

THE FINALE OF BRUCKNER'S NINTH SYMPHONY,
RECONSTRUCTION OF THE FRAGMENT AND BRIDGING THE GAPS
Introduction, critical account and score

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The finale of Bruckner's ninth symphony / Jacques Roelands
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Preface

Between 1985 and 2002, I studied the incomplete Finale of Anton Bruckner's Ninth symphony, resulting in a score with introductory texts and critical account. It was a reaction to the two most important performing versions of the eighties: that by William Carragan from 1983/84¹ and that by Nicola Samale and Giuseppe Mazzuca from 1985/86², further developed by Samale, John Alan Phillips, Benjamin-Gunnar Cohrs and Mazzuca in 1992, slightly revised in 1996³. Grateful for the possibility to hear the work in performance, and with admiration for the underlying philological investigations, I was at the same time dissatisfied with the solutions presented in these versions for the gaps in the preserved manuscript material and even more with the added codas in Bruckner's style. This dissatisfaction was my main incentive. I felt the need to investigate the facts for myself. As I thought – and think now - that there are insufficient sources for the coda of the Finale, I did not and do not intend to reconstruct or compose a coda, and therefore the present work is restricted to the reconstruction of the last preserved score fragments and to find the best solutions for the remaining gaps. The goal was to accomplish a continuous score, leaving the problem of the coda open, but staying as close as possible for practical use to the last transmitted state of Bruckner's manuscript.

In July 2003 an article by this author was published in *The Bruckner Journal*,⁴ which was a synopsis of his results. It contained reviews and comparisons of the performing versions of William Carragan, Samale/Mazzuca (S/M) and Samale/Phillips/Cohrs/Mazzuca (S/P/C/M) and of Alfred Orel's and John Phillips' work on the Finale. It included a short account and musical examples of *all* my bridgings of the gaps. Only a short remark was made about the coda.

Since 2003 there have been new developments. In 2004 and 2006 Samale and Cohrs (S/C)⁵ have revised the S/P/C/M-score from 1992/1996, and in 2006⁶ and 2010 Carragan has revised his score from 1983. Then, there is a new version by Sébastien Letocart from 2008.⁷ In 2012 the reunited committee of four presented their last score (in fact S/C with the coda revised again), performed by the Berliner Philharmonic conducted by Simon Rattle, as definitive.

What follows is an up-dated review of the problems of the Finale of Bruckner's Ninth symphony as I see it now, and an account of the decisions I made for my score. The 2003 article was in a short form, here is my complete argumentation.

This score is based on Bruckner's manuscripts, but I am very aware of the history of investigation, therefore in the Introduction as well as in the Critical account the work of Orel and Phillips will be reviewed. To compare again the now existing performing scores is however not my intention here. I will merely mention the instances where – in problematic passages – I came to the same conclusions as the authors of other performing versions.

1 William Carragan et al. *Anton Bruckner Ninth Symphony: Finale. Notes and Essays*, 1984. abruckner.com. – articles in English.

2 Nicola Samale, Giuseppe Mazzuca *Anton Bruckner Finale della IX sinfonia, ricostruzione, partitura*. Milano, Ricordi, cop. 1986. Abbrev. **S/M**

3 Nicola Samale, John A. Phillips, Benjamin-G. Cohrs und Giuseppe Mazzuca *Anton Bruckner IX. Symphonie d-moll. Finale. Rekonstruktion der Autograph-Partitur nach den erhaltenen Quellen. Aufführungsfassung. Studienpartitur vorgelegt von John A. Phillips*. Adelaide, cop. 1992. Abbrev. **S/P/C/M**

4 Jacques Roelands *The Finale of Bruckner's Ninth: an alternative vision*. In: *The Bruckner Journal*, Vol. 7:2 (2003) 13-32

5 Nicola Samale, Benjamin-Gunnar Cohrs *Anton Bruckner IX. Symphonie d-Moll. Finale (Unvollendet). Vervollständigte Aufführungsfassung Samale-Phillips-Cohrs-Mazzuca (1983-1991) Kritische Neu-Ausgabe (1996-2004)*. Bremen, Rom, 2004. Abbrev. **S/C**

6 William Carragan *Bruckner's last words*, 2007. abruckner.com. – articles in English

7 Sébastien Letocart *Ma réalisation du Finale de la 9ème symphonie d'Anton Bruckner.*, cop. 2010. abruckner.com. – articles in French

INTRODUCTION

The unfinished symphony, 1896

“Three movements of my ninth symphony are already finished, the first and second already completely, I only have to add some nuances in the third movement. With this symphony, I charged myself with a heavy task. I should not have done it, at my advanced age and with my sickness. [...] If I should die before the completion of the symphony, then my *Te Deum* should be used as fourth movement. I already decided so and made arrangements for it.” In this way, Anton Bruckner in his last lecture⁸ on 5 November 1894 in Vienna University spoke about his last symphony. In no way do these words mean that he gave up work on the last movement. He seems to have investigated several possibilities for a transition from the Finale music to his *Te Deum*, but after that he continued work on the purely instrumental Finale.⁹ At his passing away at the age of 72 on 11 October 1896, he left a great amount of score bifolios and sketches. We have now the disposal of 349 pages of manuscript material. Maybe some lost leaves are in private possession.¹⁰ (A tantalizing feeling.) In view of his illness, this amount of material is astonishing and shows his will to complete the work and, most important, the content testifies to an unbroken creative strength of mind. The cause why the work remained unfinished was not a shortcoming imagination but the biographical facts of illness and death. There can be no doubt that Bruckner did not want to leave a three-movement symphony. In addition, his wish to use his *Te Deum* as fourth movement shows that even this solution of necessity was better in his eyes than to close with the Adagio. The predominating reception and performance practice throughout the 20th century till today however, has made us accustomed to a tripartite work closing with the serene end of the Adagio. Maybe later examples of a soft symphony ending¹¹ were inspired by this distortion of Bruckner’s intention. The truth is that the work was conceived, as all other Bruckner symphonies, in four movements with a very powerful Finale – that remained unfinished. Therefore, seeing the Adagio as Bruckner’s last ‘precisely articulated word’¹² should not be dismissed, because a performable Finale only exists through intervention of others.

It must be stressed that unfortunately and tragically the Finale of Bruckner's ninth symphony *not only was not finished by the composer, but is also partly lost* by irresponsible conduct with respect to the manuscripts he left. The sad story of the dispersion and the partial disappearance of Bruckner's last musical work is not reviewed here. For an account of this see, for instance, the article *Neue Erkenntnisse zum Finale der neunten Symphonie Anton Bruckners*, especially p. 140-147 *Überlieferung der Fragmente*, by John A. Phillips¹³ and his “Für die IX. ist gesorgt.” Phillips' *Neue Erkenntnisse* will be reviewed below in a separate paragraph.

8 Göllicher/Auer *Anton Bruckner, ein Lebens- und Schaffensbild*, 1922/37 IV/3, 445-446. The account is based on Ernst Schwanzara. The words “and made arrangements for it” were possibly added by Auer. The date of 12 November named by Auer is wrong. See John Phillips *The facts behind a 'legend': the Ninth Symphony and the Te Deum*. In: *Perspectives on Anton Bruckner*, ed. Howie, Hawkshaw, Jackson, 2001, 270-281, n. 11 and 12.

9 John Phillips *The facts behind a 'legend'*. The vi-des in the second part of the score are possibly connected to this transition. See below paragraph 6.

10 John A. Phillips “Für die IX. ist gesorgt” *Einige Erläuterungen zum Editionsprojekt Neunte Symphonie in der Bruckner-Gesamtausgabe – und wie es dazu kam*. In: *Bruckner Jahrbuch 1997-2000*, Linz 2001, 20 “Heute noch kreisen Fragmente durch private Hände.”; and S/C 2004, 15, 111

11 Besides Gustav Mahler and Pyotr Ilyich Tchaikovsky, between others, also Karl Amadeus Hartmann composed soft symphony endings.

12 Thomas Röder Review of: Metzger, Riehn (ed.) *Bruckners Neunte im Fegefeuer der Rezeption*, München, 2003 (Musik-Konzepte). In: *Die Musikforschung*, vol. 59 (2006) 285-286. “Adagio-Finale als letztem stimmig artikulierten Wort”

13 John A. Phillips *Neue Erkenntnisse zum Finale der Neunten Symphonie Anton Bruckners*. In: *Bruckner Jahrbuch 1989/90*, 1992. 115-203. Abbrev. N.E.

Alfred Orel, 1934

In 1934, Alfred Orel published the symphony in the (first) *Bruckner Gesamtausgabe*. Until then, it was only known in Ferdinand Löwe's reworking from 1903 of the first three movements. In Orel's foreword, *Entwürfe und Skizzen zur IX. Symphonie*¹⁴ (*Drafts and sketches for the IXth symphony*), the then known material for the Finale was published for the first time, together with drafts for the finished movements and the discarded Trios. Already this first source publication, in the form of transcriptions, shows clearly that the composition of the fourth movement was in an advanced state. There is much more than drafts and sketches. Many, often fully orchestrated, pages of a score *in statu nascendi* are extant. Unfortunately, not only the closing is absent, but the rest of the score is not complete either. Portions are missing, resulting in six (or, in another interpretation, seven) gaps.

For his scores, Bruckner used music paper in the form of bifolios (German: *Bogen*). A bifolio has four pages. Bruckner numbered the bifolios belonging to the score consecutively on the first page. These numbered score bifolios were not gathered in quires but laid one on top of the other. When he wanted to revise a passage, he often replaced a whole bifolio by a new one. Many replaced bifolios are preserved and at several places we have no 'definitive' last state, only one or more replaced bifolios stemming from earlier stages of composition.

Orel gives first the transcription of the sketches and particello drafts and after that of the numbered score bifolios. Bruckner and later his assistant of that time, Anton Meißner, used to prepare piles of music paper with key signatures, instrument names and measure rules, mostly for 16 measures on a bifolio. When most of a pile had been used, a new pile was prepared but not in exactly the same manner. In this way originated small differences, especially in the layout of the strings. The analysis of the composition process – successive stages of the same passages and the joining of successive bifolios – reveals the distribution in the score of bifolios from the different piles and their chronology. Orel discerned five piles and gave them the letters A-E. He speaks of 'version' (*Fassung*) A-E. Version F refers to some bifolios of another *type of paper*, mostly prepared on the manner of pile D and E.¹⁵ All other bifolios, with the exception of bifolio 1A (not known by Orel), are written on one type of paper. Already Orel himself clearly indicated that many bifolios from earlier 'versions' were retained in later 'versions', but the fiction that Bruckner wrote five or six different versions (of the whole piece) has been even now, with all this information available, not completely defeated. Probably, until decades after World War II, almost nobody (with the possible exception of Arthur D. Walker¹⁶) ever read carefully and understood Orel. In fact, the emerging manuscript score is the result of one continuous composition process in which bifolios were replaced when adaptations made it necessary. Often pencil changes in a bifolio precede the replacement of it. There is no difference here from Bruckner's normal composition procedure. The fragmentation originated only from after his death.

The presentation of the bifolios in Orel's work is based on the different types of bifolio preparation, so in principle it is chronological. He starts with the bifolios with preparation A¹⁷ and so forth until E and F. Therefore, and because all the replaced bifolios are presented as well, the presentation does not form a continuous score. His table on p. 127* *Survey and sequence of*

14 Alfred Orel *Anton Bruckner, Entwürfe und Skizzen zur IX. Symphonie. Sonderdruck aus: A. Br. Sämtliche Werke 9. Band; IX. Symphonie d-moll.* Wien, 1934

15 Phillips N.E. 134 and in his later publications

16 N.E. 150; See below, paragraph Performing versions. A.D. Walker

17 But not consistently. The bifolios A that contain the chorale exposition, which stayed valid, were presented between the bifolios B; etc.

*the preserved score draft material*¹⁸ shows by means of arrows the preservation of earlier bifolios in later 'versions'. On the other hand, new ones from later piles replaced many bifolios, so that in the last composition stage bifolios from, for instance, pile E occur not only in the later parts of the score but also in the first part and the development.

Orel's publication contains faults and misinterpretations. The most obvious is the wrong placing of the last preserved bifolio, his number 21E.¹⁹ The numbering of bifolios is confusing. The omission of staves with notated measure rests, in some places, has led to misunderstandings as well.²⁰ Nevertheless, if one takes the unfortunate term 'version' not too strictly, Orel affords – especially in his explanatory texts – a deep insight in the genesis of Bruckner's Finale. It is fascinating to see the origin of the main musical thoughts, a first draft of the exposition and one of the development and the hard work to achieve a definitive form. By way of conclusion, Orel gives on p. 128*-139* his interpretation of the last preserved state of the whole piece in the form of a short score on four staves (*Übersicht[sparticell]*). A study of Orel, although not conclusive, remains useful.

Performing versions, from 1934

Since 1934, quite a number of attempts have been made to construct a performing version. Paul-Gilbert Langevin²¹ in 1977, refers to the versions of Fritz Oeser, Ernst Märzendorfer and Edward D.R. Neil/Giuseppe Gastaldi. A short description of all versions until 1987 is to be found in *Der Finalsatz der neunten Symphonie Anton Bruckners* by Cornelis van Zwol.²² He mentions twelve attempts. A more extensive review of all these scores was given by John A. Phillips as part of *Neue Erkenntnisse zum Finale der neunten Symphonie Anton Bruckners*.²³ Again more extensive is the review by Cohrs and Phillips of fourteen performing versions (inclusive of Phillips' *Documentation of the Fragment*) in *Bruckners Neunte im Fegefeuer der Rezeption*.²⁴ Here follows only a short survey of performing versions, based on these three descriptions. Most stay close to Orel, inclusive of his faults. Some give only the exposition (Fritz Oeser, 1940²⁵; in 1950 there has been a performance in Wiesbaden of the exposition in Oeser's version with a transition to the Te Deum²⁶) or perform simply the fragments without attempts to completion (Hans-Hubert Schönzeler, 1974; Peter Ruzicka, 1976, with some added orchestration). Two are piano versions that also start from Orel (Else Krüger, 1934; Hans Ferdinand Redlich, 1948). In others, fragments are placed next to each other without connection or with short bridges, but without understanding of Orel's method and without any attempt to take into consideration Bruckner's metrical periods (Edward D.R. Neil/Giuseppe Gastaldi, 1962; Hein 's Gravesande 1969). Others neglect the period building as well, but include far too much free additions (Ernst Märzendorfer, 1969; Marshall Fine, 1979. Here Peter Gülke's²⁷ handsome term

18 Orel 127* *Eine Übersicht über das erhaltene Material an Partiturentwürfen [...] und deren Einordnung*.

19 Orel sees the problem, but not the solution, p. 128*

20 Orel explicitly indicates that he omit staves without notes or measure rests, p. 76*. At bifolio 1^dC: "rests in all not playing instruments." p. 89*

21 Paul-Gilbert Langevin *Anton Bruckner - Apogée de la symphonie*. 1977, 196/197. The book contains essays on the finale by Langevin, E.D.R. Neil and Harry Halbreich.

22 Cornelis van Zwol *Der Finalsatz der neunten Symphonie Anton Bruckners*. In: *Bruckner Jahrbuch 1987/88*, 31-38

23 N.E. 147-154

24 Heinz-Klaus Metzger, Rainer Riehn (ed.) *Bruckners Neunte im Fegefeuer der Rezeption*. München, 2003 (Musik-Konzepte), 50-74

25 Also performed 18 June 1942 for the Dutch radio together with the two discarded Trio's. Omroep-Symphonieorkest cond. by Hermann Abendroth

26 Fritz Oeser *Bruckner Symphony Nr. 9*. 1950. Introduction to the concert in Wiesbaden. abruckner.com – old articles in German

27 Peter Gülke *Rom, 11. und 12. Mai 1987: Bruckner-Symposion*. In: *Die Musikforschung*, Vol. 41:3 (1988), 243; Peter Gülke. *Vollendet – unvollendet*. Referat 1987 Symposion Rome. Cited in: N.E. n. 157

“*Drauflosbrucknern*” (*Brucknerising away*) is appropriate. In general, some of these older versions give instrumental additions where Bruckner wrote whole measure rests for non-playing instruments. This can be due to Orel's incidental leaving out of staves with measure rests, but probably more to bad reading.

The version by Arthur D. Walker, 1965/70, is a serious but incomplete attempt. Lacunae were not filled in; he tries to reconstruct the bifolios „13a“E and „13“bE²⁸ at the start of the development.

He is the first to take account of Bruckner's numbered period structuring.²⁹

There is no need to go deeper into these older versions. None includes a detailed account of the method used for reconstruction. Since the work of Samale and Phillips et al., versions merely based on Orel are obsolete.

Only from about 1980 the manuscripts themselves were studied anew. The new performing versions of William Carragan, Samale/Mazzuca³⁰ and Nors S. Josephson, all with added codas, were the result. Carragan's first score is from 1983. In the renewed version from 2006, he has integrated bifolio 31E/„32“ (Orel's misunderstood 21E), yet in some other places³¹ Orel's deficiencies still play a role, but his Finale is agreeably unassuming. Nors S. Josephson based his score, completed in 1992, on Orel and photocopies of the manuscripts. The performing score of 1985/86 by Nicola Samale and Giuseppe Mazzuca (S/M) was the first step of a complicated history. A reproduction of Samale's manuscript, which uses a smaller font for all added notes and gives an indication of the sources, was published by Ricordi, Italy.³² This score contains, after several revisions, 711 measures. From 1990, Samale in cooperation with Benjamin-G. Cohrs and John A. Phillips studied for the first time since Orel *all* the material, not only what is necessary for a performing version. So, in 1992 a new version of S/M was presented: S/P/C/M.³³ It has 687 measures. In 1996 it was slightly revised.³⁴ After that, Samale and Cohrs went on making revisions, but Phillips did not want to follow them, because it involved changes in his reconstruction. In 2004, Samale and Cohrs published their new version,³⁵ again revised in 2006 (S/C). In 2012 Phillips, Samale, Cohrs and Mazzuca presented the last version of S/P/C/M, similar to S/C with the coda revised again. And, since 2008 there is the version by Sébastien Letocart,³⁶ also with added coda.

Phillips' Neue Erkenntnisse, 1992

The *Bruckner Jahrbuch* 1989/90, published in 1992, contains the – already mentioned – momentous article *Neue Erkenntnisse zum Finale der neunten Symphonie Anton Bruckners* by John Alan Phillips, which outdated most of the older publications and was a new start. The article describes very convincingly how almost a century of performance practice and reception established a false picture of Bruckner's intentions.³⁷ It deals extensively with the conception and the composition process, the tradition and dispersion of the manuscripts, earlier performing versions, and presents a new discussion of the manuscript material, a methodology and

28 Compare below Critical account, paragraph 3 Beginning of the 2nd part

29 N.E. 150; Crawford Howie *Arthur Walker*. In: *The Bruckner Journal*, Vol. 10:2 (2006) 30

30 A venture by Samale and Mazzuca inspired by the reading of P.-G. Langevin. N.E. 152

31 End Gesangsperiode; start 2nd part. In the start of the 2nd part and in the end of the recapitulation of the Gesangsperiode Carragan takes much composer's freedom.

32 *Ricostruzione ...partitura* S/M. See note 2

33 *Aufführungsfassung* S/P/C/M. See note 3

34 For a review of the main differences between Carragan (1983), S/M and S/P/C/M, see: Jacques Roelands *The finale of Bruckner's Ninth*. In: *The Bruckner Journal*, Vol. 7:2 (2003) 13-32.

35 S/C *Kritische Neuausgabe*, 2004. Phillips distanced himself from this new edition. See Preface, 99

36 Sébastien Letocart *Ma réalisation du Finale de la 9^{ème} symphonie d'Anton Bruckner*, cop. 2010

37 The same opinion already in Hans F. Redlich *The finale of Bruckner's ninth symphony*. In: *The monthly musical record*, 1949, 143-149. “Rarely has the posthumous work of a great composer been treated by posterity with such persistent unfairness as Bruckner's last symphony.” The sentence was the motto of *Neue Erkenntnisse*.

terminology and a description of the new reconstruction and completion of the Finale by S/P/C/M, 1992, of which Phillips was one of the authors. His views in *Neue Erkenntnisse* return and are elaborated in his later publications.

Phillips' Reconstruction score, 1994

In 1994 (60 years after Orel!) the new reconstruction of the incomplete Finale by John Phillips³⁸ was published in the *Bruckner Gesamtausgabe*. An intended but never completed critical text on which Leopold Nowak was working in 1934/35 and which sought to correct Orel's deficiencies was the original basis. The Phillips-reconstruction³⁹ is however in the first place the fruit of his cooperation with Samale, Mazzuca and Cohrs for their 1992 joint performing version⁴⁰ and this, as we saw, builds on the Samale/Mazzucca performing version from 1986. By that, the reconstruction score stays very close to the S/P/C/M performing version. It is an admirable publication that solves more of the puzzle than Orel already did. Phillips confirms that Orel's paper piles A-E were used in this order, but discarded the equation paper pile = version. Of the bifolios, he transcribes always the last version that was transmitted. This selection is in itself an interpretation of the manuscript material. The result is a continuous orchestral score, be it in some places showing only drafts and with gaps in the form of empty pages. (Orel, as we saw, gave his interpretation as *Übersichtspartie* on four staves.) The page turning is the same as in the manuscript bifolios. Phillips' introduction gives important background knowledge and is attended with tables of the sources, of the chronology of the bifolios in the composition history (building on Orel's *Survey and sequence of the preserved score draft material*) and of the reconstruction of the last existing composition stage. The last two tables were already published (with slight differences) in *Neue Erkenntnisse*.⁴¹ The reconstruction is Bruckner's orchestral score as far as it is accountable from the manuscripts. Many of Orel's faults and shortcomings are corrected. Here it must be emphasized that a performing version which pretends to rest upon philology of the manuscripts cannot neglect Phillips' *Reconstruction*.⁴² Of course, there can be discussion about some points in the *Reconstruction*. In my *TBJ* article from 2003 were different interpretations, some of which then appeared in the Samale/Cohrs version of 2004.⁴³ Below, in the 'Critical account', the differences in my interpretation, compared with Phillips, will be reviewed again.

Phillips' Facsimile edition, 1996

The *Reconstruction* refers to the *Facsimile edition*,⁴⁴ which was published by Phillips two years later, in 1996. It appears that since 1934 some lost pages were found. Unfortunately, these fill none of the gaps. As Orel, the *Facsimile edition* presents first the drafts and partitello sketches,

38 John. A. Phillips *Anton Bruckner IX. Symphonie d-moll. Finale (Unvollendet) Rekonstruktion der Autograph-Partitur nach den erhaltenen Quellen. Studienpartitur (Anton Bruckner Sämtliche Werke – zu Band IX)*. Wien, 1994. Abbrev. **Reconstr.** N.B. Phillips uses the abbreviation A.-P., from Autograph-Partitur.

39 The second part of *Neue Erkenntnisse* (5. *Neubewertung*, 6. *Methodologische Bemerkungen*, 7. *Ergänzung und Rekonstruktion*) anticipates the Reconstr.

40 Reconstr. p. XII

41 Some of these tables also in the CD-booklet to the world premiere recording of the S/P/C/M score from 1992 by the Bruckner Orch. Linz, cond. Kurt Eichhorn. *Towards a reassessment of Bruckner's ninth*. And in the introduction to that score.

42 In 1999 a revised edition of Phillips' *Reconstruction* was published, in which unfortunately some printing errors were not improved. Those on p. 16, 91, **94**, **96**, 116 could cause misunderstanding.

43 In short: An 18-measure lost bifolio [„4“] with as consequence the leaving out of SVE „#“D; Restored 4th period of inverted introduction motif in the development, followed by rests (begin of lost bifolio [14/„15“]); Metrical groups in the gap in the fugue and information from Scheme 4 (Fugue). See Figure 4 in the present work, p.27.

44 John. A. Phillips *Anton Bruckner IX. Symphonie d-moll. Finale (Unvollendet) Faksimile-Ausgabe sämtlicher autographen Notenseiten (Anton Bruckner Sämtliche Werke – zu Band IX)*. Wien, 1996. Abbrev. **F.E.**

that is all that is not written on prepared score bifolios. Phillips uses the term *Particellskizzen / particello sketches*. After that follow the bifolios as numbered by Bruckner, sometimes with an inferred or conjectural number by Phillips. The bifolios are ordered following their place in the score, while Orel presented successively the *Fassungen A-F* (in most cases). A number of the bifolios are so-called SVE: *Satzverlaufsentwürfe / Continuity drafts*. Preceding the elaboration, Bruckner used the existing stock of prepared bifolios also to sketch the continuity of some passages. Often in the SVE only the first violin was filled in. A lot of these SVE were numbered and some can be regarded as intended score bifolios that were not further elaborated. The SVE are easy to distinguish from the particello sketches, which contain in a fast and lively handwriting the first inspirations and the first elaboration on 3-5 staves.

The edition gives information about the types of paper that were used, the transmission of the manuscripts and their present library shelfmarks. Phillips confirms⁴⁵ explicitly the rightness of the chronology of the paper piles A-E, found by Orel. He inserts Bruckner's bifolio numbers and Orel's letters for the bifolio preparation in an elaborated system that takes into consideration the renumbering by Bruckner of many bifolios. A concordance with Orel's numbering is included. Phillips uses his number system consistently in all of his publications on the Ninth Finale and it will be followed in the present publication. See below the 'Critical account'.

Phillips' Documentation of the fragment, 2002

Next in the series of publications by John A. Phillips was the *Documentation of the fragment*⁴⁶, meant to “*present the surviving fragments of the score and, as far as can be established philologically, reconstruction of its missing sections in a practical, performable version [...]*” with joining text. Already the LP and CD of Yoav Talmi's performance of Carragan's first version included a recording of the original fragments. This was however not complete because the last fragment (Bifol. 31E/„32“ - this is Orel's misunderstood Bifol. 21E) was not yet taken in consideration. There are more differences with the *Documentation* because Carragan's reconstruction is not the same. In Phillips' *Documentation* one has to be aware of the slipping in of some additions and interpretations in small type from the Samale/Phillips/Cohrs/Mazzuca completion.⁴⁷ This gives the *Documentation* a somewhat hybrid character. It includes again surveys of the sources and genesis of the Finale and an introduction into the intent of the publication.

Ethics, attitudes, approach⁴⁸

Very different attitudes towards incomplete music works are possible. Some commentators are totally against any interference with incomplete works. Manfred Wagner⁴⁹ has the most fundamental objections. He defends the sovereignty of the creative process, that no one else than the author can fully fathom. Therefore, completing attempts are ‘*obsolete, morally reprehensible and artistically unacceptable*’. In literature, nobody would think of it and in art, the accent lies on preserving instead of restoration. More about Wagners standpoint towards Bruckner's Finale fragment follows below.

Colin Matthews mentions in two articles⁵⁰ the even more rigid position of Theodor Adorno, who

45 Reconstr., XXXVI; F.E., XX “... dass sie auch hauptsächlich in dieser Reihenfolge verwendet wurden.”

46 John A. Phillips *Anton Bruckner IX. Symphonie d-moll. Finale (Unvollendet) Dokumentation des Fragments*. Wien, 1999/2002. Abbrev. **D.Fr.**

47 The most striking is in the start of the development: diminution of chromatic descent before 13E/„14“

48 This paragraph and the next two are an adaptation of my *Doing justice to Bruckner* In: *TBJ*, Vol. 10:2 (2006) 16-19.

49 Manfred Wagner *Das Finale aus der Sicht von Kritikern – einige grundsätzliche Anmerkungen*. In: Metzger, Riehn (ed.) *Bruckners Neunte im Fegefeuer der Rezeption*. München, 2003 (Musik-Konzepte), 210-214

50 Colin Matthews *The tenth Symphony and artistic morality*. In: *Muziek & Wetenschap*, vol. 1, nr. 5 (1995/96),

wanted to reserve incomplete works for a circle of experts and file them away as being a danger to the public. Matthews calls it a monstrous proposition. On the contrary, the fact that without musicological realization important incomplete works would remain unknown should be a reason to venture on attempts to realize them and share the results. Matthews assisted Deryck Cooke in his work on Mahler's Tenth symphony. Cooke had the conviction that "*the substance of the Tenth is there in the manuscript, even if its finished texture and sonority are not.*" And, in the words of Matthews, the incompleteness is no excuse to withhold the music. What we should hear is what the composer left. Cooke stressed however that his realization is not a reconstruction or a completion; it is not Mahler's Tenth symphony.

An attitude towards incomplete music is not an abstraction but is always connected with the specific problems of the work in hand. The Mahler work was visible as a whole, either in sketch, particello or draft orchestral score and with the Adagio in an advanced state. To stay with symphonies, Elgar's Third is a very different case. Here there is no overall continuity, so "*to hear what the composer left*" is not enough for a performance score. Anthony Payne's score is therefore even less Elgar's symphony than Cooke's score is Mahler's Tenth. It is correctly named: *The sketches for Symphony no. 3, elaborated by Anthony Payne*, or the Elgar/Payne Symphony. As such, it is a successful work. The incomplete Schubert symphony no. 10 poses problems comparable with Mahler. The source is a piano score in fragments with reference signs indicating their order, and with some indications for orchestration. In the words of Brian Newbould the realization was "*fraught with problems*". Here, Schubert's death was the reason for incompleteness. His earlier symphonic attempts were overtaken by his own rapid development. Newbould calls his performing version "*necessarily speculative, even as it aims to preserve the spirit of the conception as Schubert left it, spurning any temptation to revise it on his behalf*", but the alternative is that Schubert's last thoughts would "*remain ink-and-paper fossils*".⁵¹

Using the same material, Luciano Berio in his *Rendering* acted in a totally different way. Berio was very much opposed to musicological completions. He used Schubert's fragments to imbed them in his own musical background. He compared his method with the way frescos are restored, without completion of destroyed parts, only adding plaster in the empty places. Berio's plaster is very personal and therefore *Rendering* is a comment, he called it his love letter to Schubert. It is however (and on purpose) not an attempt to realise Schubert's intentions, or to reconstruct or complete Schubert's work. Berio's standpoint is that history cannot be restored, and therefore he does not try to evoke the illusion of the lost work of art.⁵² To recreate incomplete music as a work of his own is the privilege of the real composer.⁵³

Bruckner's last Finale is a special case because the work not only was incomplete at the death of the composer, but also material disappeared later. Once, the work was an entity, albeit not finished. What we have is the remainder of a score in progress. That Bruckner wanted to finish the Ninth and had in his mind a clear concept of the Finale, is certain. What are the possible approaches towards *this* unfinished work?

Robert Simpson wrote about the unfinished Bruckner Finale: "*If Bruckner had finished it, it would have been in his own terms, in the language he was conditioned to use in his own time. For later composers or scholars it is a problem of pastiche, since they perform are conditioned*

303-319; *Elgar/Payne Symphony no. 3, A justification*, (1997). www.elgar.org.

51 Brian Newbould *Schubert's other unfinished symphonies* (1997), Scottish Chamber Orchestra / Sir Charles Mackerras, Hyperion. (CD booklet)

52 Reinhard Schulz *Nur horchen, immer ins Neue hinein*. In: *NMZ*, Vol. 52, nr. 7-8 (2003), 33-34; Norbert Bolin "*...eine Welt verändern*", *Luciano Berio: Rendering (nach Schubert) per orchestra*; WDR/Köln Rundfunk Symphonieorchester, (1998) (program booklet)

53 Besides that, there is no objection to reworkings that are presented as such, for instance Von Einem's *Bruckner Dialog*, that uses only the musical material of the chorale. Peter Jan Marthé however has the presumption that his new Finale from 2006 would be directly inspired by Bruckner's spirit.

by a different epoch.”⁵⁴ In Manfred Wagner’s opinion as well,⁵⁵ specifically in the case of Bruckner, completions can only reflect the way of thinking of the author of the completion, and not the composer’s own constructive thinking. There is no immanent logic in the sense of musicological causality⁵⁶ and different versions of his works based on the same material have a very different but in each case very understandable Bruckner-logic. Wagner only accepts performing the fragment as it is.

In 1974, Hans-Hubert Schönzeler who saw completion by others as sacrilege and presumption, performed the piece as it was handed down, following Orel, without any interference. Yoav Talmi for the first time recorded, besides Carragan’s completion, the last composition stage of the fragments in Carragan’s vision of 1983. In 2002, Nikolaus Harnoncourt performed, without the coda sketches, Phillips’ *Documentation of the fragment*. Peter Hirsch made in 2003 a beautiful recording of the fragments only.

At the other end of the spectrum are the complete scores with added coda – Carragan, Josephson, the sequence S/M, S/P/C/M, S/C, and Letocart. These codas incorporate in different ways sketches that probably Bruckner meant for his coda.⁵⁷

Position

Between these approaches, I take a middle position. Although, in principle, Berio, Simpson and Wagner are right – lost history cannot be restored and completion 'in the style of' cannot bring it back – the total rejection of any realization for performing, beyond what is in the composer’s hand, is not my position. Above all, I wished to understand how the fragments fit in the context of a completed structure. To hear what the composer left (Matthews), or in this case what is handed down, is not enough because of the fragmentation. *To understand the piece, we have to bridge the gaps*. The fact that the manuscripts did once form an uninterrupted, although not finished, score and the fact that for all the lacunae except one at least some material by Bruckner exists give some justification for an attempt to reconstruct the continuity. As Newbould in Schubert, I wanted to resist the temptation to revise Bruckner’s work on his behalf. John Phillips also represents this position in *Neue Erkenntnisse*: “A completion shouldn’t try to appropriate the prerogatives of the composer; in that case the completion becomes an ‘adaptation’. The performing version of an ‘incompleted’ work shouldn’t go further than to make possible a realization in sound and by doing so to offer a representation conforming to the original intention, though it be only approximately.”⁵⁸

I wanted to stay as close as possible to what we have from Bruckner’s manuscript and only make a completed structure till the point where there is a lack of preserved material, that is after the last preserved numbered bifolio. To use the coda sketches with the intent of partial reconstruction implies so much speculation that, in my eyes, it unavoidably becomes a Bruckner imitation that

54 Robert Simpson *The Essence of Bruckner*, rev. ed, London 1992, 226-227

55 Manfred Wagner *Bruckner Symphonien 5 & 9 Finale*, Radio Symphonieorchester Frankfurt/Eliahu Inbal, Teldec 1987. (CD booklet)

56 Indeed, Bruckner resists overall analysis to a great extent. See Julian Horton *Bruckner’s symphonies*, Cambridge, 2004, 260 “Schenkerian theory, Schoenbergian concepts of motivic logic, *Formenlehre* models of sonata design and their distortion, and functional conceptions of chromatic harmony all buckle under the strain of encompassing Bruckner’s symphonic style.” See also the review by Julian Horton of Friedrich Stocken *Simon Sechter’s fundamental-bass theory and his influence on the music of Anton Bruckner*. In: *TBJ*, Vol 16:2 (2012) 29-34.

57 Joan Schukking *Reflections on the reconstruction of the coda for the final movement of Anton Bruckner’s 9th symphony* In: *The Bruckner Journal* Vol. 17:2, July 2013, 16-25.

58 N.E. 148 “Eine Komplettierung sollte nicht versuchen, sich die Vorrechte des Komponisten zu eigen zu machen; wenn dies geschieht, wird die Komplettierung zu einer “Bearbeitung”. Die Aufführungsfassung eines “unvollendeten” Werkes sollte eher nur soweit gehen, dessen klangliche Realisation zu ermöglichen und dadurch, wenn auch nur andeutungsweise, eine Vorstellung dessen anzubieten, was der ursprünglichen Intention entspricht.”

must lack conviction and necessity. Only a creative composer, free of any deliberate intention to imitate Bruckner, could solve the problem, with or without utilization of the sketches. Only convincing music can put an end to endless discussions.⁵⁹

It will be clear that my version does not pretend to present Bruckner's Finale as it would have been after completion by the composer. It is a far more modest attempt than some of the other versions. Once again, in the following I intend to make clear distinctions between what can be known, what is uncertain and what is conjecture.

CRITICAL ACCOUNT

Method and Survey

Here follows a description of the method that results from the position discussed above, and a short survey of the Finale. Later on, the reconstruction is reviewed in all detail. In reconstructing the continuity of the piece, two items are recurrent. First, the connection of bifolios, SVE, and sketches, according to a logical history of the composition process. Second, Bruckner's famous metrical numbering, which can help to avoid wrong connections.

The first step is a philologically sound reconstruction of the composition history and of the order of the extant score bifolios.⁶⁰ There can be little controversy about very much in John Phillips' *Reconstruction*. Already in 2003, I criticized some of his conclusions and therefore my reconstruction is in these points different from his.

In the exposition part of the score, it is necessary to integrate four bifolios from older composition stages between bifolios from the last preserved composition stage. For this, some adaptation is necessary. The adaptation influences only 12 measures in four places in the score. In all four places there are indications from Bruckner. The combination of different stages in a composition in progress is very different from the mingling of versions, complete in itself, of other Bruckner works, done to some extent in the 1930's by Robert Haas. For making a continuous score in this case, it is a necessity.

After reconstruction, the first to be done is to bridge the six remaining gaps in the second part of the score, which is all that comes after the exposition. It means to draw possible outlines in the open parts of the fresco. Bridging the gaps (two are right at the beginning of the second part) is after all for the greater part possible by using the sketches or the so-called continuity drafts. In this way, the continuity in four out of seven missing bifolios can be completely restored and in one bifolio partly, amounting to 59 measures in total. Some conjecture is however unavoidable. For one missing bifolio, we can use an analogy with a discarded bifolio (Bifol. 12C). There remains only one bifolio-gap (the last gap in the score) where no material at all exists. In my score 45 measures had to be added to fill real gaps (not reckoning the absent coda.) The simple and great overall conception, with sharp lines and uncompromising contrasts becomes visible. A series of ever more contrapuntal developmental passages lead to a fugue on the main theme. Unfortunately one of the missing bifolios is in the fugue. The cumulative effect creates momentum for the great culmination in the centre. Bruckner has it collapse in a very unorthodox but effective way, to make place for the return of the *Gesangsperiode*. Of this, only the last part remains uncertain. After that, there is the recapitulation of the *Chorale*, now accompanied by the Te Deum string motif. Then we have the last gap and after that the last preserved bifolio in which the motif from the culmination of the development returns. What follows is uncertain. There is a remarkably clear *particello* sketch that combines the introduction motif of this Finale and the main theme of the *eighth* symphony, but it is uncertain if the sketch was really intended here, as start of the coda. It could make a great climax but what should follow? I do not see what

⁵⁹ Carragan at least states that his coda is his own composition, that uses themes of Bruckner. And Letocart writes: "what would Bruckner have done" [...] is quite simply impossible to know or to guess'

⁶⁰ For details, see the Table in Preface to the score, p. II-III.

Bruckner is up to. Moreover, a connection to the last preserved bifolio can only be made by conjecture. The number of measures to fill in – if the sketch was really intended here – is unknown. We have a double uncertainty. Finally, there are some very difficult to interpret sketches for the coda, without ascertainable coherence. Different conjectural interpretations are possible.

Unless unknown sketches or bifolios emerge, we will never know how the symphony ends. There are in the literature some, divergent, utterances of Bruckner⁶¹ about the closing of the symphony. These give us a valuable idea how Bruckner thought about the coda – it should be an Alleluja or a Song of praise – but cannot bring us the real music.⁶² A last remark on the coda. Recently Giorgio Battistelli completed Donizetti's *Le Duc d'Albe* without compromise in style, but as a celebration, in his own musical language. This is in line with my idea of leaving the coda of the ninth symphony – and only the coda – open for a real composer.

After making an uninterrupted whole, we meet the problem of additional instrumentation. How much should be added? My version shows more restraint than other versions towards the transmitted manuscripts. My view about doing justice to Bruckner is that we horizontally bridge the gaps and vertically add some necessary orchestration, both only in such a way that the great line becomes clear, with the least possible interference. The result is not the score as it could have been after completion, but the score that the composer left, made performable.

The scantiness of much of the manuscript material forms one of the arguments to be careful in adding instrumentation. It is not only due to the incompleteness of the material. In those bifolios of the exposition that contain the latest revisions, there are several examples of Bruckner simplifying earlier notations. For instance, he does so shortly after the introductory motif. The first bifolio, although completed, is not definitive but we can use it in a performing score by an instrumental adaptation of the last four measures to the more sober orchestrated first two measures of the next bifolio, where Bruckner removed all the brass of an earlier orchestration. He simplified the last part of the *Gesangsperiode* in the exposition as well. Here he removed the tremolos in the strings and the flute-triplets and only three bowed string parts remained. He also revised the ensuing closing sentence in an utterly elementary sense. In these cases, the measure-rests in all other instruments make it clear that this plainness is what the composer eventually wanted.

The mere accentuation of the strings in one passage of the *Gesangsperiode* by only clarinets 2 and 3 is not proved by measure-rests in the other wind instruments, but here we can agree with Phillips that the orchestration is probably complete in all its simplicity⁶³. We only need to add the clarinets in four measures of the foregoing bifolio.

In the centre of the *Gesangsperiode* there are two bifolios that are not known in their final state. Several lyrical counterparts in the sketch for the *Gesangsperiode* do not appear in these bifolios. Here, we should at least be aware how our standpoint influences our decision-making. When the conservative point of view results in a consistent score, we can avoid a lot of conjecture. It is quite possible that the final state of the whole *Gesangsperiode* should be plain and severe.

In the *second part*, the uncertainty regarding orchestration is greater than in the exposition. The strings are as good as complete in all bifolios of the last transmitted composition stage, but the

61 Max Auer *Anton Bruckners letzter behandelnder Arzt*. In: *In Memoriam Anton Bruckner*, ed. K. Kobald, Zürich, 1924; See also James Cyphers *Literary sources: in response to Jacques Roelands*. In: *TBJ*, Vol 8:1 (2004) 30-31. My answer in: *TBJ*, Vol. 8:2 (2004) 27-29. Further discussion of the coda in:

[Yahoo Anton Bruckner Club message #2701](#)

62 A different opinion about utilization of this verbal information for a performing version has James Cyphers *Focus on Anton Bruckner. New recordings cast light on Bruckner's ninth symphony*. In: *Naturlaut*, Vol. 2:4 (2004) 12-15. "Highly informed speculation, at the farthest possible remove from fantasy"

63 Reconstr. 29

portion of completed wind parts becomes gradually less. This is in harmony with Bruckner's normal composing procedure.

After making the best of Bruckner's sporadic indications for the wind in the *second part*, there remain four passages where the overall balance of the work requires heavier orchestration: the last part of the exposition of the main theme which is on the very incomplete bifolio 3A, the great climax in the centre, the so-called *double-unison* which ends the recapitulation of the *Gesangsperiode*, and the recapitulation of the *Chorale*. It is only here that I have gone beyond Bruckner's indications.

Reconstruction of the composition history and bridging the gaps

The bifolio numbers by Bruckner, and Orel's letters for the bifolio preparation are, in Phillips' *Facsimile edition* and *Reconstruction*, the basis for an elaborated system, that is followed here. Some examples can make it clear.

Bg. 1^dC means: Bruckner's number 1; the fourth item with the same number and bifolio preparation type C.

Bg. „2“E means: Bruckner's number 2, bifolio written after the renumbering; bifolio preparation type E. The renumbering by Bruckner of all the bifolios after no. 3 became necessary because in a late stage he rewrote Bg. 2F on two new bifolios, „2“E and „3“E.

Bg. 4C/„5“ means: Bruckner renumbered the bifolio from no. 4 into no. 5; preparation type C.

Bg. [„4“] means: lost bifolio, supposedly no. 4; written after the renumbering.

SVE „15“E means: *Satzverlaufsentswurf/Continuity draft* with no. 15; preparation type E; written after the renumbering.

SVE „13“^bE means: the second SVE with no. 13; preparation type E; written after the renumbering.

SVE „13a“E means: as extension inserted SVE with no. 13a; preparation type E; written after the renumbering.

SVE =„13b“E means: unnumbered SVE, as extension inserted, *supposed* no. 13b; preparation type E; written after the renumbering. The indication = has the significance 'not numbered'.

Abbreviations in the following discussion

– Orel: Alfred Orel *Anton Bruckner Entwürfe und Skizzen zur IX. Symphonie. Sonderdruck aus: Anton Bruckner Sämtliche Werke 9. Band; IX. Symphonie d-moll.* Wien, 1934

– N.E.: John A. Phillips *Neue Erkenntnisse zum Finale der Neunten Symphonie Anton Bruckners.* Bruckner Jahrbuch 1989/90

– Reconstr.: John A. Phillips *Anton Bruckner IX. Symphonie d-moll. Finale (Unvollendet) Rekonstruktion der Autograph-Partitur nach den erhaltenen Quellen. Studienpartitur (Anton Bruckner Sämtliche Werke – zu Band IX).* Wien, 1994 (In publications by Phillips abbreviated as A.-P.)

– F.E.: John A. Phillips *Anton Bruckner IX. Symphonie d-moll. Finale (Unvollendet) Faksimile-Ausgabe sämtlicher autographen Notenseiten (Anton Bruckner Sämtliche Werke – zu Band IX).* Wien, 1996.

– D.Fr.: John A. Phillips *Anton Bruckner IX. Symphonie d-moll. Finale (Unvollendet) Dokumentation des Fragments.* Wien, 1999/2002.

1. Introduction Orel no. 1-3, 5G-H, 20-23, 27, 38-40; N.E. p. 169-170, Tabelle II-III, musical example 21; Reconstr. Tabelle II, p. 1-4; F.E. p. 3-4, 12, 29, 31, 37, 53-107, 111, 115, 119-131, 135; D.Fr. p. X, XI/n. 26, p. XX, XXI/n. 26, p. 1-3, 86-87, 103-104.

Not less than 21 extant bifolios are indicated as no. 1 by Bruckner, or in some cases by Phillips. Most of these are SVE's, some for the greater part empty. There are four considerably elaborated score bifolios and among these, 1^dC is fully completed. All rests are filled in and on page 1 was written: *giltig - valid*. Phillips' reconstruction gives rightly 1^dC, „2“E, „3“E. See **Figure 1**. (Next

page) Regarding the instrumentation, 1^dC does however not coincide with „2^eE. The last four measures of 1^dC have a sustained chord in the lower brass and bassoon 2/3, a timpani tremolo and doubling of the violoncello in bassoon 1 and horn 1/2. Bifolio „2^eE continues the same section with only strings and the syncopating oboe 1. (**Fig. 1.1**)

FIGURE 1. INTRODUCTION
 English note-names; German instrument names; Bfl = B-flat, Fsh = F-sharp, etc.

1. Most recent bifolios

Harmony	DflG	CFsh	AflD	G-fl ⁷	B-fl
Bass	G			E	F
Metr. Nrs	4-----	8-----	8-----	2---	1-2. 3-4
Scorebifolio	1 ^d C----- 24 measures-----				„2 ^e E-----»
N.B.	Pk.:G	Neapol. sixths		Hrms, Fl.	Str. Only Ob, Str., Ob. lower brass Pk.,Fag.

2. and 3. (Performing versions) not reproduced here

4. Reconstruction Phillips

Scorebifolio	1 ^d C----- 24 measures-----		„2 ^e E-----»
SVE	SVE 1 ^e E-----16 measures-----		
N.B.	This draft as possible alternative for 1 ^d C		

5. Conclusion See the score measure 1 ff

Scorebifolio	1 ^d C----- 24 measures-----		„2 ^e E-----»
SVE	1F-----24 measures-----		
N.B.	First Violin similar to 1 ^d C		Lighter orchestr. of „2 ^e E taken over for 4 mm.

In a later stage, Bruckner crossed out in bifolio 1^dC, before the last four measures, several measures in the strings and changed the measure numbering in a entangled way. We may conclude that 1^dC is not definitive. Some of the SVE (not taken into consideration those that contain very little or give a confusing image) are efforts to revise bifolio 1. The bifolio preparation (D and E) points to a late stage, but the content in some cases is much more reminiscent of earlier stages, preceding 1^dC. Especially the order of measure groups worried the composer and there is a tendency towards groups of three measures, together with shiftings and variants of the introductory motif. Timothy Jackson⁶⁴ has showed that for Bruckner the measure numbering was a compositional means to get the gravitational main points in the right place. Phillips too points out “*how important it was for Bruckner to create a clear metrical articulation of the movement start.*”⁶⁵ The material is however far from unequivocal and nowhere is a convincing connection with the second bifolio.

Phillips concludes from the SVE, mostly containing 16 measures, that a later version of the introduction on bifolio 1 must have been shorter. He places one of the drafts, SVE 1^eE, that contains only the first violin and a few violoncello notes and has an enigmatic measure numbering, in his *Reconstruction* as alternative below 1^dC. See **Fig. 1.4**. SVE 1^eE shows a shorter form of the start - the motif is not repeated on each step - but the rest of the bifolio is very unclear. Moreover, bifolio „2^eE does not connect to it. Therefore the choice for this SVE is speculative. In his *Documentation of the fragment* Phillips returns to 1^dC “*as a compromise solution*” because the reconstruction in S/P/C/M “*appears less valid*”.⁶⁶

SVE 1F, possibly a late draft too (preparation D), contains 24 measures as 1^dC, shows a very

64 Timothy Jackson *Bruckner's metrical numbers*. In: *19th Century music*, Vol. 14:2 (1990), 101-131

65 N.E. 170

66 D.Fr., 86 (German), 103 (English)

sure handwriting in contrast with the other SVE's, and has the same first Violin line as 1^dC. So, the content connects to „2^eE. The other voices are empty. This and bifolio 1A are the only ones from all the extant material for the Finale with a preparation of six measures for every page, as is the case in the bifolios for the first movement. SVE 1F, although the measure numbers (6, 6, 8, 1-4) do not connect to „2^eE, could be a draft for the latest state of the missing bifolio [1]. In that case, it is possible that Bruckner eventually maintained a first bifolio of 24 measures. All this taken into consideration, the observation by Orel in his review of his *Version E* is still right: “A lot of draft bifolios for the first bifolio are extant, without the possibility to ascertain that they go beyond bifolio 1^dC.”⁶⁷

Summary See Fig. 1.5

The choice for bifolio 1^dC is right. Although the erasures in it and the different orchestration in „2^eE indicate that this reading is not definitive, we have nothing to replace it with some certainty. Phillips' arguments⁶⁸ point in the direction of a shorter bifolio 1, but no clear image can be deduced from the sources. Because bifolio „2^eE belongs to a later stage than 1^dC („2^eE and „3^eE have no erasures and revisions and look like fair copies) the best solution is to take up the more sober orchestration of the later bifolio into the last four measures of 1^dC, as in the versions S/P/C/M. Later on it will appear again that often Bruckner in his revisions proceeds from intricate forms to simplicity and pregnancy. Here, the result is an older, completed version of the first bifolio, connected to the probably definitive bifolio „2^eE by means of a small interference. My point of view is that it is better to preserve what we have than to conjecture without necessity an unknown later stage. *No difference with my score from 2002.*

2a. The renumbering of bifolios Orel 91*-92*, 101*, 103*, 109*, 116*, 118*, 121*; N.E. 137, 139, 155, 160, Tabelle II; Reconstr. p. IX, Table II, p. XXIII, XXXVI-XXXVII, 5/n. 1, 146/n. from p. 5; F.E. X, XVI, XX, XXVIII, XXIX; D.Fr. X, XX, XXVIII, XXIX.

; **Bifolio 3A** Orel 65*-66*, 76*; N.E. 158, 159, 171; Reconstr. 13-16; F.E. 32, 143-146; D.Fr. 9-10, 87, 104.

FIGURE 2a. RENUMBERING

Bifolionumbers and the amount of measures on each bifolio.

[..] = supposed

Bf. = Bifolio(s)

G = start of the 'Gesangsperiode'

1. Before renumbering (last two stages)

Bf.2^c----- 36 mm-----3A-----16 mm-----4A-----16 mm-----5B-----16 mm-----6^b-----18 mm-----7B-----18 mm-----
Bf.2^f----- 36 mm-----3A, or [3C]-16m-4C-----16 mm-----5B, or [5C]-16m-[6C]-----18 mm-----7C-----18 mm----- etc. until Bifol.31E or beyond.

2. After the renumbering according to Phillips

Bf.„2^eE--18 mm-----„3^eE--16 mm--[„4^e]--16 mm--[4C/„5^e--16 mm--[5C/„6^e]16 mm--[6C/„7^e]--18 mm-----7C/„8^e---»Phillips: Bf.4C/„5^e does not connect to [„4^e]; 4C/„5^e renumbered but rejected.
-----Together 34 mm-----
Gap
2 mm

3. Reconstruction Phillips of Bruckner's supposed revision: hypothetical bifolios [„5a^e] and [„5b^e] in order to fit in „#^eD as extension

G
[„4^e]---16 mm--[„5a^e]--16 mm-----[„5b^e]---16 mm---
Identical to „#^eD--
5B---» overlaps 4 mm of „#^eD or these 4 mm are repeated.

4. More simple solution without revision See the score from m 59.

G
[„4^e] ---18 mm-----[„5^e]---16 mm---[„6^e]---16 mm---[„7^e]---18 mm-----7C/„8^e---18 mm--- etc. until Bf.31E/„32^e or beyond.
as 4C/„5^e as 5B as 6^b Bf.4C/„5^e does connect to [„4^e].
„#^eD does not
fit in.

See Figure 2b, nos. 5 and 12-----»

67 Orel 117*

68 N.E. 169-170

For what follows it is necessary to review in detail the renumbering of bifolios, as rendered by Phillips (N.E. and Reconstr.). See **Figure 2a**. After writing down in ‘*Streichersatz*’ (Strings) the last preserved bifolio 31E (probably some bifolios after 31E were written in this form but they are now lost), Bruckner returned to the start of the movement and reconsidered bifolio 1. He went on to replace bifolio 2F, containing 36 measures, by bifolios „2“E and „3“E, together containing 34 measures. (Reconstr. 5, nt. 1, English on p. 146) This caused the necessity to give all following already written bifolios one number higher. At the same time there originated a gap of two measures between the new „3“E and the following old 3A (or a supposed [3C]). So, 3A (or [3C]) must have been replaced by a new bifolio [„4“], that starts with the remaining last two measures of the replaced 2F. See **Fig. 2a.1** and **2a.2**.

Phillips supposes that this [„4“] contained 16 measures. See **Fig. 2a.2** and **2a.3**. By that, the gap is shifted one bifolio further because the next bifolio 4C/„5“ does not connect to a 16-measure [„4“]. Phillips writes about 4C/„5“: “*This bifolio was indeed renumbered, but later apparently discarded [...]*” (Reconstr. 17, nt. 1, English on p. 147).

Phillips’ supposition is however not necessary. The fact that 4C was renumbered into „5“ proves that it connected to a preceding bifolio [„4“], otherwise renumbering makes no sense. Bifolio [„4“] therefore must contain 18 measures.⁶⁹ See **Fig. 2a.4**. Before the renumbering, 4C followed 3A or [3C]. After it, as 4C/„5“ it followed the new 18-measure [„4“] that replaced 3A or [3C]. In many cases – especially at revisions⁷⁰ – Bruckner subdivided an existing pre-ruling to add measures on a page. One example is bifolio 6^cB. Phillips’ supposed bifolios [5a] and [5b] are reviewed below, in paragraph 2b. *Gesangsperiode in the exposition*. See also **Fig. 2a.3**.

Regarding the *content* of the supposed bifolio [„4“], it has to start with the ‘forgotten’ last two measures from 2F with the third entry of the main theme on A-flat, and continues with the content of bifolio 3A. This is in a sketchy state but it is the only bifolio that we have for this passage. In the *particello* sketch (F.E. p. 32) is a clear descent after the entry on A-flat². Four measures later, we have C-flat¹. The sketch was taken as model for the elaboration and in this place 3A had initially also C-flat¹.⁷¹ Later, Bruckner wrote in the first violin in pencil *8va*, erased the notes in 4 measures (the *8va* was also partly erased) and wrote them anew *one* octave higher (the same happens in 6^aB), otherwise the violins would end too low in the following measures. It makes possible a continuing descent in steps of two measures: D-flat², C-flat², A-flat¹. The *loco* in the first violin however, at the start of the *Gesangsperiode* in bifolio 4A and 4C/„5“ seems to indicate a preceding *8va* in [„4“] as well and therefore C-flat³. Moreover in that case, the low first violin sketches, further in 3A would not have been elaborated in [„4“]. The last violin note of the descent, B-flat¹, would be followed by rests as far as the start of the *Gesangsperiode*. Bifolio [„4“] is not known, but the argument⁷² for the *8va* and the violin rests is acceptable. Yet, the *loco* could be a precautionary indication, because the *Gesangsperiode* starts with the same sixth jumps as the high and loud main theme before. In the *Chorale* are five *loco*’s in the 2nd violin that are not strictly necessary. Apart from the octave, there is no need to see the C-flat as the culmination, it is not a fourth entry of the theme but part of the aftermath. The orchestration is decisive. The continued woodwind figures in 3A after the third entry, that are not between the earlier entries, point in the direction of continued half notes in the brass (S/M, 1985). An interruption in the brass as between entries one to three, that would give extra emphasis on the C-flat, seems less probable here.

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In the last measure of the descent in the *particello* sketch is a letter-indication of the second

69 *The Bruckner Journal* Vol. 7:2 (2003) 17; also in S/C 2004

70 Reconstr. XXIII, pt. 5

71 Reconstr. 13, n. 3. “Numerous erasures (apparently first notated in the lower octave).”

72 S/C, 28/29, 61/62. C-flat³ already in S/M 1985.

chord E-fl., F, A-fl., (C-fl.) by Bruckner indicated as *Es Fundament*.⁷³ It is the 3rd inversion of the dominant-seventh chord F, A-fl, C-fl, E-fl and it leads to B-flat. One note earlier is the 2nd inversion, a third/quarter chord. In the score elaboration the chords appear only in broken form, here is no letter-indication. There are many erasures and corrections. Striking is the raising by an octave of the double basses. Of course, the orchestration is not complete, so one is free to elaborate the chord (it was done already in the score of S/M) or not. Because third/quarter chords return in the next measures, it is natural to give it some elaboration analogous to what follows.

Summary

The replacement of the 36-measure bifolio 2F, by two new bifolios „2“E and „3“E, together containing 34 measures, induced Bruckner to a renumbering of all following already extant bifolio's. The renumbering of bifolio 4C/„5“ proves that the missing preceding bifolio [„4“] must contain 18 measures. The unfinished state of 3A causes uncertainty about the content of [„4“], the last part of the main theme. *New*: I chose to have continued brass half notes in the aftermath of the main theme and inserted the chord indicated by the composer in the particello sketch.

2b. Gesangsperiode in the exposition

Orel no. 3, 4A, 14, 16-19, p. 91*-92*, no. 24, 28; N.E. 170-172, musical example 22; Reconstr. 18-34; F.E. 7, 33-34, 148-150, 152-178, 181-182; D.Fr. XII, XXII, 13-14, 88, 104-105.

The last composed form of the greater part of the *Gesangsperiode* is not known because several bifolios are lost. But it is possible to reconstruct an older composition stage.

The composition history of the *Gesangsperiode* is rendered in **Figure 2b**. (Next page.) The oldest form is part of the 108 measures particello sketch (F.E. p. 33-34; Orel no. 3). It contains four measures indicated by Bruckner as *Trio* with a characteristic syncopating countervoice, named by Phillips *lyrical counterpoint*. Strangely enough, this does not appear on any extant score bifolio of the exposition. The *Gesangsperiode* in the sketch has 46 measures and is rudimentary but coherent. The sketch is worked out on score bifolios, partly replaced by new ones with further orchestration and some revisions and expansions. It grows to 54 measures and still forms a coherent whole. **Fig. 2b, no's 1-4** shows this organic development by refinements of the melodic lines, the harmony and the rhythm of the periods. Nowhere is a trace of restarting with a changed conception.

Both Orel and Phillips – here we come to a problematical issue – regarded a SVE „#“D with effaced number, containing not more than a first violin voice interrupted by six empty measures, as possibly an extension of the *Gesangsperiode* intended by Bruckner. This SVE overlaps the last four measures of 4C/„5“ and the first four of 5B. The efforts to fit in SVE „#“D⁷⁴ create much confusion in Phillips' *Reconstruction*. Phillips' problem was the linking of the bifolios in view of the two overlappings. Because of his assumption that bifolio [„4“] has 16 measures (see paragraph 2a), the next bifolio to reconstruct, his [„5a“], has to start with the two last measures of 3A. It shifts 2 measures 'to the left'. It continues with the content of 4C/„5“ of which the last four measures overlap with the first four of „#“D. So, [„5a“] has now 2 (from 3A) + 16 (from 4C/„5“) - 4 (overlap) = 14 measures.⁷⁵ In order to give [„5a“] the regular 16 measures, and to 'regulate' the metrical structure, Phillips added two measures at the start of the *Gesangsperiode* in [„5a“].⁷⁶ See **Fig. 2a.3** and **Fig. 2b.11**.

By this operation the 16-measure bifolio [„5a“] could be followed by „#“D, reconstructed as [„5b“]. The last four measures of „#“D = [„5b“] in their turn, can be seen as an overlap of the

⁷³ Possibly, *Es fundament* means here *lowest note of the chord*. The last sixteenth note is an E-flat.

⁷⁴ It was already inserted in *Ricostruzione S/M*, 1985

⁷⁵ N.E. 171. Here [„5a“] under the name [5E]

⁷⁶ Reconstr. 21, n. 1, Engl. 147 "...expansion of the 6 m. period (2+4) at the beginning of the *Gesangsperiode* [...] to 8 mm (2+6)..."; D.Fr. 88, Engl. 105

Reconstruction (7-10, performing versions, not reproduced here.)**bold**= the most important additions and adaptations.

11. Reconstruction Phillips see also Figure 2a. Metrical numbers in the first half of the Gesangsper. reconstructed by Phillips, as consequence of his insertion of SVE „#“D																											
Melody-line	G	B-fl	G	EflE FFshCsh	E Bfl	Efl	CDEflFflDfl	F	G-fl	G	AshC-BflGfl	F	Gfl	F													
Metr. nrs	2-	[1-2]	3-6	-----	7-10	-----	[2]-	[1-4]	-----	5-6,1-4	-----	[8	or 5-12]	-----	8	-----	6	-----	8	-----	1-4	-----	5-8	-----	6	-----	in total 68 mms
Reconstr.	«-	[„5a“]	, mm 9ff-	-----	[„5b“]	-----	16 mm	-----																			
Source	«-4C/„5“	, mm 7ff-	SVE„#“D	-----	16 mm	-----	5B	-----	16 mm	-----	6 ^c B	-----	18 mm	-----	7C/„8“	-----											
2x4 mm from particello sketch F.E. 33-34:										4 mm		4 mm															
N.B.	2 mm added		'Trio' from partic. sk.		Overlap with 5B maintained?		'Fisd Trio' from partic. sketch		Viol. 2 'Variande'																		
12. Conclusion See the score, mm 83-136. Metrical numbers as in manuscript source.																											
Melody-line	G	B-flat	G	EflE FFshCsh	E Bfl	Efl	CDEflFflDfl	F	G-fl	G	AshC-BflGfl	F	Gfl	F													
Metr. Nrs	6	-----	1-4	-----	[5-12]	-----	8	-----	6	-----	8	-----	1-4	-----	5-8	-----	6	-----									in total 54 mms
Reconstr.	«-	[„5“]	, mm 7ff-	-----	[„6“]	-----	16 mm	-----	[„7“]	-----	18 mm	-----	7C/„8“	-----													
Source	«-4C/„5“	, mm 7ff-	5B	-----	16 mm	-----	6 ^c B	-----	18 mm	-----	7C/„8“	-----															
N.B.			Viol. 2: 'Trio' from partic. sk.		Countervoice 'Fis-d Trio'				Viol. 2 'Variande'																		
SVE„#“D not inserted.										left out																	

Phillips observed: “*That Br. could virtually have reached the end of the movement, repeatedly scored and altered bifolios 1 and 2, and completed the instrumentation of the chorale without establishing the continuity of the Gesangsperiode in the exposition, defies all comprehension of his compositional technique*”.⁷⁷ In other words: there must have been continuity. In fact, the continuity of the foregoing composition stage, as we saw, can clearly be reconstructed. Bruckner has indeed drafted and almost completed a coherent *Gesangsperiode*. The supposed extension by use of SVE „#“D took place, in Phillips' own view, only after the *Gesangsperiode* in the recapitulation had been drafted. The main reason to insert SVE „#“D was the *lyrical counterpoint*. Because it plays an important role in the development and returns, transformed, in the recapitulation, most performing versions sought a possibility to give it a place. Only Josephson did not. In the *Reconstruction* and S/P/C/M it was extended with 2 measures to fill the 6 empty measures of „#“D.

Phillips' complicated argumentation on [„5a“] and [„5b“] can be seen as history since from 2011 he has rejoined with his fellow researchers Samale and Cohrs, at least so far as the performing version S/C, now again under the name S/P/C/M, is concerned. From 2004⁷⁸ their new editions do not insert SVE „#“D.

Arguments for not inserting „#“D In my score from 2002, „#“D was not inserted. In the *TBJ*-article from 2003 I wrote that integrating „#“D needs a great deal of speculation, and that restoring an older composition stage without „#“D is possible by the supposition of an 18-measure bifolio [„4“]. See also above **Figure 2a.4**. Orel too saw ignoring it as possibility: “*Leaving out of consideration as though it concerned an eventually abandoned attempt*.” (Orel 103*) B.-G. Cohrs' clever idea⁷⁹ to see the SVE as a mistake supports the omitting of it. „#“D was intended as replacement of 4C/„5““. Bruckner would by accident have jumped a page and started with 10 empty measures instead of 6 (later to be filled with the last part of the transition on 4C/„5““). After writing the first 10 measures of the *Gesangsperiode* as on 4C/„5““ and noticing his fault, Bruckner discarded the SVE. So „#“D is no part of the score. By folding the bifolio in the other direction, one sees that the 6-measure gap doesn't exist, and that the original measure numbers were 1-10. See **Fig. 2b.6**

Arguments to insert the *lyrical counterpoint* The consequence of not using „#“D is that other arguments must be found for where to insert the *lyrical counterpoint* - if one wants to insert it. If, as is done again in the present publication, the last ascertainable composition stage is reconstructed, it would even be consistent to leave the *lyrical counterpoint* out. The main

⁷⁷ Reconstr. 25, n. 1, Engl. 147 n. from p. 25

⁷⁸ S/C 2004

⁷⁹ S/C 2004, 31

argument to insert it is that it plays an important role in the development, including the fugue, and returns renewed in the recapitulation. It is probable that Bruckner found a way to insert it, possibly on a lost bifolio [„6“] that replaced 5B.

The place of the *lyrical counterpoint* An important clue in the particello sketch is the rest on the last quarter note in the 4th measure of the counterpoint. The rest returns exclusively on the 1st page of bifolios 5A en 5B. Moreover 5A and 5B connect to the bass line in 4C/„5“. Therefore the *lyrical counterpoint* was in my score from 2002 placed in the 1st page of bifolio 5B, where the second violin was left open.⁸⁰ This resulted in questionable voice-leading (yet, it has just the right sound on the recordings of William Carragan's score), but I didn't want to insert measures between 4C/„5“ and 5B without justification.

At the start of the *Gesangsperiode* Bruckner writes the letters *Rn, g d g*. If they really mean *Repetition g Dur Gesang*,⁸¹ then maybe the *lyrical counterpoint* should be placed after the first 6 measures. (They could point to the letters: *g d NB NB* at the same place on „#“D.) The reference sign *x* at the start of the *Gesangsperiode* and the same sign at the *counterpoint* in the particello sketch could point in this direction as well. An unequivocal conclusion from all this can not be drawn. In spite of Bruckner's own indication, the start is in E minor, not G major.⁸² 5B does begin in G major.

Eventually, there are 4 possibilities: 1. leaving it out; 2. after the first 6 measures (less probable); 3. after 4C/„5“ by inserting 4 (or 6) measures, and leaving out the first page of 5B; 4. after 4C/5“, in the first page of 5B. I stick to the last.

The second violin countervoice of the *Fis-dur Trio* further on in the same particello sketch was left out in 5B because here, in the first measure, both first and second violins were filled in by the composer. By that, the viola voice gets more importance. Josephson too left the countervoice out. 5B is not definitive, but the replacement is not known.

In the second half of the *Gesangsperiode*, in bifolios 6^cB and 7B, Bruckner has indicated with pencil a revision for the second violin, named by him '*Variande*' (in the second violin he writes '*Variando*' that is '*to be changed*'). The variant is worked out on 7C, the replacement of 7B, and as may be supposed, in the not extant preceding bifolio [6], probably [6C], that had to replace 6^cB. After the renumbering these became [6C/„7“] en 7C/„8“. Therefore we have to adapt the last page of bifolio 6^cB to the newer development in the following 7C/„8“. That means taking over the *Variande* of the second violin and leaving out the triplets in the flutes, that were not continued in 7C/„8“; S/P/C/M did the same. The use of an unchanged 6^cB would imply a continuation with bifolio 7B including the flute triplets, but that is the reconstruction of an earlier stage. See **Fig. 2b.3** (3rd system), **2b.4** and **2b.5**.

Summary

Older stages of the *Gesangsperiode* are coherent and the bifolios connect to each other. See **Fig. 2a** and **2b**. It is however clear that we have no definitive version of the bifolios 5B and 6^cB, that is a great part of the passage. Lost here are the supposed bifolios [„6“] en [„7“]. Bifolio 4C/„5“ was possibly also replaced, by a new clear copy [„5“]. Because only by artifice SVE „#“D (in the transmitted form) can be given a place, the best solution is to ignore it. If one renounces „#“D, only the supposition that bifolio [„4“] should have 18 measures is necessary. There is no proof for the exact place of the *lyrical counterpoint* but probably it was used by the composer in the same place as in the particello sketch.

Because bifolio 7C/„8“ belongs to a later stage, the last page of 6^cB must be adapted in

⁸⁰ Carragan does the same in all his versions.

⁸¹ S/C 2004, 32

⁸² According to William Carragan *Bruckner's last words*, 2007, p. 2. abruckner.com. – articles in English, it begins in E minor, according to Robert Haas *Anton Bruckner*, Potsdam 1934, 157, in C major and John Phillips calls the “G-major harmonisation [in 5B] only implied” in the start of the *Gesangsperiode*. D.Fr. 105

accordance with the *Variande* that the composer indicated.
No difference with the score from 2002.

3. Beginning of the 2nd Part Orel no. 5E-F, 6A, 7, 8, p. 100*-101*, no. 26, 29, 41-43; N.E. 172-173, example 23-24; Reonstr. 53-69; F.E. 11, 16, 19, 20, 39, 40, 49, 204-253; D.Fr. XII, XXII, 31-34, 37, 90-91, 92, 107-108, 109.

After the end of the *Gesangsperiode*, bifolios 7-11 (renumbered into 8-12) contain the third theme group. On the inverted motif from the introduction a *Steigerung* is built, that even surpasses earlier comparable passages in Bruckner. It explodes in an expansive chorale theme with flaming string triplets and ends in a long anticlimax with several descending scales.

FIGURE 3. BEGINNING of '2. THEIL' (Second part)

N.B. The letters in the line 'Melody-line' are merely for orientation, **not a melodic or harmonic analysis.**

At | metrical periods or musical fragments does not connect.

[...] = supposed.

Composition history – starting from the last 2 measures of 11A/,,12⁴

1. Score bifolios before the renumbering

1.1 Bifolio 12C 2. Th[eil]

Melody-line C-G E+F EBBE E B B E Af|E|E|E|Af|CGsh N.B. In Bg. 11A, CBAG abbreviated as C-G.

Harmony Af⁶ af⁶ C^{5#}

Metr. nrs 9-10|7-8,8-----1-6-----

1-2

Bifolio's «-11A.12C-----16 mm-----; **Last 2 mm (C^{5#}) crossed out. Reference to G-fl major.** No connecting bifolio is extant.

N.B. Te D. Inversion Te Deum

4x quarter nts. half notes

Triplets ostinato Triplets sixth-chords

1.2. Supposed course after the replacing of 12C = [first] extension 12 neu

Melody-line C-G [E+F ? DCshCBBf|AGshG]FshFE []Df|Gfl

Harmony DDf|C, efl⁷ d⁷ df⁷ FBGCshAEf|Cf| []G-fl

Metr. nrs 1-2 [3-4,8-----1-6-----]7-8---,8-----1-6-----[7-8,8-----1-6-----]7-8,6-----»

Bifolio's «11A.[12 neu]-----16 mm?-----13E-----16 mm-----[14]-----16 mm-----15D-----»

N.B. [Te D?] [Chromatic descending] Te D. dimin. Inversion [Inversion Te D. based End of inversion Te D.

According to letters in 11A, p.4. sevenths, 3 x. introduction-motif. on 12C, mm 11-14]

2. Renumbering (logically supposed)

Bifol. «11A/,,12⁴[12/,,13⁴]-----16 mm?-----13E/,,14⁴-----16 mm-----[14/,,15⁴]-----16 mm-----15D/,,16⁴-----»

3. After renumbering - [first] extension according to SVE,,13^{4b}E

Melody-line C-G.FshCBCDCshCBDCshCBBf|AGshGFshFE []Df|Gfl

Harmony DDf|C, efl⁷ d⁷ df⁷ FBGCshAEf|Cf| []G-fl

Metr. nrs 1-2 |7-8,8-----1-6-----7-8---,8-----1-6-----[7-8,8-----1-6-----]7-8,6-----»

Bifol.«-11A/,,12⁴. SVE,,13^{4b}E-----16 mm-----13E/,,14⁴-----16 mm-----[14/,,15⁴]-----16 mm-----15D/,,16⁴-----»

/SVE

N.B. Bruckner's no.: 13.1.

Revision of bifol. {12/,,13⁴}?

[Inversion Te D. based End of inversion Te D.
on 12C, mm 11-14]

4. After renumbering - Second extension 11. Aug. [1896] and indication for second renumbering. See nr. 10. Conclusion

Melody-line C-G BE EBBE 4x E B E \DCsh| |DCshCBDCshCBBf|AGshG[FshFE]Gf|FFf|?GF|Gf| []D-fl|G-fl

Harmony [3x dim. 7th]FBG[CshAEf|Cf|] []G-fl

Metr. Nrs 1-2.3-8-----[8-----1-2]|| [3-8-----1-6-----[7-8-]10-----1-4-----[5-6] [7-8,8-----1-6-----]7-8,6-----»

Bifol.«-11A/,,12⁴ SVE,,13a⁴E-----16 mm-----[]SVE,,13^{4b}E, mm 5-16-----SVE,,15⁴E-----16 mm -----[2mm][14/15/,,16⁴]-----16 mm-----15/16/,,17⁴-----»

/SVE

N.B. Te D., Rest, Te D. Oboe Bruckner's no.: 13.1.

quarter nts breves **2mms**

Flute Flute **short**

“11. Aug. [1896] neu”

Replaces mm 1-4 of SVE,,13^{4b}E

Draft for 2-mm extension of 13E/,,14⁴ [Inversion Te D. based End of
“11. Aug.” [1896] on 12C, mm 11-14] inversion Te D.
,,15⁴E or next bifol. eventually 18 mm. From here, all bifolios would
have been renumbered again

Continued on next page.

Reconstruction (5-8, performing versions, not reproduced here.)

'Metrical numbers' renders the periods according to the source.

9. Reconstruction Phillips. See Reconstr. p. 52 (last 2 mm.) – p. 69.

Melody-line	C-G E+F EBBE 4x	E B E	E B A	EBBE 6x	empty	FshFE		[EAflEflEflAflICEGsh[]DflGfl
	B E		DCsh						
Harmony						DDflC, efl ⁷ -d ⁷ -dfl ⁷	FBGCshAEflCfl E	Afl ⁶ afl ⁶ C ^{5#}	Gfl
Metr. Numbers	[7-8, 1-4-----							7-8,1-6-----	
	1-2 3-8-----	[8-----	1-2-]	none					[7-8,6----- »
Source	12Cmm 1-6--							12C mm 9-16----	
	«-11A/,12 ^{cb} .SVE,,13a ^{cb} E-----	16 mm-----	SVE=,,13b ^{cb} E-----	16 mm-----	13E/,,14 ^{cb} -----	16 mm-----	[14/,,15 ^{cb} -----	16 mm-----	15D/,,16 ^{cb} -----»
N.B.	Te D. Rest	Te D.	Oboe. Bifol.	not numbered by Bruckner			Phillips: based on 12C		End of
	quarter nts	breves	Triplets	Te D.			mm 9-16, ½ tone higher		inversion Te D.
	Flute	Flute	ostinato	quarter nts			Inversion Te D.		
	“11. Aug. [1896] neu”		Bfl, B?	+ Introd. motif					
Melody-line						[FshCBCDCshCBDCshCBBflAGshG]Gfl F Ffl?GFflGFfl		
Harmony							FBG[]		
Metr. Numbers						[7-8,--8-----	1-6-----	[7-8]10-----	1-4-----
Source						SVE,,13 ^{cb} E-----	16 mm-----	SVE,,15 ^{cb} E-----	16 mm-----
N.B.						Bruckner: 13.1.		Draft for 2-mm extension of 13E/,,14 ^{cb}	
								“11. Aug.” [1896]	

10. Conclusion = elaboration of nr. 4. See the score, mm 207-272. Metrical numbers in the score: first 8 mm: 4, 1-4-, for the rest: 2nd line.

Bold = the most important additions and adaptations

Melody-line	C-G E+F EBBE 4x	E B E	DCshCBDCshCBDCshCBBflAGshGFshFE		FflGFfl		CGGC DAAD EBBE	GflDflDflGfl	
	E B B E								
Harmony					AflGGflFEEflDDflC, efl⁷-d⁷-dfl⁷	FBGCshAEflCflF	C⁶ e⁶ D⁶ d⁶ E⁶ e⁶	Gfl Gfl	
Metr. numbers	[7-8, 1-4-----								
	1-2 3-8-----	[5-6,8-----][1-2] 3-8-----	1-6-----	7-8-----	1-8-----	9-10,1-6-----	[7-8][8-----	1-6-----
Source	12C mm 1-6--								
	«-11A/,12 ^{cb} .SVE,,13a ^{cb} E-----	16 mm-----	SVE,,13 ^{cb} E, mm 5-16-----	13E/,,14 ^{cb} , mm 1-10--	15E^{cb},13E/,,14^{cb}--	[2---](12C)-----	14 mm-----	15D/,,16 ^{cb} -----»	
N.B.	E B		+2mm. Introd. Triplets sixth chords		mm mm	Period New sequence	inverted Te D.		
	added,		Mm 1-4 .motif		11-12 11-16	contin.	based on 12C, mm 11-14		
	as S/P/C/M.		from from =,,13b ^{cb} E						
	E+F		,,13 ^{cb} E						
	based on 12C		not used						

This whole passage is completed and gives no problems. *The chorale theme means for Bruckner's symphonic architecture the zenith of the exposition, situated in the third theme. From here follows the descent into a complete ebbing away of the motion, which starts anew in the development.*" (Orel 69*)

At the start of the development however – Bruckner uses the term 2. *Theil* - 2nd part for all that comes after the exposition – one or even two bifolios before and one after bifolio 13E/,,14^{cb} are lost. Because of that, the structure of this portion of the score is difficult to understand. To make progress one must try to reconstruct the composition history. See **Figure 3**.

Before the renumbering, bifolio 11A could be followed⁸³ by 12C (**Fig. 3.1.1**). This bifolio must have been replaced later, because it was not renumbered and the last two measures were crossed out. In bifolio 12C enters the flute, after the ebbing away, with the fifth/octave accompanying string motif from Bruckner's *Te Deum*⁸⁴ – here Bruckner wrote: 2. *Th[eil]* – and the start of its development in inversion.

The almost completed bifolio 13E (later 13E/,,14^{cb}) does not connect to 12C, so also for this reason there must have been another bifolio [12]. If this had been preserved, we could have regarded the SVE that will be reviewed hereafter, as drafts for expansion or revision and maybe not insert them in the performing score. We are compelled to reconstruct a credible course using these difficult to interpret SVE. A totally conclusive argumentation is however not possible.

⁸³ The music and another version of the measure numbering on 11A, p. 2 connect to 12C.

⁸⁴ This motif is really prepared. The most important interval, the prime appears after the 4th measure of the chorale and in the middle section of the chorale (Hrns, Violas).

First extension: "12 neu"

First, we can reconstruct the passage as it was before the renumbering, that is to say this not extant [12], that connected 11A and 13E. See **Fig. 3.1.2**. At the end of 11A is written "12 neu" - "12 new" and is indicated by means of letters a new course (a chromatic descending line). It is similar to measures 5-16 of SVE „13^{cb}E⁸⁵ that was written *after* the renumbering, maybe as revision of the supposed [12 new]. SVE „13^{cb}E is important because of the great similarity to the letter-indication on 11A and because it is the only bifolio that connects to 13E/„14“. It is however a mystery why Bruckner here seems to search for a line that must have been elaborated and orchestrated already before the renumbering. Bruckner's reconsidering must have been to some extent different from the elaborated [12 new], but we do not know that bifolio.

Anyhow, after or together with the Te Deum motif,⁸⁶ the descending scales following the chorale are taken up again, now completely chromatic.⁸⁷ The first two measures of 13E/„14“ contain the end of this and they connect perfectly to SVE „13^{cb}E. The metrical numbers do connect too. In the SVE the chromatic descent was only in the oboe; in the working out on the score bifolio it is the bass of chromatic descending sixth-chords.

The development of the inverted Te Deum motif in half notes (and in the upper voice whole notes) on bifolio 12C has not been abandoned but shifts to the lost bifolio [14/„15“]. The next bifolio, 15D/„16“, starts with the last measures in G-flat of this development. Phillips in his *Reconstruction* therefore rightly places a part of 12C below the empty space of [14/„15“]. In 12C there was already a reference (#) to G-flat, after the last 2 measures that contained the augmented fifth of C were discarded. The reference # is also in the first measure of 15D/„16“.

The complete course of the passage in this stage, before the renumbering, was: ebbing away in half notes (11A); Te Deum motif 4 x in quarter notes (flute); chromatic descent in whole notes ([12]); Te Deum motif, not inverted, in half notes on the three diminished sevenths (13E); inversion introduction motif (13E); inversion Te Deum motif in half notes ([14]); again inversion introduction motif (15D).

The protracted ebbing away after the Chorale is attended by descending scales and eventually makes place for the ascending sequences of the inverted introduction- and Te Deum motifs. The musical content of the original bifolio 12C has fallen apart and is interrupted by new interjections, namely the chromatic descent and in 13E the diminished sevenths and the inverted introduction motif, together forming a first extension.

As discussed above, probably only when Bruckner had attained the end of the score in *Streichersatz*, he renumbered all bifolios after „3^eE. This supposes a continuity, a score without gaps. **Fig. 3.2** and **3.3** show this for the passage here reviewed.

Second extension: "11. Aug. neu"

After the renumbering there has been a second extension. For, besides the reviewed „13^{cb}E there are two more SVE with preparation E of importance here. They also are only sketchy and written after the renumbering. The first is SVE „13a^eE⁸⁸, dated *11. Aug. [1896] neu - August 11 [1896] new*. It contains a new development of the Te Deum motif in the flute and the start of the chromatic descent. The second is SVE „13b^eE⁸⁹ *not numbered* by Bruckner. (Phillips' indication = has the significance 'not numbered'.) Both SVE are probably drafts for a change and expansion of bifolio [12/„13“]. Because the unnumbered SVE „13b^eE is seen as a bit younger

⁸⁵ Named 13.1 by Bruckner and 13^eE by Orel.

⁸⁶ Sketches of the augmented Te Deum in the SVE were crossed out.

⁸⁷ On the *particello* sketch, F.E. 11, is *after* the Te Deum motif, an almost completely chromatic bass line (whole notes, last measure half notes) with the indication of a sixth chord and therefore the first indication of the descending line with sixth chords that ends in 13E/„14“. On the same page very similar drafts for the descent earlier in the score in half notes.

⁸⁸ Bruckner: 13.a, Orel: 13^eE

⁸⁹ Orel: 13^bE.

than „13^{cb}E⁹⁰ and would connect to the preceding SVE „13a^eE (not provable in my eyes),⁹¹ Phillips gives it a more important place than „13^{cb}E. However, the last page of =„13b^eE is empty while „13^{cb}E, containing the continuation of the chromatic descent that starts in the last measures of „13a^eE, is followed without any problem by bifolio 13E/„14^e, as we saw in the preceding paragraph (First extension). For the reconstruction of Phillips see **Fig. 3.9**⁹² and for the different reconstruction here defended see **Fig. 3.3, 3.4 and 3.10**.

SVE „13a^eE starts with a half *Te Deum* motif, then the same motif in quarter notes in the flute (as in 12C), next augmented to breves and only after that the start of the chromatic line in whole notes. The augmented *Te Deum*, and the date *11. Aug. neu* proves it, is a new development, and a new, second, extension. It is plausible that the four-measure motif f-sharp¹, c¹, b, c¹? on „13^{cb}E before the chromatic line, is not used here anymore, and was replaced by the whole „13a^eE.⁹³ In the last two measures of this SVE the chromatic descent starts directly after the *Te Deum* and continues in the adopted rest of SVE „13^{cb}E.⁹⁴ The unnumbered =„13b^eE, which has no measure numbers either and of which the last page is empty, can be regarded as a draft that was not followed further. The introduction theme that appears for a moment here could be an anticipation of the horn- and oboe motifs in the first two measures of 13E/„14^e. The insertion of =„13b^eE as continuation of „13^{cb}E calls in my view for too much supposition and a new four-measure connection must be made to 13E/„14^e. What I did was to fall back on the more certain form that can be derived from SVE „13a^eE and the oboe-line in „13^{cb}E.

The half *Te Deum* motif with the notes b, e, at the beginning of „13a^eE must be completed by adding e¹, b in the preceding 11A/„12^e. This convincing solution was found by S/P/C/M. It can be accounted for as a necessary small adaption of an older bifolio to a later revision, comparable to the adaptation in the last measures of 1^dC in the introduction and in 6^cB in the *Gesangsperiode*.

Finally, there is a SVE „15^eE also with the date *11. Aug.*, that contains a draft for a revision and lengthening with two measures of 13E/„14^e.⁹⁵ The number 15 forms another strong argument for the second extension reviewed above with one bifolio before 13E/„14^e. It would have made necessary a second renumbering, hypothetically: 11A/„12^e, „13a^eE, 13^bE/„14^e, „15^eE, [14/15/„16^e] etc. See **Fig. 3.4**. It seems probable that the composer had become unable to achieve a definitive form for the SVE „13a^eE, „13^{cb}E and =„13b^eE between 11A/„12^e and 13E/„14^e. A second renumbering also is not continued. It is not to be wondered at – Bruckner died just two months later, on 11 October.

The use of SVE „15^eE implies interfering with bifolio 13E/„14^e, the greater part of which had been completed. There are however some good reasons for this:

- the date of 11 August that occurs as well on the also adopted „13a^eE.
- the unequivocal content (in contrast with SVE 1^eE in the *Introduction* and SVE „#^dD in the *Gesangsperiode*).
- the clear intent of the composer to expand the period from eight to ten measures and to make a better transition into the reintroduction of the inverted opening motif.⁹⁶ SVE „15^eE can be seen as an amendment to 13E/„14^e. The working out however contains speculative elements.

⁹⁰ Reconstr. 53, n. 1.

⁹¹ In =„13b^eE the by points indicated *ostinato* starts with b[-flat], not e. On p. 3 (F.E. 223) b-natural. In Reconstr. e.

⁹² In Phillips' *Documentation of the fragment* (33-34) the chromatic descent is diminished into half notes, as in S/P/C/M.

⁹³ S/M and S/P/C/M didn't use these 4 measures either

⁹⁴ In this respect the same conclusion as S/M

⁹⁵ For this passage, with the *Te Deum* motif in half notes, on 13E/„14^e and „15^eE there are 5 SVE no. 14.

⁹⁶ In the original measure of 13E/„14^e the b-flat of the flute comes together with the F major of the strings. D.Fr. 92, 109

The second extension doesn't affect the filling in of the second gap discussed above, where bifolio [14/„15“], that was most probably for the greater part completed, got lost. Here measures 11-14 from bifolio 12C were re-used.

That Phillips raises the passage from 12C a half tone stems from S/M's 1985 filling in of the first measures of the lost bifolio. The fourth period of the inverted introduction motif was not completed, but they let measures 7 ff of 12C follow a half tone higher, harmonically correct – if one wishes there to be a smooth transition. The ostinato and the daring modulation from e-phrygian to A-flat major from bifolio 12C, indicated as *gilt – valid* are thereby saved – a half tone higher.⁹⁷

I found it a better solution to complete the fourth period, followed by a rest and to start the broken chords and the inverted Te Deum motif anew.⁹⁸ The ostinato has nothing to do here. The modulation can find a new place, somewhat earlier in the score, as transition from the ostinato to the broken sixth chords, at the point (measure 233 of my score) where the chromatic line is orchestrated as in measure 1 of 13E/„14“.

The above discussion has indicated the margins of possibilities at the start of the *second part*, and also the differences with Phillips' *Reconstruction*. Here, my score is closer to S/M than to S/P/C/M.

Summary See **Figure 3.3, 3.4** and **3.10**

How the eventual result was attained can be reconstructed as follows. As a matter of course for this section the bifolios 11A/„12“, 13E/„14“ and 15D/„16“ must be used. For the first lacuna it is not possible to fall back entirely on older score bifolios, as was the case in the *Introduction* and the *Gesangsperiode*. Only the first six measures of 12C can be fitted in. They are maintained in SVE „13a“E. The second half of 12C must have been used by Bruckner further on in revised form for [14/„15“], the second lacuna.

Therefore, for the first lacuna one has to try to unravel the meaning of the score drafts. There are two stages with extensions to discern.

- First extension, see **Fig. 3.1.2, 3.2, 3.3**. A bifolio [12 new], based on the letter-indication from the last page of 11A/„12“, replaced 12C. [12 new] was renumbered into [12/„13“]. SVE „13“^bE, written after the renumbering, and of which the content, as we saw, is close to [12 new] gives the connection to 13E/„14“. Measures 1-4 of „13“^bE are difficult to fit in.

- Second extension, see **Fig. 3.4**. SVE „13a“E, *II. Aug. [1896]*, replaces measures 1-4 of SVE „13“^bE. SVE „15“E, *II. Aug. [1896]* as well, indicates a two-measure expansion of bifolio 13E/„14“.

The filling in of the second lacuna, that is the missing bifolio [14/„15“], after 13E/„14“ can be the same in both composition stages. It is based on the shifted second half of 12C with the inverted Te Deum motif in half notes. The continuation is on bifolio 15D/„16“. The elaboration in my score is reproduced in **Fig. 3.10**. *No difference with the score from 2002.*

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In the rest of the movement, there is no further problem with overlapping or not connecting bifolios or SVE. All bifolios have 16 measures, with the possible exception of bifolio [27/„28“] (the end of the recapitulation of the *Gesangsperiode*). This is one of the remaining four lost bifolios that are reviewed below, not counting the unknown number of missing bifolios of the coda.

4. Fugue Orel no. 13A-G; between no. 34 and 35; N.E. 173-174, musical ex. 25; Reconstr. 85-88 = bifolio [19/„20“]; F.E. 21-24, 27, 261-286; D.Fr. 49, 95, 111, 112.

⁹⁷ Also in S/P/C/M and the *Documentation of the fragment*

⁹⁸ Later also in S/C

An incomparable fugue on the main theme is part of the development. The fugue begins in D minor, therefore it is possible to see this already as the recapitulation.⁹⁹ In the *first* movement, the development leads to a massive outburst of the main theme, also in D minor, but development goes on and this moment is no definitive opening of the recapitulation. Further on, in the vision of Ebbe Tørring,¹⁰⁰ the main theme dies out and the real recapitulation begins with the second theme. In the Finale, the fugue is only a phase in a continuing development and build-up and here again, the real recapitulation feeling begins with the second theme. It is in line with Bruckner's special, evolving view of sonata form. He sees it unvariably as bipartite, and the consequence is an ever more blurred moment of recapitulation of the main theme. The confirmation of the main theme shifts to the coda. Rainer Boss¹⁰¹ uses a somewhat different terminology for a related vision. The formal moment of recapitulation, after the fugue, is a culminating passage in a continuing development (*Durchgangshöhepunkt*), aimed at the apotheosis at the end. In this way, the fugues in the finali of the 'Nullte' symphony in D-minor and the fifth symphony serve to reach the recapitulation without interruption. Development and recapitulation are fused. In the ninth Finale, the horn theme with the sixth leap at the great culmination before the recapitulation of the *Gesangsperiode* is a concentration of the main theme and the chorale triplets and points to a unifying apotheosis. So far Rainer Boss. The word 'recapitulation' loses meaning to describe what happens. Irrespective of the terminology, development goes on. Below will be shown that the moment of expected recapitulation (*Reprisenerlebnis*) in the Finale of the ninth symphony goes even a step further. Apart from this, in a Bruckner Finale the possible return of the main theme of the symphony is an extra complication.

In Bruckner's score, the fugue has the following measure groups: 2 x 8, 4, 3 x 3, 3, 16 missing measures, 2 x 3. It is sure that the missing bifolio [19/,,20⁷] must contain 16 measures because in the next bifolio Bruckner counts the measures from the beginning of the fugue. In the words of Robert Haas,¹⁰² the fugue starts regularly in D minor in the bass, second violin, first violin, whereas the fourth entry in the viola deviates to D-flat and f-sharp and the fifth, supernumerary,¹⁰³ entry returns to D minor. Bruckner changed the fourth measure of the theme in order to avoid uniformity and to reach the dominant answer of the *comes* without interlude. Therefore, he changed the last three notes that represent already the dominant.¹⁰⁴ In the fugue exposition and in the fifth entry, the theme receives melodic counterpoints that are related to the *lyrical counterpoint* from the *Gesangsperiode*. Then follows a fascinating, more harmonic than contrapuntal, interlude of 3 x 3 measures, forming an ascending sequence.¹⁰⁵ Here Bruckner notes down *Bas(s)o 1/2 Tact gerade später als II. Violin - Bass exactly 1/2 a measure after 2nd violin*, so it is an *Engführung*. The melodic counterpoint has now disappeared and the harmony is based on diminished chords.

Then a new passage starts with the remark *gleichz.(eitig) 1/4 sp.(äter) II V.(iolin)* – theme and inversion sound together and the second violin and the clarinet start the theme on the second quarter note – but it breaks off after three measures. Here bifolio [19/,,20⁶] is missing. The sharpened *Engführung* from the *gleichz.(eitig) 1/4 sp.(äter)* starts with a ninth chord on C, with a minor ninth. The ninth D-flat prevails in the third measure. In this measure, the last note of the

99 N.E. 173. Also Robert Haas *Anton Bruckner*, Potsdam 1934, 157, and James Cyphers *Focus on Anton Bruckner*: 100 Ebbe Tørring *Recapitulation procedures in Bruckner's symphonies* In: *The Bruckner Journal*, Vol. 13, 2 (2009), 22-26

101 Rainer Boss *Symphonische Gestaltung und Fuge. Zum Finale-Fragment der Neunten Symphonie*. In: *Bruckner-Jahrbuch 1997-2000*, Linz 2001

102 Robert Haas *Anton Bruckner*, 157

103 Term used by Rainer Boss. The 1st violin countervoice reminds of Wagner's *Götterdämmerung*.

104 Analysis by Rainer Bos. The too obvious dominant is replaced by a deviating rhythmic formula that leads in a melodic way to the *comes*.

105 Phillips calls this the first sequence; the second lies mainly in the lost bifolio. N.E. 174

second violin is an F with a tie to the next, missing measure. This leads immediately to the supposition that we have here a group of four or eight measures. It is supported by the figure 16 that Bruckner noted above the first measure, to read as 2 x 8 or 4 x 4. A strong, even inescapable argument forms Bruckner's counting 5-8, 3 in the sketches for the last seven measures of the lost bifolio.¹⁰⁶

FIGURE 4. COMPOSITION PROCESS in the second part of the FUGUE

Orel = Entwürfe u. Skizzen, 1934

F.E. = Faksimile-Ausgabe (Facsimile edition), 1996

Harmony: c = c-minor; C = C-major; etc.; inv. = inverted

1. Particello sketch F.E. p. 21, from 3rd system, measure no. 30 / Orel no. 13A, measure no. 30

N.B. From the start of the fugue the measures were consecutively numbered by Bruckner. Scheme 1 and 7 begin at m. 30

Harmony	c	D-fl, e-fl	E	e	a
Start at	c'''		b	E	
Metr. numbers	8	-----	8	-----	
			4	-----	3
Counting	30	-----	38	-----	42
Details	Theme (Sopr.) not inverted. Alto inv. Bass inv. Next to bass: 'Ten'				
			Older form	Period reduced from 4 to 3	
			of continuation		
Reference signs			†	////	///

2. Particello sketch F.E. p. 22, 1st and 2nd system / Orel no. 13B

Reference sign		†		
Harmony		E-flat	A-flat	f
Start at		B-flat	e-flat	f'
Metr. numbers		8	-----	4
Details	Inversion of:	Bass	Ten.	Sopr.
		The whole sketch was crossed out. Oldest form of culmination?		
		Text 'Umkehr (inversion) Baß-Ten-Sopr' changed to: Alto=Baß		

3. Particello sketch F.E. p. 22, 3rd and 4th system, p. 23, 1st system / Orel no. 13C and 13D

Reference sign		///
Harmony		C g G-flat
Start at		G B-flat d-fl' f''' e-fl''' d-fl'''
Metr. numbers		3-----3-----3-----8----- Measures 58-61 crossed out
Counting		45-----51-----54-----58-----61
Details		Older form of culmination and continuation

4. Particello sketch F.E. p. 23, 1st system, m. 5 and 2nd system / Orel no. 13D, last measure, and 13E

Reference sign		////
Harmony	Modulation into ->	B
Metr. numbers		[4]5-8----- Measure 8 crossed out
Details	Change of m. 41, see E-minor in no. 1; 'Hd (B)Ten'; 'Bass u Steig (bass and climax)' in mm. 7-8. Tenor inverted	
Start at		f[sharp]
Reference sign		‡

5. Particello sketch F.E. p. 23, 5th system / Orel no. 13F

Reference sign		‡
Harmony		G sharp ^[7]
Metr. number		[8]
Details	Change of measure 8 in no. 4 = m. 45 from the beginning	
Reference	'Cis/m. B. (C-sharp minor bass)'	

6. Particello sketch F.E. p. 23, 3rd and 4th system / Orel no. 13G

Harmony		c-sh	b-fl	g
Start at		C-sh	B-fl	g
Metr. numbers		3	-----	3
		3	-----	3

7. Score bifolios My score mm. 334-358

Harmony	C ⁰ D-fl[?	?	B	c-sh]b-fl	f-sh
Start Ten. at; Bass at	c	[?	?	f-sh	C-sh ₁]B-fl ₁ F-sh
Metr. Numbers	1-3	----	[4,5-8	-----	8	-----
			3	-----	3	-----
Counting	[30	-----	33	-----	38	-----
			42	-----	46	-----
Score bifolio	«--18D/,,19"	-----	[19/,,20"	-----	20F/,,21"	-----
Details	Ten. inverted		Ten. inv.			
	m. 45: G-sharp^[7]					

It is clear as daylight that the missing bifolio has the measure division 4-8, 8, 3. The clear group

¹⁰⁶ Included in Phillips *Reconstruction*, 87-88

structure of the whole fugue is 2 x 8, 4, 3 x 3, 2 x 8, 3 x 3 or, taking the theme entries in the first measures of the groups as standard, 5 x 4, 3 x 3, 4 x 4, 3 x 3. In the sketches too, which will be reviewed below, several groups of 8 and 4 measures follow the interlude (first sequence) of 3 x 3 measures that already completely agrees with the end result.

Again it is worth while to analyse the creative process. See **Figure 4: Fugue**, that for the greater part, but not completely, follows Orel. See Orel nr. 13A-G and F.E. 21-23. These three pages are a model of Bruckner's working method. Already in the sketches, the measures in the fugue are counted from the start. The first 29 measures (2 x 8, 4, 3 x 3) return broadly in the working out on the score bifolios. Therefore, Figure 4 starts at measure 30. The first draft (see **Fig. 4.1**) has the theme in the soprano in C minor, and reaches D-flat major 2 measures later. As in the exposition of the movement after the third statement of the main theme, the descending movement in the same double-dotted rhythm, is continued in the next 4 measures, here modulating. After that the theme is inverted for the first time, in the alto (E minor, m. 38) and then in the bass (A minor, m. 42). The last four measures (42-45) are reduced to a group of three. Next to the bass voice is written *Ten[or]*.

The sketch contains three reference signs. The first (†) points to the second sketch, a revision of the second half of the first. See **Fig. 4.2**. Here, E minor and A minor are replaced by E-flat major, A-flat major and F minor (mm. 38-49), with the theme inverted in bass, tenor and soprano successively. The text *Umkehr Baß-Ten-Sopr - inversion bass-tenor-sopr* is however replaced by *Umkehr Alto=Baß - inversion alt=bass* and the whole sketch is crossed out. We have to return to the first sketch.

The second sign (///), at measure 45, regards to sketch nr. 3 (see **Fig. 4.3**), which adds three more groups of 3 measures to the last 3 measures of nr. 1, in C major, G minor and G-flat major (mm. 45-53). Next comes a new development of the descending tail or aftermath of the theme, again in groups of 4, now starting in the upper voice with F (mm. 54-61). Compare in the first sketch measures 34-37: E-flat minor, E major. This third sketch (maybe the second too) is to be seen as an older form of the later culmination in the score, in C-sharp minor, B-flat minor and F-sharp minor (3 x 3 measures, see **Fig. 4.7**), followed by the aftermath.

Not satisfied with the result, Bruckner returns to the last measure in E minor of the first sketch, writes a third reference sign (////) and changes this measure (41), which connected to A minor, into a connection to B major. See **Fig. 4.4**. In sketch 13D of Orel's edition, the new version of measure 41 is placed without a number after measure 58-61 (crossed out), the last group of the aftermath. In Orel 13E follow four¹⁰⁷ measures in B major. Orel thinks that sketch 13E is the replacement of 13D. He however overlooks the sign (////) and so he does not see that the revised measure is number 41. In his interpretation, the B major would only come in measure 58. It concerns however a new continuation of the E minor from the first sketch and replaces the A minor, from measure 42. This new fragment (Orel gave it a wrongly placed key) starts the theme inverted on F(-sharp) and is indicated, as *Hd Ten – B-major tenor*. Underneath the last two measures is written: *Bass u. Steig. [erung] - bass and climax*.

In its turn, the last measure (45) of the B-major is replaced, via the sign (‡), for a new measure (Orel 13F), that ends with the note G-sharp, to interpret as G-sharp⁷ and so pointing to C-sharp (minor). See **Fig. 4.5**. At this crucial moment Bruckner uses an obvious V-I progression, a reminiscence of the old symphonic tradition of a regular recapitulation of the main theme. However, it is not the tonic¹⁰⁸ but the leading note C-sharp that is the goal and therefore this moment can be called a 'false' recapitulation of the main theme. A subtle specimen of musical humour.¹⁰⁹

107 Thereby the group of 3, mm. 42-44 in Scheme 4.1, is restored into a group of 4. The consequence is that the culmination in the score starts one measure later than in the sketch-version in Scheme 4.3.

108 Rainer Boss *Symphonische Gestaltung und Fuge*, keeps far from speculation, but oversaw in Phillips'

Reconstruction score the Cis-moll sketch and expected here D-moll! Also Werner Notter, see N.E. 173, n. 219.

109 According to Ebbe Tørring *Recapitulation procedures in Bruckner's symphonies* In: *The Bruckner Journal*, Vol.

Eventually in the last sketch, see **Fig. 4.6**, appears the penultimate form of the culmination in C-sharp minor, B-flat minor and G minor (3 x 3). It replaces sketch nr 3. In the score, G minor eventually changes to F-sharp minor, with dissonant D's in the Horns.

Thus the last seven measures (42-48) of the lost bifolio are known, at least schematically: the tenorvoice (4 measures) starting with F-sharp in B major and only in the last two measures a fast modulation and climax into the dominant of C-sharp (minor). Next the first three measures of the culmination. Here, the bass is known, while the tonality is indicated by *Cis m.[oll] B[aβ] - C-sharp minor bass*. This interpretation of the last seven measures completely agrees with Phillips' *Reconstruction*.¹¹⁰ The complete composition process is however discussed here in the hope to find clues for the first nine measures of bifolio [19/,,20“] too.

After reaching in sketch form the culmination in C-sharp minor, for the composer the course is clear enough to bring it into the score. See **Fig. 4.7**. The process however goes on. The first group which in sketch began in C minor (rectus in the soprano), appears in the score inverted in the tenor (viola and violoncello) – compare the text *Umkehr. Alto=Bass* in sketch no. 2 – with C, complemented by the horns into a C major chord (m. 30). At the same time, *gleichz.*, the soprano starts rectus with D-flat³. So, C major becomes C⁹. D-flat in the first two measures (30-31) can be seen as anticipation of D-flat major in measure 32. Moreover, there is a new element, the syncopated countervoice *1/4 sp[äter] - a quarter note later* in violin 2 and clarinet. In the sketches there is no trace of syncopation. So, that also was brought into the score directly. It is clear that this syncopation continues in the whole lost bifolio, for it is still there in the next one and plays an important role in the continuation. Maybe the descending figures in the upper voice of the sketches return in this way syncopated in the score. In inversion they undergo a separate development after the culmination.

Because of these differences between sketches and what we have in score,¹¹¹ I am reluctant to use all of the last extant sketches for the first nine measures which, strictly speaking, would be possible.¹¹²

The last identifiable course, starting from 3 measures before the lost bifolio is in sketch: C minor/D-flat major, rectus, 4 measures; E-flat minor/E major, modulation/transition to inversion, 4 measures; E minor, inversion, 4 measures, in the 4th measure connection to B major; B major, inversion, 4 measures, in the 4th measure G-sharp; C-sharp minor, 3 measures.

In the sketch of the first group, (mm. 30-33) the end result was already partly visible as modulation from C minor to D-flat major. See **Fig. 4.1**.

Measures 5-8 (mm. 34-37), (sketch for the second group), are a modulation from E-flat minor to E major with the help of the tail of the theme after which the theme is inverted for the first time. I see the modulation as transition to the appearance of the inversion. In score the inversion already appears in the foregoing first group of four (m. 30), immediately after the first sequence. On the supposition that we have in the lost bifolio a (second) sequence¹¹³, one may assume that in the 'definitive' version the theme is inverted in the second (m. 34) and third (m. 38) entries as well, because this is still the case in the fourth entry (m. 42). So, for the four measures (mm. 34-37) of the second entry, Bruckner probably wrote a new course directly into the score. Especially this second group in the sketch is not satisfying as continuation of the first group in score where the main theme was already inverted. Therefore I found it necessary to adapt this second group to the first.

¹¹³, 2 (2009), 22-26, the finale of the 4th symphony (1880) has a false recapitulation, in E minor, instead of E-flat. Tørring analyses more forms of pseudo-recapitulations.

¹¹⁰ Except the note f-sharp in m. 44. I read it as g-sharp. In D.Fr. f-sharp. The next note e-sharp should be e. In S/C right.

¹¹¹ John Phillips (N.E. 173, n. 220) cited Orel 110*: "...infolge der starken Abweichung von der Skizze ..."

¹¹² It was done in the S/C-score.

¹¹³ N.E. 174

In the sketch for the third group (mm. 38-41) the tonality is E minor, and, besides a start in B in inversion in the 'Alto' (viola), there is a whole note E in the bass, resulting from the foregoing descent. The last measure, 41, was even revised in a late stage as we saw, so that we must take up most of the sketch. Yet, probably in writing it in score this passage was also revised, as the foregoing period. I hesitated to use the viola as it is. Eventually I let it start as tenor with E and took over the revised measure 41.

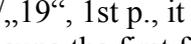
The fourth group (mm. 42-45) was discussed above.

The whole passage can be seen as a three voice development of the theme with the tenor as leading voice, the soprano reflecting it and the middle voice in *Engführung*. This middle voice¹¹⁴ is double, it forms a tritone between second violin and clarinet. There are horn chords, as in the first sequence, but from the absence of the double basses, we can conclude that the orchestration was lighter, whilst a fast climax follows only in the last two measures, following Bruckner's indication *Bass u. Steig.[erung]*.

In this 'second sequence' of 2 x 8 or 4 x 4, the first entry of the theme is in the tenor at C, while the fourth is at F-sharp. In my score from 2002¹¹⁵ the four tenor entries made a whole-tone walk through the tritone, which has such a striking presence in this Finale: C, D, E, F-sharp. C, E and F-sharp are extant in score or sketch. Shortly before the end of the Adagio we heard the reversed course, in the bass: C, B-flat, A-flat, F-sharp. The sketches show that a sequence was not a preconceived plan here, in contrast with the first sequence, which already appears in the oldest sketch (F.E. 27). The succession of sketches discussed above suggests a crystallization process in which eventually three elements, that were more intermixed in the earlier sketches, follow each other: 1. the inversion in the tenor (viola and violoncello), this became the 'second sequence'; 2. the culmination [in C-sharp minor, B-flat minor and F-sharp minor]; 3. the continuation by the inverted tail or aftermath of the theme on the organ point A-flat.¹¹⁶ In order to stay closer to the sketches and to avoid a too great uniformity, I eventually took up somewhat more of them than in 2002. The sequence C, D, E, F-sharp was retained. So we have some speculation in the second and third group. The tenor in inversion from the fourth group, at F-sharp in B minor, can be derived without any change from the sketches.

The last three measures of [19/,,20^{cc}] contain the preliminary culmination in C-sharp minor - the 'false recapitulation' and thanks to the sketch of the bass and the given indications of the tonality they can be reconstructed relatively easily by analogy with the next two groups in B-flat minor and F-sharp minor. The large intervals between the three entries appeared already in the second sketch (**Fig. 4.2**) as bass, tenor, soprano (there still 3 x 4 measures).

Strikingly, in the initial form in the exposition the theme uses all twelve tones of the chromatic scale and consists almost always of leaps of sixths and fourths, so that the main notes and the sixteenth notes form descending thirds. In the first sequence (3 x 3) after the fugue proper the theme is formed of diminished leaps and chords. In inversion in the second sequence (2 x 8) it modulates in the sketches as well as in score a few times a half tone upwards, while in the culmination (3 x 3) it is completely built on triads.

Finally, something must be said about a rhythmic aspect of the connection of the sentences in the fugue. In the sketches and on the two replaced bifolios for the fugue, 17C and 17F, this rhythmic formula  is used. In the 'definitive' score of measure 1-20 on bifolio 17^cD/,,18^{cc} and 18D/,,19^{cc}, 1st p., it got another form¹¹⁷,  but in the sketches reviewed here for the lacuna the first form still appears, even in the late revised measure 41. The sketch in **Fig.**

¹¹⁴ It is reminiscent of the *Gewitter* (storm flashes) motif in *Die Walküre*, which has tritones too.

¹¹⁵ *TBJ*, Vol. 7:2 (2003) 30, Musical example 2, Continuation of the fugue

¹¹⁶ Paul Hamburger called this passage appropriately 'haut-plateau' (table-land). P.-G. Langevin, 210

¹¹⁷ Reviewed before, see note 104 earlier in this paragraph.

4.5 (the modulation to G-sharp⁷ in measure 45), is a simplification  of the original formula. So, there are different possibilities for the first half of the lost bifolio, groups 1 and 2. This rhythmic formula can be absent, as already in the first sequence before the gap, or it can appear in one of the above mentioned forms.

Summary

The tie on the last note before the lacuna of bifolio [19/„20“] indicates that the groups of three measures are not continued.¹¹⁸ The measure grouping of the lost bifolio must be: 4-8, 8, 3.

The last seven measures from the sketches lead convincingly to the next bifolio and can be used and elaborated. The first nine must have been revised when Bruckner brought them into the score. So, of the second sequence that is at issue here, the second 4-measure group in my score is a sequence of group 1. In group 3 the existing sketch was adapted to maintain the sequence C, D, E, F-sharp.

In the whole 4 x 4 measures sequence the bass is silent (there are rests in the last three measures of bifolio 18D/„19“), in contrast to the first sequence. Only in the last two measures of the fourth group Bruckner writes explicitly in the sketch: *Bas[so] u[nd] Steig[erung] - bass and climax.*

The first group of the culmination (3 x 3 measures) of the fugue was reconstructed and orchestrated following the example of the next two groups in the score.

Compared with the score from 2002, something more was utilized from the sketches.

5. Gesangsperiode in the recapitulation Orel no. 13 H, 13 I; N.E. 174; Reconstr. 105-108 = bifolio [24/„25“]; F.E. 24, 2nd system, 25, 3rd system; 165-166 = Bifolio 5B, m. 9-14; D.Fr. 61-63, 97, 114.

For the first part of the development and for the fugue there exist many sketches and several replaced score bifolios. After the culmination in C-sharp minor in the fugue, there are no replaced bifolio's anymore. The *Gesangsperiode* coincides only partial with the exposition. The simple theme shows, as always in Bruckner, unexpected possibilities. Two bifolios are missing: [24/„25“] and [27/„28“]. The latter will be reviewed in paragraph 6.

Orel in his *Übersicht[sparticell] - survey in short score* keeps all missing bifolios open, [24/„25“] as well. On p. 116* he refers to the last page of bifolio 4C/„5“, which is not right, and the continuation on bifolio 5B of the exposition. The solution is implicitly present in Orel, but apparently not seen by him. William Carragan was the first to draw the right conclusion here. The beginning of the *Gesangsperiode*, the last six measures of bifolio 23D/„24“, are also, with the text *Gesangsp.*, on the sketch F.E. p. 24, second system (Orel 13 H). It is continued another six measures¹¹⁹ and refers by means of a vi-de sign to the four measures of F.E. p. 25, third system (Orel 13 I.) At the end is written *Fis d. in Gesangsp. wie in 1. Abth. Dann - F-sharp major in Gesangsperiode, as in 1st part.* Then, a clear reference to a passage in the exposition. When the first six measures of this passage are used (mm. 9-14 from bifolio 5B), the gap is bridged and the continuation is on bifolio 25D/„26“. See Reconstr. 105-108.¹²⁰

By this means [24/„25“] is the only missing bifolio (there is no older, replaced bifolio either) that with great probability can be reconstructed on the basis of sketches and a fragment of the exposition. Therefore it is also the only gap where Samale et al. and all later performing versions came to the same conclusion as Carragan. Instrumentation and additions are however different.

¹¹⁸ The tie also in a pencil sketch for the 2nd violin on the same page.

¹¹⁹ This system seems to have 8 measures, but the first 2 and the last 2 measures are repeated.

¹²⁰ The meaning of the word *Dann* is not exactly clear, but it must be something like *after 5B, continue with the sketches.* See F.E. p. 26, 2nd and 3rd system, p. 25, 2nd system. They were elaborated by the composer on the next two score bifolio's, 25D/„26“ and 26F/„27“.

Summary

Bifolio [24/„25“] can be reconstructed with the help of sketches that partly overlap the existing foregoing bifolio. The sketches refer to a part of the exposition that partly overlaps the next bifolio. *No difference with the score from 2002.*

6. End of Gesangsperiode in the recapitulation, transition to recapitulation of the Chorale

Orel no. 13 K; p. 143* J; N.E. 174-175, musical example 26; Reconstr. 117-120 = bifolio [27/„28“]; F.E. 24, 3rd and 4th system, 25, 1st system, 26, 1st system; D.Fr. 67-70, 98, 114-115.

In the last part of the recapitulated *Gesangsperiode*, bifolio [27/„28“] is missing. Orel and Phillips transcribe here a 16 measure particello sketch, that starts with the last 4 measures¹²¹ of F.E. 24, 3rd system. Before the sketch Bruckner writes: *Fis d[ur] 2. Abth. Hier weiter.* One can not really prove that 26F/„27“ is followed directly by the sketch, but it is possible.

The sketch begins with the theme in the cello (4 measures). Next, in the soprano, the obstinate motif – the sixth leaps are now widened to octaves – gets a countervoice in the bass consisting of descending quarter notes of which only the first and third measure are clearly noted down. The last notes of the sketch (F.E. 25, 1st system) make the octave leap D and here Bruckner wrote *Schluss d m[oll] - End D minor*. The next bifolio, 28E/„29“, starts in D minor with string triplets as preparation for the return of the Chorale. The first measure of the bifolio is the fifth of a period, so that the D minor probably started four measures earlier.¹²² In that case the missing bifolio should have at least 20 measures. This deviates from the normal pattern of 16 measures. Not mentioning the bifolios with number 1, bifolios with more measures are extensions of discarded bifolios. The composer simply divided pre-ruled measures in two, where ever necessary. For instance on 6^cB, 7B, 7C/„8“. On the bifolio before the gap, 26F/„27“, Bruckner drew the measure lines himself.¹²³ This could also be the case in the missing bifolio. There is no trace of an earlier, replaced bifolio.

The sketch with upper voice and bass, and its place in the score point to a double-unison¹²⁴ as conclusion of the recapitulation of the *Gesangsperiode*. The incomplete countervoice must be completed and together with the already complete upper voice it can land on the fifth D₁-A₁ via a tritone connection (A-flat minor – D minor), not the first in this score. On this foundation we can build the accompanying triplets of the Chorale. They start in my score pianissimo in the first measure of the period, analogous to the continuation on 28E/„29“. Two *locos* in the second half of the double-unison suggest a diminuendo. The whole sketch was adopted unchanged and follows the text *Schluss d m[oll]*. Bifolio [27/„28“] in this way gets 20 measures.

Phillips takes into consideration the *vi-de* that begins in the 4th page of 26F/„27“ and supposedly should end in the last page of the lost bifolio at a point where A is in the upper voice.¹²⁵ In S/P/C/M, between the *Schluss d m* and the start of the build-up to the Chorale, a repetition is inserted of the so called *Gregorian motive* that we heard somewhat earlier. Here, it leads to a² and the D minor is emphasised by a *fff* culmination. Maybe the *vi-des*¹²⁶ are connected to

121 In contrast with Phillips earlier N.E., 174, we must follow his Reconstr., and base mm. 3 and 4 not on F.E. 26, 1st system, last 2 measures (Orel *143, J, *cello*; S/M 117: *Variante*) but as well on F.E. 24, 3rd system.

122 Reconstr. 117, n. 1; already in N.E. 174

123 idem

124 Elaborated in S/M, S/P/C/M and Letocart

125 N.E. 175; Reconstr. 117, n. 1 and 120

126 There are five *vi-des* in the score, all in the second part. In three cases begin or end is on missing bifolios. The *vi-des* are discussed in John Phillips *The facts behind a 'legend'* (o.c.) 275-276. An original statistical approach in: Edwin Banta *On the circumstances surrounding loss of bifolios from the finale of Bruckner's ninth symphony*. In TBJ, Vol. 17:2, July 2013

Bruckner's earlier search for a connection to his *Te Deum*. A *vi-de* jump to A in a lower octave is possible and an insertion is not necessary. Connections with or without a *vi-de* jump do not have to be exactly the same. One of the *vi-de* jumps in this Finale would replace the second sequence in the fugue and its continuation by the *unis. C-moll* in the build-up after the fugue.¹²⁷ Without *vi-de* jump the connection is to C-major with a ninth; when the jump is made, it connects to C-minor.

Summary

For the lost bifolio [27/„28“], the sketches F.E. 24-25 can be utilized. The last part of the *Gesangsperiode* is followed by a *double-unison* that, after a diminuendo (deduced from two *locos* in the sketch), ends in D minor. Here the triplet figures, continued in the next bifolio, can start the build-up to the recapitulation of the Chorale. *No difference with the score from 2002.*

7. Continuation of the Chorale in the recapitulation Orel no. 44; N.E. 175-176, musical example 27; Reconstr. 129-132 = bifolio [30/„31“]; D.Fr. 76, 99, 116; Bruckners Neunte im Fegefeuer der Rezeption 23, 46.

The Chorale recapitulation starts in D major¹²⁸ and is not, as in the exposition, accompanied by string triplets, but by the *Te Deum* accompanying motif, in eighth notes as in the *Te Deum* itself. The first two sentences (16 measures) follow the exposition. To his *Streichersatz* Bruckner added already the main wind part of the first trumpet. It is almost inconceivable that he would not have intended a completely orchestrated Chorale recapitulation. With only one trumpet the expression is melancholic and very different from that in the exposition and the balance with the exposition is upset. Moreover, the long building up to what was to be a culmination would lose sense. In this case, where all data are known from the exposition, it is obvious to complete the orchestration in the same way. Of the other performing versions only Carragan has continued the one quarter note f-sharp³ for the flute in the first measure of the Chorale. The *Te Deum* accompaniment in the strings is much lower than the triplets in the exposition. After the first 16 measures follow 2 measures with the theme in the oboe on the notes b¹, c-sharp². Then the fragment breaks off. Bruckner did count the measures from the beginning of the Chorale, so demonstrably 16 measures are missing here. Bifolio [30/„31“] is wanting and there are no sketches either. In the next and last score fragment that we possess (Orel nr. 44, bifol. 21E = Phillips bifolio 31E/„32“), still or again the oboe has the theme, but instead of the *Te Deum* accompaniment there is now a triplet wicker-work in the strings. Orel saw this bifolio as number 21 and could not give it a place. Dozens of numbers, placed on the bifolio in a period after the composition of the music, give a tragic reflection of the mental state of entanglement to which Bruckner became a prey in his last months, but from which he also recovered temporarily.¹²⁹ There could be no greater contrast between these confused numberings and the clear and well thought-out music itself. In spite of the unreadable number, the counting of the measures and the content, a free development of the Chorale theme, give enough certainty about the place of this bifolio.

John Phillips defends in his *Reconstruction*, 129 n. 1, the inversion of the chorale continuation as is realised in the S/P/C/M performing versions. The rendering of the periodic structure is right: “*The periodic structure of the non-extant [30/„31“] can most plausibly be reconstructed as -3-12; 1-6- or -11-14; 1-6; 1-6 [...]; the triplet motive design which continues on the first p. of the following bifolio [...] may have begun in the 11th m. of [30/„31“] [...]*”. But Phillips continues: “*The last two mm. of the preceding as well as the first 2 mm. of the following bifolio [...] suggest*

¹²⁷ Reconstr. p. 84, 94

¹²⁸ Of course, only the start is in D major, yet it is surprising that already here the supposed tonic appears.

¹²⁹ Franz Scheder *Anton Bruckner Chronologie*, Tutzing: Schneider, 1996, 777.

the possibility that the passage may have been derived as an inversion of the chorale theme (first 12 mm.) as well as of its 8-m. middle section. In any case, an exact inversion is possible. Cf. the exposition [...]". The resulting melodic line is: b¹, c-sharp², [d-sharp², e², e², f-sharp², a-flat², a-flat², g², f², e², e²]. The first interval (b¹, c-sharp²) however, in the last 2 measures of 29E/„30“, is a major second and not a minor as in Bruckner's chorale itself, so an exact inversion of the theme is not possible in this way. In fact we hear in S/P/C/M the first four measures of the theme backwards (in retrograde motion) and then a free inversion, or if one wants, a free retrograde motion of measures 5-8. In N.E., in reviewing the fugue the term *inversus* is used, in reviewing the Chorale the term *Umkehrung*. Phillips' analysis of this passage is reproduced in *Bruckners Neunte im Fegefeuer der Rezeption*.¹³⁰ See there in the musical example: *x umgekehrt; y umgekehrt*. This confirms that it refers to retrograde motions. In fact only the first 4 measures are a precise retrograde motion. In Bruckner, inversions are common, but retrograde (crab) motions are difficult to find, if not entirely absent.¹³¹ The inversion of the interval F-sharp major/B-flat major, after measure 16 of the Chorale in the exposition is exact. In inversion it becomes C major/A-flat major, after measure 12. (An *Umkehrung* of the sustained note in measures 13-16 has no sense, as Phillips states.)¹³²

The following middle section is not a retrograde, but no more an exact inversion. A melodic inversion would be here: a-flat², b-flat², b², b² (4 measures); c³, d³, e-flat³, e-flat³ (4 measures). In S/P/C/M however it is chromatic: a-flat², a², b-flat², b-flat² (4 measures); c³, c-sharp³, d³, d³ (4 measures). Otherwise it doesn't connect to 31E/„32“. The chromatism makes possible a tritone progression, as in the exposition.

Other possible bridging

At the place where the data have left us in the recapitulation, there is in the exposition of the Chorale a middle section of two times four measures in the wind and the horns, that starts with a descending major second (oboe 1/2, clarinet 1/2). Here, in the recapitulation, the oboe has the ascending major second b¹, c-sharp².

We can see these two oboe notes as the start of the middle section in inversion, beginning at the same point as in the exposition. The inversion in the main oboe part can be exact. When the middle section is played three times: b¹, c-sharp², [d², d² (4 measures); e-flat², f², g-flat², g-flat² (4 measures); g², a², b-flat², b-flat² (4 measures)] – together 12 measures – it ends in E-flat minor. With the triplets starting in E-minor, by a free movement of the bass, a common procedure in Bruckner, a very natural connection to the following bifolio is possible.

In this way, in the middle section the main oboe line is saved. A tritone progression was not possible in the two extant measures. In the exposition it is a very dark and daring passage. Here in the inversion the dark character has disappeared. An additional argument for a continuation that is different from the Chorale itself is, besides the taking up of the theme from the trumpet by the oboe as in the exposition, the lighter orchestration in the strings – as in the exposition the double basses are silent.

After this passage the triplets return followed by a now indeed free reworking of the Chorale itself. The remaining 6 missing measures can be reconstructed on analogy of what follows in the first measures of bifolio 31E/„32“.

Summary

For the lost bifolio [30/„31“] no material whatsoever is extant. I see the last two oboe notes b¹, c-sharp² in the foregoing bifolio as the start of an inversion of the middle section of the Chorale.

¹³⁰ *Bruckners Neunte im Fegefeuer der Rezeption*, 46; 23 "... als strenge kontrapunktische Umkehrung". Also S/C 44/55 "Die Rekonstruktion basiert auf einer strengen harmonischen Umkehrung des Chorals in der Exposition."; 140/141. "a strict inversion".

¹³¹ On a small scale an inversion can be a retrograde at the same time. For instance the inverted *Te Deum* motif.

¹³² N.E. 175

The point where the triplets, with which the next bifolio starts, should begin can be deduced from the measure numbers. *No difference with my score from 2002.*

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Preface to the performing score

Sources

For an extensive account for the structure of the Finale and the selection of the sources for the performing score, see the text of the *Critical account*.

Use of the sources

The material used has been transcribed as conscientiously as possible. For practical purposes, the precautionary accidentals that Bruckner frequently wrote in have been omitted.

Additions and adaptations were limited to what would be necessary for performance. Staying close to Bruckner's transmitted material, the intention of the score is to make an uninterrupted whole - till the point where the material is too uncertain to continue, that is after the last preserved bifolio, close to the start of the coda.

In the use of the musical material, different categories can be distinguished, according to the extent of supplementation that was necessary.

a. Completely finished by the composer and adopted without any modification 178 measures

Bruckner's filling-in of measure-rests is an indication for the degree of completion of a bifolio or a part of a bifolio. The measure-rests have been respected. The one exception (m. 207-208) belongs to category f.

b. Not finished (the *Streichersatz* was finished by Bruckner), but adopted without additions 66 measures

c. Not finished (the *Streichersatz* was finished by Bruckner), adopted without additions, but with interpretation of uncertainties in the wind parts 50 measures

This concerns mostly the interpretation of pencil wind parts and texts. It plays a role especially in the middle section of the score (Bg. 15D/„16“, 17°D/„18“, 18D/„19“ and 20F/„21“). Before this section, much was finished by Bruckner, after it the finished portion of wind parts is small. Interpretation has been done with great restraint. See also the *Account of details*, p. V-IX.

d. Additional instrumentation in the wind (the *Streichersatz* was finished by Bruckner) 106 measures

Where Bruckner had not yet written in measure-rests, some instrumental additions have been made. Most originate from indications by the composer, the remaining additions have been restricted to what is really necessary. The recapitulation of the Chorale however has been fully orchestrated, in order not to disturb the equilibrium with the exposition. The great climax in the centre also calls for additional orchestration.

e. Incomplete *Streichersatz* completed; some additions in the wind 32 measures

In Bg. 3A, 12 measures of 5B and 2 measures of 12C, the strings were incomplete. They could however be completed without great difficulties. In one case (m. 93-96) a voice from a *particello* sketch has been added to an unfinished bifolio. This is the so-called '*lyrical counterpoint*'.

f. Adaptation in order to make possible a joining of bifolios of different composition stages 12 measures

Only in this case are some modifications inevitable. They are not at all arbitrary, but result from Bruckner's own indications, for example sketches on a not definitive bifolio, or a diverging continuation on a later bifolio.

g. Elaboration of *particello* sketches or continuity drafts (SVE's) 59 measures

The issue is the use of *particello* sketches or continuity drafts where no bifolio has been transmitted. Elaboration has been done in harmony with the state of completion of the surrounding bifolios. The so-called '*double unisono*' that closes the recapitulation of the lyrical period however, calls for a heavier orchestration than the passages before and after it.

h. Filling in of lacunae 45 measures

In this case, neither bifolios, nor *particello* sketches nor continuity drafts are on hand. In m. 259-272 there exists an analogy with the discarded bifolio 12C.

The following table shows a survey of the entire score: the bifolios, continuity drafts and *particello* sketches that have been used; how far strings and measure rests were finished by Bruckner; the distribution in the score of the categories a-h reviewed above; a short explanation on categories d-h. The German instrument names of the score have been maintained.

TABLE – survey of the score

<u>M.</u>	<u>Manuscript</u> <u>Bifol.</u>	<u>M.</u>	<u>Number</u>	<u>Strings</u>	<u>M.-rests</u>	<u>Additions category d-h</u>
1	[1]:1 ^d C	1-20	20	a	complete	complete
		21-24	4	f	complete	complete
25	„2 ^c E	25-58	34	a	complete	complete
43	„3 ^c E					
59	2F	59-60	2	d	complete	none
61	[„4 ^c]:3A	61-76	16	e	incompl.	none
77	[„5 ^c]:4C/„5 ^c	77-92	16	a	complete	complete
93	[„6 ^c]:5B + F.E. 33	93-96	4	e	incompl.	none
		97-100	4	e	incompl.	none
		101	1	b	complete	none
		102-104	3	e	incompl.	none
		105-108	4	d	complete	none
109	[„7 ^c]:6 ^c B	109-122	14	a	complete	incompl.
		123-126	4	f	adapted	incompl.
						Viol. 2 ‘ <i>Variande</i> ’; Kb. arco replaces pizz.; m. 126 Vla. and Vc. quarter note arco replaces half note tremolo
127	7C/„8 ^c	127-206	80	a	complete	complete
145	8B/„9 ^c					
161	9B/„10 ^c					
177	10A/„11 ^c					
193	11A/„12 ^c					
		207-208	2	f	complete	complete
209	[„13 ^c]:12C + „13a ^c E	209-212	4	a	complete	complete
		213-214	2	e	incompl.	none
		215-224	10	g	-	incompl.
		225-226	2	h	-	-
227	[„14 ^c]: „13 ^c bE	227-238	12	g	-	-
						SVE „13 ^c bE elaborated
239	[„15 ^c]: 13E/„14 ^c	239-242	4	b	complete	complete
		243-246	4	d	complete	incompl.
247	+„15 ^c E	247-248	2	f	adapted	incompl.
		249-250	2	g	-	-
251	13E/„14 ^c continued	251-256	6	b	complete	incompl.
257	[14/„15 ^c] actual [„16 ^c] etc.	257-272	16	h	-	-
						Missing bifolio filled in; m. 259ff on the analogy of 12C, m. 11-14
273	15D/„16 ^c	273-284	12	c	complete	incompl.
		285-292	8	d	complete	incompl.
						Klar. 1 supplemented col Viol. 1/2; m. 289-290 Hrns col Trp.: ‘ <i>Tromp Corni</i> ’
289	16C/„17 ^c					
		293-296	4	a	complete	incompl.
		297-298	2	b	complete	none
		299-300	2	d	complete	none
		301-302	2	c	complete	incompl.
		303-309	7	b	complete	incompl.
305	17 ^c D/„18 ^c					
		310-311	2	c	complete	incompl.
		312	1	b	complete	incompl.
		313-315	3	c	complete	incompl.
		316-317	2	b	complete	incompl.
		318-319	2	d	complete	incompl.
		320-323	4	b	complete	incompl.
321	18D/„19 ^c					
		324	1	d	complete	incompl.
		325-336	12	c	complete	incompl.
337	[19/„20 ^c]	337-343	7	h	-	-
						Part of missing bifolio filled in

<u>Manuscript</u>		<u>Manuscript</u>				<u>Additions category d-h</u>	
<u>M.</u>	<u>Bifolio</u>	<u>M.</u>	<u>Number</u>	<u>Strings</u>	<u>M.-rests</u>		
		<u>Category</u>					
344	F.E. 21-23	344-352	9	g	-	-	Particello sketches F.E. 21, 22, 23 elaborated
353	20F/,,21 ⁴⁴	353-358	6	a	complete	incompl.*	
		359-374	16	c	complete	none	
369	21D/,,22 ⁴⁴						
		375-388	14	d	complete	none	Ob. 1/2 suppl. (12 m.); Trp. 2 col 1 (10 m.); m. 383
385	22D/,,23 ⁴⁴						Woodw. added (8 m.); m. 387 Pos., K.-Btb. added (4 m.)
		389-390	2	d	complete	incompl.	
		391-402	12	d	complete	none	Woodw. col Viol.; Pk. added; m. 392 Hrns suppl.; m. 399
401	23D/,,24 ⁴⁴						Pos. A/T added (4 m.)
		403-406	4	b	rests	incompl.	
		407-409	3	c	rests	incompl.	
		410	1	b	rests	incompl.	
		411-414	4	d	complete	none	Fl.1 col Viol. 1; Hrn. 1/2 according to exposition m. 85-88
		415-416	2	b	complete	none	
417	[24/,,25 ⁴⁴]: F.E. 24, 25	417-426	10	g	-	-	Particello sketches F.E. 24 and 25 elaborated
427	+ 5B	427	1	b	complete	none	
		428-430	3	e	incompl.	none	Viol. 2 supplem. col 1 according to exposition m. 102-104
		431-439	9	d	complete	none	Klar. 2/3 according to exposition m. 105-113
433	25D/,,26 ⁴⁴						
		440-462	23	b	complete	none	
449	26F/,,27 ⁴⁴						
		463-464	2	d	complete	none	Ob. 1 added
465	[27/,,28 ⁴⁴]: F.E. 24/25	465-468	4	g	-	-	Particello sketch F.E. 24, adopted without additions
		469-480	12	g	-	-	Particello sketches F.E. 24 and 25 elaborated
		481-484	4	h	-	-	Lacuna filled in
485	28E/,,29 ⁴⁴	485-490	6	d	complete	none	Klar. col Vla
		491-492	2	b	complete	incompl.	
		493-498	6	d	complete	incompl.	Klar. col Vla; 497-498 Ob. col Viol. 1/2
		499-514	16	d	complete	none	Orchestrated according to exposition; Fl. 1/2 added (1st note original)
501	29E/,,30 ⁴⁴						
		515-516	2	d	complete	none	Woodwind, Hrn. 1/2 supplemented (Ob. 1 original)
517	[30/,,31 ⁴⁴]	517-532	16	h	-	-	Missing bifolio filled in
533	31E/,,32 ⁴⁴	533-542	10	d	complete	none	Woodwind supplemented (Ob. 1 original)
		543-548	6	b	complete	none	

* measure rests incompl. only in m. 357-358 woodw.

From the total of 548 measures, 209 measures have been additionally orchestrated, adapted or elaborated (d, e, f, g) and 45 measures are filled in lacunae (h) ; together 254 measures. The other 294 measures (a, b, c) remained without additions.

The most important additions and adaptations are also mentioned in the score at the bottom of the page. A complete description is given in the *Account of details*.

Performance indications

Articulation, bowing and accents

1. The accents in Ob. 1, m. 22-24 are original.
2. The first start of the main theme, m. 51, has original bowing and accents.
3. The legato slurs in Viol. 1/2 in the first 2 measures of the Chorale, m. 163-164, are original.
4. Some accents in the Chorale are original.
5. In one place in the development, m. 273-274, the woodwind has original legato slurs.
6. Two original accents in the Fugue, in the Fag., m. 320.
7. Most ties over measures in the wind are original. Some have been added. On sustained notes in Vc. and Kb. ties have been added. All added ties are indicated in the score.
8. All tremolo indications are original.
9. In one place a pizzicato indication has been added: m. 453 in the Kb. in the recapitulation of the lyrical period.

Articulation, bowing and accents that can be concluded by analogy from what is in the manuscript have been supplemented. With restraint, some more indications have been added. The indications in the manuscript are mentioned in the score.

Tempo indications

The manuscript contains only very few tempo indications:

- On two discarded bifolios (with deviating periodic phrasing) there is indicated before the main theme: *accel. dim.* or *acc.*, *langs.*, *rit.*, and *a tempo* in the main theme, m. 51. Bifolio „3“E, used in the score, has no tempo indications and no dim.
- m. 112 *rit.* in the middle of the lyrical period.
- m. 283 *langs[am/amer]* in the passage before the pizzicato in the development.
- m. 299 *Sehr langs[am]* shortly before the start of the Fugue.
- On a discarded bifolio, the Fugue start has *langsam*. On another discarded bifolio, at the same place the time is $\frac{4}{4}$.

One can possibly conclude that the main tempo is not slow. The character of the piece is different from the 'Feierlich, nicht schnell' of the finale of the eighth symphony. Here, 'Bewegt doch nicht zu schnell' or 'Allegro moderato' seems more appropriate. This, and the other tempo indications have been added. The tempo indications in the manuscript are mentioned in the score.

Dynamics

A great deal of the dynamics follow from the character of the themes and the orchestration. Only three indications on bifolios are original:

- m. 137 *p* at the start of the Chorale preparation in the exposition.
- m. 285 *f* in the pizzicato in the development.
- m. 506 *dim.*, at the end of the first sentence of the Chorale in the recapitulation.

In the particello sketch of the lyrical period are two indications:

- m. 123 in the score *pp* and m. 131 *ff*.

All other dynamics, limited to the most necessary, have been added.

Instrument names Horns/Wagner Tubas

On many prepared manuscript pages the staves for Hrn. 5/8 or Ten.- and Bass-Tuben 1/4 have the indication for the Tuben, others have as indication only 1/2, 3/4 or no indication. Most of these staves are empty. Where necessary, the composer changed the instrument names in *Corni in F* or *C. in F*.

In the score, where the staves are empty, the instrument names does not on every page follow the manuscript.

Account of details

Bold: Adaptations and supplementations of structural importance, accounted for in the *Critical account* and also mentioned in the score, at the bottom of the page.

Ms. = Manuscript; m. = measure The German instrument names of the score have been maintained. Pitch names give the sound, not the notation in transposing instruments, unless mentioned otherwise.

measure

- 13 Rhythm Klar. 1 adjusted. In Ms. single-dotted note.
- 21 Octave leap Trp. 1 (Ms. pencil) left out. (Adopted by Carragan and S/M.) In Ms. a measure-rest in ink.
- 21-24** Orchestration adapted to m. 25-26 on Bg. „2“E. For argumentation see in the *Critical account*:
1. Introduction
- 21-26 Ties Kb. added.
- 22-24 Accents Ob. 1 original.
- 24-26 Ties Ob. 1 added.
- 34 Vla. note b¹ added according to m. 33. Not in Ms.
- 47-50 This passage in Bg. 2F: *accel. dim.* Metrical groups in 2F are different from those in „3“E.
- 49-50 This passage in Bg. 2^aC: *acc., langs., rit; a Tempo* in main theme, m. 51. Metrical groups in 2^aC are different from those in „3“E.
- 59-60 In Bg. 2F (the most recent Bifolio here), Hrns, Tbn. and Pk. empty.
 This passage in Bg. 2^aC, 2^bC en 2^cC: Fag. 1/3 lower octave, Pk.: c.
 Hrn. 1/4 supplemented according to Bg. „3“E.
 Tbn. 1/4 added. K.-Btb. m. 60 supplemented.
- 59-61 Fag. 1/3, Trp. 1/3 and Pk. on the analogy of Bg. „3“E.
- 61-62 Orchestration supplemented. In Ms. only Fl. 1, Ob. 2, Viol. 1, Vla, Kb.
- 63-66 Strings supplemented. In Ms. Viol. 1 complete, Kb. almost complete; Vla, Vc. incomplete. Kb. m. 66 original. The chord *es Fundament* from Particello sketch F.E. 32 has been used – e-flat¹, f¹ in Hrn. 1/2. Woodwind and Brass added.
- 67-70 Klar. 2/3 à 2, Hrn 3/4 à 2; in Ms. à 1. Viol. 2 col 1, tie Vla. and rests in Viol. 1/2 and Kb. added.
- 71-72 Dots in Kb. interpreted as half notes.
- 71-74 Pos. A/T m. 71 original, m. 72-74 added, according to Hrn. 1/2.
- 73-74 Kb. following letters: *ges, g, f, fis*. (G₁-flat, G₁, F₁, F₁-sharp.)
- 75-76 Hrn. 3/4 replace Hrn. 1 because of continuation in Bg. 4C/„5“^c. Pos. A/T à 2. Ties Pos. A/T, Pos. B and K.-Btb. added. Rests in strings apparent from continuation in Bg. 4C/„5“^c.
- 89-90 Tie Kb. added.
- 93-96** Counterpoint from Particello sketch F.E. 33 used for empty Viol. 2 in Bg. 5B. For the argumentation see the *Critical account*: 2b. Gesangsperiode in the exposition
 Hrn. 1/2 and Vla. added, col Vc. Ties Vc. and Kb. added.
- 97-100 Rests in strings added.
- 101-104 Ties Vc. and Kb. added.
- 102-104 Viol. 2 filled in, col Vln. 1.
- 105-108 Klar. 2/3 added on the analogy of the continuation.
- 107-108 Rests Kb. and rest and sixteenth note Vc. added according to Bg. 25D/„26“^c (the corresponding passage in the recapitulation.)
- 123-126** Bg. 6^bB is not definitive and contains sketches for a modification, of which the continuation has achieved its definitive form in Bg. 7C/„8“^c. Therefore, the tremolo in Viol. 2 has been replaced by the *Variande* sketch in the empty staves, in order to connect with 7C/„8“^c. The Flute triplets have been left out because of their absence in 7C/„8“^c. The tremolo in Vla. and Vc. has been closed with an arco chord in m. 126. The arco in the Kb., m. 123, can be concluded from the discarded bifolio 7B. For the argumentation see also the *Critical account*: 2b. Gesangsperiode in the exposition.
 The corresponding passage in Particello sketch. F.E. 34 has the indication *pp*.
- 131 In Particello sketch. F.E. 34: *ff*. The 2nd note in the K.-Btb. has by mistake the note E₁.
- 139-147 Measure-rests added in Hrn. 2.
- 149-150 Ties Hrn. 7/8 added.
- 160 Ob. 2/3 deviating, according to Ms.
- 169-170 Ties Hrn. 5/8 and Trp. 1/3 added.
- 185-186 Tie Klar. 1 added.
- 189-194 Several ties in the brass added, according to the first sentence of the Chorale: 189-190 Pos. B and K.-Btb.; 191-192 Hrn. 5/6, Pos. A/T and B, K.-Btb.; 193-194 Pos. A/T and B, K.-Btb.
- 195-196 Ties Pos. A/T and B and K.-Btb added.
- 197-198 Ties Pos. B and K.-Btb. added.

- 207-238** For argumentation see *Critical account: 3. Beginning of the second part.*
- 207-208** Klar. 1 added as supplementation of the Te Deum motif in the next 2 m.; in Ms. rests.
- 209-210 Ob. from SVE „13a“E replaced by Klar. The note e is too low for the Ob.
- 213-214 Viol. 2 col 1; Vla. m. 214 according to m. 213; Vc. and Kb. rests, as in preceding measures.
- 215-224** Elaboration of SVE „13a“E: Pk. supplemented (3 m.); ties Fl. 1 added, half note in m. 220 replaced by whole note; Strings supplemented. In Ms. only Fl. 1 and Ob. 1.
- 225-226** 2 measures added in order to complete the period.
- 227-238** Elaboration of SVE „13“^bE, m. 5-16: 6 m. continuation of the ostinato triplets; addition of the introduction motif from SVE = „13b“E; in m. 232 modulation as in Bg. 12C m. 10 (*gilt*, valid). The next 6 m. have been elaborated according to the continuation in m. 1 from Bg. 13E/„14“ (m. 239 in the score). Therefore, the Ob.-line from „13“^bE has been moved to the bass, which is apparent from this m. 239.
- 241-242 Ob. 1 (pencil) left out; is incompatible with the other voices. In Ms. also rests.
- 243-246 Fag. 1/3 and Hrn. 1/4 added, col Vla. and Vc. as in the two preceding measures.
- 245-246 Fl. 2 (pencil) raised an octave. Ms. b-flat is too low.
- 247-248 Ob. 2 in Ms. by mistake in Ob. 1. Pencil-sketch Ob. 2 left out; is incompatible with the other voices.
- 247-250** In SVE „15“E Bruckner expanded the period which in 13E/„14“ was 8 m., into 10 m. Therefore 2 m. in 13E/„14“ have been adapted and 2 m. from SVE „15“E have been inserted in 13E/„14“. For the argumentation see the *Critical account: 3. Beginning of the second part.*
- 252 Fag. 1/2 not clear in the second half of the measure. Maybe placed 1 m. too early. Left out.
- 252;254 The closing notes of the motifs in Fag. 1 and 2 have been standardised: Fag. 1 quarter note, Fag. 2 eighth note. In Ms. not consistent.
- 257-272** Missing bifolio filled in: 2 m. supplementation of the inverted introduction-motif period; 14 m. containing the inverted Te Deum-motif, on the analogy of Bg. 12C, m. 11-14, and connecting to Bg. 15D/„16“. For the argumentation see the *Critical account: 3. Beginning of the second part.*
- 273 Tie in Kb. from m. 272 added.
- 273-274 Fl. 1 pencil. Fag. 1 and 2 in Ms. by mistake in Klar. 2/3 and Fag. 1 respectively.
- 275-276 Ob. 1 (pencil) left out. In Ms. also rests in ink.
- 276 Quarter note rest in Viol. 2 and Vc. supplemented.
- 276-284 This part of Bg. 15D/„16“ is very difficult to interpret. Especially in the wind, there are many obscurities and modifications. The ambiguity of the introduction-motif (Neapolitan sixths, tritone-transitions) is carried to an extreme here. The most important dilemmas follow hereafter.
- 276-277 Motif in Trp. 1 transposed to Hrn. 1: twice the text *1. Hrn.* The 2nd note could be a b-flat.
- 278-279 The motif in Pos. A is not clear; the eighth note and the quarter note can be read as f also.
- 279-280 Fag. 1 and 2 have the note A, but at Fag. 1 was written the letter g. The last 2 notes B-flat?
- 279-281 Text in the free stave: *pizz. - , a | a , , a | a*. Probably meant as modification of the Kb., which has rests here. In the score, the Kb. has been changed according to the text.
- 281-283 In Ms. the flute-motifs were clearly crossed out. Ob. 2/3 according to the sketch in the Trp. with the text *Oboi*. The tonality was several times indicated as *Ad[ur]* (A major). Viol. 1 according to the sketch in Hrn. 3/4 with the text *Violin*.
- 281 In Ms. in Trp. 1 a whole note d² and a quarter note a¹. Text near Trp. 1: *a - a | a*. This text was followed and the note d² left out.
- 283-284 The sketch in the free stave has been given to the K.-Btb. as continuation of the motif in m. 282-283.
- 285-292 Klar. 1 col Viol. 1/2; the first note is in the Ms. Sketch in Hrn. 7/8, Trp. 1 left out. Not compatible.
- 288 Last note Viol. 1 is d²; however with letter e.
- 289-290 Hrn. 1/4 col Trp. according to the text *Tromp Corni*.
- 292 Last note Vla. is in Ms. e²; Kb. e-flat. The Vla. has been changed into e-flat².
- 293-294 Text in Ms. *Blech Holz*, however, the brass has rests, just as the strings.
- 295-296 In Ms. no rests in Hrn. 1/4.
- 297-300 In Ms. several wind parts and string drafts were erased.
- 299-300 Trp. 1/3, Pos. A/T, B and K-Btb. added col strings. Text in Ms.: *Blech*.
- 301-302 In Ms. several woodwind parts were erased. Measure rests not clear. Fag. 1 (col Vla. and Vc.), although not clear, has been adopted. The sketch for Pos. A and B has not been adopted because the Ms. has also rests.
- 305 On the discarded bifolio 17C the text *Langsam* at the start of the Fugue. On the discarded bifolio 17F the time is 4/4.
- 305-307 Ties Trp. 1/3 added.
- 310 The quarter notes d² and d¹ in Trp. 1 and 2 probably belong to an erased sketch. Left out.
- 311 The quarter note b-flat¹ in Hrn. 1 (pencil) not adopted because in the two preceding measures in the Ms. the sustained note a¹ was erased. The 3-measures motif appears indeed some measures further (m. 313-315, Trp. 2; m. 317-319, Trps. and Hrns).
- 313-315 The sketch in the Trps. has both a sustained chord and the dotted motif. Five Trps. would be needed.

Because there are no arguments to make a choice, both possibilities have been adopted. The lowest voice has been given to Pos-A. The sustained d² only in Trp. 2. The ties have been added.

The sketch with the dotted motif above the staff of Trp. 1, literally c³ which does not occur in Bruckner, has been interpreted as the upper octave f² of the Trp. 3 motif. (Moreover, c would not fit in the context.)

The sustained note a¹ in Hrn. 1 has been left out because in Ms. the next two measures in Hrn. 1 were crossed out. Compare the similar situation in the remark for m. 311.

- 317-318 Ties in Hrns and Trps added.
- 318 Fl. 1 and tie added.
- 318-319 Hrn. 2 added.
- 320 Accents Fag. 1 original.
- 321-323 Ties Viol. 2 added.
- 324 Pos. T and B added col Vla. and Vc., according to the text *Tromboni*. In B.-Pos. sketch for Viol. 2.
- 325-333 In Ms. m. 325 Ob. 1 col Viol. 2 and partly also col Viol. 1; Ob. 2/3 col Viol. 2 respectively Viol. 1; Klar. 1/3 col Viol. 2. In the next 8 measures, Ob. 1/3 and Klar. 1/3 has been supplemented.
- 326 Hrn. 1/2 supplemented.
- 326-333 In Ms. the syncopated motifs in alto clef in Tbn. 3/4 are probably a sketch for an older version of the Vla. In the Vla. there are erasures and some passages were pasted over. Some traces (a tie, the position of erased notes) of the older version are still visible and they are similar with the sketch. The last measure of the Tbn-sketch was erased. The conclusion should be that the sketch must not be used.
- 329 Hrn. 1/4 supplemented.
- 331-333 Trp. 2/3 in Ms. m. 333 quarter notes; chord supplemented in preceding m. 331-332.
- 331 Hrn. 2 in Ms. by mistake note g, but text *gis* (g-sharp).
- 332 Hrn. 1/4 supplemented; the same chord in Ms. m. 331 and 333.
- 334-335 Ob. 1 adopted; tie added. The sketch in Trp. 1 seems to be a discarded draft for a fourth start *½ später* (half a measure after) on e-flat¹ in the Vla. For this reason not used.
- 336 The tie on f¹ in Viol. 2 into the next measure is original.
- 337-352** Missing bifolio: 7 measures have been filled in; 9 measures elaborated according to Particello sketches F.E. 21, 22, 23. For the argumentation see the *Critical account: 4. Fugue*.
- 346 The note f in the sketch has been interpreted as f-sharp as in m. 347. The text says: *H-d[ur] Ten.* (Tenor B-major).
- 348 The third note in Vla. and Vc. is g-sharp¹ as in the Ms. sketch.
- 353 On the first page of Bifol. 20F/„21“ the prepared Tbn.-indication was replaced by Bruckner by the indication C[orni].
- 353-354 Ties Klar. 1, Viol. 1/2, Pos. A/T, B and K.-Btb. Added.
- 356-357 Ties Klar. 1., Pos. A/T, B and K.-Btb. added.
- 356-358 Hrn. 1/2, 3/4, 7/8 à 2. Dissonant d and d¹'s in the Hrns in Ms.
- 357-358 Fl. 2/3, Ob. 2/3, Klar. 2/3 col 1. Rests Fag. 1/3 added.
- 357 The 4th note in Klar. 1, in Ms. b (sound a, as Ob.). The Vla has g-sharp.
- 358 The 2nd note in Klar. 1 with the text *Cis* (c-sharp sound) is similar with the Vla. Too low for the B.-Klar. Therefore placed one octave higher.
- 359-374 The Klar. is incomplete in Ms., but the Vla. staff has 8 times the text *Cl.*, col *Clar.* or *Clar Viola* and the Klar. staves have the text *col Viola*, *Clar. Br.*, *Cl Viola* and *Alto*. Therefore Klar. 1/2 here supplemented col Vla.
In the free staff, m. 359, a sketch with the text *Fag.* In the Vc. the text *Fag.2.3*. *Fag. 2/3* have been supplemented in the next 15 measures, according to the sketch.
The rhythmic pattern in the brass seems to be four times: whole note, measure-rest, breve. It appears three times in the Hrns and then in the Trps.
- 359 Bruckner's indication *Tb* means probably that Hrn. 5/8 should be replaced by Ten.-Tbn. in B and Bass-Tbn. in F for at least 4 m. There is however no time to change the instruments in m. 358.
- 359 With the text *As d* (A-flat major).
- 361-362 The Hrn.-chord has been filled in according to the text *des, fes, as* (d-flat, f-flat, a-flat) (sound). Moreover the text *Des m* (D-flat minor).
- 361-363 Fl. 1/2 interpreted as a sketch for the Klar. First note is too low for the Fl.
- 363 The Hrn.-chord has been filled in according to the text *c es as* (c, e-flat, a-flat). In Ms. also the text *As b7*: (A-flat with flat 7th). See the notes g-flat^{1/2} in Vln 1/2.
The text *des fes as* (d-flat, f-flat, a-flat) in the last quarter of the measure.
- 365;367;369 Hrn. 2 col 1.
- 367 Hrn. 3 in Ms. g (sound c¹), Text *b7 b9* (flat 7th flat 9th). *b7* would be g-flat (sound c-sharp¹). [*b9* is the b-double flat² in the Vla.]
- 366 The sketch for Ob. 2/3 left out; too unclear.
- 369 Hrn. 3 in Ms. not clear: d-flat² or c-flat²? The text says *Des m* (D-flat minor) and moreover *b4* and *b6*

- (flat 4th and flat 6th; to be reckoned from a-flat in the bass). Therefore c-flat² (sound f-flat¹) has been used. In Ms. two question-marks in the Hrns.
- 370 Hrn. 1/2 supplemented as in m. 369. Ties in Hrn. 1/4 added.
- 371 In Ms., the first Vla. note is d-sharp², which is clearly a mistake. In Ob. 1 and Klar. 1 the note is c-sharp². Also the text *Alt Adur* (alto A major) points to it.
- 371; 373-374 Trp. 2 added col 1.
- 372 In Ms. in Ob. 1 quarter note e¹, followed by rests. The text has: *e a cis e* (e, a, c-sharp, e); see the Vla. The note e¹ and the rests have been used. The last note e would be too low for the Ob. Elsewhere the text *e g cis e* (e, g, c-sharp, e). In Ms. the 2nd note in the Vla. is an a with letter g. The note a has been maintained.
The 7th note in the Vc. is not clear: e¹ or f¹? Adopted as e¹.
- 373-374 Ties Trp. 1/3 added.
- 375-386 In Ms. Ob. 1, m. 375, has a quarter note e-flat² (pencil). Ob. 1 and 2 added, col Trp. 1 (12 measures). Trp. 2 col 1 (10 m.).
- 376 Second note Trp. 1 is not clear. Adopted as g¹ of the underlying pencil sketch.
- 381 Second note Trp. 1 is not clear: g¹ or g-flat¹? Text above the first two notes *es/g* (e-flat/g). Adopted as g¹.
- 383-390 The orchestration has been supplemented with descending quarter notes in woodwind and lower brass because this climax calls for a heavier orchestration and because it is obvious. The orchestration is, although not the same, comparable with other performing versions. The Ms. has no indications.
- 383-386 Fl. 1/2 and Klar. 1 added. (in Ms. Fl. 1 continued in m. 387, 389-390.)
- 383-384 In Ms. two question-marks above Hrn. 1/2.
- 383 Half note g in Ten.-Tb. (pencil) not included.
- 385 Second note Trp. 1 not clear; b-flat¹ adopted from sketch in Trp. 2.
- 378-388 The motif in Ob. 2, m. 389-390, added in these two preceding measures.
- 388 Trp. 1 not clear: first note dotted? After it triplet? Text above Trp. 1: , *a g fis* (rest, a, g, f-sharp) (see the strings) and *eis* (e-sharp) near the last note. In m. 384 in Trp. 1 an erased sketch, like a triplet. In m. 389 a crossed out triplet in Fl. 1. In m. 389/390 a sketch in Pos.-B (meant for Klar.?) also with triplets. Only the first mentioned Trp. triplet has been included.
- 389 First two notes Ob. 1 not clear. Maybe, the tie in Trp. 1 from the preceding measure belongs to an earlier version of m. 388, without the triplet.
- 390 A question-mark in Fag. 1.
- 391 Fl. 2 col 1. Note f-sharp² in Trp. 2 (pencil) left out.
- 391-398 Klar. 1/3 added col Viol. 1/2. Pk. added: the rests in the two preceding measures are an indication.
- 392 Hrn. 1/2 à 2. In Ms. à 1. Hrn. 3/4 supplemented, according to m. 394 and 396.
- 392-398 Fl. 1/2 added: quarter note col Viol. 1, whole note according to m. 391, Fl. 1.
- 396-397 Ms. sketch in Trp. 1 was erased.
- 399-402 Fl. 1/2 and Ob. 1 added, col Viol. 1. Pos. A/T added.
- 399 The first note in Trp. 1 seems to be f-flat² with the text *Esd* (e-flat major). Two measures further Trp. 1 has e-flat². Adopted as e-flat².
- 404 Fl. 1 not clear: whole note c² or c-sharp² or rest? Left out.
- 405-406 Fl. 2 added col 1.
- 407-409 These 3 measures in Ms. only sketchy. Three voices notated in Fag. 1 with the text *gilt* (valid). Used for Fag. 1/3. The natural before the note b in m. 407 is not clear. In Fl. 1 and 2 and Ob. 1 sketches with the text *Tb* and *Tuben 8bassa*. The note b-flat with text *es* (e-flat); e-flat does coincide with the d-sharp¹ in the Fag. Sketches in Klar. 2/3 with the text *Tb* were crossed out. Above the Tbn-staves the text *wie Fag* (as Bassoon) and between the staves also the text *Tuben*. Only the Ten.-Tb was notated. This has been used à 2 and the B.-Tb. col Fag. 2/3 according to the above mentioned indications. Trp. 1/3 as in Ms.
- 409 Hrn. 1/2 à 2; in Ms. à 1. The notes noted down in the B.-Tbn are not clear: b? and d-sharp? This does not fit in the other voices. Therefore, the B.-Tbn have been included col Fag. 2/3, as in the preceding two measures. The rests in Ten.- and B.-Tbn. are original.
- 411 Near the third note in Viol. 2 (e²) the text *fis* (f-sharp); e² has been maintained.
- 411-414 Fl. 1 added col Viol. 1. Hrn. 1/2 added col Vla. and Vc., as in the exposition.
- 414 Letter *e* near the quarter note f-sharp² in Viol. 1; f-sharp² has been maintained. In Ms. by mistake in Viol. 1 a half rest instead of a quarter note rest.
- 417-426 Elaboration of Particello sketch F.E. 24 and 25. For the argumentation see the *Critical account: 5. Gesangsperiode in the recapitulation*. Hrn. 1/2 and Vla added col Vc. In the sketch, the second notes in m. 420 and 422 are illegible because of damage to the paper. The half notes in the sketch in m. 412 and 414 were shortened by Bruckner into quarter notes in the bifolio. Therefore, in m. 420 and 422 they have been interpreted as quarter notes also. The pitch follows from Viol. 1.
- 423-426 Klar. 1 added col Vla.

- 424-426 The Kb. has been supplemented, according to m. 423.
- 425-426 In the sketch no clef before the second stave, containing the middle voice. Interpreted as G-clef with the notes g-flat¹, g¹, a-flat¹.
- 427-430 Ties in Vc. and Kb. added, as in exposition m. 101-104.
- 428-430 Viol. 2 supplemented col Viol. 1, as in exposition m. 102-104.
- 431-439 Klar. 2/3 added, as in exposition m. 105-113.
- 438-439 Ties in Vla. added, as in exposition m. 112-113.
- 441-444 Ties added.
- 445 The last note in the Vc. seems to be g-flat¹, but below the note was written *fes* (f-flat). Adopted as f-flat¹ as in Particello sketch F.E. 26 also.
- 451-452 Tie Viol. 2 added.
- 453-457 Pizz.-indication has been added.
- 463-464 In Ms. a sketch in B.-Pos., noted down c¹, b[flat], e¹, f¹. In view of the unisono nature of the passage, probably the sketch is in G-clef with the notes a², g², c³, d³. Used for Ob. 1.
- 465-480** Elaboration of Particello sketches F.E. 24 and 25. In m. 1-4 (465-468) only ties have been added. The ensuing 12 m. have been orchestrated more heavily. It is the closing of the *Lyrical period* and the transition to the return of the triplets and the recapitulation of the Chorale. For the argumentation see the *Critical account: 6. End of Gesangsperiode in the recapitulation, transition to recapitulation of the Chorale.*
- 471 In the Particello sketch below the third note in Viol. 1: *ces* (c-flat); e-flat³ has been maintained.
- 481-484** Four measures added. The first two notes in Viol. 1 and the text *Schluß d m[oll]* (End d minor) are original. For the argumentation see again the *Critical account: 6. End of Gesangsperiode in the recapitulation, transition to recapitulation of the Chorale.*
- 485 The notes d³ or e³ in Fl. 1 and b-flat¹ in Fl. 2/3 left out.
- 485-490 Klar. 1 has been added, col Vla.
- 493-498 Klar. 1 has been added, col Vla, except the first 2 notes that are too low for the B-Klar.
- 497-498 Ob. 1 col Viol. 1/2.
- 494 In Ms, the 4th note in the Vla. is not clear.
- 499-514 In Ms. the strings are complete; from the wind only Trp. 1 was noted down. The other brass parts have been supplemented, according to the exposition. The first note in Fl. 1 is original. Fl. 1/2 have been supplemented as far as m. 514. This is one of the very few 'creative additions'.
- 506 Above the whole note in Trp. 1 was written *dim* and a half rest (all in pencil). The whole note has been maintained in accordance with the exposition.
- 515-516 In Ms., the strings are complete; from the wind only Ob. 1. The wind has been supplemented.
- 517-532** Missing bifolio filled in. No sketches are extant. In m. 515-526 the middle section of the Chorale in inversion. The next 6 m., 527-532, are a free development of the Chorale on the analogy of what follows in the next bifolio. For the argumentation see the *Critical account: 7. Continuation of the chorale in the recapitulation.*
- 533-542 The woodwind has been supplemented. In Ms. only Ob. 1 and strings.
- 536 In Ms., Viol. 1 has an accidental flat above the upper note g³, with a natural. The note g³ has been maintained.
- 537 In Ms. a sketch in Hrn. 1, which anticipates the horn-theme in m. 542 ff. The sketch does not fit in the tonality and has been left out.
- 537-541 In Ms. above the Pk.-stave the letters: *CCCC, DDD, AsAsAsAs*. In m. 539 and 540 in the Pk. a quarter note A-flat and in m. 541 a quarter note B-flat and 5 flats above the stave. All have been left out.

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