45). The horns end the chorale interlude in D major. Again it is significant to note that the horns link two passages (the chorale and theme 2).

Ex. 55.

The image displays a musical score for Example 55, covering measures 41 to 47. The score is arranged in two systems. The first system (measures 41-45) includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2 in B, and Bassoon 1. The second system (measures 46-47) includes parts for Horns 1 and 2 in F, Horns 3 and 4 in F, and Percussion. The woodwind parts feature chain suspensions and dynamic markings such as *p*, *dimin.*, and *ppp*. The horn parts are marked *ppp* and conclude the section.

An orchestral pause (m. 50) precedes theme 2: a long viola melody in the dominant (G minor). It is thirty-two measures in length and is constructed of seven phrases that are grouped into three periods (2-2-3). Similar to the chorale interlude, the first period of theme 2 has no connection with motive X. However, in the second period, relationships to motive X do exist. They are present in the first measure of each phrase: in the first phrase the dotted rhythm Xr is prominent; in the second phrase the perfect fifth of motive X is present. The initial portion of the theme is restated in the third period. In the final phrase, a motive previously unheard summarizes theme 2. It is built from a diminished triad and is stated separately by the violas and then the horn. (It will be labelled motive "2a".) The entire section is finally ended in m. 81 in C major. As one entity, theme 2 is similar to theme 1, both in terms of the general contour of the line and its use of lower string instruments to state the theme with the violins accompanying above. (See Example 56, page 47.)

suspension (minus the initial quarter - eighth-note figure) from the chorale (mm. 83-91). (See Example 57.)

Ex. 57.

Musical score for measures 81-90. The score includes parts for Flute 1 (Fl. 1), Oboe 1 & 2 (Ob. 1, 2), Clarinet in Bb (1.in B, 2.in B), Bassoon (Fag. 1), Horn in F (1.in F, 3.in F), Violin 1 & 2 (Viol. 1, 2), Viola (Vla.), and Violoncello (Vc.). A handwritten bracket labeled 'Chain Suspension' spans measures 81-90, covering the strings and woodwinds. The strings play a rhythmic pattern of quarter and eighth notes. The woodwinds play a melodic line with various dynamics including *p*, *dim.*, and *pp*. A handwritten '1a' is present above the Oboe 1 part.

Musical score for measures 90-91. The score includes parts for Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), Clarinet in Bb (1.in B, 2.in B), Bassoon (Fag. 1, 2), Horn in F (1.2.in F, 3.4.in F), Violin 1 & 2 (Viol. 1, 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Kb.). The score continues the orchestration from the previous page, with dynamics such as *ppp* and *f* (III) indicated. A handwritten '1a' is present above the Oboe 1 part. Measure numbers 90 and 91 are boxed at the beginning and end of the section.

At m. 92, a theme that originates in the lower strings in A-flat major is fashioned from the concluding segment 1a. Accompanying this theme is the dotted rhythm figure stated by the horns and the clarinets. Ex. 58.

Figure 1a links the closing with the development section. The last half of it in the measure before the development (100) is presented in augmentation.

Ex. 59.

The development section (m. 101) commences with a statement of theme 1 in C-flat major, the flatted tonic. It is the first time that theme 1 occurs in a major key. Also of significance is the fact that it

is set in a one-bar imitation between the horn and trumpet and is melodically inverted by the trumpet. At m. 105, the key shifts to D major with the woodwinds reiterating the theme. Of equal melodic importance during this time is a countermelody played by the violins (mm. 101-107) freely spun out from theme 1 and motive Xr.

Ex. 60.

Example 60 is a musical score for an orchestra, spanning measures 101 to 107. The score is arranged in two systems. The first system includes staves for Horns (1 & 2), Trumpets (1 & 2), Alto Saxophone (A.T.), Percussion (Perc.), Violin I (Viol. 1), Violin II (Viol. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The second system includes staves for Flute I (Fl. 1), Flute II (Fl. 2), Oboe I & 2 (Ob. 1 & 2), Clarinet in B-flat (Clar. B), Clarinet in A (Clar. A), Horns (1 & 2), Trumpets (1 & 2), Violin I (Viol. 1), Violin II (Viol. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score shows a complex interplay of instruments, with various dynamics and articulations indicated by markings such as 'pizz.', 'leg. gongolo', and 'arco'.

At m. 109 the theme is again stated in the major, this time in B-flat. It leads directly to the retransition.

In the retransition (mm. 118-28), motive Xr undergoes augmentations that produce a retarding effect as the recapitulation approaches.

Ex. 61.

Example 61 is a musical score for two instruments: Horn (Hrn.) and Violin I (Viol. I). The score is in 2/4 time and starts at measure 120. The Horn part is in the treble clef, and the Violin I part is in the treble clef. The score shows a series of notes and rests, with a prominent melodic line in the Violin I part. The key signature is one flat (B-flat major).

Softly underlining the entire retransition and foreshadowing the recapitulation is the minor second figure from the accompaniment of theme 1. It is played by the lower strings and also undergoes augmentation.

Ex. 62.

116

Vc. lang gezogen *dimin.* *ppp*

Kb. lang gezogen *dimin.* *ppp*

Vc. *dimin.* *ppp*

Kb. *dimin.* *ppp*

120

As the recapitulation begins (m. 129), the minor second figure is re-emphasized as a triplet played by the oboe. This is the only suggestion--and a very faint one, at that--of motive Yr in the entire movement.

Ex. 63.

130

Fl. 1 G

Ob. 1 1. 3.

1. 2. in F
Hrn.
3. 4. in F

Viol. 1 con Sordini *pp*

Viol. 2 con Sordini *pp*

Via. con Sordini *pp*

Vc. lang gezogen *mf immer deutlich hervortretend*

G

130

As previously stated, the chorale is not included in the recapitulation. In its place, the woodwinds and horns play an inverted form of theme 1a that links themes 1 and 2 (mm. 148-54).

Ex. 65.

Theme 2 returns in A minor, the submediant, at m. 154. It proceeds in the same manner as in the exposition and comes to rest in D major in m. 185.

From m. 187 to m. 192, the suspension figure from the chorale is articulated in eighth notes that descend from the flutes and come to rest in the lower brass on a dominant G major triad.

Ex. 66.

In standard sonata procedure, this passage would serve as a closing group and would lead to the coda at m. 193. In its place is a section that commences with a restatement of theme 1 in C minor (mm. 193-220). (This passage will be discussed in more detail in the section on form.) It is played by the woodwinds and imitated by the horns at a distance of a half note. This imitation is related to the one-bar imitation of theme 1 in the beginning of the development (m. 101). Theme 1 is accompanied by a sixteenth-note figure in the violins that is transformed and acquires melodic significance as the music progresses.

Ex. 67.

193

The musical score for Example 67, starting at measure 193, is presented in two systems. The first system includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1, 2, 3, and 4, Trumpets 1 and 2, Trombones 1, 2, and 3, and a tuba. The second system includes parts for Violins 1 and 2, Viola, Violoncello, and Kontrabaß. The score shows a restatement of Theme 1 in C minor, with a sixteenth-note figure in the violins. The woodwinds play the theme, and the horns imitate it at a half-note distance. The strings provide accompaniment.

Ex. 67. continued.

The musical score is arranged in two systems. The first system includes parts for Flutes (1 and 2), Oboe (1 and 2), Clarinets (1 in B and 2 in B), Bassoon (1 and 2), Horns (1 and 2 in F), Trombones (1, 2, and 3 in F), Trumpets (1, 2, and 3 in F), and Tuba. The second system includes Violins (1 and 2), Viola, Violoncello (Vc.), and Double Bass (Kb.).

Key performance markings include *cruc.* (crescendo) and *(mf) cruc.* for woodwinds and brass. The strings are marked *cruc. sempre* and *arco*. A rehearsal mark **200** is placed above the first system and below the second system. A section marked **N** begins at the end of the first system and continues into the second system.

As the section progresses, it becomes transitional and builds in tension and volume (except for a short regression in mm. 205-11). Finally, the climax reaches its conclusion with the entrance of the coda in C major

(m. 221). The brass play the diatonic sequence based on the dotted rhythm of theme 1, while the violins accompany the theme playing an ostinato sextuplet figure. (See Example 68.)

Ex. 68.

221
P (Langsamer)

The musical score for Example 68, measures 221-230, is presented in a standard orchestral format. It includes parts for the following instruments: Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-4, Trumpets 1-3, Trombones 1-3, Percussion, Violins 1 and 2, Viola, Cello, and Double Bass. The tempo is marked 'P (Langsamer)'. The score shows a complex texture with a diatonic sequence in the brass and an ostinato sextuplet figure in the violins. Dynamics include 'ff' and 'p'. Performance instructions include 'II marc. sempre' and 'P Langsamer'.

The climax ends by m. 230. At this point, theme 1 and motive Xr are entirely absent from the final eighteen measures. Of prominence in the C major closing is a four-bar reminiscence of the chorale that is much darker in character and is underlined by a bass motion recalling the retransition (mm. 118-28). (See Example 69, page 57.)

Ex. 69.

Musical score for Ex. 69, featuring Violin 1, Violin 2, Viola, Violoncello, and Kontrabaß. The score includes dynamic markings such as "ppp cresc. sempre" and "dimin.".

The motive (2a) that concluded theme 2 and the theme itself from the chain suspension figure that ends the chorale are also prominent in this passage.

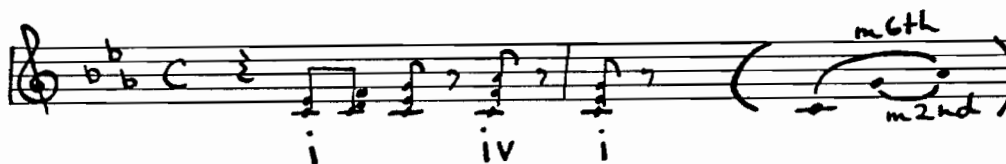
Ex. 70.

Musical score for Ex. 70, featuring Klarinetten, Hornen, Posaune, Violinen, Violen, Violoncello, and Kontrabaß. The score includes dynamic markings such as "ppp", "piss.", and "dimin.". Handwritten annotations include "2a" and "Chain Suspension theme".

Harmonic Relationships

The harmony of the opening measure of the second movement is directly related to that of the opening theme of the first movement: the progression i - iv. Consequently, there exists the minor sixth relationship to the tonic C and the minor second relationship to the dominant G. These intervallic relationships are prominent in the key relationships throughout the movement.

Ex. 71.



The transition chorale typifies the aforementioned harmonic implications. It commences in the distant key of C-flat major, the flatted tonic, reflecting a minor second relationship (to the tonic rather than the dominant). The chorale comes to rest in A-flat major, producing a minor sixth relationship to C minor.

The key relationship between themes 1 and 2 follows the standard sonata practice of tonic to dominant (C minor to G minor). Theme 2 itself travels through many key areas:

Period 1 (mm. 51-58)

first phrase G minor - B-flat
second phrase G minor - G-flat

Period 2 (mm. 59-66)

first phrase G-flat minor - A-flat
second phrase D-flat - E-flat

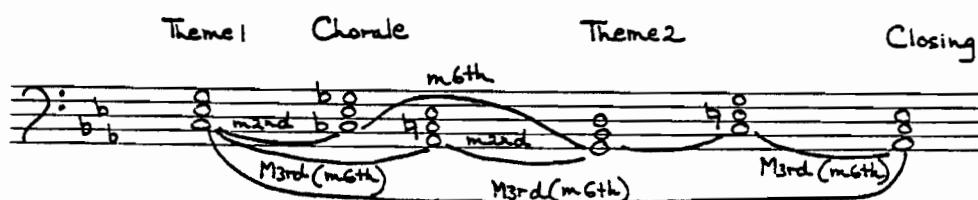
Period 3 (mm. 67-82)

first phrase G minor - A-flat
second and third phrases F minor - C

The initial key area of theme 2 (G minor) is in a minor second relationship to the end of the chorale (A-flat) and in an augmented fifth relationship to the beginning of the chorale (C-flat).

The closing theme does not follow the conventional practice of ending in the dominant. Instead, it concludes in A-flat major, the sub-mediante. This minor sixth relationship to C minor is quite prominent, as it encompasses both the commencement and conclusion of the exposition.

Ex. 72.



The development section begins in C-flat major, the minor second relation to C minor. The significance of this relationship is magnified twofold: similar to the A-flat closing, it is placed in a prominent position, and secondly, it is the first statement of theme 1 in a major key.

The remainder of the development centers around D major and then B-flat major. The keys are a whole step above and below the C tonality, in order to achieve a balance.

As previously mentioned, the minor second movement of the bass line in the retransition reflects the intervallic movement of the figure accompanying theme 1. (See Example 62, page 51, and Example 53, page 43.)

In the recapitulation, theme 1 returns in C minor. With the absence of the chorale, theme 2 follows in A minor. This strays from standard sonata procedure, which would normally remain in the tonic key. (A relationship of a sixth is also present. However, it is a major sixth

in this instance.) Theme 2 follows the same harmonic course as in the exposition and comes to rest in D major.

The transitional section to the coda in which theme 1 is restated commences in C minor (m. 193). It subsequently passes through the key areas of G, B, A-flat minor, and A minor.

Ex. 73.

193 199 200 201 205 206 207 208

C_m - Aug6 - I₆⁴ - (B)₆⁴ - (A^bm)₆⁴ - (Am)₆⁴

The harmony continues to progress chromatically through major-minor seventh chord sonorities.

Ex. 74.

209 210 211

C[#]7 D⁷ E^b7 E⁷ F_m

The F minor triad functions as a iv in C major.

Ex. 75.

211 216 217 221

C: I₆ - Aug6 - V - I

The C major chord arrives as the coda begins (m. 221). It summarizes the minor sixth and minor second relationships. In the third measure (m. 223), the key shifts to A-flat major and, within three bars, to C-flat major. The C-flat in the bass subsequently functions as a respelled B-natural that is part of a V⁶ chord progressing to I (mm. 228-29).

Ex. 76.

221 223 225 228 229

C: A^b: m2nd C^b: C: V₆ - I

Finally, it is important to note the prominent intervals of the melodic line in the chorale segment of the coda (mm. 233-36). This content clearly reflects the lowered submediant-dominant-tonic relationship at the cadence.

Ex. 77.

233

m6th

m2nd V (-) I

Form and Balance of the Second Movement

As I have mentioned, the chorale does not appear in the recapitulation. Still, a lengthy section combining a restatement of theme 1 with a transition to the coda does exist. It would be beneficial towards an overall understanding of the movement to make an attempt at a logical explanation.

Bruckner almost invariably truncates recapitulatory material. In the first movement, Thematic Area III in the recapitulation was significantly abridged, while in the last movement it is completely omitted. In general, this is a standard procedure in his other symphonies as well.

It was determined that the second movement chorale functioned as a transitional interlude between themes 1 and 2. Judging by its position in the music and by the fact that chorales generally tend to progress at

a slow pace, it is reasonable to assume that this chorale is intended to slow the overall momentum of the exposition. In light of this speculation it is proper to say that without the chorale, the recapitulation does not suffer in the least. The transition from theme 1 to theme 2 unfolds logically without it, and the chorale does not appear to be a necessary unit in terms of the basic harmonic and thematic progression of the movement. Nonetheless, a gap twenty-six measures in length does exist that distorts the symmetry of the movement. To rectify this situation, these twenty-six measures were in essence replaced by the twenty-eight-measure restatement/transition to the coda.

Even though this section leads to the climactic entrance of the coda, it nevertheless interrupts the normal progression of closing section to coda. It was stated that at m. 192 the closing of the recapitulation comes to rest on a dominant G major triad. As expected, it resolves to C minor in the next measure. Also anticipated is the commencement of the coda. However, the restatement of theme 1 unexpectedly enters. Viewed as an interruption of the standard closing section-coda progression, the restatement/transition section, like the chorale, is an entity not necessary to the basic structure of the music. Yet it is also apparent that the restatement/transition balances the movement by replacing the missing measures caused by the absence of a chorale in the recapitulation. Furthermore, with the lack of a unit as large as the chorale, the unexpected inclusion of the restatement/transition is that much more effective.

CHAPTER IV

THIRD MOVEMENT

(SCHERZO AND TRIO)

Bruckner's scherzos follow in the tradition developed from the late 18th-century orchestral menuetto that was transformed into the scherzo by Beethoven: a three-section binary form (A B A') followed by a trio with a da capo repetition of the scherzo.

Deviations from the Standard Scherzo

This particular scherzo parts from tradition in three basic but significant ways. In conventional practice, the scherzo is in the tonic key of the symphony. In this instance it is in the dominant, B-flat major. The second difference is the meter signature of 2/4, as scherzos are traditionally in triple meter owing to their origin as a movement taken from the 3/4-time minuet. The 2/4 meter is a logical choice, because motive Y is the predominating rhythmic element of the movement. The motive is a one-unit entity that is built upon a binary rhythmic background and should be placed within one bar rather than divided between two.

Ex. 78.



The final difference between Bruckner's scherzo and those of his predecessors is its lack of structural repetitions.

Ex. 79.

	SCHERZO			TRIO		
Standard practice	:	: :	:	:	: :	:
Scherzo				:	:	

Despite these differences, the third movement is a logical continuation of the scherzo's development in the 19th century. The same mood prevails here that was instituted by Mendelssohn in the scherzi of works such as A Midsummer Night's Dream and the "Italian" Symphony. There is a feeling of spriteliness and lightness in contrast to the driving energy of Beethoven's scherzi. In this sense, the third movement fits the mold of the orchestral scherzo.

Motivic Uses:

X and Y and Their Alterations

The themes comprising the scherzo are built solely from motives X and Y. Motive Y is particularly prominent.

Motives X and Y are utilized in the following manner:

Motive X - ·interval of the perfect fifth
·the second note of the dotted rhythm (Xr)

Motive Y - ·diminished to eighth notes
·the triplet alone (Yr)

These elements are all audible in the opening seven measures:

Ex. 80.

1. 2. in F
Hörner
3. 4. in F

Themes of the Scherzo

The opening theme (labelled theme "1") consists of four eight-bar periods. The first period contains the main portion of the theme divided into two four-bar phrases; the second reiterates the first; the third serves as a preparation for the climactic resolution of the theme in the fourth period.

The opening period is played by the horns accompanied by a string tremolo of the perfect fifth (B-flat - F). This instrumentation in a pianissimo setting is a reminder of the first movement opening. The initial figure of the first period (m. 3), played by a solo horn, contains a descending fourth B-flat - F (an inverted fifth) that also refers to the first movement. The solo horn is then joined by two more horns that add the third and fifth of the B-flat triad. Coinciding with the second phrase are two rhythmic alterations: first, the removal of the two eighth notes of motive Y; second, the removal of the sixteenth-note pickup. Of intervallic consequence is the underlying octave movement that is produced when the triad shifts to first inversion. It is related to the octave usage in theme I.1 (Example 8, page 14) and to the underlying octave in theme I.2 of the first movement (Example 19, page 23). (See Example 81 on page 66.)

Ex. 81.

1st period

Bewegt

1. Flöten
2. Flöten
Oboen 1. 2.
1. in B Klarinetten
2. in B Klarinetten
Fagotte 1. 2.
1. 2. in F Hörner
3. 4. in F Hörner
1. 2. in F Trompeten
3. in F Trompeten
Alt, Tenor Posaunen
Baß Posaunen
Baß-Tuba
Pauken B - F
(Bewegt)
Die Viertelnote im Jacinthema immer etwas länger
Violine 1
Violine 2
Viola
Violoncell
Kontrabaß
(Bewegt)

10

The second period (m. 11) is then taken up by the trumpets, as the harmony shifts to C minor, the supertonic. The theme is altered, as it begins in second inversion, and proceeds to the tonic and third of the C minor triad. This, in itself, is approached in a different manner, for two trumpets in unison are used, whereas three horns were employed previously. As in the opening period, a fifth (C-G) underlines the theme, emphasizing the intervallic relationship to the first movement. Further unifying the symphony in this period is the initiation of imitation between the horns and trumpets that recalls the imitation employed in the first and second movements. (See Example 82 on page 68.)

The following period, the third (mm. 19-26), is on the dominant and prepares for the climax of the fourth period. (Unifying the first three periods is a B-flat pedal voiced throughout in the lower strings.) With the addition of the trombones in this third period, the imitative effect is intensified. As the fourth period begins, the dominant harmony resolves to the flat VI chord (G-flat), rather than the tonic B-flat, producing a deceptive cadence. (See Example 83 on page 69.)

The fourth-period climax (mm. 27-34) is stated by a trombone and horn choir in a two-measure burst that is answered by the trumpets. It is then repeated in the same manner and resolves to F major, where the theme ends. (See Example 84 on page 70.)

Ex. 82.

2nd period

10

1. Fl
2. Fl
Ob. 1.2
1. in B Klar.
2. in B
Fag. 1.2

1.2. in F Horn.
3.4. in F
1.2. in F Tromp.
3. in F

A. T. Pos.
B.
B.-Tuba
Pk.

Viol. 1 (divisi)
Viol. 2 (divisi)
Via. (divisi)
Vc.
Kb.

10

Detailed description: This is a page of a musical score for a symphony orchestra, labeled 'Ex. 82' and '2nd period'. The score is arranged in a standard orchestral layout with woodwinds, brass, percussion, and strings. The woodwind section includes two flutes (1 and 2), oboes (1 and 2), clarinets in B (1 and 2), and bassoons (1 and 2). The brass section includes two horns in F (1 and 2), three trumpets (1, 2, and 3), three trombones (1, 2, and 3), a tuba, and a snare drum (Pk.). The string section includes Violin I and II, Viola, Violoncello (Vc.), and Kontrabaß (Kb.). The score features various musical notations such as dynamics (pp, p, f), articulation (accents), and performance instructions like '(divisi)'. A rehearsal mark '10' is present at the top left and bottom center of the page. The key signature has one flat, and the time signature is 4/4.

Ex. 83.

3rd period

A detailed musical score for the 3rd period of Ex. 83. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bassoons (1 and 2), Horns (1, 2, 3, and 4), and Trombones (1, 2, and 3). The brass section includes Trumpets (1, 2, and 3), Trombones (A, B, and C), and a Tuba. The string section includes Violins (1 and 2), Violas, Violas, Cellos, and Double Basses. The score begins with a rehearsal mark 'A' and a box containing the number '20'. The first staff (Flute 1) is marked 'sempre ff'. The woodwinds and strings are marked 'poco a poco cresc.' and 'pp poco a poco cresc.'. The brass section has a 'ff' marking at the end of the period. The score concludes with a final rehearsal mark 'A' and a box containing the number '20'.

Ex. 84.

4th period

sempre ff

1. Fl.

2. Fl.

Ob. 1. 2.

1. in B Klar.

2. in B

Fag. 1. 2.

1. 2. in F Horn.

1. 4. in F

1. 2. in F Tromp.

3. in F

A. T. Pos.

B.

B.-Tuba

Ph.

Viol. 1. *ff sempre*

Viol. 2.

Vla.

Vc.

Kb.

1. Fl.

2. Fl.

Ob. 1. 2.

1. in B Klar.

2. in B

1. 2. in F Horn. *(a 2)*

1. 4. in F *semp. ff*

1. 2. in F *semp. ff*

3. in F *semp. ff*

A. T. Pos.

B.

B.-Tuba

Viol. 1. *semp. ff*

Viol. 2. *semp. ff*

Vla.

Vc. *divisi*

Kb.

30

Theme 2 commences in C major at m. 35. It is a brief statement comprised of two eight-bar periods, constructed from the descending perfect fifth of motive X and the triplet Yr. It is closely related to theme 1 and is played by the violins. Essentially, the stating of theme 2 is the sole function of the first period. The second period (m. 43) modulates to D-flat major and evolves into an ostinato figure (m. 47) that leads directly to material derived from theme 1 (m. 51). At m. 51 a transition commences that leads to the climax ending section A.

Ex. 85.

35

The musical score for Ex. 85 is divided into two main sections: the first period and the second period. The first period (measures 35-42) is primarily for the Violins (Viol. 1 and Viol. 2), with other instruments providing accompaniment. The second period (measures 43-50) continues the theme, modulating to D-flat major and featuring an ostinato figure. The score includes dynamic markings such as *cresc.*, *dimin.*, and *p*.

1st period

2nd period

PL1
Hrn.
1.2. in F
Viol.1
Viol.2
Vla.
Vc.
Cb.

Ex. 85. continued.

The musical score for Ex. 85, continued, begins at measure 50. It features a dominant pedal C, indicated by a 'C' above the staff. The score is for a full orchestra, including Flute 1, Clarinets in Bb and B, Horns in F, Trumpets in F, Violins 1 and 2, Viola, Violoncello, and Double Bass. The key signature is D-flat major (two flats). The score shows various dynamics including *ppp*, *pp*, and *(ppp)*, and articulation marks like *dimin.* and *I.*

At m. 59, the D-flat tonality shifts to a dominant pedal C that does not resolve to F until m. 83. At m. 71 the thematic material and texture from theme 1 is continually employed, as part A reaches a climactic conclusion (m. 91).

Thematic Procedures in Sections B and A'

Section B, softly ushered in by the celli and basses in G-flat major at m. 93, can be divided into three parts. The first part (mm. 93-108) is characterized by alternate pianissimo soundings of the initial figures of theme 1 (horns) and theme 2 (strings followed by woodwinds). This echo or imitative procedure between the two themes is a reflection on a larger scale of the imitation between voices in the opening statement of theme 1. It is then repeated in A major with the trumpet echoing the horn one beat later. Significantly, motive Y in theme 1 is melodically inverted for the first time. (See Example 86 on page 73.)

Ex. 86.

93
E Etwas langsamer

The image displays two musical scores side-by-side, connected by a right-pointing arrow. The left score is a full orchestral score with parts for Flute (Fl.), Oboe (Ob.), Clarinet (Klar.), Bassoon (Fag.), Trumpet (Tromp.), Trombone (Tromb.), Horn (Hrn.), Violin (Viol.), Viola (Via.), Violoncello (Vcl.), and Kontrabaß (Kb.). The right score is a reduced score focusing on the Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, Violin, Viola, Violoncello, and Kontrabaß parts. Both scores are marked with a tempo of 'E Etwas langsamer' and feature a melodic line in the woodwinds and strings, with a prominent triplet figure in the lower strings. The right score includes a bracketed section labeled '100'.

The second part of section B (mm. 109-31) is dominated by a development of theme 2. It is melodically inverted at m. 109 and then transformed into a lyrical melody (similar to the second period of theme 2) begun by the clarinet and quickly taken over by the cello (mm. 121-30). This transformation is achieved by the removal of the quarter notes separating the triplet figures. (See Example 87 on page 74.)

Ex. 87.

Musical score for measures 110-119. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet in B and 2 in B, Bassoon 1 and 2, Horn 1 in F and Trombone in F, Violin 1 and 2, Viola, Violoncello, and Kontrabaß. Measure 110 is marked with a box containing the number 110. The music features various dynamics and articulations such as *pp*, *crca.*, and *crca. semp.*

Musical score for measures 120-124. The score includes parts for Flute 1 and 2, Oboe 1, Clarinet in B, Horn 1 and 2 in F, Violin 1 and 2, Viola, Violoncello, and Kontrabaß. The tempo/mood is marked "Etwas ruhiger". Measure 120 is marked with a box containing the number 120. The music features dynamics such as *pp*, *ppp*, and *pizz.*

Musical score for measures 125-130. The score includes parts for Clarinet in B, Alto Saxophone, Bassoon, Violin 2, Viola, Violoncello, Kontrabaß, Flute 1, Bassoon 1, Horn 1 in F, Viola, Violoncello, and Kontrabaß. Measure 125 is marked with a box containing the number 125. Measure 130 is marked with a box containing the number 130. The music features dynamics such as *mf*, *dimin. semp.*, *ppp*, *arco*, *mf lang gezogen*, *pp*, *divisi*, and *pizz. pp*.

The final part (mm. 131-62) functions as a retransition to section A'. It is built on top of a dominant pedal F and consists of a long, ascending chromatic line played by the strings (mm. 131-50). This section also contains fragments from theme 2 (mm. 137-48) and theme 1 (mm. 149-62) softly enunciated by the woodwinds and brass.

Ex. 88.

The musical score for Ex. 88 is divided into two systems. The first system (measures 140-149) includes parts for Flute 1 (Fl.1), Oboe 1 and 2 (Ob.1,2), Clarinet in B-flat (Klar.1 in B), Trombone 1 (Tromp.1 in F), Violin 1 (Viol.1), Violin 2 (Viol.2), Viola (Via.), Violoncello (Vc.), and Kontrabaß (Kb.). The woodwinds and strings play a chromatic line. The strings are marked with *pizz.* and *cresc. poco a poco*. The woodwinds and brass play fragments of Theme 2, marked with *stringendo* and *p*. The second system (measures 150-150) includes parts for Flute 1 (Fl.1), Oboe 1 and 2 (Ob.1,2), Clarinet in B-flat (1 in B, Klar., 2 in B), Horn 1 (Hrn.1 in F), Trombone 1 (Tromp.1 in F), Violin 1 (Viol.1), Violin 2 (Viol.2), Viola (Via.), Violoncello (Vc.), and Kontrabaß (Kb.). The woodwinds and brass play fragments of Theme 1, marked with *Tempo I^{mo}* and *ppp*. The strings continue their chromatic line, marked with *arco* and *cresc. semp.*. The score includes various performance instructions such as *stringendo*, *pizz.*, *cresc. poco a poco*, *Tempo I^{mo}*, *ppp*, *arco*, *cresc. semp.*, *1. theme 2*, and *1. theme 1*.

Section A' commences at m. 163 in the tonic, B-flat major. Significant alterations occur in section A dealing with orchestration, key areas, and dynamic levels. Theme 1 remains unaltered except for two changes: the woodwinds, which were silent during the first statement, now echo the rhythm of the theme; secondly, the dynamic level at the trombone entrance is altered from "pp - poco a poco cresc." in m. 18 to "ff" in m. 178.

At m. 195, theme 2 returns in A-flat major. The violas begin it alone, and they are followed by the second and first violins, respectively. The first phrase of the second period (m. 203) is played by the woodwinds rather than the strings; the second phrase is given back to the strings (m. 207), with the material from theme 1 re-entering at m. 211 in G-flat major.

At m. 219 the bass shifts from G-flat to a dominant pedal F as the climax builds. The tonic B-flat is finally achieved in m. 239 with the scherzo concluding at m. 259.

Themes of the Trio

The trio is a fifty-four-measure Ländler that is centered in the key of G-flat major. It contains two distinct themes that are linked by a subsidiary theme whose material is derived from them. The first theme is repeated, while the remainder of the trio is not:

theme 1	theme 2	theme 1'
subsidiary theme	subsidiary theme	

The initial theme (labelled "theme 1"), played by the clarinet and flute, is a gentle, flowing melody whose contour and predominant intervals are the same as the violin ostinato concluding the first movement. It is an eight-bar period. (See Example 89 on page 77.)

Ex. 89.

theme 1

Nicht zu schnell. Keinesfalls schleppend

Fl. 1
Ob. 1. 2.
Klar. 1 in B
Viol. 1
Viol. 2
Via.
Vc.

(Nicht zu schnell. Keinesfalls schleppend)
Streicher geteilt a arco & pizz.

Theme 2 is constructed of one period that contains three four-bar phrases, the last of which functions as an extension played by the woodwinds. (In contrast, the initial two phrases were played by the first violins.) The most significant characteristic of theme 2 is its pedal point procedure. Also of distinction is its variety of key centers: it modulates from A-flat major to A major and comes to rest in B-flat major.

Ex. 90.

theme 2

Klar. 1 in B
Viol. 1
Viol. 2
Via.
Vc.

1
11
2

Ob. 1
1 in B
Klar. 2 in B

Linking themes 1 and 2 is the subsidiary theme (mm. 19-26) that is derived from the melodic content of theme 1 and the pedal point procedure of theme 2. It is stated by the violins.

Ex. 91.

Subsidiary theme

The close relationship of themes 1 and 2 to this subsidiary theme parallels a similar linkage between themes 1 and 2 in the scherzo.

After theme 2 the subsidiary theme returns in an abbreviated form. The return links theme 2 to a restatement of theme 1, whose final phrase is altered to conclude the trio. (See Example 92 on page 79.)

The positioning of the themes indicates that the form of the trio, although it is on a smaller scale, is similar to that of the scherzo.

Scherzo:	A	-	B	-	A'
Trio:	theme 1	-	theme 2	-	theme 1'
	subsidiary theme		subsidiary theme		

Ex. 92.

The musical score is divided into three main sections: B, C, and a section labeled 'Subsidiary theme'. Section B (measures 40-49) features woodwinds (Flute 1, Oboe 1, Clarinet in Bb, Bassoon 1 & 2) and strings (Violin 1 & 2, Viola, Violoncello). Dynamics include *pp*, *rit.*, and *pp*. Section C (measures 50-59) features Flute 1, Oboe 1, Clarinet in Bb, Bassoon 1 & 2, Trombone 1 & 2, Violin 1 & 2, Viola, and Violoncello. Dynamics include *p*, *pp*, *dimin.*, *pp*, *plaz.*, and *a arco*. The 'Subsidiary theme' section (measures 40-49) features Violin 1 & 2, Viola, and Violoncello. Dynamics include *ppp*, *pp*, *plaz.*, and *pp*. The score concludes with the instruction 'Scherzo da capo'.

Harmonic Relationships: Scherzo

The harmonic relationships within the scherzo reflect the intervallic relationships of the opening theme of the symphony: the minor sixth relationship of tonic to the lowered submediant, and the minor second relationship of the dominant to the lowered submediant. Theme 1 demonstrates this harmonic movement. The fourth period of theme 1 commences on the lowered submediant G-flat chord rather than returning to tonic B-flat. The harmonic movement progresses to the dominant as theme 1 concludes. Thus, the basic harmonic movement,

(B-flat) I - (G-flat) flat VI - (F) V,
 minor sixth minor second

is derived from the symphony's opening passage.

Theme 2 in C major is related to the key center of theme II.1 in the first movement. Theme II.1 in D-flat major is a whole step below the E-flat tonic; theme 2 in the scherzo is also a whole-step relationship to the tonic B-flat, only it is a step above. Therefore, the progressions from theme 1 to theme 2 in both movements are similar.

Before the return of theme 1 material (m. 51), the key shifts from C major to D-flat major (m. 47). This leads to a minor second movement to the dominant pedal of F major, C, which ultimately resolves to tonic F and concludes section A. Again, the minor second - minor sixth relationship is present.

Ex. 93.

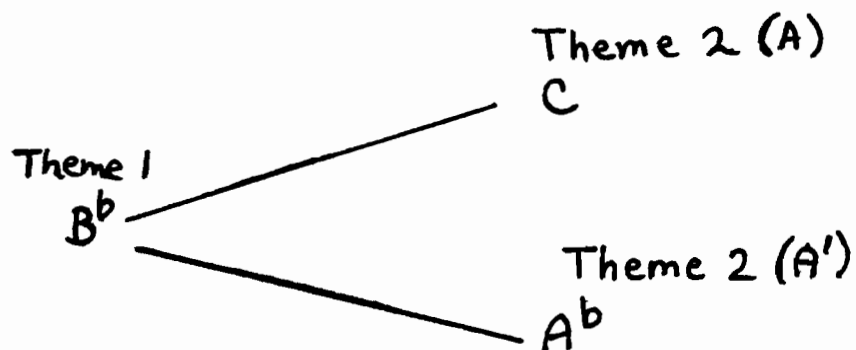
47 59 83

F: bVI V I

In section A' these two progressions remain intact. Theme 1 retains the same key areas: B-flat - G-flat - F.

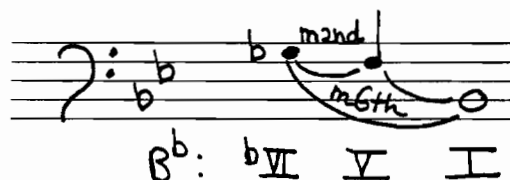
Theme 2 shifts to A-flat major, contributing to the overall symmetry of the movement.

Ex. 94.



Also remaining is the minor second progression from the flat VI to the dominant pedal to tonic that concludes the scherzo.

Ex. 95.



In summarizing the harmonic relationships found in sections A and A', two important principles are to be noted: sections A and A' are in a perfect symmetry, and they are closely associated harmonically to the opening theme of the symphony.

Whereas the outer sections of the scherzo are within the limits of a well-balanced harmonic scheme, section B has no such boundaries. At its outset, the key center abruptly ascends from the concluding F major of section A to G-flat major, magnifying the minor second relationship. From here the progression moves through the tonal centers of

A (m. 101), E (m. 113), and F (m. 131). The F sonority transforms into a dominant pedal (m. 135) that resolves to tonic B-flat as section A' commences (m. 163).

Trio

The tonal center of the trio, G-flat major, is in a minor sixth relationship to the B-flat tonality of the scherzo and a minor second relationship to the F major tonality ending part A of the scherzo. These relationships recall the minor sixth and minor second intervals of Theme I.1 in the first movement.

One notable progression does occur within the trio itself. After the first theme in G-flat, the subsidiary subject linking themes 1 and 2 progresses through the fifth-related keys of D-flat and A-flat. The first phrase of theme 2 begins in A-flat, but by the third measure it ascends to A major. Likewise, in the middle of the second phrase the key shifts to B-flat, where it remains through the third and final phrase. The subsidiary subject returns in G-flat and leads back to theme 1 in G-flat, at which point the trio concludes.

Ex. 96.

The image shows a handwritten musical staff for Theme 2 in bass clef. The staff is divided into three phrases. The first phrase starts with a key signature of three flats (B-flat, E-flat, A-flat) and contains a half note G-flat. Below it is the Roman numeral A^b with a bracketed $[II - I]$ and the word "2nd" above it. The second phrase starts with a half note G and contains a half note F. Below it is the Roman numeral B^b with a bracketed $[II - I]$ and the word "2nd" above it. The third phrase starts with a half note G and contains a half note F. The staff ends with a double bar line.

It is interesting to note that a minor second relationship involving three tonal areas occurs within the one statement of the contrasting theme. Undoubtedly, the purpose of this progression is to heighten the contrast between the two themes.

CHAPTER V

FOURTH MOVEMENT

(BEWEGT, DOCH NICHT ZU SCHNELL)

Form and Main Themes

The fourth movement commences with a forty-two-measure introduction that is in the dominant of E-flat. It leads to the main body of the Finale, which is in sonata form. Similar to the first movement, the exposition (mm. 43-202) consists of three thematic areas. (They are labelled "4I", "4II", and "4III".)

Thematic Area 4I (mm. 43-92) is in the tonic minor (E-flat minor) and contains one theme (mm. 43-49). This theme is followed by a transitional passage (mm. 50-78) that leads to a statement of motive X in E-flat major. Motive X ultimately concludes Area 4I (m. 92).

Ex. 97.

theme 4I

Langsamer

Thematic Area 4II (mm. 93-154) contains three themes. The first, in mm. 93-103 (labelled "4II.1") is in C minor. The second (4II.2) is in the parallel major (C) and is four bars long (mm. 105-108). The third theme is similar to 4II.2 and is therefore labelled "4II.2¹". It is in

Thematic Area 4III (mm. 155-82) is in the dominant (B-flat minor). Its theme can be divided into two segments (mm. 155-66 and mm. 167-82) that will be analyzed in a later passage.

Ex. 99.

The image shows two musical staves for Example 99. The first staff, labeled '155' and '1st segment', is for Violin I (l. in F) and Viola (A. T. Pos.). It features a melodic line in the violin and a supporting bass line in the viola, both marked *ff marc. comp.*. The second staff, labeled '167' and '2nd segment', is for Trumpet (A. T.), Trombone (B.), and Tuba (B.-Tuba). It shows a similar melodic and bass line structure, also marked *ff marc. comp.*. Both segments end with 'etc.'.

As in the first movement, the development section of the finale (mm. 203-382) can be divided into four parts (not including the retransition). The first part (mm. 203-36) contains the same texture and theme as those of the movement's introduction. The second part (mm. 237-68) is constructed of themes 2 and 2¹ from Thematic Area 4II. The third part (mm. 269-94) is based solely on theme 4II.1. The final part (mm. 295-338) is the longest and is built from theme 4I. The retransition (mm. 339-82) is also constructed from theme 4I.

The recapitulation differs significantly from the exposition. Thematic Area 4I (mm. 383-412) remains in E-flat minor, but it is twenty measures shorter as a result of the removal of the transition and statement of motive X.

Thematic Area 4II (mm. 413-64) commences in F-sharp minor and progresses to D major (4II.2) and A major (4II.2¹). As in the exposition, 4II.2 is restated (in E major). At this point (m. 461) the greatest alteration occurs: Thematic Area III is completely removed. Instead, motive Xr is stated in diminution (mm. 461-64), leading directly to the closing of the recapitulation (mm. 465-76).

The coda (mm. 477-541) is constructed of the introductory theme, a chorale-like passage, and motive X, which concludes the symphony.

Ex. 100.

	<u>Introduction</u>	<u>Exposition</u>				<u>Closing</u>
Measure	1	43	105	109	155	183
Thematic Area		4I 4II			4III	
Theme	Intro. theme	4I 4II.1 4II.2	4II.2 ¹	4III		
<u>Development</u>						
	1st part	2nd part	3rd part	4th part	Retransition	
Measure	203	237	269	295	339	
Theme	Intro.	4II.2+2 ¹	4II.1	4I	4I	
<u>Recapitulation</u>				<u>Closing</u>	<u>Coda</u>	
Measure	383	413	431	435	465	477
Thematic Area	4I	4II				
Theme	4I	4II.1 4II.2	4II.2 ¹			

The introduction reaches a raging climax that gives way to theme 4I (m. 43). It is a short but powerful statement (seven bars) played in unison by the entire orchestra. Despite its brevity, it is built from three distinct motives. The first is the introductory theme, built from the descending octave leap and a major third (or inverted minor sixth). This first motive (labelled "a") clearly recalls the minor sixth relationship of theme I.1 from the opening movement. The second motive (b) combines motive Y, minus the first pitch, and the perfect fifth from motive X. The third motive is the triplet Yr in augmentation (b^1).

Ex. 103.

The musical score for Example 103 is presented in three staves. The top staff is for Flute 1 (Fl. 1.), the middle for Flute 2 (Fl. 2.), and the bottom for Oboe 1, 2, and 3 (Ob. 1. 2.). The tempo is marked 'Langsamer' and the dynamics are 'ff' and 'marc. temp.'. The score is numbered 50. Above the staves, three motives are labeled: 'a' above the first staff, 'b' above the second staff, and 'b¹' above the third staff. The music consists of a series of notes and rests, with some notes marked with accents and slurs. The key signature is one flat (B-flat major or E-flat minor).

The stormy transitional section (mm. 50-79) that follows contains chromatic sextuplet figures played by the violins and motive Yr in diminution voiced by the lower strings (mm. 55-62). The woodwinds play motive b and motive Yr; motive b is played in a canon by the horns and trumpets; and motive Xr is played by the trombones in original and diminished forms (mm. 59-67). (See Example 104 on page 89.)

The transition leads from E-flat minor to E-flat major in m. 79, where the horns announce motive X. This announcement serves as a further reminder of the first movement.

Ex. 104.

61

The musical score for Ex. 104, page 61, is a full orchestral score. It features a variety of instruments including woodwinds, brass, and strings. The score is characterized by a dense texture of triplets and sixteenth notes, with dynamic markings such as *f marcato temp.* and *cresc.* indicating a sense of increasing intensity and tempo. The notation includes many slurs and accents, particularly over the triplet figures. The score is divided into systems, with some parts like the strings and woodwinds having multiple staves.

Thematic Area 4I leads directly to Area 4II (m. 93) in C minor.

Theme 4II.1 is built mainly from triplet Yr. Of further motivic significance are the accompaniment figures in the second violin part. The figures in mm. 97 and 99 are rhythmically related to the Y transformation Yt2 of the first movement. They are also melodically related to the motive accompanying theme II.1 of the first movement (II.1X acc.). (See Example 22, page 24, and Example 10, page 15.) In mm. 101, 102, and 104, motive b from theme 4I is enunciated in a descending scalar form. It is also diminished. (See Example 105 on page 90.)

The relationship between theme 4II.1 and the opening theme of the second movement is also interesting. They both are in the same key (C minor) and have similar textures and instrumentation.

Ex. 105.

4 II.1

93 **B** Noch langsamer
Muta in C, F

B Noch langsamer

Viol. 1 ritard. *ppp*

Viol. 2 *cresc.* *ppp* *dimin.*

Vla. *cresc.* *ppp* *dimin.*

Vc. *cresc.* *ppp* *dimin.*

Kb. *cresc.* *ppp* *dimin.*

100 (ritard.)

At m. 105, theme 4II.2 commences in C major. It spans four measures and is built from motives X and Y--specifically motive Xr and motive Y, which is retrograded at the end of the phrase. Of intervallic importance is the initial major sixth that reflects back on previous movements. (Harmonic and intervallic relationships will be dealt with in more detail in the section on harmony.)

Ex. 106.

4 II.2

Xr Y Y retrograde

C a Tempo

Fl. 1 *mf*

Ob. 1 *mf*

Klar. 1 in B *p*

M6th

Theme 4II.2¹ enters in m. 109 in G major. Superficially, this theme is quite distinct from theme 4II.2. However, a relationship does exist in the construction of its opening figure, which is based on the descending sixth of theme 2.

Ex. 107.

M6th

110

The two themes are further related because they always appear together in this close-knit fashion throughout the movement and are even combined.

Ex. 108.

The first half of theme 4II.2¹ subsequently undergoes inversion (mm. 121-24).

Ex. 109.

Example 109 is a musical score for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The score is in 3/4 time and features a key signature of one flat (B-flat). The music is characterized by a dotted rhythm and a triplet pattern. The dynamics range from piano (p) to crescendo (cresc.).

An interlude (mm. 129-38) occurs that is built on a motive first voiced in the accompaniment line of the second violin (m. 104). This links themes 1 and 2. The dotted rhythm is identical to that which appeared in the first period of the viola theme in the second movement. Actually, it is a rearrangement of triplet Yr in motive Y.

Ex. 110.

Example 110 is a musical score for five staves: Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The score is in 3/4 time and features a key signature of one flat (B-flat). The music is characterized by a dotted rhythm and a triplet pattern. The dynamics range from piano (p) to mezzo-forte (mf).

The interlude leads to a restatement of theme 2 in F major that both links up with a transition based on theme 2¹ and bridges Thematic Areas 4II and 4III (mm. 143-54).

Thematic Area 4III (mm. 155-82), in the dominant minor B-flat, is similar in character to Thematic Area 4I because of its clamorous theme played by the brass and the accompanying sextuplet figures in the woodwinds and strings. The theme can be divided into two segments. The first

(mm. 155-66) is based mainly on motive Xr and a dotted rhythm. The second segment (mm. 167-82) is built on motive Yr.

Ex. 111.

155

1.2 in F
Hrn.
3.4 in F
1.2 in F Tromp.
3 in F
A. T.
Pos.
B.

ff marc. semp.

160

1.2 in F Tromp.
3 in F
A. T.
Pos.
B.

marcato

Xr

167

A. T.
Pos.
B.

Yr

175

A. T.
Pos.
B.

Yr

182

A. T.
Pos.
B.

Yr

189

A. T.
Pos.
B.

Yr

The closing of the exposition begins in m. 183 in G-flat major. Motive Xr in its form from theme 4II.2 is used in this section. Combined with motive Xr is a closing figure repeated often in the strings, that is associated with the melodic contour of motive Y from theme I.2 in the first movement.

Ex. 112.

187

The development section commences at m. 203. As previously stated, it can be divided into four parts. The first part in B-flat (mm. 203-36) reiterates the introduction. The introductory theme is inverted for the first time.

Ex. 113.

205

The second part (mm. 237-68) is built on themes 4II.2 and 2¹. Initially theme 4II.2 is played by the lower brass in G-flat major. It is then stated by the strings in A-flat minor (spelled in G-sharp). Of significance is the fact that it occurs in augmentation. (See Example 114, p. 95.)

Ex. 114.

237

At m. 249 the two motivic elements in theme 2 (Xr and Y) are separated and played simultaneously.

Ex. 115.

hervortretend 251

im Tempo nachgebend

This is followed by theme 2¹ in its original and inverted forms. The key center at this point is D-flat major (m. 253).

Ex. 116.

Musical score for Ex. 116, showing orchestral parts for Flute 1, Oboe 1, Clarinet 1 in B, Horn 1 in F, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *p*, *mf*, *f*, *cresc.*, and *cresc. sempre*, and a first ending bracket.

After an orchestral pause (m. 268), the third part of the development commences. It consists of theme 4II.2 in F minor in an inverted form. Occurring simultaneously with this theme is a rhythmic retrograde of theme 2¹ played by the first horn.

Ex. 117.

270

Musical score for Ex. 117, showing parts for Clarinet 1 in B, Horn 1 in F, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score includes handwritten annotations "4II.2 retrograded" and "inversion", and a tempo marking "K Langsamer; (wie bei der Gesangsperiode im 1. Teile)".

Theme 4II.1 is then expanded (mm. 277-86) and evolves into a brief descending sequence that culminates in a transition leading to the fourth and final part of the development.

Ex. 118.

The final part in C minor (mm. 295-338) is a stormy passage entirely built on theme 4I. It is in a greatly expanded form that is, at first, comprised of several octave leaps (a) and, later, repetitions of motives b and b¹. Towards the end of this part (mm. 322-38), the texture, combined with the brass instrumentation and a shift to a major key, takes on a chorale-like character similar to that of the first movement chorale.

Ex. 119.

Ex. 119. continued.

300

12.in F
Hra.
3.4.in F
12.in F
Tromp.
3.in F
A.T.
Pos.
B.
B.Tuba

Handwritten annotations: *a*, *etc.*

Detailed description: This block contains the musical score for measures 300 through 314. The score is for a brass ensemble with parts for Horns (12 in F, 3 & 4 in F), Trombones (12 in F, 3 in F), Alto Trombone, Positone, Baritone, and Bass Trombone. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Handwritten annotations include the number '300' at the top, a dynamic marking '*a*' in the Trombone 12 in F part, and the word '*etc.*' to the right of the score.

315

12.in F
Hra.
3.4.in F
12.in F
Tromp.
3.in F
A.T.
Pos.
B.
B.Tuba

Handwritten annotations: *b*, *etc.*

Detailed description: This block contains the musical score for measures 315 through 323. The instrumentation remains the same as in the previous block. The music continues with similar rhythmic complexity. Handwritten annotations include the number '315' at the top, a dynamic marking '*b*' in the Trombone 12 in F part, and the word '*etc.*' to the right of the score.

324

12.in F
Hra.
3.4.in F
12.in F
Tromp.
3.in F
A.T.
Pos.
B.
B.Tuba

Handwritten annotations: *b*, *etc.*

Detailed description: This block contains the musical score for measures 324 through 332. The instrumentation remains the same. The music concludes with a final chord. Handwritten annotations include the number '324' at the top, a dynamic marking '*b*' in the Trombone 12 in F part, and the word '*etc.*' to the right of the score.

The retransition to the recapitulation (mm. 339-81) consists mainly of material derived from motive Y. The triplet Yr is voiced in quarter notes and later augmented in mm. 339-40. At m. 350 the woodwinds state theme 4I.1 in a mirror inverted form. This is followed in turn by sporadic pianissimo statements of theme 4I.1 in diminution (minus the octave leap), motive b¹, motive Y retrograded, and the scherzo's opening theme in melodic inversions played by the horns.

Ex. 120.

The musical score for Ex. 120 is divided into two systems. The first system covers measures 339 to 350. The instruments and their parts are:

- Klar. 2 in B:** Features a triplet of quarter notes in measure 339, followed by a melodic line with a *dim.* marking.
- Fag. 12:** Plays a melodic line with a *ppp* dynamic marking.
- 12 in F / Horns:** Horns play a melodic line with a *p* dynamic marking and a *dim.* marking.
- 14 in F / Horns:** Horns play a melodic line with a *pp* dynamic marking and a *dim.* marking.
- Viol. I:** Plays a melodic line with a *p* dynamic marking and a *dim.* marking.
- Vla.:** Plays a melodic line with a *p lang geogen* marking and a *dim.* marking.
- Vc.:** Plays a melodic line with a *pp lang geogen* marking.
- Kb.:** Plays a melodic line with a *pp lang geogen* marking.

The tempo is marked *Langsamer* and the dynamics range from *pp* to *ppp*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

The second system covers measures 350 to 351. The instruments and their parts are:

- Fl. 1:** Plays a melodic line with a *p* dynamic marking and a *dim.* marking.
- Ob. 1:** Plays a melodic line with a *p* dynamic marking and a *dim.* marking.
- Klar. 1 in B:** Plays a melodic line with a *p* dynamic marking and a *dim.* marking.
- 12 in F / Horns:** Horns play a melodic line with a *p* dynamic marking and a *dim.* marking.
- 14 in F / Horns:** Horns play a melodic line with a *ppp* dynamic marking.
- Vc.:** Plays a melodic line with a *ppp* dynamic marking.
- Kb.:** Plays a melodic line with a *ppp* dynamic marking.

The tempo is marked *Langsamer* and the dynamics range from *pp* to *ppp*. The score includes various musical notations such as slurs and dynamic markings.

Ex. 120. continued.

Violin I and II parts: *arco Spitze*, *Spitze*, *pp*.
Piano part: *scherzo (motive?)*, *pp*, *I. (III)*.
Violin I and II parts: *pp*, *Spitze*, *pp*, *lang gesogen*, *immer fort*.
Measures 360-370.

Flute I and II parts: *I. (III)*, *ppp (doch vernahmbar?)*, *poco a poco cresc.*.
Violin I and II parts: *lang gesogen*, *p*, *poco a poco cresc.*, *Spitze*, *pp poco a poco cresc.*, *p poco a poco cresc.*.
Viola and Violoncello parts: *p poco a poco cresc.*, *arco*.
Measures 370-380.

Flute I and II parts: *I.*, *pp*, *dim.*, *p dim.*, *pp dim.*.
Clarinet in B part: *p dim.*.
Flute I and II parts: *arco*, *p cresc.*, *dimiss.*, *dimiss.*, *pp*, *ppp*.
Piano part: *(mf)*, *dim.*, *pp*, *ppp*.
Violin I and II parts: *mf*, *dim.*.
Viola and Violoncello parts: *cresc.*, *mf*.
Measures 380-390.

The recapitulation commences at m. 383. It has many alterations. Theme 4I.1 returns in E-flat minor without motive b¹. Instead, motive b is repeated and followed by a lengthy passage based primarily on triplet Yr, the same triplet that initiated the transitional passage within Thematic Area 4I in the exposition.

Ex. 121.

Ex. 121 shows a musical score for measures 394-400. The score is for Violin I and II, Viola, Violoncello, and Kontrabaß. It features a triplet of eighth notes in the upper strings, marked "accelerando".

Thematic Area 4I reaches its climax in m. 411. In contrast to the exposition, it does not include the triumphant return of motive X. (Bruckner saves this for the very end of the coda, where the entire brass section enunciates it.)

Thematic Area 4II.1 begins in G-flat minor (spelled in F-sharp) after an orchestral pause (m. 413). It is accompanied this time by a foreshadowing of theme 4II.2. The transition to theme 2, approached via E-flat major, is longer and darker in character than in the exposition.

Ex. 122.

Ex. 122 shows a musical score for measures 415-420. The score is for Flute I, Clarinet I in B, Violin I and II, and Viola. It features a melodic line in the Flute I and Clarinet I, marked "cresc." and "dim.".

Theme 4II.2 (m. 431), in the key of D major, is followed by theme 2¹ in A. The return of theme 2 is accompanied by a lyrical counter-melody derived from it (m. 449).

Ex. 123.

Musical score for Example 123, showing measures 449-450. The score is for Violin I (Viol. I), Violin II (Viol. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various performance markings such as *divisi*, *arco*, *pizz.*, and *crca.*. A box highlights measure 450.

Of special significance at this point (m. 461) is the complete removal of Thematic Area III.

After a brief statement of motive Xr by the brass (mm. 461-64), the closing of the recapitulation commences. The closing (mm. 465-76) begins with motive Xr, which is followed by sextuplet and triplet figures (Yr). It softly comes to rest on the dominant B-flat.

Ex. 124.

Musical score for Example 124, showing measures 465-466. The score is for Violin I (Viol. I), Violin II (Viol. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The key signature is one flat (B-flat), and the time signature is 4/4. The score includes performance markings such as *arco*, *pp*, *ppp hervortretend*, and *U (Langsam)*. A box highlights measures 465-466, with a handwritten 'U' above measure 465 and 'Xr' written in the Violin I staff.

Ex. 124. continued.

1. Fl. 1
2. Fl. 2
Clar. in B
2 in B
Hrn. 1 & 2 in F
Perc.
Viol. I
Viol. II
Vla.
Vcl.
Kb.

470

ritard.

ppp semp.

ppp semp.

(ritard.)

ritm.

ppp

ppp

ppp

ppp

470

(ritard.)

Similar to the beginning of the development section, the coda (m. 477) begins with the introductory theme set in mirror inversion between the woodwinds and horns (mm. 477-87).

Ex. 125.

Tempo I^{mo}

480

Ob. 1
Clar. in B
Fag. 1
Hrn. 1 & 2 in F

pp semp.

pp semp.

pp semp.

ppp

It is followed by a chorale played by the lower brass that, except for one triplet played by the horn, is derived neither from motives X nor Y. This chorale is the last of the three in the symphony, and it serves further to unify the texture.

Ex. 126.

490

Following the chorale, the introductory theme returns again in mirror inversion (m. 505), this time accompanied by a figure consisting of motive Yr played by the trumpets in octaves.

Ex. 127.

The final climax builds slowly, as an ascending line passes through several root position triads. It is finally reached in m. 533, with motive X triumphantly stated by the brass section. The motive's last note simultaneously functions as the first of the next statement in a dovetailed form.

Significantly, a similar passage, centering on motive X, appears at the close of Thematic Area I but not in Area I in the recapitulation. Bruckner saved this second statement for the conclusion in order to produce a cyclical effect as the symphony comes to a close. It forms a relationship with the ending of the first movement that finishes with a similar passage.

Ex. 128.

533

1.2. in F
Hrn.
3.4. in F
1.2. in F
Tromp.
3. in F
A.T.
Pos.
B.
B.-Tuba
Pk.

schmetternd

Harmonic Relationships

The harmonic and intervallic relationships of the first three movements are also prominent in the Finale. As previously noted, the introductory theme is built on part of the prominent intervals of theme I.1 in the first movement. As the introduction progresses, the minor second interval is enlarged to a major second (m. 17) and then to a minor third (m. 20). In the exposition, it is further enlarged to a major third (or inverted minor sixth) that is definitely associated with theme I.1 of the first movement. Motive b is also related to the intervallic content of I.1.

Ex. 129.

The image shows a musical score for three instruments: 1. (Violin I), Fl. (Flute), and Ob. 1.2. (Oboe 1 & 2). The tempo is marked 'Langsamer'. The score is in a key with two flats and a 4/4 time signature. Handwritten annotations in black ink highlight specific intervals: 'm2nd' (minor second) is written above the first staff; '(inverted m6th)' (inverted minor sixth) is written below the first staff; '5th' (fifth) is written below the second staff; and 'm6th' (minor sixth) is written below the third staff. The annotations are connected by lines to the corresponding notes in the score.

Theme 4I.1 concludes on the dominant B-flat (m. 49). The following transition passage commences on a G-flat triad (m. 50) and leads directly to a pedal D (mm. 51-62). At m. 67, the D pedal is re-established and shifts a minor second to E-flat (A-flat $\frac{6}{4}$ triad) in m. 71. It then shifts a minor third to G-flat that functions as a fifth of a lowered VI triad in E-flat major (m. 74). It ultimately moves to the V (B-flat) triad and resolves to tonic E-flat, recalling the predominant intervals of theme I.1 in the first movement.

Ex. 130.

m. 49 50 51 55 56 57 59 60 61 62 63 67 71 73 74 76 79

Thematic Area 4II.1 commences in C minor, forming a major sixth relationship with Area 4I. After a brief transition in the dominant G, theme 4II.2 arrives in C major (m. 105). The harmonic progression of theme 2 is similar to I.1 in the first movement.

Ex. 131.

I — iv — I — iv — V — I

Theme 4II.2¹ is in G, the dominant of C (m. 109). The following measures (113-20) contain an ascending chromatic bass line that comes to rest on a B-flat (E-flat minor triad). From the B-flat, it descends chromatically to A-flat major and the combined restatement of themes 2 and 2¹ (m. 125).

Ex. 132.

m. 113 114 115 116 117 121 123 125

Ab

After a brief interlude, theme 4II.2 is again stated, this time in F major (m. 139). On a larger scale, it is apparent that the main key centers of Thematic Area II are related to the prominent intervals of I.1 in the first movement.

Ex. 133.

4II¹ 4II² 4II^{2'} 2+2' 4II²

After the restatement of 4II.2 in F, a transition (mm. 143-54) leads to Thematic Area III in B-flat minor. Within this transition, the minor second-minor sixth relationships are present as B-flat minor approaches.

Ex. 134.

139 143 147 4III
165

The progression within Area 4III likewise contains these relationships.

Ex. 135.

4III 155 159 162 164 166

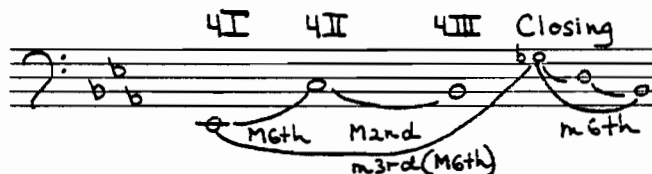
As the closing of the exposition approaches, Area 4III ultimately shifts to F major. However, when the closing begins (m. 183), the key suddenly shifts up a minor second to G-flat. The G-flat continues to D and then B-flat in m. 195 where the exposition ends. Again, important harmonic relationships are formed that are connected to theme I.1 of the first movement as well as theme 4I in the exposition.

Ex. 136.

4III Closing
155 175 183 193 195

On a larger scale, the initial key areas of each Thematic Area and the closing reflect the intervals from I.1 of the first movement (though, in this case, they consist of a major sixth and major second).

Ex. 137.



The initial part of the development section (mm. 203-30) commences, as it did in the introduction, with a dominant pedal B-flat. It progresses to the second part of the development that begins with a statement of 4II.2 (m. 237) in the mediant key G-flat (spelled in F-sharp). It is then restated in G-sharp minor (m. 245).

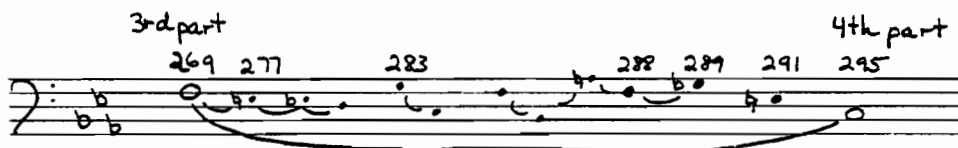
Ex. 138.



The final portion of the second part passes through the key areas of E, D-flat, and C-flat and comes to rest on the dominant of F minor, C.

As the third part of the development begins (m. 269), theme 4II.2 in F minor is stated. It subsequently passes through E, E-flat, and D major in V-I patterns (mm. 277-82). From here the bass line progresses in a series of fifth relationships (G-C-F-B-flat) and then proceeds to F minor and G-flat minor. At m. 291 the tonality stabilizes.

Ex. 139.



The final part (mm. 295-338) commences in C minor with material from 4I utilized. The bass line moves chromatically through D-flat, D, E-flat and E (299-307), where the tonal center is established in E minor. It remains in E minor until m. 318 where it shifts to F-sharp minor. At m. 322 the tonality moves again to A-flat major. This major shift magnifies the minor sixth relationship to the initial C minor. The parallel major of C minor is established in m. 329 and progresses to B-flat major (m. 333).

Ex. 140.

The final measures of the fourth part (mm. 335-38) contain an ascending chromatic bass line that resolves to D major as the retransition starts (m. 339).

Ex. 141.

The relationships that exist between the key areas of each part of the development section are worth noting.

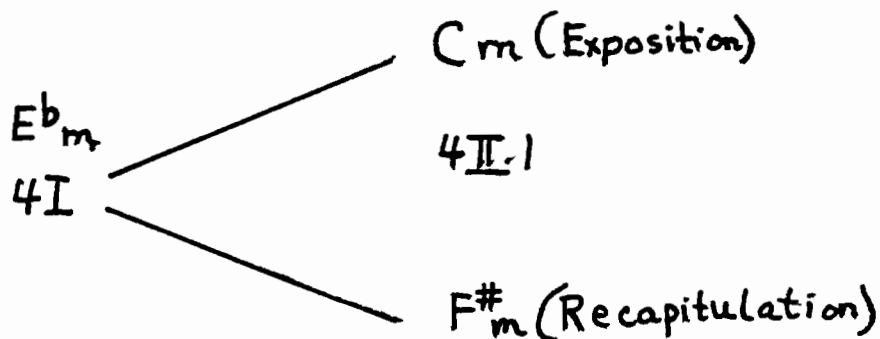
Ex. 142.

Within the retransition, the D major tonality progresses to the parallel minor (m. 34) and subsequently continues to a dominant pedal E that resolves to A minor (351).

The final part of the retransition (mm. 358-382) utilizes pianissimo fragments of theme 4I. They are underlined by a continuous timpani roll on the dominant pedal B-flat that resolves to E-flat minor as the recapitulation commences.

In the recapitulation, theme 4I contains an ascending chromatic sequence from G-flat to D-sharp (mm. 392-409) that ultimately resolves to a C-sharp seven chord. This chord functions as a V^7 as Thematic Area 4II.1 commences in F-sharp minor (m. 413). The tonalities of themes 4II.1 in both the exposition and recapitulation are symmetrical in relation to 4I.

Ex. 143.



The transition to 4II.2 passes through the key areas of E, C, E, E-flat, C-flat, and E-flat in short V-I progressions before arriving in D major, theme 4II.2. This tonal progression (F-sharp - D major) does not follow the same course as the one in the exposition, where both themes 4II.1 and 4II.2 remained in the tonal center of C.

With the arrival of 4II.2¹, the tonality progresses to the dominant A as it had in the exposition. It then progresses another fifth to E major when 4II.2 returns (m. 449).

Ex. 144.

Handwritten musical notation on a single staff showing four chords. Above the staff are labels: 4II.1, 4II.2, 4II.2', and 4II.2. Below the staff are interval labels: 'M3rd (m6th)' between the first and second chords, '4th (5th)' between the second and third chords, and '5th' between the third and fourth chords. The chords are written with notes and accidentals (sharps and flats).

With the approach of the closing of the recapitulation, the tonal center shifts by thirds (inverted sixths).

Ex. 145.

Handwritten musical notation on a single staff showing a sequence of chords. Above the staff are labels: 4II.2 (449), 453, 457, 459, 461, and 463. Below the staff are interval labels: 'Aug. 5th (m6th)' between 453 and 457, and 'm3rd (M6th)' between 459 and 461. A Roman numeral 'V' is written below the final chord. The chords are written with notes and accidentals.

The closing (mm. 465-76) reflects the minor second-minor sixth relationships.

Ex. 146.

Handwritten musical notation on a single staff. The first part is labeled 'Closing' and the second part is labeled 'Coda'. Above the staff is the measure number '465'. Below the staff are chord symbols: bVI , i_4^6 , iv , V , and i . The notation includes notes, accidentals, and a slur over the first four chords.

The initial twelve measures of the coda contain only one progression: i -flat-VI, the minor sixth.

The horn and trombone chorale (mm. 489-504) elaborates the minor second-minor sixth relationships as the parallel major is stated.

Ex. 147.

iv I ii^{b5} I iv i^b bVI i^b

The return to E-flat minor and the i - flat-VI progression coincide with a restatement of the introductory theme in m. 505.

In m. 414 the i chord progresses to the lowered supertonic (F-flat) rather than to the flat-VI. It functions as a respelled dominant proceeding to A minor, where a sequence of root position triads (mm. 517-30) commences.

Ex. 148.

509 511 513 515 517 529 533

i^{bVI} - i - bII — bII - I

The F-flat triad then cadences to the final chord, E-flat. Actually, the F-flat is a substitute for the iv. It is a logical substitution for two reasons: first, rather than conclude the symphony with a cadence consisting of a minor chord to major, the use of a major chord produces a more triumphant conclusion than the darker sounding minor chord; second, the flat-II triad produces the same harmonic-intervallic relationships as the iv chord. The minor second is even further established with the flat-II triad, because it produces a minor second between the two chord roots.

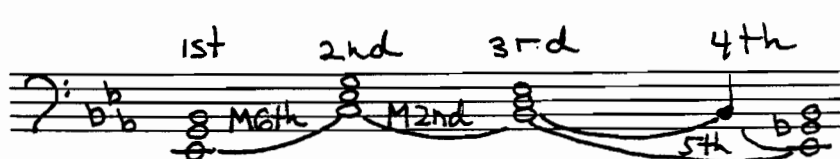
Ex. 149.

mand

bII m2nd I

It has been established that the majority of the basic harmonic progressions within each movement are directly related to the prominent intervals of the opening theme in the first movement. An analysis of the intervallic-harmonic relationship can be taken one step further by noting the key relationships between the movements themselves.

Ex. 150.



The harmonic relationships between the movements are the same as the intervals in theme I.1. Although they form major second and major sixth relationships rather than minor, the basic pattern does exist. In view of this, the logic of placing the scherzo in the dominant B-flat rather than the standard procedure of placing it in the tonic becomes apparent. It is further justified when associated with the B-flat introduction of the finale. In a sense, the introduction can be regarded as a transition that bridges the triumphant closing of the scherzo in the dominant and the gloom of the finale's opening theme in the tonic minor. (It is a subtle stroke in view of the harmonic implications just discussed.)

CONCLUSION

It has been established that the Fourth Symphony is built mainly on two principal motives: the horn call (X) in theme I.1 and the two quarter-triplet figure (Y) in theme I.2 that appear in the commencement of the first movement. Except for the chorales in the second and fourth movements and the viola melody (theme 2) in the second movement, the material used throughout the symphony is derived from motives X and Y and their variants. The methods by which the motives are varied include augmentation, diminution, inversion, retrograde, and rhythmic, intervallic, and contour transformations. The first, third, and fourth movements are constructed of both motives, while the second movement is dominated by motive X.

Besides the motivic construction, other unifying elements exist. The chorales in the first, second, and fourth movements function in this manner. The instrumentation also contributes to the unity of the symphony. The most notable example is the similarity of texture and instrumentation that open the first, third, and fourth movements (horn accompanied by string tremolos played *pianissimo*).

The most significant unifying factor other than the motivic organization is the harmonic structure evolved from the melodic intervals of motive X (tonic - lowered submediant - dominant). Many of the basic key relationships within each movement as well as those between each individual movement are derived from it.

This study has demonstrated that the four movements of Bruckner's Fourth Symphony are interrelated as a result of the motivic structure-- particularly the horn call motive (X) that permeates the composition. The prominence of the horn call is similar to Wagner's leitmotif technique. However, it is subjected to symphonic (i.e., developmental) procedures, rather than being used for dramatic or referential purposes as it is in Wagner's works. In spite of its breadth and expansiveness, the symphony is tightly constructed throughout.

BIBLIOGRAPHY

- Doernberg, Erwin. The Life and Symphonies of Anton Bruckner. New York: Dover Publications, Inc., 1960.
- Haas, Robert. Bruckner: IV. Symphonie Es-dur. Wien: Internationalen Bruckner-Gesellschaft, 1936.
- Nowak, Leopold. Bruckner: IV./2 Symphonie Es-dur. Wien: Internationalen Bruckner-Gesellschaft, 1953.
- Redlich, H. F. Bruckner and Mahler. London: J. M. Dent and Sons Ltd., 1955.
- Schonzeler, Hans-Hubert. Bruckner. New York: Grossman Publishers, 1970.
- Simpson, Robert. The Essence of Bruckner. London: Victor Gollancz Ltd., 1967.
- Wolff, Werner. Anton Bruckner, Rustic Genius. New York: E. P. Dutton and Co., Inc., 1942.