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THE ORCHESTRATION IN THE SYMPHONIES OF ANTON BRUCKNER

by

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## INTRODUCTION

The symphonies of Anton Bruckner are available in four published editions, each to a greater or smaller extent different from the others. Three of these are complete editions, in the sense of containing all nine symphonies; and one has so far included seven symphonies, but will presumably be completed as an edition, in the near future. Fortunately, these four editions can be grouped, according to sources and similarities, into two main versions--the Original Version and the Revised Version. In order of publication, the four editions are as follows:

1. The first published versions, the majority of which were published in Vienna by the houses of Theodore Bittig (No. 3), Albert Gutmann (Nos. 4 and 7), Schlesinger-Lienau (No. 8), and Doblinger (Nos. 2, 5, 6 and 9) during Bruckner's lifetime. No. 6 was published in 1899 and No. 9 in 1901, both after his death which occurred in 1896, and although No. 5 was published that same year, it was published without his participation.<sup>1</sup> Upon the advice of Mahler, Universal Edition, under the direction of Emil Hertzka, acquired the rights to all of Bruckner's works between the years 1909 and 1910. This edition is now published by Eulenburg in Leipzig. Hereafter it will be referred to as the First Printed Version.

2. The version of Joseph von Wöss. Between the years 1924 and 1927, Universal published an edition made by Joseph von Wöss according to the parts and scores of Ferdinand Löwe, who was a pupil of Bruckner and a distinguished conductor. These scores vary slightly from the First Printed Edition, for they contain additional indications for performance by Löwe. These indications are primarily in regard to phrasing, dynamic and tempo markings. This edition is still published by Universal (Philharmonia). Hereafter it will be referred to as the Second Printed Version.

3. The Brucknerverlag of Wiesbaden edition published between

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<sup>1</sup>H.F. Redlich, Bruckner and Mahler (London: J.M. Dent and Sons, Ltd., 1955), p. 270.



1934 and 1950 under the editorship of Robert Haas, with the exception of No. 3, which was edited by Fritz Oeser in 1950, and No. 9, edited by Alfred Orel in 1934. These were, for the most part, taken from Bruckner's manuscripts which were left in his will to the Imperial Court Library in Vienna. This is the first of the two manuscript versions, hereafter referred to as the Urtext Version.

4. Another manuscript version published by the Musikwissenschaftlicher Verlag of Vienna under the editorship of Leopold Nowak, a pupil of Haas. Symphony No. 5 in this edition was brought out in 1951, and Symphonies 1, 4, 6, 7, 8 and 9 are also completed. Nowak contends that Haas' edition is subject to certain inconsistencies, some of which will be discussed below. Hereafter this edition is referred to as the Second Urtext Version.

The two first printed editions are quite similar, as are the two editions prepared from manuscripts; but these are radically different from each other. It is difficult to decide which edition, the first printed or the manuscript, to call original and which, revised; for the manuscript edition, although presenting an earlier version of the symphonies, was actually published many years after the first printed, but revised edition. Therefore, for the sake of clarity, the terms original and revised will not be used in this thesis, but in their stead, Urtext Version or Second Urtext Version and First or Second Printed Version.

Now one may logically ask why there are four published editions; why the First Printed Version is not accepted by all scholars. We know that all composers revise, and it is to be expected that we usually accept the final revision of a composition. In the case of Stravinsky's revisions of his early ballets one may perhaps see a modern exception. However, in the case of Bruckner, there is considerable doubt as to the sources of some of the alterations and the complete authenticity of the First Printed Version. First of all, Haas claims that many of the alterations have been added in a foreign hand.<sup>2</sup> But, it is well known that composers sometimes agree to changes

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<sup>2</sup>Robert Haas (ed.), Symphony No. 7 (Wiesbaden: Brucknerverlag, 1944), introduction.



and have others add them. And what if Bruckner had authorized these alterations? There is no preserved written authorization for most of them, and even those which were sanctioned can be discredited, if one agrees with the arguments of Haas, Nowak, and others, because Bruckner was often only too willing to accept well-meant suggestions for revisions from his friends and students. The conductors, Hermann Levi, Ferdinand Löwe, Franz Schalk, and Franz Schalk's brother, Joseph all exerted considerable influence over Bruckner.

...the Wagnerian conductors upon whom Bruckner was dependent for the production of his works, considered them too thin, and at the same time too coarse in thought, and would not produce them until he agreed... to make them more solid, or as some of them put it, more orchestral.

The style and lengthiness of Bruckner's symphonies made them inaccessible to the majority of listeners in his time, as well as now, and the unfavorable circumstances surrounding the first performances of them made Bruckner even more willing to accept suggestions for "improvements" --especially from conductors who thought that they were making Bruckner's music more accessible to the general public by cutting passages, altering the orchestration, and inserting pauses between sections. Haas tells us that this was "a time in which it was necessary to consider an orchestral technique not well developed, performance with musicians of the second rank, and the limited intellectual grasping powers of the listeners."<sup>4</sup>

As justification for accepting the Urtext Version, there are several letters in existence in which Bruckner indicates that the alterations were sanctioned for use only in contemporary performances. This is quite clearly suggested in the following quotation containing excerpts from a letter to Felix von Weingartner.

When Weingartner complained that the Finale of the Eighth Symphony was too long, Bruckner in a letter advised him to 'shorten it considerably' for the performance,

<sup>3</sup> Herbert Antcliff, "An Estimation of Bruckner," The Musical Opinion, No. 958 (July, 1957), p. 593.

<sup>4</sup> Robert Haas (ed.), Symphony No. 4 (Wiesbaden: Brucknerverlag, 1936, introduction.



as 'it might be too long and is of value only for later times'.<sup>5</sup>

The alterations to be found in the First Printed Version can be grouped according to three types. These are the following:

1. Alterations in form.
2. Alterations in orchestration.
3. Alterations in phrasing and dynamics.

Form applies mainly to cuts in the original manuscripts, although there are also other slight changes in the actual length of the individual movements. This type has been treated by several writers (G. Engel, H. Leichtentritt, A. Orel, H. Redlich, W. Wolff) and therefore, will not be considered here. However, all cuts and extensions have been noted. Phrasing and dynamics have not been considered here either, for although these alterations sometimes produce a decidedly different effect, they often vary from performance to performance, and their relative value is usually too completely a subjective matter.

The main part of this thesis deals with the alterations in orchestration, which to the author's knowledge, have never been notated. These constitute the most numerous type, sharing equal importance with those in form. The purpose has been to state these alterations in an concise a manner as in possible, catalogue them according to type, and consider their relative value.

All of the alterations, except those in phrasing and dynamics, are presented in the form of a chart. Column one of this chart states the measures in which the original and its alteration are to be found. Column two contains the information about those measures in the Urtext Version, and in column three is stated the alteration of the First Printed Version.

Column four contains a system of numbers representing the types of alterations. All of the alterations in orchestration can be classified according to seven types, some of which overlap. These seven types are the following:

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<sup>5</sup> Albert Maecklenburg, "Hugo Wolf and Anton Bruckner," The Musical Quarterly, XXIV (1938), p. 298.



1. Alterations to facilitate execution. These alterations are few and slight, and consist of such things as the replacement of notes by rests when these notes are likely to obscure an important entrance, or the replacement of notes which are in an awkward range of an instrument. For example, see the Oboe I part in the Symphony No. 6.

2. Alterations to secure more or less tone. (volume).

- a. In mass
- b. In thematic lines or in rhythmic patterns
- c. For better balance

This type and type three constitute the majority of alterations in orchestration. The removal or addition of instruments usually produces a tonal alteration. Often in the First Printed Version, solo strings are doubled by woodwinds, or passages originally scored for brass only are rescored with the addition of woodwinds and sometimes removal of some of the brass--this being to produce a supposedly smoother effect.

3. Alterations in texture.

- a. In the spacing
- b. In the part writing

Alterations of this type are similar to type two, and sometimes difficulty is experienced in deciding in which category to list them. Often they are listed in both. Three (a) applies to the spacing usually between the lowest part and the next higher one. As much as a two octave space is sometimes encountered between the contrabass and violoncello parts in the Urtext Version. This may be altered by having either the contrabasses or the violoncellos play *divisi* in octaves, thereby lessening the gap and improving the texture. The alterations in part writing, for the most part, are confined to the woodwind. One of the characteristics of Bruckner's style is his use of block orchestration and identical rhythms throughout the orchestra. By this is meant that he uses instruments in large groups or blocks and added or removed them as a group, rather than as individual instruments. This may have been derived from his organ playing where stops are added or removed in groups. Bruckner was also fond of writing a theme in identical rhythm for all the instruments playing. The theme may be in unison or it may be harmonized, but the rhythmic movement is the same in



all parts. More contrapuntal woodwind writing is often encountered in the First Printed Version.

4. Alterations in instrumental color. This type usually applies to the substitution of one instrument or group of instruments for another instrument or group. Also, in the First Printed Version, a theme may be fragmented and divided among several instruments, whereas in the Urtext it was played in its entirety by one instrument. This was done to produce more contrast of timbre.

Aside from these alterations effecting changes in the actual scoring, there are a number of alterations affecting the color by changing the manner in which a passage is to be played; e.g., the addition of mutes to string or horn parts, or the changing of a string part from pizzicato to arco or vice versa.

5. Alterations to improve continuity. Besides these purely orchestration revisions, there are many which are only partially orchestration and partially form. Type four and five (continuity and change-of-conception) are therefore included for the sake of completeness, with the understanding that these are not entirely orchestration changes.

The alterations in continuity consist of the addition of a fragment from one theme group into another theme group of a movement or the filling in of a pause with a bridge passage which keeps the music flowing. They may usually be considered improvements, since they rid the music of unnecessary stops and starts.

6. Alterations emanating from a different conception on the part of the composer or editors. A large number of rewritten passages are placed in this category. Often a passage has been rewritten both note-wise and orchestration-wise so that it represents a change of conception on the part of the composer or editor. It is impossible to know whether these changes of conception were due to Bruckner himself or to his pupils.

7. Alterations which are incomprehensible to the author. A small percentage of the total number of alterations were found to have no plausible reason, and the majority of these were thought to be



misprints or copyist's errors. This is suggested when it is thought to be the case.

Finally, column five is used for further reasons or explanations when they are necessary. The majority of the alterations are self-explanatory when one reads the other columns, but occasionally there is need for additional information; this is contained in column five.

The editions used in this comparison were those of the Brucknerverlag edited by Haas for the Urtext Version, and for the First Printed Version, those published by Eulenburg under the editorship of Wilhelm Altmann. The miniature scores were used in both cases.

As is stated above, the reason for there being two Urtext editions is that Nowak contends that Haas' edition is subject to certain incorrectnesses. For example, Nowak's edition of the Symphony No. 4 (1953) is a later version than that of Haas, incorporating several additional cuts. This version was sent to the conductor Anton Seidl in New York in 1886. Seidl claimed that he would find a publisher for the then unpublished symphony, and the score has only recently been rediscovered in the Library of Columbia University in New York. Haas' edition (published in 1936) is taken from a manuscript left to the Imperial Court Library in Vienna by Bruckner in his will. Apparently Bruckner forgot, or perhaps he disowned, his 1886 version, for he made no mention of it. In any case, neither of these two Urtext versions is at all similar to the First Printed by Albert J. Gutmann in Vienna in 1889. The two manuscript versions are very similar to each other, however. The important difference is that the Nowak version has the several additional cuts. One may now enquire as to why Haas' versions were used in this comparison instead of Nowak's. In this case, Haas' versions are closer to Bruckner's original thoughts, particularly in this symphony. We know that Bruckner was only too willing to incorporate alterations and cuts into his works when the possibility of having them performed or published arose. This possibility prompted Bruckner to allow alterations which he felt would make the work more acceptable to the conductor or publisher. Therefore, in this case, the version left in his will is more purely Bruckner,



uninfluenced by any desire to make his symphony more pleasing to the public, the performers, or the prospective publisher.

Another case in point, but this time of a different nature, is in regard to the two Urtext versions of the Symphony No. 8. Nowak states in the preface to the Symphony:

Quite similar incorreftnesses also arose in those passages in which Haas traced back to the instrumentation of the first version; this especially happened in the Adagio. These interminglings could not be maintained either, especially as every correction in the autograph is made by Bruckner himself; and no other handwriting is traceable. In this--it can be stated as a fact--the Master adhered to the advices of his friends, and it must be accepted as such, but it does not justify other changes, which do not exist in Bruckner's own handwriting.<sup>6</sup>

Again the earlier version of Haas appears to be of more value in this comparison, since it represents more closely Bruckner's original ideas in this work, influenced to a lesser extent by the afterthoughts of his friends and pupils.

It should be stated once more that the purpose has been to compare the early manuscript editions with those first published and to list the actual alterations made. The use of the Second Urtext Version rather than the First would perhaps have shown Bruckner's evolution as an orchestrator, but this was not the purpose of the thesis, and would only have made the task far more confusing. For the purposes of this thesis, it was thought best to examine Bruckner's first ideas in orchestration on the symphonies and to compare these with the alterations of the First Printed Version. Therefore, the Haas edition is used throughout as the Urtext Version.

The choice of an edition for the First Printed Version was considerably easier. The Wöss edition could not be used, since this contains the indications for performance of Ferdinand Löwe. Löwe, who died in 1925, gave numerous performances of Bruckner's works after the composer's death, and Löwe's own alterations are included in

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<sup>6</sup> Leopold Nowak (ed.), Symphony No. 8 (Vienna: Musikwissenschaftlicher Verlag, 1955), preface.

Wöss' edition. To use this edition would have destroyed the purpose of this thesis, for it is possible, although it cannot be proved, that Bruckner sanctioned the first published versions with the exception of Symphony No. 9. However, it is not possible that he approved the Löwe revisions edited by Wöss for he died almost thirty years before this edition appeared. Therefore, it was necessary to use the edition published by Eulenburg as the First Printed Version. Eulenburg now publishes what appears to be the same versions as those originally published, but in miniature scores.

A commentary containing numerous musical examples precedes the actual list of alterations in each symphony. This commentary explains the types of alterations and includes observations derived from a study of the charts.

In the musical examples, the Urtext in all cases precedes the First Printed Version.



## A LIST OF ABBREVIATIONS USED

### A. Types of alterations

- 1 Execution
- 2 Tone (volume)
  - a in mass
  - b in thematic lines or in rhythmic patterns
  - c for better balance
- 3 Texture
  - a spacing
  - b part writing
- 4 Color
- 5 Continuity
- 6 Different conception
- 7 Incomprehensible

### B. Abbreviations

U.V.	-	Urtext Version
F.Pr.V.	-	First Printed Version
Wind	-	refers to all the wind instruments, both woodwind and brass.
Brass	-	refers to all the brass instruments including horns.
ww	-	woodwind
picc	-	piccolo
fl(s)	-	flute(s)
ob(s)	-	oboe(s)
cl(s)	-	clarinet(s)
bsn(s)	-	bassoon(s)
cbsn	-	contrabassoon
hn(s)	-	horn(s)
trpt(s)	-	trumpet(s)
trb(s)	-	trombone(s)
btuba	-	bass tuba
Cbtuba	-	contrabass tuba
timp	-	timpani
vln(s)	-	violin(s)
vla(s)	-	viola(s)
vlc(s)	-	violoncello(s)
cb(s)	-	contrabass(es)

## CHAPTER I

### SYMPHONY NO. 1 IN C MINOR

The Symphony No. 1 is actually the second symphony which Bruckner wrote. The student Symphony in F minor was written three years earlier. This Symphony No. 1 was written in Linz between January 1865 and April 14, 1866. It was given in this form in Linz on May 9, 1868 with the composer conducting. It was revised in 1877 and 1884 without important changes, and again between 1890-91. This final revision was first performed in Vienna at a Philharmonic concert under Hans Richter on December 13, 1891. Altmann tells us that Hermann Levi, upon hearing of this revision, wrote to Bruckner: "Your First Symphony is wonderful! It must be published and performed, but please do not alter it too much. It is all quite good enough as it is, even to the scoring."<sup>1</sup>

The Symphony was published in this form in 1893. Haas brought out his Linz (Urtext Version) in 1939, and Nowak his edition in 1954. The Haas version was first performed by Peter Raabe in Aachen on September 2, 1934.

There are numerous instances in which the first printed version of the First Symphony differs from the composer's manuscript, and these differences are of all types. The most numerous apparently involve a change of conception on the composer's part or a bit of rewriting. Less frequent are differences involving part writing, tone-color of melodic lines, mass of tone, color, spacing, balance, execution, and continuity. All the alterations that have taken place between manuscript and first printed version except one seem, on careful examination and reflection, to yield some excuse for their being.

At first the number of alterations that apparently represent

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<sup>1</sup>Wilhelm Altmann (ed.), Symphony No. 1 (Leipzig: Eulenberg, N.D.), introduction.



a change of conception on the composer's part may seem unusually large. There are seventy-two of them. It must be remembered, however, that the symphony was not published until almost a quarter-century after it had been written, and during that time it was extensively revised by the composer.

We can see a good example of apparent change of conception on the composer's part in measures 200-203 of the first movement. Here, in the Urtext, the melody is in the first violin; in the First Printed Version, a Flute I counterpoint has been added. Although this is not strictly speaking an orchestration alteration, it is, nevertheless, partially orchestration and is therefore included under type 6. This is the beginning of the recapitulation, and the additional Flute I part appears to be an improvement since it adds new interest to the recapitulation of the first subject.

EXAMPLE 1.

The musical score for Example 1 consists of three staves. The top staff is for the first violin (Vln I) in the Urtext, showing a melody starting with a piano (p) dynamic. The middle staff shows the string parts (Vlns, Vlas, Cbs) with a piano (pp) dynamic and a fortissimo (fimp) dynamic marking. The bottom staff is for the first flute (Fl I) in the First Printed Version, showing a counterpoint starting with a mezzo-forte (mf) dynamic.

Most alterations of this type in the Symphony No. 1, however, appear to offer little improvement over the Urtext Version.

Next in frequency in this Symphony are alterations involving part writing. There are sixty of them. In measures 115-116 (F.Pr.V. 118-119) of the Scherzo we can see part-writing alterations in the woodwind parts, which in the Urtext Version double the string in measure 115. However, in the First Printed Version they play only the A's, thereby actually doubling the trumpet and helping to produce the feeling of three beats to a bar. See example 2.

No reason could be found to accept this revision as an improvement, and the majority of the passages involving part writing in this



EXAMPLE 2.

Symphony were considered to be of only equal or slightly less value to these in the Urtext Version.

There were forty-five alterations producing more or less tone in melodic lines or rhythmic patterns in the Symphony No. 1. In example 3, second movement measures 8-9, the wind parts are reproduced, and the passage is also scored for strings. In the Urtext Version the wind parts consist of horns and bassoons only, but in the First Printed Version oboe and clarinets parts have been added.

EXAMPLE 3

These woodwind instruments add more tone to the melodic lines and also produce a greater volume of tone. The Urtext cello line is written in small notes in the example, and it can be seen that in the First Printed Version the bassoons double this line and give up their original bass. Therefore this is a good example of numerous additional doublings destroying the contrast which Bruckner, at least in the Urtext Version, took such pains to achieve. This alteration was considered of doubtful value for this reason. The majority of these alterations were also not considered to be improvements. Measure 9 also contains an example of a change of conception, for the original dotted half note is shortened to a half note with an eighth note tied.



Alterations in mass of tone are often similar to the tone in melodic lines and may also be classified in this category, although the purely mass-of-tone alterations usually add doublings of harmonic lines rather than melodic or rhythmic. There are forty-two mass-of-tone alterations in this Symphony, of which the one in measures 254-55 of the first movement is an example.

Example 4

The musical score for Example 4 shows measures 254-55 of the first movement. The score is written for Horn III, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is C major, and the time signature is 4/4. The score includes dynamic markings such as 'p' (piano) and 'tr.' (trill). The Horn III part is shown with a 'tr.' marking, indicating a trill. The Viola part is shown with a 'p' marking, indicating piano. The Violoncello and Double Bass parts are shown with a 'p' marking, indicating piano. The Violin I and Violin II parts are shown with a 'p' marking, indicating piano. The score illustrates a mass-of-tone alteration where the Horn III part is removed in the First Printed Version, leaving the Viola part to be doubled by the Horn III in the Urtext.

Here we see that the horn III of the Urtext is removed in the First Printed Version. Horn III primarily doubles the viola part, only adding harmony notes and thereby increasing the overall volume



without actually underlining an important melodic or rhythmic figure. There would seem to be no good reason for removing horn III here and the validity of this alteration must depend largely on personal preference. There are also part-writing and phrasing changes in this example.

An appreciable number of color alterations are also to be found in the Symphony No. 1; there being eighteen of these. The proportion of this type is comparatively unusually small, but they are extremely important, for they are the most obvious to the listener. For example, see measures 11-12 in the Trio (example 5). In the Urtext the harmony is sustained by the bassoons and violas, but in the First Printed Version these notes are sustained by two clarinets and bassoon II, thereby only slightly changing the character of this figure, since violas and clarinets in this register may sound similar. No justifiable reason could be found for this alteration, and all the other color alterations in this Symphony seemed to offer no definite improvement over the Urtext Version.

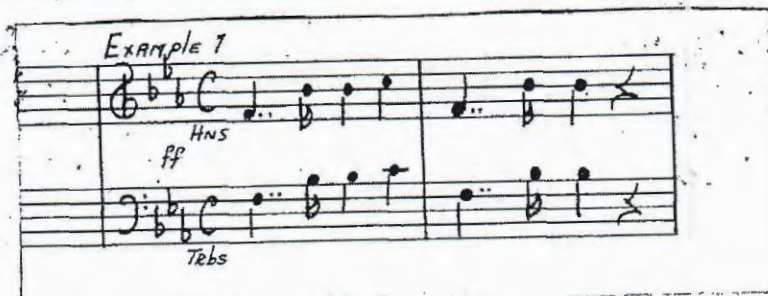
Also in example 5 there is a change of conception for the Violin I and low woodwind parts are rewritten.

There are seven alterations in spacing in the Symphony No. 1 and these were usually necessitated by the fact Bruckner often had his contrabasses playing a twelfth below the next higher part. A similar case is this example in the Finale, measures 178-84 (F.Pr.V. 179-85), in which the timpani is taken up an octave, since in the Urtext the timpani plays a twelfth or more below the next upper part.



This is apt to produce a peculiar hollow effect detrimental to the music. Therefore the alteration can be called an improvement as are the majority of spacing alterations in this Symphony.

There are also seven balance alterations, although good balance can usually be achieved by the conductor without making orchestration alterations. An example of this type of alteration may be found in measures 122-23 (F.Pr.V. 123-24) of the Finale. Here horns I and II and trombones play this figure above a quickly moving, heavy, octave passage in the strings. First of all, the strings could easily drown the brass, although a good conductor could rectify this. However, there is also the problem of balance within the brass parts; and when one considers this, one immediately realizes that three trombones can easily overpower two horns. Therefore in the First Printed Version all four horns play in unison. This seems to constitute an improvement, as do the majority of balance alterations in this Symphony.



The execution alterations are few, being three in number and fairly obscure. In this example from the Finale, measures 40-41 (F.Pr.V. 41-42), the last note in the cello part has been replaced by a rest, apparently to avoid the octave it makes with the first violin part; but this hardly seems necessary.



These execution alterations are usually so negligible that one wonders why any change was made.

Although continuity alterations are not purely orchestration



alterations, they do change the orchestration, and are therefore listed here. There are three in the Symphony No. 1, and the one chosen as an example is to be found in measure 240 of the first movement. Here the addition of a contrabass part helps to set the second subject into motion, and although it may destroy a bit of the flow or continuity, it can nevertheless be called an improvement in thematic presentation.

Example 9

All of the other continuity alterations in this Symphony are similar in treatment.

There is one alteration in the Symphony No. 1 which is incomprehensible to the author; that is, no logical explanation can be found by him for its being. This is the alteration which occurs in the Flute I part in measures 12-15 of the Trio.

Example 10

As can be seen here, an eighth rest has been substituted for the first note in measure 14 in the First Printed Version. It is difficult to discover a reason for this alteration, since the  $g^{#4}$  obviously wants to go to  $a^{#4}$ , and the removal of the  $a^{#4}$  lessens the effect of the minor third ( $a^{#4}-c^{#5}$ ) appearing almost sequentially after the skip of a major third ( $a^{#4}-c^{#5}$ ) in the preceding measure. It cannot even be convincingly shown that the flute needed a breath at



that place; thus the alteration is considered to be of questionable value.

Besides these orchestration alterations, there are numerous slight cuts and also changes in the tempo markings.

The Urtext Version of the first movement is scored for 2 flutes, 2 oboes, 2 clarinets in B<sup>b</sup>, 2 bassoons, 2 horns in F, 2 horns in E<sup>b</sup>, 2 trumpets in C, 3 trombones, timpani and strings. The Adagio utilizes an additional 3rd flute and places the trumpets in E<sup>b</sup>. The Scherzo and Finale use the same instrumentation as the first movement, but the Trio is scored for 2 oboes, 2 clarinets in B<sup>b</sup>, 2 bassoons, 1 horn in G, trombones, timpani, and strings.

In the First Printed Version, all movements are scored for the same instruments as in the original, but the Trio of the revised makes use of the flutes.

## SYMPHONY NO. 1 IN C MINOR

## First Movement (Allegro)

7-9	Vlcs and cbs play B <sup>b</sup> 's.	Vlcs and cbs play A's and B <sup>b</sup> 's.	6	Avoids a certain awkwardness in the original harmony.
8-9	Vln 2 rests.	Vln 2 doubles vln 1 in unison.	5	
11-17	Continuation of theme 1 in ww with hn 1 and strings.	Numerous slight alterations in all parts except bsn. Addition of hn 3 and 4 sustaining the harmony in measure 17.	3b 2a	
18-25	Continuation of 1st theme for full orch.	Numerous slight alterations in all parts except timp, vlc, and cb.	3k	Improved part-writing.
	<u>26-37</u> Conclusion of 1st subject scored for ww, hns and strings.	<u>26-36</u> Numerous part writing alterations in all instruments. Measure 27 has been cut.	3k 6	
	<u>38</u> The 2nd subject begins without pause in ww.	<u>37</u> The 1st note is shortened for all instruments, so that a quarter rest is placed on the 1st beat, and the theme begins on the 2nd beat.		To make the change of harmony clear.
	<u>38-45</u> The 2nd subject is scored for ww and hn 1.	<u>37-44</u> Slight alterations in ob 1, cl, bsn, and hn part writing.	3b	
	<u>49-53</u> Scored for strings without vla.	<u>48-52</u> Slight alterations in string parts and addition of vla part.	3b 6	
	<u>55</u> Repetition of measure 54.	This measure is cut in this edition.		



<u>58-66</u> Close of 2nd subject scored for cl 2, bsn 1, hns 1, and 3, vlas, 2 vlc soli and cbs.	<u>56-64</u> Rewritten and rescored for bsn 1, hns 3 and 4, vlas and vlcs.	6 3b 4
<u>67-93</u> Closing subject scored for full orch.	<u>65-91</u> This section has been essentially rewritten although the outlines are the same.	6
<u>94-103</u> The 2nd theme of the closing subject is scored for full orch.	<u>92-101</u> Numerous alterations in part writing for all instruments.	3b
<u>113-120</u> Theme is scored for fl 1, obs, cls, hn 1 and strings.	<u>111-118</u> Rescored for fls, obs, cls, hn 1 and vlas.	2a 2b
<u>121-143</u> Conclusion of exposition scored for full orch primarily.	<u>119-140</u> Partially rewritten with numerous alterations in all parts. One measure is cut. (U.V. 142-143.)	6
<u>144-155</u> Development of 1st subject scored for ww, hns and strings.	<u>141-152</u> Numerous part writing alterations in all parts.	2a 2b 3b
<u>156-166</u> Continuation of development of the 1st subject begins with strings alone, then adds trpts 1 and 2 (160) and full orch (163).	<u>153-164</u> This section has been partially rescored. Trpts do not enter until 161 (U.V. 163) and fls and obs rest. Measure 157 (U.V. 160) is repeated.	4 3b 2a 2b 6
<u>167-177</u> Continuation primarily for full orch.	<u>165-175</u> This section has been largely rescored producing greater contrast.	6
<u>177-186</u> Scored for ww, hns, timp, and vln 1. (Vln 2 enters at 186.)	<u>175-184</u> Numerous slight part writing alterations in all instruments except timp.	3b

187-193 Passage scored for hns, timp and strings without cbs.	185-192 Addition of fl 1 doubling vlms 1 which are muted. Slight alterations in hn 1 and 3 and string parts. Vlcs enter 1 measure later. Measure 192 is interpolated.	2a 2b 4 6
194-199 Theme scored for 2 obs with timp and vlms. Timp rests after 2 measures. Measure 199 for timp only.	193-199 Rescored for 2 cls with timp and vln 1 only. Timp rolls throughout. 198 is interpolated. 199 is for strings (lower) and timp.	4 2a 2b
201-202 Beginning of recap- + itulation of 1st	Fl 1 repeats the rhythmic figure of vln 1.	6
205-206 subject scored for strings with timp.		
202-213 Timp rolls on c.	Removal of timp roll.	2a
203 Vlas in unison. (Not divisi until 204.)	Vlas divisi.	2a
206-207 See measures 8-9.	See measures 8-9.	
208-215 The 1st subject is scored for ww, hn 1, and strings. Addition of trpts 1 and 2 in measure 215.	Slight part writing alterations in all parts except hns and trpt. Addition of hns 3 and 4 in measure 215.	3b 4
216-239 Continuation of recapitulation of the 1st subject.	Numerous part writing alterations in all parts with some rewriting.	3b 2a 2b 6
240 Cbs rest.	Cbs play pizz on the 1st beat of measure.	2a 5
248+250 Hn 3 plays a dotted + half note in each of 252 these measures, then rests.	Hn 3 plays a dotted quarter note in each of these measures, then rests.	6 Copyist's error?
248-255 Scored for strings with hn 3.	Slight part writing alterations in the string parts 254-255. Hn 3 is removed.	3b 2a



<u>257-276</u> Recapitulation of closing subject scored primarily for full orch.	<u>257-274</u> Largely rewritten and rescored with two measures cut.	3b 2a 2b 6
<u>277-283</u> Continuation scored for obs, bsns, hns and strings arco.	<u>275-280</u> Rescored for ww in pairs, strings pizz. Measure 283 is cut.	2a 2b 4 6
<u>284-308</u> Continuation of closing theme scored primarily for full orch.	<u>281-300</u> Completely rewritten and the inclusion of the 1st subject. Cut of five measures.	6
<u>309-323</u> Conclusion of recapitulation scored for full orch.	<u>301-316</u> Wind parts partially rewritten with slight alterations in string part writing. Measure 323 is extended to two measures.	3b 2a 2b 6
<u>323-351</u> Coda involving the 1st subject scored for full orch.	<u>316-345</u> Numerous part writing alterations in all parts. Measure 336 is interpolated.	3b 2a 2b 6

### Second Movement (Adagio)

8-9	Scored for bsns, hns and strings.	Addition of ob 1 and cls. Sustained note shortened by a half beat in winds and lower strings.	2a 2b 6
9-10	Vlas double vln 2.	Vlas rest on last beat of 9 and first beat of 10.	2b
10-11	Vlins 2 double vlins 1 in unison on 2nd half of 10 and 1st beat of 11.	Vlins 2 rest on 2nd half of 10 and 1st beat of 11.	2b
13-17	Crescendo to f scored for bsns, hns and strings.	Addition of fls, cls, obs, and trpts. Slight alterations in part writing for other instruments.	2a 2b 3b
20	Timp enters on 1st beat. Fls do not enter until 21.	Timp enters on 3rd beat. Fls enter on the 4th beat.	6

22	Fls play two half notes.	The 2nd half note is divided into 2 quarter notes. The 2nd quarter is an anacrusis to the following measure.	6
	<u>26-27</u> Scored for 2 cls and vlcs or hn 1.	<u>26-28</u> Measure 27 is interpolated between U.V. 26 and 27.	
	<u>27</u> Cl 2 plays g <sup>b</sup> and f' on 2nd and 3rd beats.	<u>28</u> Cl 2 plays f <sup>b</sup> on the 2nd and 3rd beats.	6
	<u>30-37</u> Scored for obs, hn 1 and strings.	<u>31-38</u> In measures 31-32, fls take the place of obs; 33-34 four hns instead of obs; 35-36 obs, cl 1 and hns; 37 hn 3 and trbs. Alterations in part writing for all instruments.	4 2a 2b 3b
	<u>37-43</u> Conclusion of section A (cresc, f, dim) scored in block orchestration.	<u>38-44</u> Numerous part writing alterations in all instruments.	3b 2a 2b
	<u>44-45</u> Beginning of section B scored for strings.	<u>45-46</u> Slight part writing alterations in vln 2 and vlas.	3b
	<u>45</u> Two obs in unison.	<u>46</u> Ob 2 removed.	2b 2c
	<u>48-50</u> Scored for strings.	<u>49-51</u> Slight alterations in vln 2 and vla parts.	6
	<u>52</u> Strings only.	<u>53</u> Addition of hn part.	6
	<u>52-53</u> Scored for strings with obs in 53.	<u>53-54</u> Slight part writing alterations in vln 2 and vla parts.	3b
	<u>53</u> See measure 45.	<u>54</u> See measure 46.	
	<u>56-57</u> Scored for obs, hn 3 and strings.	<u>57-58</u> Cl 1 substituted for obs. Part writing alterations in hn 3 and vln 2.	4 3b



60 The 1st beat is scored for obs, hns and vlcs.	61 Hn 4 is removed. Cbs double vlcs.	2a 2b
61-74 Continuation of section B scored for ww, hns and strings.	62-76 Numerous part writing alterations in all parts. Measure 76 is interpolated. 75+76 comprise an augmentation of O.V. 74.	3b 2a 2b
75-77 Theme scored for 2 obs in unison.	77-79 Ob 2 is removed.	2b Unnecessary 2c doubling.
75 On the 1st beat, hn 4 doubles hn 2.	77 Hn 4 rests on the 1st beat.	2a 2c
75-78 Vlcs rest.	77-80 Vlcs double cbs sounding an octave above.	2a
77 On the 1st beat, hns 4 and 4 are in unison.	79 Hns 3 and 4 play a major 2nd on the 1st beat.	6 Copyist's error?
78-92 Continuation of section B scored for ww, hn 3 and strings.	80-94 Part writing alterations and some rescoring.	3b 6
93-96 Scored for 2 fls in unison with upper strings.	95-98 Ob 1 doubles fls on 1st and 2nd beats of 95 and 96. Slight note alterations in fl part.	2b 6
93-107 16th note scales in vln 1.	95-100 Slight alterations in actual notes.	6 Copyist's error?
97-111 Conclusion of section B scored for fls, bsns, hns, trpts, timp and strings.	99-114 Numerous part writing alterations and some rescoring. Addition of ob 1, cl 1 and trbs. Removal of timp. Measure 102 is interpolated.	3b 6 2a 2b
112-122 Beginning of section A <sub>1</sub> scored for obs, cls, bsns, hns, timp and strings.	115-125 Partially re-written and rescored. Addition of fl 1, trbs (124) and trpts (125). Removal of timp.	6 2a 2b 2c

<u>123-131</u> Continuation of A, scored for all parts except fl and timp.	<u>126-134</u> Part writing alterations in all parts except vlc and cb. Addition of fl and timp parts.	3b 2a 2b
<u>132-140</u> Scored for fls, obs, hns and strings.	<u>135-143</u> Slight part writing alterations in all instruments.	3b
<u>141-151</u> Passage leading to ff (151) scored for ww, hns and strings. Fl 3 doubles fl 2.	<u>144-154</u> Partially rewritten and rescored. Trbs substituted for hns and fl 3 removed.	6 4 2b
<u>148-151</u> (1st half of 151) scored for obs, hns and strings.	<u>151-154</u> (1st half of 154) scored for full orchestra.	6
<u>151-168</u> Climax and conclusion of the 2nd movement scored for full orch through 1st beat of 158, then for 3 fls, obs, timp and strings.	<u>154-171</u> Numerous part writing alterations in all parts. 2nd half of 161 until the end is rescored with the addition of cl 1 and trbs.	3b 2a 2b 2c

## Scherzo (Lebhaft)

<u>1-8</u> Beginning of the Scherzo scored for full orchestra.	<u>1-9</u> Slight part writing alterations in bsn 2, hn 2-4, and strings parts. Trbs removed. Measure 4, a repetition of measure 3 is interpolated.	3b 2a 2b 6
<u>14</u> Vlms 2 and vlas play a half note then rest.	<u>15</u> This is shortened to a quarter note.	1 The half note is incongruous with the quick, light rhythm.
<u>15-19</u> Scored for obs, cls, bsns, and timp. Strings enter at 19.	<u>16-20</u> Rescored for bsns, hns and timp. Strings enter at 20.	4
<u>26</u> Vlms conclude with a half note then rest.	<u>27</u> This is shortened to a quarter note.	6 The quarter note is more in character with the theme.



27-31 Scored for obs, cls, and hns 3 and 4.	28-32 Ww parts played by hns 1 and 2 instead.	4
32-33 Scored for trpts, vlms 2, vlas and vlcs.	33-34 Bsns double strings in 33 and trpts in 34.	2a 2b
35-39 Scored for full orch.	36-40 Slight note and part writing alterations in fl, ob 2, cl 1, bsn, hn 3 and 4, trpt, trb, vln 2, and vla parts. Removal of timp.	3b
40-42 Timp doubles quarter note rhythm.	41-43 Timp removed.	2a
42-44 Scored primarily for ww and upper strings.	43-45 Slight part writing alterations in fl 2, ob and string parts.	3b
44 Scored for bsns, brass and strings.	45-46 U.V. 44 is expanded to two measures. (F.Pr.V. 45-46)	
47-52 Conclusion of section A scored for full orch.	49-54 Slight note and part writing alterations in fl, ob, bsn, hn 3, trpt 2, trb 1 and 2, and string parts.	3b 2a 2b 6
60-71 Scored for fl 1, obs, cls, bsns, hns 1 and 3 and strings.	62-73 Slight part writing alterations in wind, vlc and cb parts. Hn 2 used in place of hn 1.	3b 2a 6
66-78 Fl 2 rests.	68-80 Fl 2 doubles fl 1 in unison.	2b 2c
79-88 Scored for ww, hns 1 and 2, timp and strings. Fls in octaves or in unison (86). Cl 1 sustains the harmony.	81-90 Fls in unison. Cl 1 doubles fls. Further alterations in hn, timp and vlc part writing.	2a 3b
89-96 Beginning of section A <sub>1</sub> scored for full orch.	91-99 Slight part writing alterations in bsn 2, hn 2-4 and string parts. Measure	3b 6

94, a repetition of  
93 is interpolated.

102 See measure 14.

105 See measure 15.

103-107 See measures  
15-19.

106-110 See measures  
16-20.

110-114 Scored for  
hns, timp and strings.  
Bsns in 114.

113-117 Bsn, hn, vlms 6  
and vla parts are  
slightly rewritten.

115-116 Scored for  
obs, cls, trpts, vln  
2, vlas and vlcs.

118-119 Slight alter- 3b  
ations in ww part  
writing.

117-135 Conclusion of  
Scherzo scored for  
full orch.

120-140 Partially 6  
rewritten and re- 3b  
scored. Part writing  
alterations. Two meas-  
ures are interpolated.

There is no pause  
between the Scherzo  
and the Trio.

A fermata is inter-  
polated between the  
Scherzo and the Trio.

### Trio (Langsamer)

1-6 Vlas, vlcs, and cbs  
sustain and vlms 2  
rest.

Rescored to include 3b  
vlms 2.

3-11 Vlms 1 play d'.

Slight alterations 6  
in actual notes  
played.

Copyist's  
error?

7-8 Timp roll on G.

Timp roll removed.

2a The timp  
might easily  
overpower the  
unsupported  
2nd violins.

8+ The rhythm in obs  
10-11 and cl 2 (10) is  
J. J. J.

This is changed 6  
to J.. J. J.

The original  
is more in  
character.

10 Cl 2 plays the  
same rhythm as obs.

Cl 2 rests on the 6  
1st note, then plays  
the same rhythm as  
the obs.

11-12 Bsns in unison and  
vlas sustain the  
harmony.

Harmony changed and 6  
played by cls and 4  
bsn 2 instead.



- |       |   |   |                     |
|-------|---|---|---------------------|
| 13    | Vlms 1 and 2 play a hidden fifth (a-e').  | The a is removed and an eighth rest is substituted.   | 1                   |
| 14    | Fl 1 begins the measure with an eighth note a".   | An eighth rest is substituted for this note.  | 7 Copyist's error?  |
| 16-21 | Scored for obs, cls, bsns, hn 1, ten trb, and strings.                                      | Rescored for bsns, hn 1 and 2, 3 trbs, and strings with additional part writing alterations in the strings.   | 4<br>2a<br>2b<br>3b |
| 24-32 | Development of section A of the Trio scored for bsn 1, timp and strings.                    | Part writing and note alterations in all parts. Bsn 2 replaces bsn 1.   | 6<br>3b             |
| 33-39 | Conclusion of the Trio scored for obs, cls, hn 1, trbs, timp and strings. Strings spiccato. | Part writing alterations in the winds. Note alterations in strings. Strings pizz.   | 3b<br>6<br>4        |
|       | Immediate repetition of the Scherzo.  | 40-44 These four measures form a transition to the Scherzo which begins with measure 9 (U.V. measure 8). Otherwise, the Scherzo is the same as the first time and the alterations are the same. |                     |

## Coda to Scherzo

- |  |  |               |
|--|--|---------------|
| 135-165 Scored (after the 1st beat of 135) for obs, cls, bsns, trbs, timp, vlas, vlcs and cbs. | 132-133 Rescored for cls, bsns, hns, vlas, vlcs and cbs.   | 2a<br>2b<br>4 |
| 137-159 Conclusion of Coda scored for full orch.   | 134-158 The remainder of the Coda is also partially rewritten and rescored with two measures interpolated. | 6             |

## Finale (Bewegt, feurig)

1-8	First subject is scored for full orch ff.	Numerous part writing alterations in all instruments except trb 3 and timp.	3b
9-18	The 2nd theme of 1st subject scored for ww, hns, timp and strings.	Numerous part writing alterations in all parts.	3b 2a 2b
19-22	Conclusion of 2nd theme of 1st subject scored for full orch.	Numerous part writing alterations in all parts except fl, cl 1, hn 1, 2 and 4, trpt, and trb 2 and 3.	3b 2a 2b
23-28	The 1st theme of 1st subject scored for full orch.	Slight part writing alterations in all parts.	3b
29-32	Scored for obs, cls, bsns, hn 3 and strings.	Part writing alterations in all parts except ob.	3b
32-33	Scored for cls and bsns in octaves with upper strings.	Bsns removed.	3a 2b
34-35	Melodic figure scored for bsns and hns 3 and 4 in octaves. Upper strings accompany.	Alterations in vln 2 part.	3a 2b 6
<u>36-38</u>	Scored for hns 1 and 3 and strings.	<u>36-39</u> Part writing alterations in hn 3 and strings. Measure 37 (a repetition of 36) is interpolated.	3b 6
<u>40</u>	Vlcs play g' on last beat of the measure.	<u>41</u> Vlcs rest on the last beat.	1 To avoid a hidden octave with vlcs 1.
<u>42</u>	A half note c" sounding f' is played on the 2nd beat by hn 1.	<u>43</u> Played by ob instead.	4 Copyist's error?
<u>46-47</u>	Scored for upper strings.	<u>47-48</u> Slight alterations in rhythm of vlcs and in notes of vlcs.	6



<u>47-49</u> Scored for fls, obs, cls, hns 1 and 2 and strings.	<u>48-50</u> Part writing alterations in ob 1 and hn 1 parts. Hn 2 removed.	3b 2a
<u>50-57</u> Scored primarily for ww, hns and strings.	<u>51-58</u> Slight part writing alterations in ob, hn 1-3, and upper string parts.	3b
<u>58-78</u> Closing theme scored primarily for full orch.	<u>59-79</u> Partially rewritten and rescored with alterations in all parts.	6
<u>94-98</u> Scored for strings only.	<u>95-99</u> Alterations in string part writing. Vlas divisi, 2nd part playing original vlc part. Vlcs double cbs.	3a Better 3b spacing.
<u>99-104</u> Fl 2 rests.	<u>100-105</u> Fl 2 doubles fl 1 in unison.	2a
<u>100+103-106</u> All strings except cbs rest.	<u>101+104-107</u> Vlcs double cbs.	3a. See measures 94-98 (95-99).
<u>105-109</u> Fls play in thirds.	<u>106-110</u> Fls are in unison.	3b
<u>108-109</u> Scored for ww.	<u>109-110</u> Bsns removed and part writing alterations in fl and cl 1 parts.	2a 3b
<u>120-124</u> Scored for hns 1 and 2, trbs, and strings (with bsns and hns 3 and 4 in 120).	<u>121-125</u> Bsn and hn 3 and 4 parts removed (121). Hns 3 and 4 double hns 1 and 2 throughout.	6 Better 2c balance.
<u>125-133</u> Scored primarily for ww, hns and strings (with trpts and trbs 125-128).	<u>126-134</u> Note and part 6 writing alterations in all parts except trb, vlc and cb.	3b
<u>134-151</u> Conclusion of development of 1st subject scored for full orch.	<u>135-152</u> Numerous part writing alterations in all parts except vlc and cb.	3b 2a 2b

<u>156-159</u> Scored for cls and strings without vlas.	<u>157-160</u> Slight alter- ations in notes played by cls.	6	Copyist's error?
<u>163-171</u> Scored for cls, hns 3 and 4 and strings. Fls take place of cls measures 168-169.	<u>164-172</u> Slight note alterations in cl and upper string parts. Cls remain throughout. Hn 3 re- moved, and both hns removed 171.	6 3b 2a	
<u>171-174</u> Bsn 2 doubles bsn 1 in unison.	<u>172-175</u> Bsn 2 is removed.	2b	One bsn is sufficient in this lightly scored passage.
<u>171-172</u> Hn 3 doubles hn 4 in unison.	<u>171-173</u> Hn 3 removed.	2a	
<u>172</u> Hn 2 plays f <sup>#</sup> , against hn 1's g <sup>#</sup> .	<u>173</u> Hn 2 plays e <sup>#</sup> , against hn 1's g <sup>#</sup> .	6	Copyist's error?
<u>176</u> Vlns play this rhythm on the 2nd half of the measure; ♪ ♪ ♪.	<u>177</u> This is changed to ♪ ♪ ♪.	6	Copyist's error?
<u>178-186</u> Cls play in unison.	<u>179-187</u> Cl 1 only with a few small al- terations in notes.	2b 6	
<u>178-184</u> Timp plays repeated E's as eighth notes.	<u>179-185</u> Timp plays these notes an octave higher.	3a	Better spacing.
<u>179</u> Obs rest.	<u>180</u> Obs double cl 1 on the last beat.	5	
<u>180-186</u> Eighth notes in strings.	<u>181-187</u> Part writing and note alterations in all parts except vlc. Removal of vlas.	3b 6	
<u>184</u> Figure for trbs 1 and 2.	<u>185</u> Played by hns 3 and 4 with slight rhythmic change.	4 6	
<u>185-186</u> Fls play figure including some quarter notes.	<u>186-187</u> Quarter notes changed to eighth notes followed by eighth rests.	6	Copyist's error?



- 185-207 Conclusion of development of 2nd subject scored primarily for ww, hns, timp and strings. 186-211 Ww figures 6 rewritten and partial-2a ly rescored. Timp 2b given a more rhythmic part, and there are slight alterations in the strings. Three measures are interpolated.
- 208-234 Development of closing subject scored primarily for full orch. 212-237 Partially 6 rewritten and re-scored with alterations in all parts. One measure is cut.
- 235-259 Conclusion of development with closing theme scored for ww, hns and strings with trbs (240-241) and timp (249-259). 238-258 Largely re- 6 written and rescored. 4 Trbs removed; trpts added. Four measures are cut.
- 260-272 Transition to the recapitulation of 1st subject scored for full orch. 259-272 Part writing 6 and note alterations in all parts. Measure 272, a repetition of 271, is interpolated.
- 273-282 Beginning of recapitulation with 1st subject scored primarily for full orch. Partially rewritten 6 with slight alterations in all parts.
- 282-292 Recapitulation of 2nd theme of 1st subject scored for ww, hns, timp and strings. Slight note and part 6 writing alterations in all instruments.
- 293-314 Conclusion of recapitulation of 2nd theme of 1st subject and recapitulation of 2nd subject. This is a suggested cut.
- 293-296 Conclusion of recapitulation of 2nd theme of 1st subject scored for full orch. Numerous slight note 6 and part writing alterations in all 3b parts except fl, cl 1, hn 1 and 4, vln 1 and cb parts.

297-299	These three measures conclude the 1st subject.	They have been re-written.	6
300-314	Recapitulation of 2nd subject scored for ww, hn 1, timp and strings.	Partially rewritten and rescored. Addition of hns 2-4 in measures 311-314.	2a 2b 6
315-322	Beginning of recapitulation of closing subject for full orch.	Slight part writing alterations in all parts.	2b
323-324	Obs play a skip of an octave on the last beat of each measure.	Ob 2 removed. Ob 1 plays a skip of a fourth.	2b 6 The interval was probably changed so that the triad would be complete.
325-330	Scored for obs, cls, bsns, hns and strings.	325-328 These six measures are re-written and rescored. Obs and cls removed; part writing alterations in other parts. 2 measures are cut.	6 3b 2a 2b
331-339	Closing theme scored for full orch.	329-336 Numerous part writing alterations in brass; note alterations in strings. One measure (U.V. 339 which is a repetition of 338) is cut.	6 3b
340-355	Conclusion of closing theme scored for ww, hns 3 and 4, timp and strings.	337-352 Partially re-written and rescored with slight alterations in all parts.	6
356-396	Coda built around the 1st subject and scored primarily for full orch.	353-393 Partially re-written and rescored with numerous note and part writing alterations in all parts.	6 3b 2a 2b



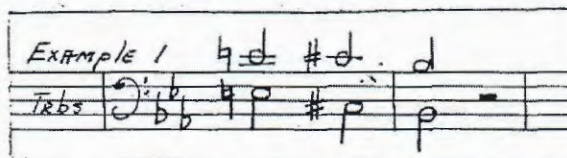
## CHAPTER II

### SYMPHONY NO. 2 IN C MINOR

Bruckner began work on the Symphony No. 2 in October 11, 1871, after having first discarded two other attempts (D minor and B major). The Symphony was completed on September 11, 1872 in Vienna. He then presented it to the Philharmonic Society, but it was rejected as being unplayable. However, he did obtain a performance the following year on October 26, 1873, conducting it himself, and the work was favorably received. Between 1877 and 1878 the work was revised with substantial cuts and orchestration alterations. It was again revised in 1892 and was finally published in 1938 and first performed in Hamburg on April 29, 1937 with Eugen Jochum conducting.

The First Printed Version of the Symphony No. 2 has only a moderate number of orchestration alterations, the most numerous, as in the Symphony No. 1, being those seemingly arising from a change of conception. There are twenty-five of this type of alteration, most of which involve actual note rewriting with the accompanying orchestration changes. As with this type of alteration in the Symphony No. 1, the majority of change-of-conception alterations in the Symphony No. 2 are a combination of note rewriting and orchestration changes in which the orchestration changes cannot be separated from the actual note rewriting.

The part-writing alterations are also important, there being eighteen of them. The following example from the first movement, measures 537-38, shows a marked change in part writing.



In the Urtext trombones I and II play the upper octave, while trombone III plays the lower octave. In the First Printed Version trombones II and III play the lower octave. The part-writing alteration



occurs in the Trombone II part, and is considered an improvement, for the lower octave requires reinforcement to balance the preponderance of instruments in the upper parts. Although this example enhances the tonal balance, the majority of this type of alteration in the Symphony No. 2 is not so clearly effective or warranted.

There are an unusually large number of alterations, sixteen, the reasons for which could not be surmised in this Symphony. Many of them may quite possibly be copyist's or printer's errors, as may be the case with example two from the Finale, measures 326-27.



Here the first note in measure 327 has been changed to c" in the Violin II part. The c" does not fit into the chord so easily as does the Urtext d". The c" may be considered a suspension, but in that case the tie has been omitted. If this is an alteration, it is one of dubious value, as are the majority of type 1 alterations.

The tone alterations (2a, 2b, and 2c) are quite similar to those found in the Symphony No. 1. There are eight 2b, seven 2a, and four 2c alterations. The majority of 2a and 2b alterations are considered of little value, although those of 2c may be improvements.

There are four each of execution, color, and continuity, and two spacing alterations in the Symphony No. 2. The majority of execution and continuity appear to be improvements, whereas both spacing alterations appear as no improvement. Half of the color alterations are considered to be improvements.

In example 3 taken from the Adagio, measures 201-207, we see a change in color and also one in execution. See example 3.

The Urtext, scored for horn I over sustained strings, would very likely sound awkward, since it is difficult to produce these



EXAMPLE 3

HN IN F

Cl in B $\flat$   
VIAs

skips smoothly on the French horn. These arpeggiated figures are so much more characteristic of clarinet writing, and rescoring them for clarinet I doubled by violas, therefore, seems to bring out the figure more clearly.

There are also extensive cuts in this Symphony; twenty-nine measures in the first movement, twenty-two in the Adagio, and eighty-five measures in the Finale.

The instrumentation is the same in both versions, and calls for 2 flutes, 2 oboes, 2 clarinets in B $\flat$ , 2 bassoons, 2 horns in F, 2 horns in E $\flat$ , 2 trumpets in C, 3 trombones, timpani and strings. In the Trio of the Scherzo, the E $\flat$  horns, trumpets, trombones and timpani are removed.

## SYMPHONY NO. 2 IN C MINOR

## First Movement (Ziemlich schnell)

- 38 Cls play in octaves. For no apparent reason cl 1 jumps down an octave and a fourth to double cl 2 in unison on 2nd note of the 2nd half of the measure. 7 Printer's error?
- 40 On 1st half of measure, obs play a 3rd then are in unison on lower note. Obs repeat the 3rd as the 2nd note. 3b
- 42 On the 2nd half of measure, cl 2 plays a 3rd, a 6th, then repeats the 3rd below cl 1. Cl 2 plays a 3rd, then a unison, then repeats the 3rd below cl 1. 3b
- 92 Obs play a quarter note c<sup>b</sup>, then rest. This quarter note is lengthened to a half note. 5
- 109-110 Hns 3 and 4 sustain c" and c' for 2 measures. Hns removed in 110. 7
- 112-117 Both obs in unison. Ob 2 removed. 2a Produces a better p.
- 112-118 Both cls in unison. Cl 2 removed. 2a Produces a better p.
- 135 Dim. 7th chord scored for full orch. Trb 1 doubles 3rd of the chord rather than the 5th. 2c 3b
- 228 Ob 2 and cl 2 play a whole note sounding e<sup>b</sup>. Hns 3 and 4 play a half note then rest. Ob 2 and cl 2 play a dotted half note and then a quarter rest. Hns 3 and 4 play c" and e<sup>b</sup>" (sounding e<sup>b</sup> and g') on the 2nd half of the measure. 6 5
- 231-232 Trbs play a half note in 231, then rest. Trbs sustain through out 231 and half of 232. 5





261-264	Theme scored for fls and obs in unison (261-262) and octaves (263-4).	Obs removed. Fl 2 plays octave below in 263-4, taking the place of the obs in the U.V.	2a. Produces a better p.
290-293	Fl 1 sustains a <sup>b</sup> ".	Fl 1 trills on this note.	6
290-294	Both obs play in unison.	Ob 2 removed.	2a. Better balance.
397	Obs trill on d (sounding D).	Trill removed.	2a. 6
451-454	Divisi octaves in the vlas.	The direction divisi is left out.	2a. Copyist's error?
474-476	2 bsns in unison.	Bsn 2 removed.	2b
	<u>488-519</u> This is a suggested cut in the O.V.	These measures are actually cut.	
	<u>520-527</u> It is also suggested that when the cut is made, the vlms must play their figures an octave lower.	<u>488-495</u> The vlms play this figure an octave below.	
	<u>520</u> Timp rolls on c.	<u>488</u> Timp roll removed.	7
	<u>521-530</u> Both obs in unison.	<u>489-498</u> Ob 2 removed.	2b
	<u>531-532</u> Cl 1 doubles fl 2 and ob 2 a major 2nd below resolving to a minor 3rd.	<u>499-500</u> Cl 1 doubles fl 1 and ob 1 in unison.	6 3b
	<u>537</u> Obs jump down an octave on the 4th eighth note.	<u>505</u> Obs jump down on the 5th eighth note.	5
	<u>537-538</u> Trb 2 doubles trb 1.	<u>505-506</u> Trb 2 jumps down an octave to double trb 3.	3b
	<u>554-569</u> Coda fff throughout.	<u>522-540</u> Coda begins p; cresc to ff.	
	<u>555-559</u> Coda scored for full orch.	<u>523-527</u> Slight alterations in fl and cl 1 part writing.	3b

566-569 Conclusion of the movement ending in final chords.

534-540 Rests are inserted extending this conclusion by three measures.

Adagio (Feierlich, etwas bewegt)

28	Fl 2 doubles fl 1 an octave below.	Fl 2 removed.	7	
48-69	Suggested cut.	These 22 measures are cut.		
<u>78</u>	Tenth note played by cls is g".	<u>56</u> This is changed to f".	6	The original g" is incongruous.
<u>127</u>	Fourth note in vla part is c'.	<u>105</u> This is changed to c".	7	
<u>140</u>	2nd note played by cbs is d <sup>b</sup> .	<u>118</u> Cbs repeat their first note, B <sup>b</sup> .	6	
<u>143-145</u>	Scored for strings only.	<u>121-123</u> Vln 1 and vla parts interchanged.	7	
<u>160</u>	The 1st note played by bsn 1 is e'.	<u>138</u> This is changed to c <sup>#</sup> '.	3b	
<u>171</u>	The rhythm for the 1st half of the measure for fls, ob 1, cls and vlms 2 is  in 12/8.	<u>149</u> This is altered to  .	1	The R.V. is a simplification.
<u>177</u>	On the second half of the measure bsns play a dotted quarter note then rest.	<u>155</u> This is shortened to an eighth note.	7	
<u>178</u>	Last note in the vlc part is b.	<u>156</u> This is changed to c'.	6	
<u>179-180</u>	Conclusion of section B <sub>1</sub> and beginning of A <sub>2</sub> .	<u>157</u> The last beat and a half are rewritten in vln 1 and vlc parts. Measure 180 is cut.	6	
<u>181</u>	Scored for strings only.	<u>158</u> The 1st eighth note of vln 2 and vla parts is removed.	6	Necessitated by the removal of measure 180.



184-185 Scored for strings.

161 These two measures are compressed into one by diminution.

195-196 Vlas sustain.

171-172 Upper vla part is given a syncopated rhythm. 6

199 Quarter notes scored for fl 1 and vln 1.

175-176 176, a repetition of 175, is interpolated.

200-209 Strings are instructed to play PPP.

177-187 Strings play con sordino. 4

201-207 Scored for hn 1 with sustained strings.

178-185 Cl 1 doubled by vlas takes the place of hn 1. 4

These hn arpeggios are more characteristic of cl writing. 1

206 Conclusion of arpeggios in quarter notes.

183-184 184, a repetition on 183, is interpolated.

### Scherzo (Schnell)

44 Trbs play a triad on the 1st beat.

All 3 trbs are in unison on the 1st beat, doubling 1st trb part. 6

46 Fl 1 plays d<sup>'''</sup> on the 2nd beat.

Fl 1 plays f<sup>'''</sup> on the 2nd beat. 3b

1-48 To be repeated in the O.V.

Repeat is completely removed.

51-55 Both fls in unison.

Fl 2 removed. 2b

57-61 Both cls in unison.

Cl 2 removed. 2b Similar to measures 51-55.

69 Ob 1 sustains g<sup>#</sup> throughout the measure.

Ob 1 plays g<sup>#</sup> for 2 beats, then has a quarter rest. 1

Sustaining g<sup>#</sup> throughout obscures the theme in the fls.

94 Hn 1 plays e<sup>b</sup> on the 2nd beat.

Hn 1 plays f on the 2nd beat. 7

The revised part does not fit in with the rest of the harmony.

116	See measure 44.	See measure 44.	
123	C1 2 plays e" on the 3rd beat.	This is changed to g".	3b
123-124	Conclusion of the Scherzo.	123-125 Measure 124 a repetition of 123, is interpolated. Also, a fermata is placed over the last quarter rest in 125.	
49-124	A repeat of this section is indicated.	The repeat is removed.	
Trio			
	Numbering begins with measure 1.	Numbering begins with measure 159.	
	1-37 A repeat of this section is indicated.	159-195 This repeat is removed.	
	61+65 Fl 2 rests.	219+223 Fl 2 doubles fl 1 in unison.	2b
	105-107 Upper part of 1st vlms rests while lower part plays.	263-265 Both parts play in unison.	2b Not necessary.
	108-111 Both obs play in unison.	266-269 Ob 2 removed.	2b
	108-110 Vlas play legato.	266-268 Vlas continue 4 to play tremolo.	
	121 A quarter note followed by two quarter rests.	279 A fermata is added to the 2nd quarter rest.	
	38-121 A repeat of this section is indicated.	196-279 This repeat is removed.	
	The Coda begins immediately after the Scherzo.	The last measure of the Scherzo is removed and two measures of rest are interpolated before the beginning of the coda.	



## Finale (Mehr schnell)

40-45	Scored for ww, hns, trpts and strings.	Slight alterations in rhythm of vlc (40-41) and cb (40-45) parts.	6	
95	Cbs play a as the 1st note in the measure.	This is changed to d.	6	
96	Vlms 2 play f <sup>#</sup> as the 1st note of the measure.	This note is removed and a quarter rest is inserted.	7	Copyist's error?
104	Vlms 1 play 2 half notes in this measure.	The rhythm is changed to a dotted half followed by a quarter note.	6	Copyist's error?
166-170	Trpts play accented repeated half notes. Also trbs 1 and 2 in 170.	Trpts sustain tied whole notes. Also trbs in 170.	6	
171	Ob 1 and hn 1 (in octaves) play two quarter notes on the 1st half of the measure.	This is changed to a dotted quarter followed by an eighth which is the rhythm of all the other winds.	6	Ob 1 and hn 1 are doubling the vlms, and therefore should play their rhythm.
178	Trb 1 doubles trb 2 playing g'.	Trb 1 plays b <sup>b</sup> '.	3b 2a	The 7th needs the additional doubling for proper balance. f <sup>b</sup> ' is obviously correct. This appears to be a printer's error.
287-288	The 2nd and 6th notes in the vln 2 part are f <sup>b</sup> '.	These are changed to f <sup>b</sup> '.	7	
299	The 6th and 8th notes in the vla part are f <sup>#</sup> '.	These are changed to e <sup>b</sup> '.	6	
301	The 2nd note in the bsn 2 part is e <sup>b</sup> '.	This is changed to e <sup>#</sup> '.	7	This is definitely a printer's error.
302	Hn 3 plays f <sup>#</sup> ', f <sup>#</sup> ', and a <sup>#</sup> '.	The 3rd note does not skip an octave.	3a	
303	The 5th note in the vla part is b <sup>b</sup> '.	This is changed to b <sup>#</sup> '.	7	Printer's error.

310-316	Timp rests	Interpolation of a rhythmic timp part.	6	
327	The 1st note in the vln 2 part is d".	This is changed to c".	7	Copyist's error?
328	Lower vlc note is d.	This is changed to B.	6	
332-334	Vlcs sustain d.	Upper vlc part doubles vla melody.	2c 3b	
335	On 2nd half of measure, vln 2 plays double stop.	Lower note of the double stop is missing.	2a	Printer's error?
349+351 + 361	Scored for hn 1, trbs, and vlas. Addition of obs and vlins 1 in 361.	Trb 2 part is re-written and the sustained a of hn 1 in measures 351 and 361 is shortened from a whole note to a dotted half note.	6	
379-381	Timp rolls on the 2nd half of each measure.	Timp removed.	2a	
388-512	Development of closing subject and recapitulation of 1st and 2nd subjects.	Suggested cut.		
389-390	Cl 2 doubles cl 1 at the octave.	Cl 2 doubles cl 1 in unison.	3a	
395-400	Vlcs (395-396) and cbs (395-400) play quarter note octave skips g-G.	The rhythm is altered so that a quarter rest takes the place of the 2nd quarter note in each measure. Also the 1st quarter note in 397 is replaced by a quarter rest in the vlc part.	6	
401-405	Octave skips in cbs G-g.	These are reversed; g-G.	6	
442	Vlcs play c' on 2nd half of measure.	This is changed to b <sup>b</sup> .	7	Printer's error.
443	Cbs play c' on the 1st beat of the measure.	This is changed to f.	6	



453	Cbs play e <sup>b</sup> on the 1st beat.	This is changed to A <sup>b</sup> .	6
500	On the 2nd half of the measure, cls and bsns play a quarter note, then have a quarter rest. Cl 2 skips down an octave on the last quarter note.	Cls and bsns sustain half notes on the 2nd half of the measure.	3b
509	Trpts rest on the 1st half of each	Trpts play a quarter of the 2nd beat.	6
512	Trbs 1 and 3 play g and d' on the last note of the measure.	Changed to d' and f'.	3b
516	Timp rolls on c.	Timp continues to roll on G.	7 Copyist's error?
517	The last 2 notes in the fl 2 part are c <sup>m</sup> .	Changed to a <sup>b</sup> .	3b
524	Scored for obs, cls, hns 1 and 3, trpt 1 and strings.	Slight part writing alterations in hn 1, vln 2 and vla parts.	3b
529-530	Scored for full orch without timp.	Slight part writing alterations in hn 1, 2 and 3 parts.	3b
531	Scored for full orch without timp.	Trpts removed.	7
538	Timp rolls throughout the measure.	Timp rolls on the 1st half only.	1
540-562	Suggested cut.	Actual cut.	
	569 The last note of the measure in vlc part is e <sup>b</sup> .	546 Changed to c'.	6
	574-582 Vlas change to arco.	551-559 Vlas continue to play pizz.	4 Since all the other strings continue to play pizz it is pointless to have the vlas play arco.
	590-651 Suggested cut.	Actual cut.	
	676-691 All winds except trpt in unison rhythmically.	591-606 Part writing alterations in trb and trpt (599-606) parts.	3b

689-698 Fls continue 604-613 Fl 2 doubles 3b  
to play in thirds. fl 1 in unison.

It is probab-  
ly better to  
double fl 1  
since it is  
the only part  
playing the  
high g''' in this  
heavily scored  
climax.



### CHAPTER III

#### SYMPHONY NO. 3 IN D MINOR

The Symphony No. 3, dedicated to Wagner, was extensively revised several times during Bruckner's lifetime. It was composed in Vienna in 1873, being completed on December 31, 1873, and was subsequently improved in 1874. It was then revised between 1876-78 and received its first performance in this form in Vienna on December 16, 1877, the composer conducting. Theodore Rättig published this version in 1878. It was again revised between 1888 and 1889 and published by Rättig in 1890. This version was first performed on December 21, 1890 in Vienna with Hans Richter conducting. The second version (1876-78) has been published by the Brucknerverlag in 1950 with Fritz Oeser as editor.

In the First Printed Version (1888-89) of this Symphony there are one hundred alterations in part writing, sixty in conception, fifty-six in mass of tone, thirty-nine in tone of thematic line, twenty-one in balance, thirteen in spacing, nine in color, four in continuity and three in execution. There are also eight for which no plausible reason could be found. Of these, only the majority of those in continuity appears to constitute an improvement. The majorities of all other types are only of equal or less value than the Urtext Version.

As in most of the other symphonies, the majority of the alterations change the part writing or the relative tone. In example 1 from the first movement, measures 173-174, we can see that the tone has been lightened by the removal of flutes, bassoons, and contrabasses. It is difficult to discover a reason for these alterations, but perhaps they were effected to secure more contrast and to produce less tone in this pp. The alteration does not seem to be necessary. See example 1.

In example 2 from the Finale, measures 141-142, part-writing alterations are added to the tone alterations. In the First Printed



**Example 1**

Version the trombones are removed and the horns play the bass notes rather than the higher ones. This is unusual since in the First Printed Version doublings are usually added rather than removed. However, there seems to be no logical reason for removing the doublings. Unless a good reason can be found, there would seem to be no justification for accepting this alteration.

**Example 2**

In example 3 from the Finale, measures 143-144, just the opposite has been done.

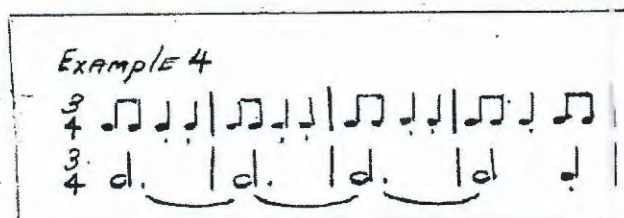
**Example 3**

Instruments have been added and part writing in the oboe and clarinet parts has been changed. Since these measures immediately



follow those of the preceeding example; a characteristic feature of the First Printed Version can be seen. That is, in the First Printed Version, the element of contrast is frequently lessened. In the fortissimo of example 2 trombones are removed, while in the piano of example 3 bassoons and horn I have been added. These alterations frequently destroy the contrast which is so important to the style of Bruckner.

In measures 21-24 of the Scherzo can be seen a revision which represents a change of conception. In the Urtext of example 4 the full orchestra plays the eighth-quarter note rhythm, while in the First Printed Version, the trombones sustain. Some of the elemental power of the unison rhythm in the Urtext is dissipated by this alteration in the First Printed Version.



As in most of the other symphonies, there are a number of spacing alterations in the Symphony No. 3, for as remarked earlier, Bruckner often allowed a space of a twelfth or more to exist between the contrabasses and the next upper part. This is altered in example 5 from the first movement, measures 101-118, by dividing the contrabasses, with the first part playing an octave above.



There are also several cuts in this Symphony, noticeably twenty-three measures in the Adagio; and the Finale has been trimmed by 143 measures.

The Urtext Version of the Symphony is scored for 2 flutes, 2 oboes, 2 clarinets in B<sup>b</sup>, 2 bassoons, 2 horns in F, 2 horns in B<sup>b</sup>, 3 trumpets in D, 3 trombones, timpani and strings in all movements except the Trio of the Scherzo, which is scored for woodwind, horns and strings only.

The instrumentation of the First Printed Version is the same as the Urtext in all movements except the Finale, where all four horns are in F and the trumpets are also in F.



## SYMPHONY NO. 3 IN D MINOR

## First Movement (Gemassigt, mehr bewegt, Misterioso)

15-26	Ob 2 and cl 1 play all the time in unison doubling fls or hn 1.	Ob 2 and cl 1 double fls only.	2a
15-28	Vlas play a passage of sixteenth notes.	Vlas omit the first two sixteenth notes in each measure.	7 Copyist's error?
22-26	In 22 hn 1 plays c". In 23 hn 2 plays e'. In 24-26 hn 1 and 2 play c" on last quarter note of each measure.	In 22 hn 1 plays e". In 23 hn 2 plays a. In 24-26 hns 1 and 2 play e" on the last quarter note of each measure.	6 Copyist's error?
33	Trbs play in octaves.	Trb 2 removed.	2c
34-37	Vlms are not directed upon which string to play the passage.	Vlms directed to play the passage on the G string.	4
39	Trpts 1 and 3 double trbs and lower strings.	Trpts 1 and 3 double ww and vlms and vlas.	3b 2c
41	Obs, bsns, hns 1-3, trpts, trbs 1 and 3, tuba and cbs sustain the harmony.	Altered part writing in obs. Hns 1 and 2, trpt 1 and trb 1 play the melodic figure rather than sustain harmony.	3b 2b
49	Hn 1 completes its phrase in 48 and rests in 49.	Hn 1 plays a quarter note f' on the first beat of 49, thereby overlapping with hn 3 which begins playing f' in 49.	5
59-67	Sustained passage moving primarily in whole and half notes.	Slight alterations in rhythm. Large number of small alterations for all instruments in part writing and doubling.	6 3b
69-71	Three trpts play the theme.	Trpt 3 is removed.	2b 2c

73-86	Long sustained harmony notes in bsns.	Bsn 1 takes original bsn 2 part and bsn 2 doubles vlcs and cbs.	3b Changes the harmony.
79	Hns 3 and 4 play a half note on 2nd half of measure.	Hns 3 and 4 play a quarter rest and a quarter note on the 2nd half of measure.	7 Destroys the continuity.
80	Fl 1 and both obs go up to e''' and e'' respectively, on last eighth note of 80.	Fl 1 and both obs remain on c''' and c'' respectively, on the last eighth note of 80.	6 Copyist's error?
81-82	Fls and obs sustain the harmony.	Fls and obs removed.	2a 6
81-86	Cl 2 goes up to b'.	Cl 2 continues to sustain f#'.	6 3b
81-83	Hns 3 and 4 double cls.	Hns 3 and 4 removed.	2a
81-82	Vlas play a passage in sixteenth notes.	The 1st two sixteenth notes of 2nd beat in the measure are replaced by an eighth rest.	6 Copyist's error?
83-86	Fls sustain e''' and a''.	Fls sustain a''' and e'''.	3b 6
83-84	Vlas continue their arpeggio sixteenths.	Vlas sustain a double stop tremolo.	6
84	On the last quarter note hns 1 and 2 play in octaves.	On the last quarter note hns 1 and 2 play in unison the upper octave.	3b
85-86	All brass play primarily a quarter note rhythm.	Alterations in part writing for hn 2, trpt 3, and trb 1. These instruments all play higher pitches.	3b
87-89	Trpts double the lower 2nd vlcs and both vla parts.	Doubling of trpt 2 and 3 altered.	3b
88-89	All brass except hn 4 sustain.	Hns 1-3, trpt 3, and trbs 1 and 2 play the descending figure of ww and	2b 3b



		strings. Slight alterations in brass part writing.	
95-100	Theme scored for hn 1.	Hn 2 replaces hn 1.	7
101-118	Cbs sustain sounding a 12th below the 2nd vlcs.	Cbs divisi, upper part sounding only a 5th below the 2nd vlcs.	3a
107-110	Hn 1 plays a counter-point to the strings.	Slight modifications in this counter-point.	6
107-110	Vlas fill in sustained harmony.	Vlas removed.	2c
115-118	Ww scoring consists of 2 obs in unison and 2 cls in unison.	Ob 2 and cl 2 are removed.	2c
125-129	All ww rest until measure 128 when 2 obs enter in unison.	The 2 fl parts are interpolated sustaining harmony. At measure 128 fl 1 takes the place of the 2 obs in the U.V.	6 4
130	Hn 1 continues to sustain a <sup>b</sup> .	On the 2nd half of the measure, hn 1 goes up to e <sup>b</sup> .	6
139-152	Bsn 2 doubles bsn 1. Cbs sound at least a 12th below the next higher part, which is either vlcs or vlas.	Cbs divisi, upper part an octave higher. Bsn 2 doubles 1st cbs.	3a 3b
146-152	Obs play in unison.	Ob 2 removed.	2b
149-152	Both cls double the obs in unison.	Ob 2 and cl 2 removed.	2a 2b
153-158	Figure consisting of a triplet of quarter notes and 2 quarter notes fully scored.	Numerous alterations in wind part writing, especially on the last quarter note of each measure.	2a 2b 3b

- 159-160 In 159, the same triplet of quarter notes and 2 quarter notes rhythm. In 160, 2 quarter notes and a triplet of quarter notes. In 159, a unison triplet of half notes. In 160, 2 half notes. (159+160 constitute the rhythm of the U.V. 159 in augmentation.)
- 161-162 The 2nd half of each measure is scored for fl 1 and ob 1. Scored for fls 1 and 2 instead. 4
- 161 Vlas play three f' 's and one e'. Vlas play four f' 's. 6 Copyist's error?
- 163-171 This passage comprises a cresc built by adding instruments. Instruments are added more gradually. 2a
- 171-172 Trb 2 doubles trb 1. Trb 2 removed. 2a
- +  
175-176
- 173-174 Scored for ww and strings. Fls, bsns, and cbs removed. 2a  
2b
- 177-178 2c
- 187-192 Ww and vlins 1 sustain; brass and remainder of strings play rhythmic figure. Several small alterations in part writing and doubling. Cls double vlins 2 rather than sustain. Removal of trb 3. 3b  
2a
- 193-194 Continuation. These two measures are cut.
- 195-196+199-200 Trb 2 doubles trb 1. 193-194+197-198 Trb 2 removed. 2a  
2b
- 199-200 Trpts and trbs play octaves. 197-198 Trpt 1 and 2 and trbs 2 and 3 are removed. 2a
- 203-207 Scored for brass and strings. 201-205 Slight alterations in part writing for hns 3 and 4, trpt 3, and trb 1. 203-205 all hns are removed. 3b  
2a  
2b
- 207-210 All winds play half notes. 205-208 Several small alterations in wind part writing. 3b



211-218 Brass play primarily repeated half notes.	209-216 Brass parts in tied whole notes. Slight alterations in part writing.	5
220-222 Ww play half notes.	218-220 Minor alterations in cl part writing.	3b
228 Vlas play eighth notes doubling vlcs and cbs.	226 Vlas play two 16th notes to each eighth.	6
240-244 Vlas change to eighth notes, then to quarter notes (242) and finally to half notes (244). Vlcs and cbs change to quarter notes (240), then to half notes (242).	238-242 Vlas play 16th notes (238), then change to eighth notes (239) and to quarter notes (241). Vlcs and cbs play eighth notes (238) then quarter notes (239), and one half note (241), then rest.	6
305-306 Trpts 1 and 2 sustain.	303-304 Trpts 2 and 3 instead.	7
317-318 Scored for hns and strings.	315-316 Alterations in hn part writing. Hn 4 removed.	3b 2a
323-340 Stretto for full orch leading back to the 1st theme.	321-340 Extensive alterations in every part. Two measures (U.V. 331-332) are cut, but four are interpolated. (F.Pr.V. 333-336)	6 2a 2b 2c 3b
349-351 Unison rhythm theme scored for all instruments except timp.	Large number of small alterations in part writing and doubling in fl, ob, cl, hn 2-4, trpt 1, vln and vla parts.	3b
353-355 Hns 1 and 2 play in octaves.	Hns 1 and 2 play in unison. In 355 they play the 5ths of the triads which in the U.V. are omitted.	3b 6
357 Cl 2, trbs 1 and 2, and vlcs 2 play the 5th of the triad.	Only cl 2 and hns 3 and 4 play the 5th of the triad.	3b 2c

358-359	Hn 4 doubles hn 1 at the octave.	Hn 4 doubles hn 3 in unison.	3b
359	Vln 1 plays e <sup>'''</sup> the 5th of the triad.	Vln 1 plays g <sup>'''</sup> making the chord a dominant 7th.	6 Copyist's error?
361-372	Inversion of 1st theme in block orchestration.	Large number of alterations in wind part writing.	3b
373-402	Development of 1st subject; stretto.	373-404 This passage has been completely rewritten. There is very little resemblance to the U.V. and two measures have been interpolated.	6 2a 2b 2c 3b
410	Vlms 2 play a triplet of quarter notes on the last half of the measure.	412 Vlms 2 play two quarter notes on the last half of the measure.	6
412	Figure played by hn 2.	414 Figure played by hn 1 instead.	7
413+417	Scored for upper ww and hns.	415+419 In 415 addition of vlc note on 1st half of the measure. Alterations in ob 1 and hn 1 which play in octaves.	2a 6
421-424	Cbs doubled by bsns an octave above.	423-426 Cbs doubled by vlcs instead of bsns.	4 3b
422-428	All 3 trbs play, trb 3 doubling trb 1 at the octave.	424-430 Trb 1 part removed; trb 1 plays trb 2 part; trb 2 plays trb 3 part, and trb 3 rests until 247 when it doubles trb 2.	2a
436	Hn 2 completes its phrase with a whole note.	438 This is shortened to a half note.	6 Copyist's error?
443-456	See measures 15-28.	445-458 See measures 15-28.	



<u>459-461</u> Figure scored for all instruments ff.	<u>461-463</u> Part writing alterations in hn 1-3, trpt, trb 1 and 2 and vla parts.	3b	
<u>474</u> Fl 2 rests.	<u>476</u> Fl 2 doubles fl 1.	2a 5	
<u>485-488</u> Scored for timp and strings.	<u>487-490</u> Slight alterations in part writing in vln 1 and vla parts.	3b	
<u>503-506</u> In 503-504, both cls rest; 505-506, both cls play eighth notes in unison.	<u>505-508</u> In 505-506, cl 1 fills in gap between vln 2 and vln 1 parts. In 507-508, cl 1 removed.	3a 2b	
<u>507</u> Vlcs sustain b from preceeding measure on the 1st quarter note of 507.	<u>509</u> A quarter rest is substituted for the 1st quarter note in 509.	6	
<u>508+514</u> Cls continue to play their eighth notes (followed by eighth rests) for accompaniment,	<u>510+516</u> Cls play different notes from the U.V. in these measures.	6	Copyist's error?
<u>509-513</u> Bsns take over the cl accompaniment.	<u>511-515</u> Bsns play staccato quarter notes moving by step rather than by skip.	6	
<u>517-518</u> Cls rest.	<u>519-520</u> Cl 1 accentuates the rhythm and helps fill the gap between vlms 1 and 2. See measures 517-520.	2a 3a	
<u>517-520</u> Vlms 2 play an inversion of the vlc figure.	<u>519-522</u> Vlms 2 double vlms 1 an octave below.	6	
<u>517-521+523-524</u> Vlms and later vlms 2 play their repeated eighth notes pizz.	<u>519-523+525-526</u> Vlms and later vlms 2 play these arco.	4	
<u>521</u> Cl 1 completes its phrase with an arpeggio of eighth notes. Hn 3 plays b <sup>b</sup> .	<u>523</u> Cl 1 plays a quarter note then rests. Hn 3 plays e <sup>b</sup> .	6	

<u>522</u> Hn 3 plays a half note then rests.	<u>524</u> Hn 3 plays a quarter note, then rests.	6
<u>525-546</u> Bruckner builds a cresc to fff and then drops down to p (541) and builds another cresc to ff. The crescendi are made more effective by rhythmic intensity.	<u>527-548</u> A large number of part writing alterations in all parts. The two crescendi are built primarily by the addition of instruments.	3b 6
<u>549-550</u> This echoing inversion of the ff figure is scored for fls, obs and cls in octaves. Upper strings play a variant rhythmically.	<u>551-552</u> Two bsns are added in octaves. A vlc part is added in octaves to the upper strings.	2a
<u>551-556</u> Trb 2 doubles trb 1 in unison.	<u>553-558</u> Trb 2 is removed.	2a
<u>557-585</u> Completion of closing theme, then (563) a stretto involving a diminution of the 1st theme scored primarily for full orch.	<u>559-587</u> This section has been entirely re-written. The closing theme continues until 579 where the 1st theme (in diminution) stretto begins.	6 2a 2b 2c 3b
<u>593-604</u> Theme scored for trpts 1 and 2 in unison.	<u>595-606</u> Trpt 2 is removed.	2b The removal of 2c trpt 2 produces a better p.
<u>598-616</u> Ww and strings primarily sustain while brass play the diminution of the 1st theme.	<u>600-618</u> Numerous alterations in part writing and doubling in brass.	3b
<u>627+629+631+633</u> Trbs 2 and 3 play in octaves.	<u>629+631+633+635</u> Trbs 2 and 3 play in unison.	3b
<u>631+633</u> Hns 3 and 4 play in unison.	<u>633+635</u> Hns 3 and 4 play in octaves.	3b Hn 3 in F.Pr.V. plays the notes of trb 2 in 631 (F.Pr.V. 633), and of trb 3 in 633 (F.Pr.V. 635).



## Second Movement (Adagio, Bewegt, quasi Andante)

15+16	Figures scored for ww.	Slight alterations in ob parts.	6	Copyist's error?
17-20 + 23-26	Theme scored for full orch.	Slight alterations in part writing in ob 2, hn and trpt parts.	3b	
35-36	Figure scored for obs in unison and cls in unison.	Ob 2 and cl 2 removed.	2a 2b	
50	Root position in vlms with the 5th and root doubled.	First inversion triad in vlms with no doublings.	6	
52	Similar to 50.	Similar to 50.		
58-72	Melody in vlcs and cbs with ww and hn cpt and string accompaniment.	Several instances of additional ww doubling. Alterations in hn part writing and small alterations in vln 1 parts.	2a 2b 3b 6	
83-84	Ob 1 in unison with ob 2 on 3rd beat of 83 and 1st beat of 84.	Ob 1 rests on 3rd beat of 83 and on 1st beat of 84.	2a 2b	2 obs in unison would tend to overpower the fl solo.
85-86	Scored for all ww except fl 2.	Removal of fl 1 and obs.	7	
96-97 + 103	Four hns play in harmony.	Slight changes in part writing in all but hn 4.	3b	
106-111	Scored for bsns, hns and strings.	Hns removed; part writing alterations in all parts.	2a 3b	
112-119	Melody in fls, vlcs and vlcs accompanied by obs, cls and upper strings.	Alterations in ob, cl, and vln 2 part writing. In 119, fl 1 jumps down an octave in the 2nd half of the 3rd beat.	3b	
<u>120-181</u>	<u>Development of the 2nd theme.</u>	<u>120-153</u> This passage has been completely rewritten and has been shortened by 28 measures.	6	

<u>187-189</u> Hn 1 plays counterpoint to the ww theme.	<u>159-161</u> Several alterations in the actual notes played by hn 1.	6	
<u>190-194</u> Theme 1 is scored for 2 obs and vlms 1 in unison, and 2 fls and 2 cls in octaves accompanied by hn 1, vlms 2 (divisi), vlns and vlcs.	<u>162-166</u> Ob 2, both cls, and hn 1 are removed. Vlms 2 remain in unison.	2a. 2b	
<u>195-197</u> Accompanying triplets scored for 2 obs, 2 cls and vlms 2.	<u>167-169</u> Ob 2 removed.	2a The removal of 2b the ob produces 2c a better pp.	
<u>198-203</u> Brass play the first theme accompanied by triplets in ww and strings.	<u>170-175</u> Alterations in brass part writing.	3b	
<u>200-203</u> Strings play triplets. Upper strings have two 16th notes to each eighth note; lower strings have eighth notes.	<u>172-175</u> Alterations in vln 2, vla, and vlc part writing.	3b	
<u>205-207</u> Cresc to ff (206) where the theme is played by brass.	<u>177-179</u> Alterations in ob, cl 1, bsn 1, hn 4, and vln 2 part writing.	3b	
<u>208</u> Bsns, trpts, and trbs complete their figure on the 1st quarter note of this measure.	<u>180</u> These notes are removed.	1	Produces a better pp.
<u>209-215</u> Theme 1 in trpts and trbs accompanied by ww and strings.	<u>181-187</u> Alterations in part writing for all instruments.	3b	
<u>216-219</u> Triplets in ww, hns and strings; theme is in trpts and trbs.	<u>188-191</u> Part writing alterations in ob 2, cl 2, hn 2-4, trpt, trb 2 and all string parts.	3b	



222-225 Similar to 216-219 only a minor 3rd below.	194-197 Part writing alterations in fl 2, hn, trpt, trb 1, and vln parts.	3b
227-233 Theme scored for fl 1, ob 1, and vlms 1; lower strings accompany tremolo.	199-205 Alterations in vln 2 and vla part writing; vlc removed.	3b 2a
233 Hns 1 and 2 and vlcs play the two pickup quarter notes to 234.	205 These are played by bsns, all hns, vlcs and cbs.	2b
234-237 Theme 1 scored for full orch.	206-209 Slight part writing alterations in hn 2-4, trpt 2 and 3, trb 1, vln 2, vla and vlc.	3b
237-238 Vlcs divisi play complete triads.	209-210 Top note of the triad is removed. Vlcs non divisi.	3b
241-250 Conclusion of the movement is scored for ww, hns and strings.	213-222 Slight alterations in hn 4, vln, vla and vlc part writing.	3b

Scherzo (Ziemlich schnell)

15-16	Culmination of cresc to ff.	Alterations in fl 2 and cl 2 part writing.	3b
17-25	Bsns play d and D.	Bsns taken up on octave.	3a
21-24	Orch in unison rhythmically.	Trbs sustain rather than playing the eighth and quarter note rhythm.	6
25-26	Trpts continue repeated notes in three separate parts.	Trpt 2 doubles trpt 1. Trpts skip down a fourth in 26 and 3rd quarter note.	3b 6
27-34	Overlapping of eighth note figures. Bsns, trbs, and cbs sustain 4 beats (1 full measure and the 1st beat of the next).	Alterations in part writing for all instruments except fls and obs. Bsns, trbs, vlcs, and cbs sustain for 3 beats and rest 1 beat.	3b 6 1

- 35-42 Cresc to ff built up by sequences. Alterations in ww, vln 2, and vla part writing. 3b
- 43-57 Climax of section A of the Scherzo. Large number of small alterations in part writing. 3b 2a 2b
- 73-79 Beginning of section B scored for 2 fls accompanied by 2 obs, 2 cls, hns 1-3 and strings without cbs. Ob 2 and hn 3 are removed; alterations 6 in vln 2 part. 2a
- 79 Obs and hns rest. Vln 2 plays b to e'. Obs and hn 1 play an anticipation to their notes in 80. Vln 2 plays b to e". 6 3a
- 80-89 Section B scored for fls and ob 2 accompanied by ob 1, cls, bsn 2, hns 1-3 and strings without cbs. Removal of hn 2, but addition of hn 4. Alterations in hn 3 and vln 2 parts. 2a 3b
- 109-110 See measures 15-16. See measures 15-16.
- 111-120 See measures 17-26. See measures 17-26.
- 121-128 See measures 27-34. See measures 27-34.
- 129-136 See measures 35-42. Alterations in ww, trb, vln 2, vla, and vlc part writing. 3b 2a 2b 2c
- 137-159 Conclusion of the Scherzo with climax of section A,. Alterations in part writing and doubling for all parts. 3b 2a 2b 2c
- 155-159 The Scherzo is concluded with four measures of repeater quarter notes, with hns sustaining, and eighth notes in the upper strings. These repeated quarter notes are replaced by a quarter note only on the 1st beat of each measure. 2a 6

### Trio

U.V. Starts with measure number 1.

F.Pr.V. continues the numbering from the Scherzo, beginning with measure 161.



- 1-14 Cbs play unison pizz A on 1st beat of each measure (c in measure 14). 161-174 Cbs play in octaves; upper note an octave above. 3a
- 13-14 Vln 2 and vlc accompany pizz. 173-174 Slight alterations in vln 2 and vlc part writing. 3b
- 16-19 Fls and cls continue eighth note accompaniment playing five chords. 176-179 Small alterations in fl, cl, 6 writing; ww chords four and five removed. 3b
- 25 Vlas play a quarter note 6, then rest. 185 Vlas rest throughout the measure. 2a
- 26 Ww rest. 186 Interpolation of a figure for fl 1. 6
- 27-28 Theme played by ob 1; vlas rest in 27. 187-188 In 187 ob 1 continues to rest; inversion of the theme played by vlas. Alterations in vln 2 and vlc parts. 6 4 3b
- 36-56 Cbs play pizz in unison. 196-216 Cbs divided play pizz in octaves upper part an octave above. 3a
- 41-48 Hns 1 and 2 sustain in octaves. 201-208 Hns 1 and 2 play in octaves and unisons. 6 This accentuates the octave skips in theme 2.
- 43-44+47-48 Obs rest. 203-204+207-208 Ob 1 doubles vln 2. 2b
- 44-45+48-49 Fl 1 plays a descending figure while cl 1 plays an ascending figure. 204-205+208-209 Fl 1 ascends; cl 1 descends. 6
- 49-72 Development of Trio theme. 209-232 Numerous alterations in all parts, in general, making the doubling and part writing more complex. 3b 2a 2b

	77-89 Cls primarily double string accompaniment.	237-249 In 237-244, cl 1 plays an inversion of the theme simultaneously with the vlns which play the theme. In 246-249 cl 1 doubles vln 1. Cl 2 rests throughout.	2a 3b 6
	77-90 Cbs play in unison.	237-250 Cbs play in octaves upper part and octave above.	3a
	79-90 Recapitulation of the theme.	239-250 Alterations in hn and string part writing.	3b
	92-95 See measures 16-19.	252-255 See measures 166-169.	
	99-100 Ascending figure in fl 1 and ob 1; 3-line c#, c#, and f#. Ob 2-line.	259-260 Altered to 3-line c#, g#, and f#. Ob 2-line.	6
	101 See measure 25.	261 See measure 185.	
	102 The first note in fl 1 is a dotted quarter note.	262 Fl 1 has an eighth rest, then plays a quarter note.	7 Copyist's error?
	103-115 Conclusion of the Trio.	262-275 Numerous small alterations in fl 1, cl 2 and string part writing.	3b
	Finale (Allegro)		
8	Fl 2 sustains b <sup>b</sup> ".	Fl 2 plays a half note b <sup>b</sup> ", and then a half note f <sup>""</sup> doubling fl 1.	6 Better voice leading.
9-25	Theme 1 in winds with accompanying eighth note figures in strings.	Numerous alterations in part writing for all instruments. A version of the main theme in diminution is introduced which is not in the Urtext.	3b Diminution is not introduced until the development.
32	Fls continue to sustain a <sup>"</sup> and e <sup>""</sup> with obs an octave below.	On 2nd half of the measure, fls jump up to a <sup>""</sup> ; obs to a <sup>"</sup> .	6 Better voice leading.



33-48	Primarily a repetition of measures 9-24 a whole tone higher.	Same alterations as measures 9-24.	
49-65	Conclusion of theme 1 (ff dim to ppp). Bsns, brass and timp stop playing in 52.	Numerous alterations in part writing. Bsns, trpts, trbs, and timp continue until 53, hns 3 and 4 until 57, and hns 1 and 2 until 63.	3b 2a 2b 2c
63-65	Obs and cls sustain until 2nd quarter note of 64.	Obs and cls sustain until 2nd quarter note of 65, and a short ascending modulatory figure in bsn 1 and cl 2 is added.	6 5
66-80	Theme 2 scored for hns, trpts, trbs, and strings.	Slight alterations in part writing for all parts except trb 3.	3b
81-87	Theme scored for ww and upper strings.	Small alterations in ob 2 and string part writing.	3b
87-90	Theme in hns with string accompaniment.	Small alterations in string parts.	3b 6
91-97	Theme in ww with upper string accompaniment.	Slight alterations in fl, ob 2, cl 2, and string part writing.	3b
97-101	Theme in hns and trbs with string accompaniment. Vlas, vlcs, and cbs continue to play pizz.	Slight alterations in brass and string part writing. Vlas, vlcs and cbs change to arco.	3b 4 Copyist's error?
101-104	Theme in upper ww accompanied by upper strings.	Fl 2 removed; alterations in obs and vlcs.	2a 3b
105-108	Theme in trpts (unison) and trbs with full string accompaniment. Vlas, vlcs, and cbs play pizz.	Trpts 2 and 3 removed. Alterations in string part writing. Vlas, vlcs, and cbs play arco.	2b 3b 4 Copyist's error?

108-112	Theme in ww with upper string accompaniment.	Alterations in ob 2 and string part writing.	3b
112-116	Hns accompanied by strings.	Slight alterations in vln, vla, and vlc part writing.	3b
116-120	Theme in ww with upper string accompaniment.	Ob 2 plays an octave below ob 1 rather than in unison. Slight alterations in string part writing.	3a 3b
120-132	Passage scored for brass and strings.	Numerous small alterations in hns 2-4, trpt, trb 2, and string part writing.	3b 2a 2b
133-140	Theme scored for ww and hns with string accompaniment.	Slight alterations in fls, ob 2, cls, bsn, hn 2 and strings without cbs. Addition of hns 3 and 4 in measures 139-140.	3b 2a 2b
141-142	Scored for hns, trpts, trbs and strings.	Rescored for bsns, hns 1, 2, and 4, trpts 1 and 2 and strings. Part writing alterations.	2a 2b 2c 3b
143-144	Scored for fls, obs, cls in pairs and strings.	Rescored for fls, obs, cls, and bsns in pairs, hn 1 and strings. Part writing alterations.	3b 2a 2b 2c
145-154	Scored for brass and strings.	Trpts and trbs removed; bsns added. Part writing alterations in strings.	2a 2b 2c 3b
154-155	Conclusion of 2nd theme and beginning of closing theme.	A pause is inserted between these measures.	
155-169	Closing theme is scored for full orch.	Numerous alterations in all parts except cl 2, vla, vlc and cb parts.	3b 2a 2b
173-174	Scored for 2 fls, 2 obs, and upper strings.	Alterations in fl 1 and both ob doublings.	3b



175-176	Scored for 3 hns, vln 2 and vla.	Hn 2 and 3 parts interchanged.	1	It is more common to have hn 3 play above hn 2.
177-178	Scored for 2 obs doubled by 2 cls an octave below with upper strings.	Cls removed and slight alterations in vln 2.	2a 3b	
179-184	Conclusion of the closing theme is scored for strings.	Slight alterations in part writing for all strings.	3b	
185-219	Repetition of the closing theme scored for full orch, and conclusion of the exposition.	185-215 Numerous al- terations in all parts. In effect, this passage has been rewritten. Four measures are cut - 193-196.	3b 2a 2b 2c 6	
237-244	Pedal c played by hn 2.	233-240 Played by hn 4 instead.	7	
238-244	Both cls play in unison.	234-240 Cl 1 re- moved.	2a 2b	
241-244	Both obs play in unison.	237-240 Ob 2 re- moved.	2a 2b	Produces a better dim.
245-250	Sustained harmony in hns.	241-246 Alterations in hn 2-4 part writing.	3b	
258-308	Development of theme 1 in full orch.	254-290 This section has been mostly re- written. The U.V. is often inverted and the diminution found in the exposition of the F.Pr.V. is utilized. 14 measures are cut - U.V. 283- 296.	6	
309-312	3 trpts in unison.	291-294 Trpt 3 is removed.	2b 2c	
310	Both obs are in unison doubling fls.	292 Ob 2 drops down an octave.	3a 3b	
312-324	Continuation of the development of the 1st subject.	294-306 This passage appears to have been rewritten.	6	

326+329-330 Vlas divisi tremolo.	308+311-312 Slight alterations in vla 1 part writing.	3b
327-332 Veth cls in unison doubling obs; fls an octave above. Hns 3 and 4 and trpts accompany with repeated eighth notes.	309-314 Cl 1 jumps up an octave, there- by doubling fls. Al- terations in hn and trpt part writing.	3a. 3b
333-340 Diminution of theme 1 for full orch except timp.	315-322 Numerous part writing alterations in all instruments. Addition of timp rolls.	3b
341-349 Conclusion of development of 1st subject for all instruments except timp.	323-331 Numerous part writing altera- tions in all instru- ments except bsn 2 and hn 1 and 2. Add- ition of rolls on timp.	3b 2a
350 A measure rest above which is placed a fermata.	332 The fermata is removed.	
359-366 2nd subject is scored for hns, trbs and strings.	341-348 Several al- terations in hn 1, 2 and 3 part writing.	3b
367-372 Theme scored for fls, obs, and cls with vlms.	349-354 Slight alter- ations in ww part writing.	3b
372-379 Conclusion of development with 2nd subject scored for hns and vlms 1. Hn 4 (in B <sup>b</sup> ) plays pedal d' in 375.	354-361 Removal of hn 1. Hn 1 part played by hn 2; hn parts 2 and 3 by hn 3 and 4. Bass of harmony played by cbs instead of hn 4. Pizz accompaniment divided between vln 1 and vln 2.	3b 6
379-432 Recapitula- tion of 1st subject.	Recapitulation of 1st subject removed. Recapitulation opens in 361 with 2nd subject.	



<u>433-448</u> 2nd subject scored for brass and strings.	<u>361-376</u> Fl 1, ob 1, and cls double strings. Slight part writing alterations in all parts except trb 1 and 3.	2a 2b 2c 3b
<u>449-453</u> Theme scored for fls, obs and cls in pairs with upper strings.	<u>377-381</u> Fls removed the 1st measure and a half; ob 2 removed; slight alterations in the strings.	2a 2b 3b
<u>453-456</u> Theme scored for hns and strings.	<u>381-384</u> Tiny alterations in vln 2, vla and vls parts.	3b
<u>456-460</u> Fls, obs, and cls in pairs with upper strings.	<u>384-388</u> Slight part writing alterations in ob 2, cl 2, and string parts.	3b
<u>461-478</u> Conclusion of recapitulation of the 2nd subject.	<u>389-392</u> These four measures correspond roughly to 461-464, 465-478 being cut.	
<u>479-578</u> Recapitulation of closing theme scored largely for full orch.	<u>393-432</u> This section has been completely rewritten and compressed to 40 measures, thereby cutting 60 measures.	6
<u>579-587</u> Conclusion of the closing theme scored for strings. Upper strings play quarter notes; vlcs and cbs play syncopated quarter notes.	<u>433-441</u> Many slight alterations. Upper strings play measured tremolo; vlcs no longer syncopated and cbs removed.	4 6 2a
<u>587-588</u> Fanfare is scored for trpts in octaves.	<u>441-442</u> Hns 3 and 4 double trpt 3.	2a 2b
<u>596</u> Trb 3 plays quarter-note a's.	<u>450</u> On 2nd half of the measure, trb 3 jumps down to A.	3a 3b

597-638 Coda scored  
for full orch in-  
volving the 1st theme  
of the 1st movement  
combined with the  
1st subject of the  
finale.

451-495 This Coda 6  
has been rewritten,  
although it employs  
the same themes. It  
is actually two meas-  
ures longer than the  
U.V., for the final  
measure of the U.V.  
is a measure of rest  
which is cut in this  
edition.



## CHAPTER IV

### SYMPHONY NO. 4 IN E FLAT MAJOR

The Symphony No. 4, as No. 3, was almost continually revised during Bruckner's lifetime. The first version was composed between January 2 and November 22, 1874. A second version appeared between January 18, 1878 and June 5, 1880 in which both the first movement and the Finale were considerable shortened. Between the years 1879 and 1880, Bruckner wrote an entirely new Scherzo (the "Hunting") and a new Finale for the Fourth Symphony, and this version had its first performance on February 20, 1881 with Hans Richter conducting. The final version appeared in 1888 and was performed in Vienna on December 21, 1888 again with Hans Richter conducting, and was published by Gutmann in Vienna in 1889. Haas published the 1879-80 version in 1936, and Nowak has published yet another version of 1886 which Bruckner sent to Anton Seidl in New York for performance and possible publication. (See the Introduction for a comparison of the Haas and Nowak editions.)

The First Printed Version of 1888 offers a striking aural contrast to the 1881 version. The woodwind parts have been completely rewritten so that the 1888 version of the Symphony sounds completely Wagnerian, whereas in the 1881 version, it still sounds like Bruckner. This can be explained by the fact that in the 1888 version, there is a great deal of mixed tone color as opposed to the contrasting tone color of the 1881 version. In the 1888 version there is also much more filling in of the woodwind parts and excessive doublings which are alien to Bruckner's style of orchestration. Another feature of the later version is the use of natural horns and trumpets, whereas the standard F valve instruments are used in the earlier version. There is also a thirty-four measure cut in the Finale.

There are more alterations in the Fourth Symphony than in any of the others, perhaps explained by the almost continual rewriting to which it was subjected. There are seventy-nine alterations in



mass of tone, sixty-four in part writing, fifty-nine in tone of thematic lines, forty-nine in conception, forty-six in color, seventeen in balance, fifteen in execution, twelve in spacing, and ten in continuity. There are also seventeen which are incomprehensible to the author. The majority of alterations in all of these types are similar to the examples in the Symphony No. 1, and except for spacing and continuity, seem to show no improvement over the Urtext.

The part-writing and tone alterations are especially noticeable, as can be seen in example 1 from the first movement, measures 405-406. Here only the woodwind parts are reproduced, but the passage shows a good example of the contrapuntal woodwind writing of the First Printed Version as opposed to the unisonal movement of the Urtext.

EXAMPLE 1

No definite conclusion can be drawn as to the relative value of these two styles, although the present author prefers the Urtext as being more characteristic of Bruckner's orchestration.

There is an interesting example in the Trio, measures 2-18, in which the color is very noticeably changed.

EXAMPLE 2



In the Urtext this theme, which, incidentally, Mahler also used, is scored for oboe I and clarinet I in unison accompanied by flutes and strings. The First Printed Version, however, has flute I and clarinet I play the theme, accompanied by oboes. According to theory, an oboe and a clarinet playing in unison is not a very satisfactory combination, since the oboe easily overpowers the clarinet. Therefore the alteration was made, but is it really necessary to make this alteration? The first subject of the opening movement of the Symphony No. 8 by Schubert is scored for this combination, and although we hear primarily oboe, the addition of the clarinet changes the sound subtly by taking the edge off the oboe sound. Could this not be what Bruckner wanted here?

The instrumentation of the 1881 (Urtext) version consists of 2 flutes, 2 oboes, 2 clarinets in B<sup>b</sup>, 2 bassoons, 4 horns in F, 3 trumpets in F, 3 trombones, tuba, timpani and strings in all movements except the Trio of the Scherzo. This is scored for flutes, oboes, clarinets, 2 trumpets and strings without contrabasses.

In the 1888 (First Printed) version, the trumpets in the first movement and Finale are in E<sup>b</sup>, and in the second movement, trumpets 1 and 2 are in C. The Scherzo calls for two extra flute parts, and in the Finale, there is an extra flute and cymbal part with 2 horns in E<sup>b</sup>, and 2 in B<sup>b</sup>.

## SYMPHONY NO. 4 IN E FLAT MAJOR

## First Movement (Bewegt, nicht zu schnell)

1-17	Cbs double vlcs tremolo.	Cbs double vlcs arco instead.	1 Cbs playing tremolo may have been too loud.
17	Hm 1 plays a whole note b <sup>b</sup> .	This is shortened to a half note.	7
18-19	Cbs double vlcs tremolo.	Cbs removed.	2a
19-33	Theme scored for 2 fls and 2 cls.	Theme rescored for fl 1, ob 1, and 2 cls.	4 2b
23-24	Vlms 1 divisi, top part playing e <sup>b</sup> .	Vlms 1 non-divisi until 2nd half of measure 24.	3b
32	Vlms 1 play divisi e <sup>b</sup> and g <sup>2</sup> .	Vlms 1 play unison e <sup>b</sup> on 2nd half of the measure.	" Copyist's error?
37-59	First subject scored for various combinations of instruments.	Large number of small alterations with the result that some of the ww double the strings or add harmony to an essentially unison orchestral passage. Part writing and note alterations in all parts.	2a 2b 3b
59+61	Hms 3 and 4 sustain a whole note.	The rhythm is altered to a half note with a triplet of quarter notes.	3b
59-62	Vlms continue to play tremolo.	Vlms change to legato.	4
63	Bsns sustain.	Bsns double the vlc triplet figure.	3b
63	Trpts continue on a harmony note.	Trpts removed.	2a
64	Hms sustain, and vlms double the rhythmic figure of the trpts.	Vlms sustain and hms double the rhythmic figure of the trpts.	3b



64-73	A unison orchestral passage.	Slight alterations making the ww more harmonic.	3b
64-73	Brass generally double the ww and strings.	Slight alterations to accentuate the rhythm (♩ ♩ ♩ <sup>3</sup> ) and to make this unison passage more harmonic.	3b
65-70	Vlms play tremolo.	Vlms change to legato.	4
81-83	Scored for strings only.	Addition of bsn 1 doubling the vlcs.	2b
83-86	Cbs play G <sup>b</sup> pizz in unison.	Cbs divisi play g <sup>b</sup> and G <sup>b</sup> .	3a
85-87	Obs rest, entering at measure 87.	Obs sustain a note of the harmony.	2a
87-93	Essentially a unison passage scored for ww and vlms.	A number of small alterations attempting to fill in the passage.	3b The alterations obscure the lines.
93-114	Unison cbs play a quarter note and quarter rest rhythm.	Alterations in the rhythm.	6
101-113	Cbs play in unison.	Cbs divisi with upper part an octave above.	3a
94+96	Bsns rest.	Bsns double hn 4 and vlcs.	2a
97-103	Passage scored primarily for fls, cls, hns, trbs and strings.	Passage scored primarily for cls, bsns, hns and strings.	2b 3b 4
103-107	Scored for hns and strings only.	Fls and cls double the strings.	2b
107-112	Scored for cl 1, hn 3 and strings.	Rescored for hns 1 and 2 with strings.	4
113-114	Scored for hn 3 and strings.	Rescored for fls, cls, cls, 3 hns and strings.	2a 2b
115-117	Timp rests.	Addition of a timp roll on f.	2a
117-118	Basses play F.	Cbs play f an octave above.	3a

119-131	Primarily a unison passage.	A number of small alterations; removal of brass (except hns) in some measures, and support of the strings with sustained notes on the hns in others.	2a 2b 2c
131-138	Vlms 1 and 2 play in unison.	Vln 2 removed.	2c
131-133	Lower strings play chords on each half of each measure.	The chords in the 2nd half of the measure are removed.	6
132-133	Figure played by cl 1.	Played by cl 2 instead.	7
134	Ob 2 rests.	Ob 2 doubles cl.	2b
134-138	Vlcs and cbs play quarter note G's.	Vlcs and cbs are removed.	6
137-138	Hns rest.	Hn 3 and 4 sustain d' which is the bass (an octave higher) originally played by the lower strings (see 134-138).	6
139-140	Timp and trpts rest.	Addition of timp and trpts.	2a
139	Vlcs and cbs play four quarter note A's.	Vlcs and cbs jump up an octave and sustain their note.	3a 6
141-150	Scored for all parts.	Slight alterations in the wind parts to produce more contrast and accentuate the rhythm of two quarter notes followed by a triplet of quarter notes.	2a 2b 2c 3b
151-153	Timp rests. Vlcs and cbs play arco.	Timp doubles the vlcs and cbs an octave higher. In measures 151-152 vlcs and cbs change to pizz.	2a 4



157-164	Vlcs and cbs play repeated eighth notes.	Vlcs and cbs continue to play quarter notes.	6	
162-164	Four hns play in octaves and in unisons.	Two hns in octaves.	2b 2c	
167-168	Tutti brass passage all playing the same rhythm.	Part writing alterations. Trb and tuba sustain rather than continuing to play the rhythm of the other brass.	3b 6	
169-170	Proceed without a pause.	A pause is inserted between these two measures.		
171-173	Hns rest.	Hn 1 doubles vlcs.	2b	
174-175	Obs and cls play + in unison.	Ob 2 and cls are removed.	2c	
177				
179-180	Hns rest.	Hn 2 doubles timp.	2a	
189-191	Cbs play a quarter note and quarter rest rhythm.	Cbs continue to sustain whole notes.	6	
193-213	Strings instructed to play ppp.	Strings instructed to use mutes and play pp.	4	
213-215	One fl and one cl play a figure with strings sustaining the harmony.	Strings removed, their place being taken by 2 bsns and hns 3 and 4.	4	
227	Cl 1 plays a triplet during the 1st half of the measure.	Cl 1 plays the 1st note as a quarter note, then rests.	6	
237-238	Fl 1 and cl 1 play the melody in thirds.	Fl 1 doubled by fl 2, and cl 1 is doubled by cl 2.	2b	
239-244	Hns 1 and 2 play in unison.	Hn 2 removed.	2l 2b	
249-251	Sustained notes on trb and a roll on the timp.	Trbs rest until measure 251; timp rests until 252.	2a	
251-252	Obs play triplet eighth note figure.	Obs play an undulating eighth note figure.	1	The First Printed ob parts fit in better with

the other parts.

251-252	Trpts rest.	Trpt 3 sustains g.	2a	
251-252	Trbs play quarter notes.	Trbs play sustained whole and half notes.	5	
251-252	Vlms 2 and vlms play tremolo double stops.	Lower strings divisi.	2a	
251-252	Vlcs play the same rhythm as the ww and hns.	Vlcs double brass tremolo.	3b	
252	Timp continues its roll.	Timp enters on the 2nd half of the measure with a quarter note.	6	
253-268	Primarily a unison passage with the strings doubling the ww tremolo.	A large number of small alterations mostly in the wind parts, thereby confining the rhythmic 3rd subject to only a few instruments at a time. The rest of the instruments sustain the harmony.	4 2b	
270 et seq.	The 1st subject is notated tremolo for the vlms.	The duplet of the figure is notated tremolo, but the triplet is notated to be played as two eighth notes to each quarter of the triplet.	1 4	
275-278	All four hns sustaining harmony.	Hn 4 removed.	6	This changes the bass of the harmony.
279-287	Primarily a unison passage.	Alterations in wind part writing and doublings.	3b	An attempt has been made to contrast the repetitions of the 1st subject.
290-331	Vlms 1 play tremolo double stops.	Vlms 1 play tremolo divisi.	1 2a	These double stops are of a rather difficult nature.



297-301 Cls rest.	Both cls double the vls in their melodic cpt to the 1st subject.	2b
301-303 Ww rest.	Fls, obs, and in measure 303, cls double the strings.	2a 2b
303-329 Vlcs and cbs rest.	Vlcs and later cbs, in measure 325, double vls.	2b
305-333 Passage scored for cls, bsns, brass and strings.	Addition of fls, obs, and timp with some slight alterations in part writing and rhythm.	2a 2b 3b 6
335-340 Cbs play a 12th below the 2nd vlcs.	Cbs rest and 2nd vlcs play the cb part an octave higher as a sustained pedal to their original part.	3a
342-349 Vls in unison.	Vls divisi, vls 2 doubling the 1st vlcs.	2b 2c
363-380 Vlns 1 play whole notes tremolo. Vlns 2 in unison.	Vlns 1 muted doubling fl 1 in quarter notes. Vlns 2 divisi, the top part playing the original vln 1 part.	3b 4
365-381 See measures 1-17.	See measures 1-17.	
367-381 Timp plays rolls.	Timp removed.	2c
377-379 Hns 1 and 3 play in unison.	Hn 3 rests during the 2nd half of 378 and all of 379.	1 To produce a better decrescendo.
381-395 Scored for fls, obs, and cls in unison.	1 fl, 1 ob, and 2 cls in unison.	2a
397-404 The winds continue to play in unison.	Obs rest for two measures, then ob 1 doubles vlns 1 with sustained harmony.	2a 3b
399-405 Scored for 2 hns in unison, and in 401, hns 3 and 4 add the harmony.	Hns 2-4 removed.	2a 2b 2c

405-435 First subject is treated primarily in unison. Strings play tremolo.	A number of alterations destroying the unison effect by having some of the winds sustain the harmony. Vlms often changing to legato.	2b Attempts have been made to introduce more contrast, thereby doing away with Bruckner's characteristic block orchestration.
437-444 Recapitulation of 2nd subject scored for cls and strings.	Scored for hns 1 and 2 instead, and strings. Cbs are removed 442-444.	4 2a
445-448 Both fls double vlms 2.	In 445 and 446, fls rest; in 447 and 448, fls double the 1st vlms. Alterations in cb.	3b 6
447-448 Obs play a rhythmic figure.	Obs rest.	6
449-456 Ww play a sequential figure with brass and lower strings playing accentuated quarter note chords.	Small changes in ww part writing. Rhythm of brass and string chords is altered. Ob and cl parts interchanged.	3b 4 6
456-458 Eighth note modulating passage played by vlms 1.	Passage played by fls and cls instead.	4
459-460 Cl 2 doubles vlms 2 and vlas. Ob 2 plays quarter notes.	Cls play the ob part. Bsn 1 doubles vln 2 and vla part.	3b
459-467 Cbs in unison.	Cbs in octaves.	3a
461-464 pp passage too heavily scored.	Several small alterations removing some doublings.	2a 2b 3b
465-467 Theme played by fls, vlms 1 and vlcs. Quarter note rhythm played by ob 2 and hns 3 and 4.	Theme is doubled by ob 1 and bsn 1. Quarter note rhythm removed. Hns sustain tied whole notes.	2b 6
467-469 Figure played by vlcs.	Figure played by hn 1 instead.	4



469-474	Cls rest. (See 470)	Cls double vln 1 and vla.	2a
470	Rhythm of 2nd subject played by cl 1.	Played by ob 1 instead.	4
475-479	Hns rest. Vlcs and cbs play quarter notes on the first of each beat, then on each quarter at 477.	Hn 4 doubles timp. Vlcs and cbs rest after the first beat of measure 475.	2a 3a 6
477-478	Obs double strings.	Ob 1 and cls double strings. Fls double instead of ob, on last two eighth notes of measure 478.	4
479-496	Primarily a unison passage for each choir.	A large number of small alterations in part writing and doubling.	3b More contra- 2a puntal wind 2b writing.
517-522	fff statement of the first subject primarily in unison.	Several alterations removing much doubling in the winds.	2a 2b
525-532	Cbs play four eighth notes each separated by an eighth rest in each measure.	The 2nd and 4th eighth notes are replaced by rests.	6
527-531	Hns rest.	Hns 3 and 4 sustain b <sup>b</sup> and b <sup>b</sup> .	2a
533-541	Both fls rest.	Fls double vlns an octave above.	2b
533-573	For the most part, the groups of instruments do not integrate. Ww play their figure, brass their figure, and strings theirs.	From here to the end there are a large number of alterations in part writing. More integration of instruments, so that fls double vlns rather than cls an octave above, etc.	3b
Andante (Andante quasi Allegretto)			
6-11	Vlcs play the melody while the remainder of strings play the harmony above.	Several small alterations in string part writing, so that vlns 2 double the vlcs in measures 7-9 and 9-11.	3b

13-19	Theme scored for fls, obs and cls in unison.	Theme scored for ob 1, fl 1 and 2 cls in unison.	2a 2b
19-20	Hns rest, Vlas sustain a <sup>b</sup> .	Hn 4 in place of v vlas.	4 2c
21-24	Cbs double vlcs.	Cbs rest.	2a
25	Vlcs divisi, lower part doubling cbs.	Vlcs in unison.	3a 3b
27-41	Figure played by hn 1 or hns 1 and 2.	Hns 3 and 4 substituted for hns 1 and 2.	7
32-51	Strings remain muted until 99.	Strings remove their mutes at 32 and play senza sordino until 51.	4
33-35	Passage scored primarily for strings.	Strings removed in measures 33-34, replaced by ww and hns. Strings doubled by ww in measure 35.	4 2a
36	Obs rest.	Obs double fls and cls.	2a 2b
37	Cbs rest.	Cbs play pizz f <sup>1</sup> on the first beat.	5
39-41	Ww except fl rest.	Ww double strings. Addition of a short timp roll in 40.	2a
41-45	Ww and timp only.	Hn 4 doubles timp. Cbs also double first beat of 41 pizz.	2a
66	Hn 1 continues to double the strings for three beats.	Hn 1 rests after the first beat.	2a
78-83	Scored for hn 1 and strings.	Addition of hn 2.	2a 3b
87-91	Passage scored for obs, cls, and bsn 1.	Part writing altered so that 2 fls, ob 1, cl 1, and bsn 1 play the passage.	4 3b
92	One beat rest between the sections.	A fermata is placed above this rest.	

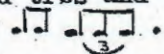


92-98	Strings remain muted.	Strings remove their mutes at 92.	4
92-99	In 92-95 the rhythm of vlcs and cbs is doubled by cls, hns and bsns. Obs rest.	Cls and bsns are removed. In 95-96 ww without fls take the place of strings. In 96-99 strings doubled by winds with part writing alterations in the wind parts. In 99 two trpts substituted for two hns.	4 3b 2a 2b
99	Vlcs 1 alone play dotted rhythm on 4th beat. Remaining strings play a quarter note.	All strings play the dotted rhythm.	6
102-104	Trpt 1 plays an inversion of the theme as an imitation of the theme played by hn 1.	Trpt 1 rests. Bsn 1 enters at 103 taking the place of trpt 1.	6
105-109	Unison theme in ww without bsns. Trpts rest.	Addition of bsn 1 doubling ww. Trpts 2 and 3 fill in the harmony. In 108-109 ob 2 doubles cls rather than ob 1.	2a 2b 3b
109-113	Bsns in unison. Trpts rest.	Bsns in octaves. Trpts double vlcs.	3a 2b
110-120	A somewhat difficult passage with many small figures.	A number of small alterations in wind part writing attempting to make the main lines more pronounced.	6
132-138	Vlcs alone play the melody with the strings accompanying. In 136-137 vlcs 1 play sixteenth note theme.	Vlcs doubled by either vlcs 2 or vlcs. Strings divide to keep the harmony complete. In measures 136-137 the sixteenth note theme is given to ob 1 with vlcs 1 playing the harmony.	2b 4

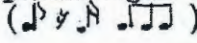
139-142	Hns rest.	Hn 2 doubles the 1st vlms.	2b
150-151	Figure played by cl 1.	Figure played by fl 1.	4
167-168	Cbs in unison.	Cbs in octaves.	3a Too large a space between cbs and vlcs.
170	See measure 66.	See measure 66.	
190-192	Hn 4 plays e, c and d (sounding A, f, and g). In measures 191 and 192 cbs pizz on second half of each measure doubling tuba.	Hn 4 plays g, c, and d (sounding c, F and G). Cbs rest.	3b 6
193	Hn 4, trbs and tuba play on first beat.	Hn 4, trbs, and tuba rest.	6
193-195	Fl 2 and ob 2 rest.	Fl 2 doubles fl 1 in unison; ob 2 doubles ob 1 in octaves and unisons.	2b
197-199	Hn 1 is doubled by hn 2.	Hn 2 is removed.	2b
198	Fl 1 plays c <sup>m</sup> on the 2nd beat.	Fl 1 plays e <sup>m</sup> on the 2nd beat.	5
200-204	Block orchestration. Feeling of 4 beats to a measure.	Alterations in wind part writing. Longer notes destroy the feeling of four.	3b
217-228	Block orchestration. Ww rhythm is <i>Ry y N</i> .	Large number of alterations in part writing. <i>Ry y N</i> rhythm is entirely removed.	3b 6
228-230	In 228 et seq, scored for upper ww, timp and upper strings.	Addition of bsns, hns and vlcs filling in sustained harmony. Altered part writing in cls.	2a 3b
235	Timp plays G on 1st beat.	Timp is removed	2a 6
236-237	Measure 236 proceeds to 237 without pause.	A pause is interpolated between these measures.	



240-241	Figure played by cl 1.	Figure played by ob 1 instead.	4
247	Vlms 2 play divisi c' and g; vlas rest.	Vlas play g in place of lower vlms.	3b
Scherzo (Bewegt)			
2-4	Hns 3 and 4 play in unison.	Hn 3 plays only during the repeat of the Scherzo.	2b
4-10	Hns 3 and 4 play in unison.	Hn 4 removed.	2b
10-18	Trpts 2 and 3 play in unison.	Trpt 2 removed.	2b
24-25	Continuation and conclusion of section A of the Scherzo.	Interpolation of measures 24(a) and 24(b) to be played between 24 and 93 which are cut in the repeat of the Scherzo.	
25-27	Trpt 2 plays triplets in octaves and unisons with trpt 1.	Trpt 2 sustains.	6
27-34	Much doubling in the brass of the hunting theme. Accompaniment by quarter note brass chords.	Fewer doublings of the hunting theme. The quarter note chords are shortened to eighth note chords.	2b 3b 1
40+42	Hn 1 rests on 2nd beat of 40. Hn 1 plays c <sup>b</sup> in 42.	Hn 1 plays g' on 1st half of the 2nd beat. In 42, hn 1 plays a <sup>b</sup> .	6 3b
51-54	Vlas rest after the 1st beat.	Vlas continue to play, doubling vlms 2.	2a
51-70	Vlcs and cbs play an eighth note on each beat or on the 1st beat only.	This is reduced considerably so that they play eighth notes on the 1st beat or not at all.	6
55-60	Vlas play above vlms 2.	Part writing altered so that the first 2nd vlms are above the vlas.	3b

59-66	Hn 4 rests.	Hn 4 sustains a pedal g.	2a
66-69	Hns 3 and 4 play in unison.	Hn 4 removed.	2b
67-91	All wind instruments play the rhythm of the 1st theme or triplets.	A large number of small alterations in wind part writing. More contrapuntal wind writing.	3b
83-86	Fls, obs, cls, hns 1 and 2 and trpts play triplets. Bsns, timp and strings sustain. Hns 3 and 4 and trbs and tuba play  .	All instruments play triplets except trbs, tuba and strings which sustain.	6
92	A measure rest.	A fermata is placed over this measure.	
97-122	Upper strings play un-muted.	Upper strings are instructed to play with mutes.	4
113-114	Both fls play in unison.	Fl 2 removed.	2b
113-116	Hn 3 rests.	Hn 3 (in E <sup>b</sup> ) sustains C.	2a
113-116	Cbs play an eighth note E pizz on each beat.	Cbs play an octave above, and on first beats only.	3a 6
117-120	Scored for fl 1, ob 1, cl 1, hn 1 and strings.	Alterations in part writing with more doublings. Rescored for 2 fls, ob 1, cl 1, bsn 1, four hns and strings.	2a 2b
123-131	Vlc melody is supported by trbs.	Cls, bsns and hns 3 and 4 take the place of trbs, and vlcs are 4 doubled by hn 1 and vlas.	2a 2b 4
131-139	Hn 4 rests.	Hn 4 doubles the cbs an octave above.	2a Better spacing.



131-149	Cbs play an eighth note F pizz on the 1st beat of almost every measure.	Cbs play an eighth note divisi F and f. pizz on the 1st beat until measure 145, after which they are removed.	3b 6
137-138	Figure scored for fl 1.	Scored for fl 3 instead.	7
139-150	Triplets scored for fls, obs, cls, trpt 1 and strings.	Alterations in part writing with more doublings. Addition of 2 bsns and hns 1 and 2. Trpt 1 figure played by ob 2 instead.	3b 2a
164-170	Hns 3 and 4 play in unison.	Hn 4 removed.	2b
170	Fls play two triplets.	Fls continue to play the rhythm of the preceding measure. (  )	6
170-178	Trpt 2 and 3 play in unison.	Trpt 2 removed.	2b 2c
185	Trpt 2 continues triplets alternating between c' and g'. Rests in measure 187.	Trpt 2 sustains c'. In 187 plays an eighth note d <sup>b</sup> '.	6
186	Obs play a sixteenth note in the last quarter of the 2nd beat as though to start the hunting theme again.	Obs rest on the 2nd beat in this measure.	5
186	Trbs 1 and 2 play in unison three f's on the 2nd beat.	Trb 1 plays 2 e <sup>b</sup> 's and an f'. Trb 2 plays 2 f's and an e <sup>b</sup> '.	3b
187-194	Brass play the hunting theme. Ww and vlms occasionally sustain the harmony.	Alterations in part writing and doubling. Cls double trpts rather than ww. Hns play short chords rather than the complete theme.	3b 6

195-198 Cbs play A <sup>b</sup> .	In 195-196 cbs divisi play a and A <sup>b</sup> . In 197-198 cbs play unison a <sup>b</sup> .	3a
199-200 Both cls play a quarter note followed by a trip- let of eight notes in 199; rest in 200.	Cl 2 plays two quar- ter notes in 199. In 200, both cls continue to double strings.	3b
200+202 Hn 1 plays a quarter note on first beat of each measure, then rests.	Hn 1 plays the quar- ter note, and then plays an eighth note resolving the quarter note down a semitone.	5
203-206 Cls play in unison.	Cl 2 removed.	2a
211-218 Vlms 1 play d <sup>b</sup> ; vlns 2 play b <sup>b</sup> .	Vlms 1 rest; vlns 2 play both parts divisi.	2a
211-230 Vlcs and cbs play pizz eight notes on almost every beat.	Pizz only on 1st beat or not at all. Sometimes only vlcs or only cbs.	6
215-219 Bsns rest.	Bsns sustain vlc and cb part.	2a
219-223 Cl 2 rests.	Cl 2 sustains vlc and cb part.	2a
221-222 Scored for fl 1 and strings only.	Fl 2 takes the place of fl 1 in 221. In 222 fl 2 doubles vlms 1 on the 1st note.	7
224-259 Concluding passage primarily in unison rhythmically. No sustained notes in the wind.	Addition of 2 more fl parts. Unison rhythm altered. Some winds always sustaining. Alterations in part writing and doubling.	2a 3b 6
246 to end. Conclusion of the Scherzo scored for full orch.	The first time the Scherzo is played a different conclusion is substituted for the original. At the repetition of the Scherzo, the original conclusion is used with two measures cut; 254 and 255.	



## Trio (Nicht zu schnell)

- |       |   |   |    |  |
|-------|---|---|----|--|
| 2-18  | Ob 1 and cl 1 play melody. Fls and strings accompany. | Fl 1 and cl 1 play melody. Obs and strings accompany. | 4  | 1 ob and 1 cl in unison produce a rough sound. |
| 44-52 | Scored for ob 1 and cl 1.                             | Addition of cl 2.                                     | 2c |  |
| 51-53 | Ob 1 continues to double fl 1.                        | Ob 1 drops out after the 1st beat.                    | 1  | The F.Pr. V produces a better dim.             |

## Finale (Bewegt, doch nicht zu schnell)

- |       |  |   |               |  |
|-------|--|---|---------------|--|
| 3-22  | 2 cls play in unison. Cl 2 removed.  |   | 2b<br>2c      |  |
| 23-26 | Scored for 2 fls, 2 obs, 2 cls, trpt 1 and strings.  | Obs and trpt 1 removed.   | 2a<br>1       |  |
| 27-42 | A sixteen measure cresc to ff is required. All of the ww except bsns, and strings begin. The hns are added and later bsns, trpts, trb, and finally timp. Bruckner makes this cresc more effective by having the hns play notes of half the value of the other brass. | A far more gradual cresc is produced. Cl 1, timp and strings begin, and rather than whole groups of instruments added at a time, instruments are added by twos or threes. This device is removed so that hns play the same rhythm as the other brass. Many small alterations in part writing in the ww. Addition of the 3rd fl. | 1<br>2a<br>3b |  |
| 43-55 | Passage primarily in unison.   | Shifting of instruments in each octave so that more instruments play in the lower octaves, and at measure 50, there are alterations in part writing.  | 4<br>3b       |  |

55-58	Four hns sustain harmony; timp rests; vlins 2 double vlins 1.	Hns 1 and 2 are removed. Timp doubles hn 4. Vlins 2 rest.	1 3b 2c
59-89	Passage in block orchestration building to fff (71) and then dying away to pp.	A large number of alterations in part writing and doubling making the main outline of the passage more obvious.	3b 2b
92	Only a one beat rest before the beginning of the 2nd subject.	A fermata is added above this quarter rest.	
101-103	Scored for strings only.	Ob 1 takes the place of vlins 2.	4
105-107	Scored for fl 1, ob 1, cl 1 and lower strings.	Addition of ob 2 and hns 1 and 2 to fill in the harmony.	2a 2b
111-112	Scored for strings only.	Cl 1 takes the place of vlins 1.	4
117-120	Scored for hn 1 and strings.	Hn 1 replaced by hn 2.	7
121	Vlins play a quarter note then rest.	This is shortened to an eighth note.	6
121-128	Block orchestration.	Several alterations in part writing and doubling. Fuller orchestration with more wind doublings and with 1st vlins playing divisi.	3b 2a 2b
129-143	A passage in block orchestration lightly scored until the measure 139 f.	A large number of alterations in the winds and vlc. More doublings and changes in part writing. Fuller orchestration.	3b 2a 2b
143-154	The passage is primarily in block orchestration.	Alterations in part writing and doublings. In measures 147-150 fls take the place of vlins, and vlcs and cbs are removed.	3b 2a 2b 4



155-182	This passage consists of primarily two groups of sextuplet eighth notes in each measure alternated between one group of instruments for the 1st sextuplet, and another group of instruments for the 2nd sextuplet.	Alterations in part writing and doubling making the passage lighter in scoring. The sextuplet is often divided into a quarter note with a triplet of eighth notes rather than six separate eighth notes.	3b 2a 6
183+185	Cl 1 sustains a half note e <sup>b</sup> during the 2nd half of the measures.	Cl 1 rests during the 2nd half of the measures.	2a
183	Vlcs play a quarter note G on the 1st beat.	Vlcs rest on the first beat.	2a 6
186	Cbs rest on the 2nd half of the measure.	Cbs continue to sustain throughout the measure.	5
187-201	Cbs play pizz quarter notes on both beats in each measure.	Cbs play pizz eighth notes only on the 1st beat of alternate measures.	6
188+192	Cls rest. Hn 1 plays the rhythm of the vlas.	Cl 1 doubles the vlas. Hn 1 sustains a whole note.	4 2a
193-194	Hn 3 plays.	Hn 1 substituted for hn 3.	7
195-196	Hn 3 doubles the vlas.	Hn 3 doubles the notes of the vlas but not the rhythm.	6
199-201	Trbs sustain the harmony, Hns rest.	Hns take the place of trbs.	4 2c
203-208	Vlcs and cbs play eighth notes pizz, putting an eighth note rest between each one.	Vlcs and cbs play quarter notes pizz.	1
205-211	Cl 1 plays.	Cl 2 replaces cl 1.	7
213	Bsn 1 sustains a half note, then rests.	The half note is changed to a whole note.	7 Copyist's error?

221	Bsn 1 sustains a whole note.	Bsn 1 sustains a half note, then rests.	7	Copyist's error?
221-223	Theme scored for 2 cls and trpt 3.	Theme scored for 2 cls and hn 1.	4 2c	
223-225	Theme scored for bsn 1 and hn 3.	Rescored for ob 2 and 2 bsns.	4	
227-228	Hn 1 plays the melody.	Hn 3 replaces hn 1.	7	
228	Trpt 3 rests.	Trpt 3 doubles hn 1.	2b	
229-237	Ob 1 and cl 1 play the melody; ob 2 and cl 2 have the harmony.	Obs 1 and 2 play the melody and cls 1 and 2 play harmony. In measure 234, cls double the obs an octave lower.	2b	Better part writing.
237	Winds complete their figure on a half note.	This is shortened to a quarter note.	1	
245-248	Vlms 1 are instructed to play the passage on the G string.	This instruction is missing.	4	
249-252	Fl 1 only plays the melody.	In 249 - ob 1. In 250 - cl 1. In 251 - fl 1. In 252 - fl 1 and ob 1.	4	
249	Vlms 2 rest; vlms play the two parts divisi.	Vlms 2 play the top vla part.	2a	
250-252	Vlms complete their figures with half notes, and then half rests.	Vlms play whole notes and do not rest.	5	
254	Cl 1 ends its figure with a half note trill.	Cl 1 ends its figure with a quarter note and a quarter rest. There is no trill.	6	
255-256	Hn 1 plays the theme with vlms and vlms playing the accompaniment.	Hn 3 plays the theme instead. Vlms 2 divisi play both their part and the vla part. Vlms rest.	7 2a	



261-264	Ob 1 plays the theme.	Ob 1 doubled by cl 1.	2b
262-265	Hn 1 plays.	Hn 3 replaces hn 1.	7
266	Vlms 2 rest.	Vlms 2 repeat the ascending figure of measure 265.	6
268-269	Fls rest.	Both fls double vlms 1 in 268 and connect this section with the slower one following.	2a 5
268	Ob 1 and vlms 2 end their figure with a half note.	This is shortened to a quarter note.	5
269-273	Hn 1 plays.	Hn 3 replaces hn 1.	7
271	Ww rest.	Cl 2 plays a figure from the preceding section.	5
274-275	Hns rest.	Hns 1 to 3 double the 2a strings.	
277-286	Passage lightly scored for ob 1, cl 1, bsn 1, hns 1 and 3 and strings.	Addition of 2 fls, ob 2, and cl 2. Large number of small alterations in part writing. Figure is broken up between groups of instruments. In 283 vlcs and cbs are instructed to change from pizz to arco.	2a 3b 6
293-294	Hns rest. Vlcs and cbs continue their pizz.	Vlcs and cbs rest. Hns 1 and 2 sustain the bass.	4 6
294	Scored for strings only.	Strings stop after the 2nd beat. A quarter rest with a fermata is substituted for the third beat, and a ff triplet scored for obs, cls, bsns, hns 1 and 2 and strings is substituted for the original ppp vln triplet.	6

- 295-321 Closing theme consisting primarily of sextuplet eighth notes, two groups in each measure. First group usually scored for 2 fls, 2 cls, and strings. Second group scored for hns 1 and 3 and sometimes with strings. Large number of alterations in part writing and doubling. First sextuplet usually scored for 3 fls, 2 obs, 2 cls, 2 bsns, hns 1 and 2 and strings. 2nd group usually for hns 3 and 4 and sometimes with strings. 3b 2a
- 322-340 Block orchestration; continuation of sextuplets combined with a triplet of quarter notes. Alterations in part writing. All instruments playing almost constantly. Strings directed to play two sixteenth notes to each eighth of the original. Two measures have been interpolated between measures 336 and 339. 3b 2a 6
- 339-342 Vlas play legato. 341-344 Vlas play tremolo. 4
- 343-351 Scored for 2 bsns, hn 4, vlcs and cbs. 345-353 A timp roll takes the place of hn 4. Alterations in part writing in bsns. 4 2a 3b
- 350-351 No pause between these measures. 352-353 A pause is interpolated between these measures.
- 351-382 Inversion of first theme lightly scored for ww and hns. In measure 360 fragments scored for hns 3 and 4 and strings. 353-384 Numerous small alterations in part writing and doubling. In measure 362 addition of bsns and cl 2. 3b 2a
- 383-430 Recapitulation of 1st and 2nd subjects. 2nd subject in f# minor (413-430). 383-430 These measures have been cut. 385-396 These measures have been interpolated and consist of an abridged version of the recapitulation of the 2nd subject in d minor.



431-440 Block orchestration with ww, hns, and lower strings. In 435-440 cl 1 and strings only.	397-406 Small alterations in part writing. In 401-406 addition of obs 1 and 2, cl 2, and hns 1 and 3.	3b 2a 2b
445-446 Scored for strings only.	411-412 Addition of hns 1 and 2 sustaining harmony.	2a
447-448 Scored for obs and cls only.	413-414 Cl 2 replaced by hn 1.	4
449-464 Block orchestration with ww primarily doubling strings.	415-430 Alterations in part writing and doubling. Fewer doublings of string parts.	2a 2b 3b
465-472 Hns 3 and 4 double cls.	431-438 Hns 2 and 4 double cls.	7
466-472 Fls 1 and 2 continue sextuplet rhythm of strings.	432-438 Fls 2 and 3 in place of fls 1 and 2.	7
467-468 Vlms 1 play in unison; vlms 2 play a third below vlms 1.	433-434 Vlms 1 play both vln parts of original. Vlms 2 double upper vln 1 part an octave below.	2a 3b
473-476 Sustained harmony scored for hns 3 and 4, timp, vlcs and cbs.	439-442 Rescored for 2 bsns, hn 4 and timp.	4 2a
477-488 First theme scored for ob 1, cl 1, bsn 1, and hn 1 with accompaniment scored for all strings tremolo.	443-454 Rescored for fl 3, ob 1, cl 1, bsn 1, hns 2-4, timp and cbs. Accompaniment is vlms 2 and vlcs playing eighth notes and vlcs pizz.	2a 2b 6
489-504 Passage primarily in whole notes scored for hns 1, 3 and 4, trbs and strings tremolo.	455-470 Rescored for cls, hns 1-3, vlms 2 and vlcs playing measures rather than unmeasures tremolo. In 463-469 addition of 2 obs.	2a 2b 3b 6

505-516 Theme in  
whole notes for  
winds with all  
strings tremolo.

471-482 Numerous 3b  
alterations in wind 4  
part writing. 2a  
Addition of two pp 2b  
cymbal clashes.  
Removal of vlms 1  
and in most measures  
vlcs and cbs.

517-541 Building of  
final climax by  
additions of groups  
of instruments.

483-507 A large 3b  
number of alterations 2a  
in part writing and 2b  
doubling.



## CHAPTER V

### SYMPHONY NO. 5 IN B FLAT MAJOR

The Symphony No. 5 was composed between February 14, 1875 and August 9, 1877, and according to Redlich, "There is no indication that Bruckner afterwards revised this work as a whole or in parts."<sup>1</sup> Nevertheless, there are extensive alterations in this Symphony, largely attributed to Franz Schalk.

Bruckner never heard this Symphony, for illness prevented him from attending the first performance by Schalk in Graz on April 9, 1894. It was first published by Doblinger in Vienna in 1896. The Urtext Version of Haas was published in 1939, and Nowak's edition in 1951. Haas' version was premiered in Munich on October 28, 1935 conducted by Siegmund von Hausegger.

As in the preceding Symphony, there are large numbers of part-writing and tone alterations in the Symphony No. 5. There are seventy-four in part writing, seventy-one in mass of tone, sixty-nine in tone of thematic lines, sixty in balance, twenty-six in color, twenty-one in change of conception, fifteen in execution, eight in spacing and four in continuity. There are also four alterations which are incomprehensible to the author. As in the earlier symphonies, execution and spacing alterations are usually necessary, and the continuity alterations may add cohesion.

The first movement, measures 31-34, contains a good example of a mass-of-tone alteration. The First Printed Version adds clarinet, bassoon and horn parts to the already existing string parts and removes the contrabasses after measure 31. This is a characteristic alteration in which solo strings are doubled by woodwind instruments. In this example, a pianissimo is desired; therefore, why add more instruments?

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<sup>1</sup>H.F. Redlich, Bruckner and Mahler (London: J.M. Dent and Sons, Ltd., 1955), p. 92.



## Example 1

Example 1 musical score, measures 109-110. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a woodwind section (Timp, Vln I, Vln 2, Vla, Vlc, Cb) and a string section (Cl 2, Bsn, Hrn 1-2, Cb). The woodwinds play a melodic line, while the strings provide harmonic support. Dynamics include ppp, pp, and p.

In the Adagio, measures 109-110, we see an example of a tone-of-thematic-lines alteration. The Urtext is scored for strings only, but apparently the viola theme needed to be more prominent. Therefore in the First Printed Version, the violas are doubled by two horns. This is one solution to the problem, but could not the conductor caution the rest of the strings to play softer and the

When this theme reappears in measures 29-30 (1st Pr. V. 27-28),



violas a bit more strongly? Would not this have been a more satisfactory solution?

EXAMPLE 2

Violin I CRES.

Violin II CRES.

Viola CRES.

Violoncello/Double Bass CRES.

Horn I, II IN G p

A famous example is the first appearance of the first theme of the Finale in measures 11-12. In the Urtext this theme is played by clarinet I, forte, whereas in the First Printed Version it is played by flute I, oboe I and two clarinets in unison, piano.

EXAMPLE 3

Clarinet I f

Flute I, Oboe I, Clarinet II p

The First Printed Version produces a smoother effect here, but is this what Bruckner desired? After stating and rejecting the themes of the preceeding movements, is it not quite possible that he wanted a forceful presentation of the theme, as one clarinet playing forte?

When this theme reappears in measures 29-30 (F.Fr.V. 27-28),

the Urtext has it scored for two clarinets, forte, whereas the First Printed Version adds flutes, oboes, bassoon I and horn I. This presents the theme in Wagnerian grandeur, but is it really a Wagnerian theme?

Example 4

Handwritten musical score for Example 4, showing six staves of music. The staves are labeled with instrument abbreviations and dynamics: Clarinets 1 & 2 (C1s 1, 2), Flutes (Fls), Oboes (Obs), Clarinet 3 (C1s 3), Bassoon 1 (Bsn 1), and Horn 1 (Hrn 1). The music is in 4/4 time and features a series of chords and melodic lines across the staves.

The most striking innovation of the First Printed Version is the additional brass band, intoning the chorale behind the orchestra in measures 583-635 (F.Pr.V. 465-512) of the Finale. Redlich tells us that "Schalk later maintained that he has been specially authorized to carry out the emendation" but then goes on to say that "the facsimile reproduction of that particular page of the autograph shows clearly that Bruckner intended the chorale to be played in the main orchestra by its own brass section--unless a margined note in faint handwriting 'NB Choral neu' is to be interpreted as an approval of Schalk's idea."<sup>2</sup> Besides these additional brass parts, piccolo,

<sup>2</sup>Ibid., p. 93.



contrabassoon, cymbal and triangle parts are added, and the wind parts in the orchestra perform florid, rhythmic variations of the chorale theme. One can only ask, is this really Bruckner, or are not these theatrical effects foreign to Bruckner's style?

EXAMPLES

The image shows a handwritten musical score for six parts, labeled 'EXAMPLES'. The parts are: Trp 1, Trp 2, Trp 3, Trb 3, Cb tuba, and HNS w F. The notation is in 2/4 time and features various musical symbols including notes, rests, and dynamic markings like 'ff'.

The Urtext Version is scored for 2 flutes, 2 oboes, 2 clarinets in B<sup>b</sup>, 2 bassoons, 4 horns in F, 3 trumpets in F, 3 trombones, bass tuba, timpani and strings in all movements except the Trio of the Scherzo in which the bass tuba and timpani are removed.

The First Printed Version calls for an additional flute (piccolo) part, and the horns and trumpets are in various keys (meaning the use of natural instruments). The Trio utilizes 2 flutes, 2 oboes, 2 clarinets in B<sup>b</sup>, 2 bassoons, 4 horns, 2 trumpets and strings, and the Finale makes use of an additional contrabassoon, a brass band, consisting of 3 trumpets, 3 trombones, bass tuba, and 4 horns, and triangle and cymbals.

## SYMPHONY NO. 5 IN B FLAT MAJOR

## First Movement (Adagio-Allegro)

3-7	Scored for strings only.	Bsn 1 doubles vlcs.	2b
5	Upper part of vlcs 1 rests.	All vlcs 1 play in unison.	2a
7-9	Vlcs 1 divisi.	Vlcs 1 in unison.	6
15-17+	Scored for full	Part writing alter-	2a
23-25	orch.	tions in all instru-	2b
		ments except cl 1 and	2c
		vlc 1. Removal of	3b
		trbs and tuba; addi-	
		tion of fl 3.	
18-21+	Scored for brass	Rescored for ww,	2a
26-29	only.	brass and timp	
		(27-29).	
31-34	Scored for timp and strings.	Removal of chs and addition of cl 2, bsns and hn 2 doubling the strings.	2a
35-42	Scored for ww in pairs, hns 1 and 2, trpt 1, timp and strings.	Partially rewritten with alterations in all parts. Addition of fl 3 and hns 3+4.	6 2a 3b
43-50	Scored for full orch.	Part writing altera-	3b
		tions in all instru-	2a
		ments except fl 1.	2b
		Addition of fl 3.	2c
50-53	After 1st quarter note of 50, scored for strings only with timp to 1st quarter note of 51.	Ww and hns hold to 1st quarter note of 51. Fls 1 and 2 sustain through 1st quarter note of 53.	5 2a
55-62	Scored primarily for strings.	Cl 1 doubles vlcs and vlcs.	2b
58-59	Scored for strings and fl 1.	Hn 1 fills in harmony.	2a
65-66	Scored for cl 1 and strings.	Ob 1 substituted for cl 1.	4
66-78	Vlcs double vlcs in unison.	Vlcs rest.	2b



68	Last note in cl 1 is d".	Changed to g'.	6	
71-78	Scored for obs, cls, and strings only.	Partially rewritten and rescored with the addition of fls, bsns, and hns 1 and 2.	6 2a	
79-90	Scored for full orch.	Partially rewritten and rescored with part writing alterations in all parts.	6 2a 3b	
91-100	After 1st beat of 91 scored for timp and strings only.	Rescored for fls, cls, bsn 2, hn 4, timp and strings without cbs.	2a	
100	Measure in strict time.	Fermata is placed over last beat.		
101	Timp plays F on the 1st beat.	Timp rests the whole measure.	5	
108	Scored for pizz strings only.	Bsns and hns 1 and 2 reinforce the 2nd eighth note chord.	2b	
112-113	Scored for strings only.	Hn 1 sustains filling in harmony.	2a	
116	Strings only.	Cls and hn 2 fill in and double.	2a 2b	
117-126	Scored for hns and strings with trbs 125-126.	Rescored for obs, cls, bsns, hns and strings.	2a 2b	
131-143	Strings rest.	Vln 2, vlas and vles double hns and timp.	2c	
135-137 + 139	Arpeggio played by cl 1.	Played by cl 2.	7	
145-160	Scored for full strings with hns and trbs 149-153.	Rescored for cls, bsns, hns and strings with part writing alterations in all parts.	2a 2b 2c 3b	
161-224	Exposition of closing subject scored primarily for full orch.	Numerous part writing and note alterations in all parts. More contrapuntal wind writing.	2a 2b 2c 3b	
225-236	All strings sustain ppp tremolo.	Cbs sustain legato.	1	It may have been difficult for cbs to obtain ppp tremolo.

227-228	Hn 1 plays figure ppp.	Hn 1 plays figure pp muted.	1 4
231-236	Vlcs sustain B <sup>4</sup> tremolo.	Vlcs sustain B <sup>4</sup> and E <sup>4</sup> tremolo as a double stop. E <sup>4</sup> doubles cbs an octave above.	3a
236	This measure is in strict time.	A fermata is placed above the rest in the 2nd half of the measure.	1 6
241-243	Scored for full orch without timp.	Fls, trbs, and tuba removed. Part writing alterations in all parts except ob 2, bsn 1, and vln 1.	2c 3b
247-261	Development of themes from the introduction.	Rescored with part writing alterations in all parts.	2a 2b 2c 3b
261-274	Beginning of the development of the 1st subject scored primarily for full orch.	Rescored with part writing alterations in all parts. More contrapuntal wind writing.	2a 2b 2c 3b
275-278	Upper strings tremolo accompany obs and bsns.	Vlcs double bsns in 275-276; vlcs double bsns in 277-278.	2b
281-282	Obs rest.	Ob 1 doubles cls.	2b
283-330	Development of 1st subject scored primarily for full orch.	Rescored with part writing alterations in all parts. More contrapuntal wind writing.	2a 2b 2c 3b
330-331	Conclusion of development of 1st subject. Proceeds to beginning of development of 2nd subject without pause.	A pause is inserted between measures 330-331.	
331-333	2nd subject scored for fl 1, ob 1, cls and bsn 1.	Rescored for ob 1, cls, bsn 1, and hns 1 and 2.	2a
338-345	Scored for brass.	Part writing alterations in hns.	3b



346-347	Cbs in unison.	Cbs divisi; top part an octave above.	3a
347-350	Scored for ob 1, timp and strings without vlcs.	Rescored for obs, cls, bsns, timp, and strings without vlcs. CIs and bsns sustain and fill in harmony.	2a
351-354	Scored for fl 1, cls, hns, trpts 1 and 2 in 354, timp and strings.	Rescored for fls, obs, cls, bsns, hns 1, 2 and 3, timp and strings with alterations in all parts except vlns 1 and 2.	2a 2b 2c 3b
355-380	Conclusion of development of 3rd subject scored primarily for full orch.	Partially rescored with part writing alterations in all parts.	2a 2b 2c 3b
382	On 2nd half of the measure vlns 2 play a double stop f' and d".	d" is removed. Apparently did not wish to double the third.	1
388	See measure 116.	See measure 116.	2a 2b
389-390	Scored for hns and strings.	Small note alterations in vla part.	6
391	On 2nd half of the measure scored for cls, bsns and strings.	Hn 3 takes the place of cls and bsns.	4 5
392	Scored for obs, hns and strings.	Bsns play ob figure.	1
393-394	Strings except vln 1 accompany pizz.	Small part writing alterations in vln 2, vla and vlc.	3b
394-398	Scored for ww, hns, trbs, and strings.	Trbs removed; trpts added. Part writing alterations in all parts except vlns 1 and 2 and cbs.	2a 2b 2c 3b 4
403-407	Vlas play b <sup>b</sup> on 1st beat of 403, then rest.	Vla b <sup>b</sup> is played by vln 2 as a double stop with their note. Vlas double hn 3.	2b
406-408	Trbs play chorale figure.	Scored for cls and bsn 1 instead.	4 2c

410-417	Scored for fls, obs, cls, hns, trpt 1, trbs and strings.	Partially rescored with removal of trbs and addition of bsns and trpts 2 and 3. Part writing altera- tions in all parts except trpt 1, vln 1 and cbs.	2a 2b 2c 3b 4
419	Lower strings accompany vln 1 pizz.	Alterations in vln 2 and vla part writing.	1 3a 3b
421-423	Vln 1 plays synco- pated figure.	Figure played by cl 1 instead.	4 3b
422-424	Strings without vln 1 accompany pizz.	Vlas play double stops and cbs are removed.	3a 3b
423-424	Hn 1 plays ppp.	Hn 1 plays pp muted.	1
425-436	Beginning of recap- itulation of 3rd subject scored pri- marily for full orch.	Numerous slight note and part writing alterations in all parts except ob 1 and cb.	2a 2b 2c 3b
437-452	Conclusion of re- capitulation with closing subject scored primarily for full orch.	Numerous slight part writing alterations in all parts.	2a 2b 2c 3b
455-457	Scored for fl 1, cl 1 and strings.	Rescored for fl 2, cls, bsns with strings.	2b
457-458	Scored for fls, cls, hns 3 and 4 and strings.	Rescored for fl 1, ob 1, hns 3 and 4 and strings.	4
459-484	First climax of the Coda scored primar- ily for full orch.	Numerous slight note and part writing alterations in all instruments.	2a 2b 2c 3b
485-492	Scored for ww in pairs, hns and strings.	Rescored for 3 fls, obs, cls, and bsns in pairs, hns, trpts 2 and 3 and strings with part writing al- terations in all parts except hn 1.	2a 2b 2c



- |         |  |   |                |
|---------|--|---|----------------|
| 493-511 | Conclusion of movement scored for full orch. | Numerous part writing alterations in all parts except vlcs and cbs.       | 2a<br>2b<br>3b |
| 513     | Omitted in Brucknerverlag.                   | A measure of rest after final chord to fill out the last four bar phrase. |                |

### Second Movement (Adagio-Sehr langsam)

- |       |   |  |   |
|-------|---|--|---|
| 9-10  | Scored for ob 1, bsn 1 and strings.                         | Ob 1 removed; hns 1 and 2 added.   | 4   |
| 11-14 | Scored for ob 1, bsn 1 in 11-12; cl 1 in 13-14 and strings. | Rescored for fl 1, ob 1, cls, bsn 1, hns 1 and 2 and strings with part writing alterations in all parts except vlcs and cbs. | 2a<br>2b<br>2c<br>3b<br>4   |
| 15-18 | Scored for fl 1, ob 1, cl 1 and strings.                    | Rescored for fls, ob 1, cls and strings with part writing alterations in all parts except vlcs and cbs.                      | 2b<br>2c<br>3b  |
| 19    | Scored for strings only.                                    | Cl 2 doubles vln 2 on 2nd half of measure.   | 2b  |
| 21-22 | Scored for strings only.                                    | Strings doubled by ob 1, bsns and hn 1.  | 2a  |
| 25    | Scored for cl 1, vln 1 and vlas only.                       | Cl 1 figure divided between ob 1 and cl 1.   | 1 Breathing;<br>4 however, cl 2 could have been used.                       |
| 25-30 | Timp rolls on F.  | Entrance of timp roll delayed until measure 27.  | 2c Timp entrance at 25 is too heavy for the scoring; (cl 1, vln 1 and vla). |
| 27-29 | Scored for ob 1, cl 1, timp and strings.                    | Cl 1 replaced by cl 2.   | 1 Breathing.  |
| 29-30 | Same scoring as 27-29.                                      | Slight note and part writing alterations in ob 1 and strings.  | 3b<br>3   |

33-35	Scored for strings only.	Bsns double vlcs and obs. Part writing alterations in vlas in measure 33.	2b 3b
36	Scored for strings only.	Hns 3 and 4 double vlas.	2a
39-54	Hns play repeated eighth notes.	Part writing alterations in hn parts.	3b
40-41	Scored for hns and upper strings only.	Cls double vln 2 and vlas.	2b
42	Same as 40-41. The 5th and 6th notes in vln 2 part are c <sup>♯</sup> .".	Changed to c <sup>♯</sup> ".	3a c <sup>♯</sup> " in vln 2 obscures vln 1 line.
43-46	Scored for bsns, hns, and strings without cbs.	Rescored for ob 1, cl 1, bsn 1, hns, trpts 1 and 2 and strings without cbs. Part writing alterations in all parts except bsn 1, vln 1, vlas and vlcs.	2a 2b 2c 3b
47-50	Scored for fls, obs, hns and strings without cbs.	Rescored for fls, obs, cl 1, bsns, hns 1, 2, 3, trpts 1 and 2 and strings without cbs. Part writing alterations in all parts except vlcs.	2a 2b 2c 3b
51-54	Scored for fl 1, hns and strings without cbs.	Rescored for ob 1, hns, trpts 1 and 2 and strings without cbs. Part writing alterations in all parts.	4 2b 3b
55-70	Conclusion of section B scored primarily for full orch.	Partially rescored with part writing alterations in all parts.	2a 2b 2c 3b
71-74	Beginning of section A scored for fls, obs, cls and strings.	Fl 2 removed. Part writing alterations in fl 1, ob 2 and cls.	2c 3a 3b
75-81	Scored for cls, bsns, hns, trpt 1 and strings.	Addition of fl 1 and obs. Removal of trpt 1. Part writing alterations in all parts except vln 1.	2c



82-84	Scored for fls, obs, cl 1, bsn 1 and strings.	Addition of fl 3. Part writing alterations in fl 1 and ob 2.	2c 3b
85-106	Conclusion of section A scored primarily for full orch.	Addition of fl 3. Part writing alterations in all parts except vln 1.	2a 2b 2c 3b
107	Hns sustain a half note then rest.	Shortened to a quarter note.	7 Since hns double strings which play a half note chord, there seems to be no reason for shortening this to a quarter note.
109-110	Scored for strings only.	Hns 1 and 2 double vlas.	2b
113	Scored for strings only.	Trpts 1 and 2 double strings.	2a
115-130	Vlms 2 and vlas play repeated eighth notes pizz.	Vlms and vlas play eighth notes staccato.	1 4
121-124	Scored for obs in unison; bsns in unison with strings.	Ob 1, bsn 1 and strings only.	2c
125	Scored for 2 fls in unison and strings without cbs.	Rescored for fls, ob 1, hns 3 and 4 and strings without cbs.	2b
128	Ob 1's first note is a'.	Altered to d <sup>b</sup> ".	6 This produces an octave skip (rather than a fifth) which is found in the original theme of which this is an inversion.
129-130	Scored for fl 1, cl 1 and strings without cbs.	Rescored for cl 1, bsn 1, hns 1 and 2 and strings without cbs.	2a 2b 2c 4
131-139	Scored primarily for full orch without trpt 3 and timp.	Part writing alterations in all wind parts.	3b

140-162	Conclusion of section B scored for fl 1, obs, cls, bsn 1, hns 3 and 4, timp and upper strings.	Addition of fl 2 and 3, bsn 2 and hns 1 and 2. Part writing alterations in all parts except ob 1.	2a 2b 2c 3b
163-211	Conclusion of movement with 1st subject scored primarily for full orch.	Partially rewritten and rescored with part writing alterations in all parts.	6 2a 2b 2c 3b
Scherzo (Molto vivace)			
4	The first note played by ob 2 is a".	Altered to a'.	3b
5-7	Scored for fls, obs, cls and strings only.	Hns 1 and 2 double ww.	3b
7-8	Same as 5-7.	Trpts 1 and 2 double ww.	3b
11-14	Strings continue their rhythmic figure.	Vla part taken down an octave.	3a In the upper octave the vla tone may have been too penetrating.
15-21	ff scored for full orch.	Trbs and tuba are removed. Part writing alterations in all parts except ob 1, vlcs, and cbs.	2c 3b
23-30	Scored for strings only.	Scored for strings doubled by ob 1, cls, bsn 1 and hn 1.	2a 2b
31-46	Scored primarily for full orch.	Addition of fl 3 and removal of trbs. Part writing alterations in all parts.	2c 3b
47-50	Scored for fls, obs, cls and strings.	Ob and cl parts interchanged.	3b Better part writing.
51-56	Scored for fls, obs, cls, trpts 1 and 2 and strings.	Addition of bsns 1 and 2 and hns 1 and 2. Part writing alterations in ob, cl, trpt, vln 2 and vla parts.	2b 2c 3b



57-78	Passages for full orch alternating with passages for brass, timp, and strings or hns, timp and strings.	Addition of fl 3 or picc. Numerous part writing alterations in all parts except vln 1, vlc, and cb.	2c 3b
79-96	Building of a cresc to ff by the addition of instruments until all instruments are playing.	Removal of trpt 3, trbs and tuba. Part writing alterations in all parts except vln 1, vlc and cb.	2a 2b 2c 3b
96	Conclusion of one phrase; beginning of another.	96-97 This measure is extended to two measures.	
	100-102 Scored for timp and strings without vln 2.	101-103 Vln 2 plays vlc part.	4 Better part 3a writing. 3b
	107-111 Scored for timp and strings only.	108-112 Rescored for cl 1, hns 3 and 4, timp and strings with vln 1 part divided between cl 1 and vln 1.	2a 2b 2c
	112-127 Scored for timp and strings only.	113-128 Rescored with fls, ob 1, cls and bsn 1 doubling string parts. Alterations in timp part.	2a 2b 2c
	134-142 Strings marked pizz.	135-143 Strings marked staccato.	4 Appears to be a printer's error since in 143 Eulenberg (First Printed) strings are marked pizz.
	134-189 Scored for various combinations of winds, timp and strings.	135-190 Addition of fl 3; removal of trbs. Rescored with part writing alterations in all parts except vlc and cb.	2a 2b 2c 3b
	189-204 Scored for obs, cls, bsns, hns 1, 2 and 3 and strings.	190-205 Addition of 3 fls and hn 4. Part writing alterations in all parts except vla.	2b Better part 2c writing. 3b

<u>205-244</u> Conclusion of section B of the Scherzo scored for various combinations of winds and strings.	<u>206-245</u> Rescored with the addition of fl 2 and the removal of trpt 3 and trbs. Part writing alterations in all parts except cb.	2a 2b 2c 3b
<u>247-248</u> Scored for fls, obs, cls and strings.	<u>248-249</u> Part writing alterations in ob parts.	3b
<u>249-251</u> Descending figures scored for hn 1 and trpt 1 in octaves.	<u>250-252</u> Trpt 1 is removed.	2b 2c
<u>250-252</u> Bsns rest.	<u>251-253</u> Bsn 1 doubles other ww.	2b
<u>252</u> Vln 1 doubles vln 2.	<u>253</u> Vln 1 rests after 1st beat.	1 In this fast tempo, it is difficult to suddenly cross strings.
<u>255-265</u> Scored primarily for full orch.	<u>256-266</u> Addition of fl 3; removal of tuba. Part writing alterations in all parts except fls, vlins 1 and 2, vlc and cb.	2a 2b 2c 3b
<u>267-274</u> See measures 23-30.	<u>268-275</u> See measures 23-30.	
<u>275-290</u> See measures 31-46.	<u>276-291</u> See measures 31-46.	
<u>291-294</u> See measures 47-50.	<u>292-295</u> See measures 47-50.	
<u>295-300</u> See measures 51-56.	<u>296-301</u> See measures 51-56.	
<u>301-322</u> See measures 57-78.	<u>302-323</u> See measures 57-78.	
<u>323-340</u> See measures 79-96.	<u>324-341</u> See measures 79-96.	
<u>340</u> See measure 96.	<u>341-342</u> See measures 96-97.	



340-356 Scored for  
timp and strings  
only.

357-382 Conclusion  
of Scherzo scored  
primarily for full  
orch.

342-358 String parts 2a  
doubled by ww and 2b  
hns. Part writing 2c  
alterations in vla 3b  
and vlc parts.

359-384 Partially 2a  
rescored and rewrit- 2b  
ten with addition of 2c  
fl 3 and picc, and 3b  
removal of trpt 3. 6  
Part writing altera-  
tions in all parts  
except vln 1 and cb.

### Trio

34-54	Conclusion of section A of the Trio scored for ww in pairs and strings.	Part writing alterations in all parts except fls and cb.	3b 4
64	Fl 2 doubles vln 1.	Fl 2 doubles fl 1 in unison.	2c
64-65	Bsns rest.	Bsns sustain a <sup>b</sup> and d <sup>b</sup> .	2a
64	Vlins 2 play f" on 2nd beat of the measure.	Vlins 2 rest on 2nd beat of the measure.	7
68-72	Hn 3 rests.	Hn 3 doubles vlcs.	2b
68	Vlas play a <sup>b</sup> on 2nd beat of the measure.	Vlas rest throughout the measure.	7
71-86	Scored for obs, cls, hns 1, 2 and 3 and strings.	Cl 2 removed. Bsn 2 and hn 4 added. Part writing alterations in all parts except ob, vln, vlc and cb.	2b 3b
107-148	Conclusion of Trio scored for various combinations of winds and strings.	Trpt 3 and trbs removed. Part writing alterations in all parts except vlins, vlc and cb.	2a 2c 3b
	Repetition of the Scherzo is from the beginning.	Repetition of the Scherzo commences at measure 246.	

## Finale (Adagio-Allegro moderato)

1-10	Beginning of the introduction scored for cl 1 and strings.	Partially rewritten and rescored for bsn 1, hns 3 and 4, trpts 1 and 2 and strings. Alterations in all parts.	2a 2b 2c 6
	<u>11-24</u> 1st subject scored for fl 1, cl 1, trpt 1, and strings.	<u>11-22</u> Partially rewritten and rescored with the addition of fl 2, obs, cl 2, and hn 1. Measures 12 and 13 are cut.	6 2a 2b 2c
	<u>25-28</u> Scored for fl 1, ob 1, hns and strings.	<u>23-26</u> Fl 1 substituted for fl 1, and ob 1 part is divided between obs 1 and 2. Hn chord is altered.	4 1 6
	<u>29-30</u> Theme scored for cls in unison.	<u>27-28</u> Rescored for fls, obs, cls, bsn 1 and hn 1 in octaves.	1 2a
	<u>31-46</u> Scored for strings only.	<u>29-44</u> Strings doubled by obs, cl 1, bsns and cbsn and hns 1 and 2.	2a
	<u>47-66</u> Conclusion of exposition of 1st subject scored primarily for full orch without tuba.	<u>45-64</u> Rescored with the addition of fl 3 and cbsn and removal of bass trb. Part writing alterations in all parts.	2c 3b
	<u>67-82</u> 1st theme of 2nd subject scored for strings with ww in pairs, hns 1 and 3 and trpt 1.	<u>65-80</u> Partially rewritten and rescored with the addition of hns 2 and 4, Part writing alterations in all parts except fl 1.	2a 2b 2c 3b
	<u>83-92</u> 2nd theme of 2nd subject scored for hns, trbs and strings.	<u>81-90</u> Rescored with the addition of obs, cls and bsns. Part writing alterations in all parts.	2a 2b 3b



<u>93-136</u> Conclusion of exposition of 2nd subject scored for various combinations of ww, hns, trpts and strings.	<u>91-134</u> Partially re-written and rescored with the addition of timp. Part writing alterations in all parts.	6 2a 2b 2c 3b
<u>137-165</u> Beginning of exposition of closing subject scored primarily for full orch without tuba.	<u>135-163</u> Rescored with the addition of fl 3 (picc) and the removal of trpt 3. Alterations in all parts.	2a 2b 2c 3b
<u>167-169</u> Scored for fl 1 and ob 1 in unison and timp.	<u>165-167</u> Ob 1 removed.	1 4 The combination of fl and ob in unison is poor.
<u>173-174</u> Scored for cl 1 and bsns in octaves and timp.	<u>171-172</u> Rescored for cls and hn 4 in octaves and timp.	4
<u>174-175</u> Two contrasting phrases are connected without pause.	<u>172-173</u> A pause is inserted between these two measures.	
<u>175-178</u> Scored for all brass.	<u>173-176</u> Rescored for cls, bsns and cbsn, hns, and trpts 1 and 2.	2a 2b 2c 4
<u>178-180</u> Scored for upper strings.	<u>176-178</u> Rescored for fls, ob 1 and cls.	4
<u>181-184</u> Scored for all brass.	<u>179-182</u> Rescored for fls, obs, cls, bsns and cbsn, hns, trpt 1 and 2 and tuba.	2a 2b 2c 4
<u>186</u> On 2nd half of the measure vlas double 2nd vlms.	<u>184</u> On 2nd half of the measure vlas play a double stop doubling both vln 2 and vlcs.	2c
<u>193-196</u> Scored for all brass.	<u>191-194</u> Rescored for obs, cls, bsns and cbsn, hns and trpts 1 and 2.	4
<u>196-209</u> Scored for timp and strings only.	<u>194-207</u> Rescored with the addition of bsn 2 and hn 1 (muted). Alterations in all string parts.	2b 2c 3b

<u>217-220</u> Scored for obs and cls in pairs. Phrase ends on a quarter note.	<u>215-218</u> Scored for ob 1 and cl 1 only. Phrase ends on a half note.	1 5
<u>223-226</u> Scored for ww and vlas.	<u>221-224</u> Hn 3 plays the vla theme; vlas rest.	4
<u>232</u> Scored for fls and cls in octaves and upper strings.	<u>230</u> Ww removed.	6
<u>234-235</u> Scored for strings only.	<u>232-233</u> Hns 3 and 4 double lower strings.	2c
<u>236-242</u> Scored for strings only.	<u>234-240</u> Rescored for ww, hns and strings.	2a 3b
<u>242-269</u> Conclusion of the development of 2nd subject scored for ww, timp and strings.	<u>240-267</u> Rescored with the addition of hns, trpt 1 and trbs.	2a This lessens the effect of the ff which follows. 2b 3b
<u>270-373</u> Suggested cut of material from the 1st subject.	Part of this material is cut.	
<u>270-281</u> Beginning of the development of 1st subject scored for various combinations of winds and strings.	<u>268-279</u> Part writing alterations in all parts except vla, vlc and cb. Addition of fl 3, cbsn and trpt 3.	3b
<u>281-306</u> Continuation of development of 1st subject scored for various combinations of instruments.	<u>279-304</u> Partially rewritten and rescored with the addition of fl 3, cbsn and tuba.	6 2a 3b
<u>306-322</u> Scored for fl 1, ob 1, bsn 1, hns 1 and 3, trpt 1 and strings.	<u>304-320</u> Rescored with the addition of fl 2 and 3, cl 2, bsn 2, hn 2, trpt 2, and trb 2.	2a 2b 3b
<u>323-353</u> Continuation of the development of the 1st subject.	<u>321</u> These measures are cut. Measure 321 links measure 320 with 322. (Urtext Version measure 354)	



354-373 Conclusion of the development scored for various combinations of instruments.

374-459 Recapitulation of 1st and 2nd subjects.

460-505 Conclusion of recapitulation with 3rd subject scored for various combinations of instruments.

506-582 Coda built on the 1st subject scored for various combinations of instruments.

583-635 Final chorale scored for full orch fff.

322-341 Partially rewritten and rescored with the addition of fl 3, cbsn and tuba.

These measures are cut.

342-387 Partially rewritten and rescored with the addition of fl 3, (picc), cbsn and tuba.

388-464 Partially rewritten and rescored with the addition of fl 3 (picc), and cbsn.

465-512 Partially rewritten and rescored with the addition of fl 3 (picc), cbsn, cymbal and triangle, auxiliary brass band (3 trpts, 3 trbs, 4 hns and tuba) intoning the chorale behind the orch. Measures 622-625 (repetitious material) and measure 635, a measure of rest, are cut.

6  
2a  
3b

6  
2a  
3b

6  
2a  
3b

6 This revision  
2a makes the  
2b climax too  
2c theatrical.  
4  
3b

## CHAPTER VI

### SYMPHONY NO. 6 IN A MAJOR

This is another Symphony which Bruckner never heard in its entirety before his death. It was composed between September 24, 1879 and September 3, 1881, and is dedicated to Bruckner's landlord, Herr von Oelzelt. The two middle movements were performed at a Vienna Philharmonic concert conducted by Wilhelm Jahn on February 11, 1883, and this was the only performance which Bruckner heard. Mahler performed an extensively cut version on February 26, 1899, and it was published by Doblinger in 1901.<sup>1</sup> The Urtext Version of Haas was published in 1935 and first performed in Dresden on October 9th of that year by Paul van Kempen, and Nowak's version appeared in 1952.

The orchestration alterations in the Symphony No. 6 are neither numerous nor particularly effective. We find twenty-nine in part writing, nineteen in tone of thematic lines, nineteen in execution, seventeen in balance, eleven in continuity, seven in mass of tone, seven in spacing, and two each in color and change of conception. In addition there are eight alterations which are incomprehensible to the author, and possibly are simply misprints. Thus we see the usual majority of tone and part-writing alterations with an unusually large percentage of execution alterations. The majorities of all these types, except part writing, color and type 7 could be considered of value, being equal or preferable to the Urtext.

The execution alterations in this Symphony are interesting, for many of them were apparently made because three-lined e's and f's were difficult notes on the oboes of Bruckner's time. Therefore the oboe part was often lowered an octave in the midst of a passage to avoid these notes in the First Printed Version. This is no longer

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<sup>1</sup>Engel gives this date, although Redlich gives 1899.



necessary, since all modern oboes can play three-lined g's with surety. Example 1 from the first movement, measure 215, shows this type of a change. In the Urtext the oboes play in octaves, oboe I doubling the flutes in unison. The First Printed Version takes the Oboe I part down an octave to avoid the high three-lined e's. Although three-lined e's can be produced on modern oboes, it is next to impossible to play them *fff*; so perhaps this alteration is justified.

EXAMPLE 1

Fls-Ob1  
Ob 2  
fff  
Fls SAME AS ABOVE.  
Ob 2  
fff

Another example of an altered Oboe I part for the sake of execution can be seen in example 2 from the Adagio, measures 75-76. Here rather than taking the lower octave when it goes out of the 19th century oboe range, the oboe I stops playing. This destroys the continuity in the oboe part and produces a noticeable change in volume, since the passage is scored for flutes, oboes, clarinets and horn I only.

EXAMPLE 2

Fls  
Ob 1  
fff  
Fls SAME AS ABOVE.  
Ob 1  
fff

The part-writing examples are similar to those in the preceding symphonies, but there are several which were apparently incurred to avoid the high oboe register. Thus example 3 from the Scherzo, measures 71-73, shows an alteration in part writing to avoid the high three-lined f's on the oboe. It should also be noted that the revision constitutes better woodwind part writing as such, for it is



more usual for the oboes to play below the flutes.

EXAMPLE 3

Fl 1-ob 1  
Ob 2  
Fl 2

Fl 1, 2  
Ob 1  
Ob 2

An important alteration involving a change of conception or rewriting is shown in example 4 from the conclusion of the Finale, measures 407-415. The Urtext timpani part here consists of rather unimaginative rolls between the tonic and the dominant, but in the First Printed Version, a new timpani part has been devised which utilizes the rhythm of the accompanying strings from the opening of the first movement. This is a brilliant effect, since at the same time the trombones and tuba are playing the theme of the first subject from the first movement in both versions. The new, rhythmic timpani part completes this recapitulation of the opening of the Symphony in the conclusion of the Finale.

EXAMPLE 4

Timp

fff

Timp

ff

mf

sf

Besides these orchestration alterations there are a great many phrasing and dynamic balance alterations attributable to Cyril Hynais, at one time a pupil of Bruckner. There are no cuts.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets in A, 2 bassoons, 4 horns in F, 3 trumpets in F, 3 trombones, bass tuba, timpani and strings in both versions. In the Adagio the clarinets are changed to B<sup>b</sup>, and in the Trio of the Scherzo, horn 4, trumpets, trombones, tuba and timpani are removed.



## SYMPHONY NO. 6 IN A MAJOR

## First Movement (Majestoso)

- |         |  |   |  |
|---------|--|---|--|
| 81      | Hn 4 plays b on the 1st half of the measure.   | This note is altered to f#.   | 2c Better<br>3a balance.   |
| 82      | Hn 4 sustains b for the full measure.  | Hn 4 sustains b on the 1st half of the measure only, then rests.  | 1 Sustaining b for a full measure would obscure the triplet rhythm of hns 2 and 3. |
| 85-87   | Both fls play in unison with obs in octaves.   | Both obs play in unison in lower octave, and fl 2 doubles ob theme an octave above rather than the fl 1 in unison.                | 1<br>3b  |
| 97-100  | Fls doubled by obs.  | Obs rest until 2nd half of measure 100 where ob 1 doubles vln 1.  | 2b<br>2c   |
| 101-105 | Fls sustain e''' and e'' with ob 1 sustaining e'''.  | Both fls play e''' and ob 1 plays e''.  | 3b Better part writing.  |
| 102-106 | Wind figure ends with a quarter note.  | This is shortened to an eighth note.  | 1  |
| 107-110 | First note in each measure of the tuba part is b. (This is possible on all tubas except the BB <sup>b</sup> .) | This is taken down an octave to B.  | 3a   |
| 110     | This is a repetition of measure 109 for fls, obs, cls, trpts 1 and 2, trbs and tuba.                           | Trpts, trbs and tuba are replaced by 2 bsns and 4 hns. The wind rhythm is slightly altered to make it the same as in the strings. | 2a<br>2b<br>2c<br>3b   |
| 111-114 | Ob 2 rests.  | Ob 2 doubles ob 1 in unison.  | 2c   |
| 115-116 | Obs 1 and 2 in octaves.  | Ob 1 doubles ob 2 in unison.  | 3b   |

137-138	Both fls play in unison.	Fl 2 plays an octave lower on 1st note of each measure.	3b	
139-140	Fls sustain $g^{\sharp}$ .	Fls removed.	2c 3a	
159-182	Cbs divisi play triplet arpeggios alternating between upper and lower parts.	Cbs in unison throughout; all cbs play all of the triplets.	1	The original produces a far better p.
195-243	Strings are instructed to play this rhythmic figure divisi.	Strings are instructed to play this non-divisi.	1	Produces a better ff.
205-210 + 215	Ob 1 doubles fls in unison.	Slight alterations in ob 1 part taking all $e^{\flat}$ 's and $e^{\natural}$ 's down an octave.	3b	These may have been difficult notes on 19th century obs.
219	The brass play et seq. this rhythm; $\text{♪} \text{♪} \text{♪}$ .	This is altered to $\text{♪} \text{♪} \text{♪}$ .	1	This is being overly fussy. Good brass players will play the latter anyway.
251-253	Trpt 1 figure played pp.	Trpt 1 muted and played p.	4	
272	Fls double cls at the octave.	Fls double obs instead at the octave. Ob 1 part taken down an octave.	3b 2b	Apparently to avoid $f^{\sharp}$ on the oboe.
274-275	Trpts 2 and 3 play in unison.	Trpt 3 removed after 2nd note in 274.	2c	
275	Hns 1 and 2 conclude their phrase with a quarter note.	This note is lengthened to a triplet half note.	7	Copyist's error?
291-294	See measures 107-115. This is now in the key of $C^{\sharp}$ instead of B.	See measures 107-115. This is now in the key of $C^{\sharp}$ instead of B.		
295-298	Cls play in unison.	Cl 2 removed.	2b 2c	
297-301	Obs play in unison.	Ob 2 removed.	2b 2c	
305	Fls end their figure with a quarter note.	This is shortened to an eighth note.	5	





316-319	Hns 1 and 2 play in unison.	Hn 2 removed.	2b	
318-328	Trpts 2 and 3 play in unison.	Trpt 3 removed.	2b 2c	
324-327	Ob 1 and cl 1 play in unison.	2 obs and 2 cls play in unison.	1 2b 2c	
<b>Adagio (Sehr feierlich)</b>				
53-54 + 57-58	Trb 1 plays an ascending quarter note figure.	Played by trb 2 instead.	7	
75	Vlas conclude their figure with a quarter note.	This is shortened to an eighth note.	5	If one assumes that the vlas are doubling ob 2 and cl 2 in this measure, the eighth note would be more correct.
76	Ob 1 doubles fls in unison.	The third note (d <sup>'''</sup> ) is shortened from a quarter note to an eighth, and the fourth note (e <sup>'''</sup> ) is removed.	1	Apparently these were difficult notes on the obs of the time.
77	The 1st beat is scored for ob 2 only.	Cls double ob 2 in unison.	2b 5.	
93-96	Scored for obs, cl 1, bsn 1, hns 1, 2 and 4 and strings.	Hn 3 doubles hn 4 in unison.	2b	
101	Hn 4 rests.	Hn 4 doubles hn 3 in unison.	2b	
103-107	Ob 2 doubles ob 1 an octave below.	Ob 2 doubles synco- pated vla part instead.	2b	
105	Ob 1 doubles fls in unison on first half of the measure.	Ob 1 taken down an octave on the first half of the measure.	5	Ob 1 has to come down an octave for the 3rd note in the measure (a <sup>b'''</sup> ), and bringing it

down at the beginning of the measure preserves the direction of the theme.

- |                        |  |  |   |
|------------------------|--|--|---|
| 113-133                | Beginning of section B scored for various combinations of winds and strings.                               | These measures comprise a suggested cut.   |   |
| 140                    | This measure concludes section B and proceeds without pause into the Coda.                                 | The rhythm is altered and fermatas are added.  |   |
| 140                    | Scored for hns 1 and 2, trbs and tuba.   | Cbs double tuba in unison.   | 2a  |
| 141                    | Scored for bsns and strings without vln 1. Cbs play quarter notes on the 1st and 3rd beats of the measure. | Bsn 2 removed. Cbs sustain throughout the measure replacing bsn 2. (Sounding an octave lower.) | 1<br>3a   |
| 141-142                | Vlas and vlcs enter with a quarter note.   | This is altered to an eighth note preceded by an eighth rest.                                  |   |
| 147                    | First three notes of vln 1 part can be played on either the D or the G string.                             | First vlms are instructed to play on the G string.   | 4   |
| Scherzo (Ruhig bewegt) |  |  |   |
| 3-6                    | Scored for fls, obs, cls and strings.  | Ob 1 removed.  | 2a<br>2c  |
| 17-20                  | See measures 3-6.  | See measures 3-6.  |   |
| 21-24                  | Both obs play in unison.   | Ob 1 rests.  | 1 Apparently f <sup>'''</sup> was a difficult note on 19th century oboes. |
| 37-40                  | Timp has a roll on e.  | Timp plays the dotted rhythm of the winds.   | 2b  |



- |                |  |  |    |  |
|----------------|--|--|----|--|
| 41-42          | Vlcs and cbs play the dotted figure on the 1st half of each measure and hns 3 and 4 play it on the 2nd half.           | Hns 3 and 4 and vlcs and cbs play the dotted figure on the 1st half of each measure.                   | 7  | Copyist's error?   |
| 59-60          | Hns 1 and 2 play the dotted figure  . | This is altered to  . | 7  | The original notation has been used in both editions in the preceeding measure.                            |
| 71-73          | Scored for all parts except trb, tuba and timp.  | Part writing alterations in fl 2 and ob parts.   | 3b | To avoid the high ob range.  |
| 71-72          | Trpts 2 and 3 play in unison.  | Trpt 3 removed.  | 2b |  |
| 76             | Scored for timp and strings without vln 1.   | Vln 2 and vlas removed.  | 7  | Since this measure is the same as measure 2, there would seem to be no reason for removing the parts here. |
| 77-80          | Obs play in octaves.   | Ob 1 doubles ob 2 in unison.   | 3b | To avoid high e'''.  |
| 85-88          | Cls play in unison.  | Cl 2 removed.  | 2b |  |
|                |  |  | 2b |  |
| 93-96          | Cls play in unison.  | Cl 2 removed.  | 2b |  |
|                |  |  | 2b |  |
| 101-104        | Timp rolls on A.   | Timp plays the dotted rhythm of the brass, vlcs and cbs.   | 2b |  |
| 101-109        | Conclusion of Scherzo scored for full orch.  | Part writing alterations in ob 1 part.   | 3b | To avoid e'''.   |
| Trio (Langsam) |  |  |    |  |
| 18-19          | Last note of 18 and 1st note of 19 are scored for strings only.  | Vlc and cb notes removed.  | 7  | Copyist's error?   |

21-51	Continuation and conclusion of Trio without repeat.	These measures are repeated.	
42	Scored for ww, hns and strings.	Note and part writing alterations in oh parts.	3b
46	Scored for hns 1 and 2, vlcs and cbs.	Addition of hn 3 filling in harmony. Rhythm alterations in hn parts.	1
52	A measure rest before the repeat of the Scherzo.	Measures 50-52 are replaced by one measure (2nd ending) which leads back to the Scherzo.	
Finale (Bewegt, doch nicht zu schnell)			
17	Cl 2 concludes its figure with a quarter note.	This is shortened to an eighth note.	7 Copyist's error?
23	Hns and trpts conclude with a quarter note ff.	This is shortened to an eighth note.	1 A quarter note here would obscure the p vln entrance on the 2nd part of the 1st beat.
37	Ob 1 doubles fls in unison.	Ob 1 plays an octave below.	3b To avoid e''' and f'''.
48-49	Both obs double fls in unison.	Ob 2 taken down an octave.	3b Better part writing.
53-63	Ob 1 doubles fls in unison.	Ob 1 doubles fls an octave below.	3b To avoid e''' and f'''.
89	Ob 1 doubles fls in unison.	Ob 1 doubles fls an octave below.	3b To avoid e'''.
90	Scored for fls, obs, cls, hn 3, trpt 1, trbs, tuba and strings.	Part writing alterations in cl 1.	3b
91	Scored for ww and strings.	Obs removed.	2b 2c
116	Ob 1 doubles fls in unison.	Ob 1 removed in 2nd half of the measure.	3b To avoid e'''.



124-128	Fls play in unison.	Fl 1 plays an octave above.	3a. 3b
128	Fls sustain throughout this measure.	Fls rest after playing an eighth note.	1 Removal of fls produces a better dim.
129	Scored for hns and strings.	Scored for all parts except fl and timp.	1 2a. 2b 5
130-135	Scored for obs, cls, hns and vln 1. Cl 2 enters in 132.	Ob 2 taken down an octave. Cl 2 doubles cl 1 the octave below from measure 130.	3b
135-138	Scored for all parts except timp.	Fl 1 plays an octave above.	2a. 3b
139-144	Bsns double lower strings in measures 139, 141 and 143, and also on the 1st quarter note in 140, 142, and 144. Trbs double the strings when bsns rest.	Bsns double lower strings throughout these measures.	5
140+144	Trbs conclude with a quarter note.	This is shortened to an eighth note.	1
144-145	ff climax proceeds into pp without pause.	The final half note in the winds is shortened to a dotted quarter and a pause is inserted between these measures.	1
150-154	Both obs play in unison.	Ob 2 removed.	2a.
154	Ob 1 doubles fls in unison.	f <sup>b</sup> and e <sup>b</sup> taken down an octave.	3b
155-158	Cl 2 rests.	Cl 2 doubles cl 1 in unison.	2b
177	1st note scored for cls, hn 4 and timp.	Cls and hn 4 removed. Timp roll extended to a half note with an eighth tied.	5
186-188	Both cls play in unison.	Cl 2 removed.	2c

- |         |   |   |  |
|---------|---|---|--|
| 196     | All instruments rest on 2nd half of the measure.                                | Ob 1 fills in this rest with a rhythmic figure.                       | 5  |
| 200     | Cbs sustain throughout the measure.   | Cbs play a dotted half note then have a quarter rest.                 | 5  |
| 225     | Scored for brass and timp.  | Timp removed.   | 2a Measure 225 is the same as 215, but a half-step higher. Bruckner probably would have used timp in 215 also except that re-tuning the timp was unsafe. |
| 244     | Scored for obs, cls, and vlas. Obs and cls rest after the 1st quarter note.     | Cl 1 sustains throughout the measure, and bsn 1 doubles vlas.         | 2a<br>5  |
| 265-268 | Ob 1 doubles fls in unison.   | Ob 1 plays an octave below.   | 3b To avoid e'''.  |
| 276     | Timp plays a quarter note then rests.   | This is extended to a half note roll.                                 | 5 A fff begins on the 2nd half of this measure and unless the timp rolls until this, the continuity is interrupted.                                      |
| 276-280 | Ob 1 doubles fls in unison.   | Ob 1 doubles cl 1 instead.  | 3b To avoid e''' and f'''.   |
| 281-284 | The first note of fl part in each measure is d'''.                              | This is changed to b''' which is the obvious direction of the figure. | 3b Perhaps at the time of composition, Bruckner was unsure of the high b''' on the fl.   |
| 313-314 | Scored for fl 1 and strings.  | Fl 1 removed.   | 6  |
| 316-322 | Cbs in unison are separated by two octaves (average) from the next higher part. | Cbs divisi in octaves. Upper part is an octave above the original.    | 3a   |



- 344-345 Last note of 344 and all of 345, obs double fl in unison. Ob parts taken down an octave. 3b To avoid e''' .
- 350-352 Ob 1 doubles fls in unison. Ob 1 doubles fls an octave below. 3b To avoid e''' and f''' .
- 358 First half of the measure is scored for obs, cls, and bsn 1. A fermata is placed over the chord. 1 The pause helps to remove a certain ambiguity in the harmonic change.
- 366 Last note in the cl 2 part is f'. This is altered to f''. 3b
- 371-384 Beginning of Coda scored for fl 1, ob 1, cl 1 and strings. These measures comprise a suggested cut.
- 393-396 Scored for all parts except timp. Part writing alterations in ob parts. 3b To avoid e''' and f''' .
- 397-398 After 1st quarter note in 397, scored for fls and strings only. Fls removed. 1 Since fls are unessential here, it is well to give them two measures rest before having to play 17 measures fff.
- 403-414 Scored for all parts. The timp part is re- 6  
Timp part consists entirely of a rather unimaginitive roll on A (occasionally broken by rests). written. Timp part alternates between e and A (dominant and tonic). In 407 the timp takes up the rhythmic figure which opens the symphony. This is important for although the 1st theme of the 1st movement is played by the trbs and tuba in both editions the Urtext leaves out the important accompanying rhythmic figure entirely. In 413-414, the timp doubles the triplet rhythm of the trbs and tuba.

405-406 Scored for full  
orch.

Part writing altera-  
tions in the ob part.

3b To avoid e''.

406 The 3rd note in the  
trb and tuba parts  
is a quarter note.

This is lengthened  
to a dotted quarter  
note.

1 To produce a  
sharper attack  
on the sixteenth  
note anacrusis  
to the following  
measure.



155-182	This passage consists of primarily two groups of sextuplet eighth notes in each measure alternated between one group of instruments for the 1st sextuplet, and another group of instruments for the 2nd sextuplet.	Alterations in part writing and doubling making the passage lighter in scoring. The sextuplet is often divided into a quarter note with a triplet of eighth notes rather than six separate eighth notes.	3b 2a 6
183+185	Cl 1 sustains a half note e <sup>b</sup> during the 2nd half of the measures.	Cl 1 rests during the 2nd half of the measures.	2a
183	Vlcs play a quarter note G on the 1st beat.	Vlcs rest on the first beat.	2a 6
186	Cbs rest on the 2nd half of the measure.	Cbs continue to sustain throughout the measure.	5
187-201	Cbs play pizz quarter notes on both beats in each measure.	Cbs play pizz eighth notes only on the 1st beat of alternate measures.	6
188+192	Cls rest. Hn 1 plays the rhythm of the vlas.	Cl 1 doubles the vlas. Hn 1 sustains a whole note.	4 2a
193-194	Hn 3 plays.	Hn 1 substituted for hn 3.	7
195-196	Hn 3 doubles the vlas.	Hn 3 doubles the notes of the vlas but not the rhythm.	6
199-201	Trbs sustain the harmony, Hns rest.	Hns take the place of trbs.	4 2c
203-208	Vlcs and cbs play eighth notes pizz, putting an eighth note rest between each one.	Vlcs and cbs play quarter notes pizz.	1
205-211	Cl 1 plays.	Cl 2 replaces cl 1.	7
213	Bsn 1 sustains a half note, then rests.	The half note is changed to a whole note.	7 Copyist's error?

221	Bsn 1 sustains a whole note.	Bsn 1 sustains a half note, then rests.	7	Copyist's error?
221-223	Theme scored for 2 cls and trpt 3.	Theme scored for 2 cls and hn 1.	2a 2c	
223-225	Theme scored for bsn 1 and hn 3.	Rescored for ob 2 and 2 bsns.	4	
227-228	Hn 1 plays the melody.	Hn 3 replaces hn 1.	7	
228	Trpt 3 rests.	Trpt 3 doubles hn 1.	2b	
229-237	Ob 1 and cl 1 play the melody; ob 2 and cl 2 have the harmony.	Obs 1 and 2 play the melody and cls 1 and 2 play harmony. In measure 234, cls double the obs an octave lower.	2b	Better part writing.
237	Winds complete their figure on a half note.	This is shortened to a quarter note.	1	
245-248	Vlms 1 are instructed to play the passage on the G string.	This instruction is missing.	4	
249-252	Fl 1 only plays the melody.	In 249 - ob 1. In 250 - cl 1. In 251 - fl 1. In 252 - fl 1 and ob 1.	4	
249	Vlms 2 rest; vlms play the two parts divisi.	Vlms 2 play the top vla part.	2a	
250-252	Vlms complete their figures with half notes, and then half rests.	Vlms play whole notes and do not rest.	5	
254	Cl 1 ends its figure with a half note trill.	Cl 1 ends its figure with a quarter note and a quarter rest. There is no trill.	6	
255-256	Hn 1 plays the theme with vlms and vlms playing the accompaniment.	Hn 3 plays the theme instead. Vlms 2 divisi play both their part and the vla part. Vlms rest.	7 2a	



261-264	Ob 1 plays the theme.	Ob 1 doubled by cl 1.	2b
262-265	Hn 1 plays.	Hn 3 replaces hn 1.	7
266	Vlms 2 rest.	Vlms 2 repeat the ascending figure of measure 265.	6
268-269	Fls rest.	Both fls double vlms 1 in 268 and connect this section with the slower one following.	2a 5
268	Ob 1 and vlms 2 end their figure with a half note.	This is shortened to a quarter note.	5
269-273	Hn 1 plays.	Hn 3 replaces hn 1.	7
271	Ww rest.	Cl 2 plays a figure from the preceding section.	5
274-275	Hns rest.	Hns 1 to 3 double the 2a strings.	
277-286	Passage lightly scored for ob 1, cl 1, bsn 1, hns 1 and 3 and strings.	Addition of 2 fls, ob 2, and cl 2. Large number of small alterations in part writing. Figure is broken up between groups of instruments. In 283 vlcs and cbs are instructed to change from pizz to arco.	2a 3b 6
293-294	Hns rest. Vlcs and cbs continue their pizz.	Vlcs and cbs rest. Hns 1 and 2 sustain the bass.	4 6
294	Scored for strings only.	Strings stop after the 2nd beat. A quarter rest with a fermata is substituted for the third beat, and a ff triplet scored for obs, cls, bsns, hns 1 and 2 and strings is substituted for the original ppp vln triplet.	6

- 295-321 Closing theme consisting primarily of sextuplet eighth notes, two groups in each measure. First group usually scored for 2 fls, 2 cls, and strings. Second group scored for hns 1 and 3 and sometimes with strings. Large number of alterations in part writing and doubling. First sextuplet usually scored for 3 fls, 2 obs, 2 cls, 2 bsns, hns 1 and 2 and strings. 2nd group usually for hns 3 and 4 and sometimes with strings. 3b 2a
- 322-340 Block orchestration; continuation of sextuplets combined with a triplet of quarter notes. Alterations in part writing. All instruments playing almost constantly. Strings directed to play two sixteenth notes to each eighth of the original. Two measures have been interpolated between measures 336 and 339. 3b 2a 6
- 339-342 Vlas play legato. 341-344 Vlas play tremolo. 4
- 343-351 Scored for 2 bsns, hn 4, vlcs and cbs. 345-353 A timp roll takes the place of hn 4. Alterations in part writing in bsns. 4 2a 3b
- 350-351 No pause between these measures. 352-353 A pause is interpolated between these measures.
- 351-382 Inversion of first theme lightly scored for ww and hns. In measure 360 fragments scored for hns 3 and 4 and strings. 353-384 Numerous small alterations in part writing and doubling. In measure 362 addition of bsns and cl 2. 3b 2a
- 383-430 Recapitulation of 1st and 2nd subjects. 2nd subject in f# minor (413-430). 383-430 These measures have been cut. 385-396 These measures have been interpolated and consist of an abridged version of the recapitulation of the 2nd subject in d minor.



<u>431-440</u> Block orchestration with ww, hns, and lower strings. In 435-440 cl 1 and strings only.	<u>397-406</u> Small alterations in part writing. In 401-406 addition of obs 1 and 2, cl 2, and hns 1 and 3.	3b 2a 2b
<u>445-446</u> Scored for strings only.	<u>411-412</u> Addition of hns 1 and 2 sustaining harmony.	2a
<u>447-448</u> Scored for obs and cls only.	<u>413-414</u> Cl 2 replaced by hn 1.	4
<u>449-464</u> Block orchestration with ww primarily doubling strings.	<u>415-430</u> Alterations in part writing and doubling. Fewer doublings of string parts.	2a 2b 3b
<u>465-472</u> Hns 3 and 4 double cls.	<u>431-438</u> Hns 2 and 4 double cls.	7
<u>466-472</u> Fls 1 and 2 continue sextuplet rhythm of strings.	<u>432-438</u> Fls 2 and 3 in place of fls 1 and 2.	7
<u>467-468</u> Vlms 1 play in unison; vlms 2 play a third below vlms 1.	<u>433-434</u> Vlms 1 play both vln parts of original. Vlms 2 double upper vln 1 part an octave below.	2a 3b
<u>473-476</u> Sustained harmony scored for hns 3 and 4, timp, vlcs and cbs.	<u>439-442</u> Rescored for 2 bsns, hn 4 and timp.	4 2a
<u>477-488</u> First theme scored for ob 1, cl 1, bsn 1, and hn 1 with accompaniment scored for all strings tremolo.	<u>443-454</u> Rescored for fl 3, ob 1, cl 1, bsn 1, hns 2-4, timp and cbs. Accompaniment is vlms 2 and vlcs playing eighth notes and vlcs pizz.	2a 2b 6
<u>489-504</u> Passage primarily in whole notes scored for hns 1, 3 and 4, trbs and strings tremolo.	<u>455-470</u> Rescored for cls, hns 1-3, vlms 2 and vlcs playing measures rather than unmeasures tremolo. In 463-469 addition of 2 obs.	2a 2b 3b 6

505-516 Theme in  
whole notes for  
winds with all  
strings tremolo.

471-482 Numerous 3b  
alterations in wind 4  
part writing. 2a  
Addition of two pp 2b  
cymbal clashes.  
Removal of vlms 1  
and in most measures  
vlcs and cbs.

517-541 Building of  
final climax by  
additions of groups  
of instruments.

483-507 A large 3b  
number of alterations 2a  
in part writing and 2b  
doubling.



## CHAPTER V

### SYMPHONY NO. 5 IN B FLAT MAJOR

The Symphony No. 5 was composed between February 14, 1875 and August 9, 1877, and according to Redlich, "There is no indication that Bruckner afterwards revised this work as a whole or in parts."<sup>1</sup> Nevertheless, there are extensive alterations in this Symphony, largely attributed to Franz Schalk.

Bruckner never heard this Symphony, for illness prevented him from attending the first performance by Schalk in Graz on April 9, 1894. It was first published by Doblinger in Vienna in 1896. The Urtext Version of Haas was published in 1939, and Nowak's edition in 1951. Haas' version was premiered in Munich on October 28, 1935 conducted by Siegmund von Hausegger.

As in the preceding Symphony, there are large numbers of part-writing and tone alterations in the Symphony No. 5. There are seventy-four in part writing, seventy-one in mass of tone, sixty-nine in tone of thematic lines, sixty in balance, twenty-six in color, twenty-one in change of conception, fifteen in execution, eight in spacing and four in continuity. There are also four alterations which are incomprehensible to the author. As in the earlier symphonies, execution and spacing alterations are usually necessary, and the continuity alterations may add cohesion.

The first movement, measures 31-34, contains a good example of a mass-of-tone alteration. The First Printed Version adds clarinet, bassoon and horn parts to the already existing string parts and removes the contrabasses after measure 31. This is a characteristic alteration in which solo strings are doubled by woodwind instruments. In this example, a pianissimo is desired; therefore, why add more instruments?

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<sup>1</sup>H.F. Redlich, Bruckner and Mahler (London: J.M. Dent and Sons, Ltd., 1955), p. 92.



## Example 1

Example 1 musical score, measures 109-110. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a woodwind section (Timp, Vln 1, Vln 2, Vla, Vlc, Cb) and a string section (Cl 2, Bsn, Hrn 1-2, Cb). The woodwinds play a melodic line, while the strings provide harmonic support. Dynamics include ppp, pp, and p.

In the Adagio, measures 109-110, we see an example of a tone-of-thematic-lines alteration. The Urtext is scored for strings only, but apparently the viola theme needed to be more prominent. Therefore in the First Printed Version, the violas are doubled by two horns. This is one solution to the problem, but could not the conductor caution the rest of the strings to play softer and the

When this theme reappears in measures 29-30 (1st Pr. V. 27-28),



violas a bit more strongly? Would not this have been a more satisfactory solution?

EXAMPLE 2

Violin I CRES.

Violin II CRES.

Viola CRES.

Violoncello/Double Bass CRES.

Horn I, II IN G p

A famous example is the first appearance of the first theme of the Finale in measures 11-12. In the Urtext this theme is played by clarinet I, forte, whereas in the First Printed Version it is played by flute I, oboe I and two clarinets in unison, piano.

EXAMPLE 3

Clarinet I f

Flute I, Oboe I, Clarinet II p

The First Printed Version produces a smoother effect here, but is this what Bruckner desired? After stating and rejecting the themes of the preceeding movements, is it not quite possible that he wanted a forceful presentation of the theme, as one clarinet playing forte?

When this theme reappears in measures 29-30 (F.Fr.V. 27-28),

the Urtext has it scored for two clarinets, forte, whereas the First Printed Version adds flutes, oboes, bassoon I and horn I. This presents the theme in Wagnerian grandeur, but is it really a Wagnerian theme?

Example 4

C/s 1, 2  
13<sup>b</sup> f

Fls  
f

Obs  
f

C/s 1, 2  
13<sup>b</sup> f

Bsn I  
f

Hrn I  
f

The most striking innovation of the First Printed Version is the additional brass band, intoning the chorale behind the orchestra in measures 583-635 (F.Pr.V. 465-512) of the Finale. Redlich tells us that "Schalk later maintained that he has been specially authorized to carry out the emendation" but then goes on to say that "the facsimile reproduction of that particular page of the autograph shows clearly that Bruckner intended the chorale to be played in the main orchestra by its own brass section--unless a margined note in faint handwriting 'NB Choral neu' is to be interpreted as an approval of Schalk's idea."<sup>2</sup> Besides these additional brass parts, piccolo,

<sup>2</sup>Ibid., p. 93.



contrabassoon, cymbal and triangle parts are added, and the wind parts in the orchestra perform florid, rhythmic variations of the chorale theme. One can only ask, is this really Bruckner, or are not these theatrical effects foreign to Bruckner's style?

EXAMPLES

The image shows a handwritten musical score for five examples. The notation is on five staves. The first staff is labeled 'Trpts in E♭ ff' and contains a series of notes with various accidentals (flats, naturals, sharps) and a final measure with a cymbal symbol. The second staff is labeled 'Trbs' and contains a series of notes with various accidentals. The third staff is labeled 'Cb tuba' and contains a series of notes with various accidentals. The fourth staff is labeled 'HNS in F' and contains a series of notes with various accidentals. The fifth staff is empty.

The Urtext Version is scored for 2 flutes, 2 oboes, 2 clarinets in B<sup>b</sup>, 2 bassoons, 4 horns in F, 3 trumpets in F, 3 trombones, bass tuba, timpani and strings in all movements except the Trio of the Scherzo in which the bass tuba and timpani are removed.

The First Printed Version calls for an additional flute (piccolo) part, and the horns and trumpets are in various keys (meaning the use of natural instruments). The Trio utilizes 2 flutes, 2 oboes, 2 clarinets in B<sup>b</sup>, 2 bassoons, 4 horns, 2 trumpets and strings, and the Finale makes use of an additional contrabassoon, a brass band, consisting of 3 trumpets, 3 trombones, bass tuba, and 4 horns, and triangle and cymbals.

## SYMPHONY NO. 5 IN B FLAT MAJOR

## First Movement (Adagio-Allegro)

3-7	Scored for strings only.	Bsn 1 doubles vlcs.	2b
5	Upper part of vlcs 1 rests.	All vlcs 1 play in unison.	2a
7-9	Vlcs 1 divisi.	Vlcs 1 in unison.	6
15-17+	Scored for full	Part writing alter-	2a
23-25	orch.	tions in all instru-	2b
		ments except cl 1 and	2c
		vlc 1. Removal of	3b
		trbs and tuba; addi-	
		tion of fl 3.	
18-21+	Scored for brass	Rescored for ww,	2a
26-29	only.	brass and timp	
		(27-29).	
31-34	Scored for timp and strings.	Removal of chs and addition of cl 2, bsns and hn 2 doubling the strings.	2a
35-42	Scored for ww in pairs, hns 1 and 2, trpt 1, timp and strings.	Partially rewritten with alterations in all parts. Addition of fl 3 and hns 3+4.	6 2a 3b
43-50	Scored for full orch.	Part writing altera-	3b
		tions in all instru-	2a
		ments except fl 1.	2b
		Addition of fl 3.	2c
50-53	After 1st quarter note of 50, scored for strings only with timp to 1st quarter note of 51.	Ww and hns hold to 1st quarter note of 51. Fls 1 and 2 sustain through 1st quarter note of 53.	5 2a
55-62	Scored primarily for strings.	Cl 1 doubles vlcs and vlcs.	2b
58-59	Scored for strings and fl 1.	Hn 1 fills in harmony.	2a
65-66	Scored for cl 1 and strings.	Ob 1 substituted for cl 1.	4
66-78	Vlcs double vlcs in unison.	Vlcs rest.	2b



68	Last note in cl 1 is d".	Changed to g'.	6	
71-78	Scored for obs, cls, and strings only.	Partially rewritten and rescored with the addition of fls, bsns, and hns 1 and 2.	6 2a	
79-90	Scored for full orch.	Partially rewritten and rescored with part writing alterations in all parts.	6 2a 3b	
91-100	After 1st beat of 91 scored for timp and strings only.	Rescored for fls, cls, bsn 2, hn 4, timp and strings without cbs.	2a	
100	Measure in strict time.	Fermata is placed over last beat.		
101	Timp plays F on the 1st beat.	Timp rests the whole measure.	5	
108	Scored for pizz strings only.	Bsns and hns 1 and 2 reinforce the 2nd eighth note chord.	2b	
112-113	Scored for strings only.	Hn 1 sustains filling in harmony.	2a	
116	Strings only.	Cls and hn 2 fill in and double.	2a 2b	
117-126	Scored for hns and strings with trbs 125-126.	Rescored for obs, cls, bsns, hns and strings.	2a 2b	
131-143	Strings rest.	Vln 2, vlas and vles double hns and timp.	2c	
135-137 + 139	Arpeggio played by cl 1.	Played by cl 2.	7	
145-160	Scored for full strings with hns and trbs 149-153.	Rescored for cls, bsns, hns and strings with part writing alterations in all parts.	2a 2b 2c 3b	
161-224	Exposition of closing subject scored primarily for full orch.	Numerous part writing and note alterations in all parts. More contrapuntal wind writing.	2a 2b 2c 3b	
225-236	All strings sustain ppp tremolo.	Cbs sustain legato.	1	It may have been difficult for cbs to obtain ppp tremolo.

227-228	Hn 1 plays figure ppp.	Hn 1 plays figure pp muted.	1 4
231-236	Vlcs sustain B <sup>4</sup> tremolo.	Vlcs sustain B <sup>4</sup> and E <sup>4</sup> tremolo as a double stop. E <sup>4</sup> doubles cbs an octave above.	3a
236	This measure is in strict time.	A fermata is placed above the rest in the 2nd half of the measure.	1 6
241-243	Scored for full orch without timp.	Fls, trbs, and tuba removed. Part writing alterations in all parts except ob 2, bsn 1, and vln 1.	2c 3b
247-261	Development of themes from the introduction.	Rescored with part writing alterations in all parts.	2a 2b 2c 3b
261-274	Beginning of the development of the 1st subject scored primarily for full orch.	Rescored with part writing alterations in all parts. More contrapuntal wind writing.	2a 2b 2c 3b
275-278	Upper strings tremolo accompany obs and bsns.	Vlcs double bsns in 275-276; vlcs double bsns in 277-278.	2b
281-282	Obs rest.	Ob 1 doubles cls.	2b
283-330	Development of 1st subject scored primarily for full orch.	Rescored with part writing alterations in all parts. More contrapuntal wind writing.	2a 2b 2c 3b
330-331	Conclusion of development of 1st subject. Proceeds to beginning of development of 2nd subject without pause.	A pause is inserted between measures 330-331.	
331-333	2nd subject scored for fl 1, ob 1, cls and bsn 1.	Rescored for ob 1, cls, bsn 1, and hns 1 and 2.	2a
338-345	Scored for brass.	Part writing alterations in hns.	3b



346-347	Cbs in unison.	Cbs divisi; top part an octave above.	3a
347-350	Scored for ob 1, timp and strings without vlcs.	Rescored for obs, cls, bsns, timp, and strings without vlcs. CIs and bsns sustain and fill in harmony.	2a
351-354	Scored for fl 1, cls, hns, trpts 1 and 2 in 354, timp and strings.	Rescored for fls, obs, cls, bsns, hns 1, 2 and 3, timp and strings with alterations in all parts except vlns 1 and 2.	2a 2b 2c 3b
355-380	Conclusion of development of 3rd subject scored primarily for full orch.	Partially rescored with part writing alterations in all parts.	2a 2b 2c 3b
382	On 2nd half of the measure vlns 2 play a double stop f' and d".	d" is removed. Apparently did not wish to double the third.	1
388	See measure 116.	See measure 116.	2a 2b
389-390	Scored for hns and strings.	Small note alterations in vla part.	6
391	On 2nd half of the measure scored for cls, bsns and strings.	Hn 3 takes the place of cls and bsns.	4 5
392	Scored for obs, hns and strings.	Bsns play ob figure.	1
393-394	Strings except vln 1 accompany pizz.	Small part writing alterations in vln 2, vla and vlc.	3b
394-398	Scored for ww, hns, trbs, and strings.	Trbs removed; trpts added. Part writing alterations in all parts except vlns 1 and 2 and cbs.	2a 2b 2c 3b 4
403-407	Vlas play b <sup>b</sup> on 1st beat of 403, then rest.	Vla b <sup>b</sup> is played by vln 2 as a double stop with their note. Vlas double hn 3.	2b
406-408	Trbs play chorale figure.	Scored for cls and bsn 1 instead.	4 2c

410-417	Scored for fls, obs, cls, hns, trpt 1, trbs and strings.	Partially rescored with removal of trbs and addition of bsns and trpts 2 and 3. Part writing altera- tions in all parts except trpt 1, vln 1 and cbs.	2a 2b 2c 3b 4
419	Lower strings accompany vln 1 pizz.	Alterations in vln 2 and vla part writing.	1 3a 3b
421-423	Vln 1 plays synco- pated figure.	Figure played by cl 1 instead.	4 3b
422-424	Strings without vln 1 accompany pizz.	Vlas play double stops and cbs are removed.	3a 3b
423-424	Hn 1 plays ppp.	Hn 1 plays pp muted.	1
425-436	Beginning of recap- itulation of 3rd subject scored pri- marily for full orch.	Numerous slight note and part writing alterations in all parts except ob 1 and cb.	2a 2b 2c 3b
437-452	Conclusion of re- capitulation with cbsing subject scored primarily for full orch.	Numerous slight part writing alterations in all parts.	2a 2b 2c 3b
455-457	Scored for fl 1, cl 1 and strings.	Rescored for fl 2, cls, bsns with strings.	2b
457-458	Scored for fls, cls, hns 3 and 4 and strings.	Rescored for fl 1, ob 1, hns 3 and 4 and strings.	4
459-484	First climax of the Coda scored primar- ily for full orch.	Numerous slight note and part writing alterations in all instruments.	2a 2b 2c 3b
485-492	Scored for ww in pairs, hns and strings.	Rescored for 3 fls, obs, cls, and bsns in pairs, hns, trpts 2 and 3 and strings with part writing al- terations in all parts except hn 1.	2a 2b 2c



- |         |  |   |                |
|---------|--|---|----------------|
| 493-511 | Conclusion of movement scored for full orch. | Numerous part writing alterations in all parts except vlcs and cbs.       | 2a<br>2b<br>3b |
| 513     | Omitted in Brucknerverlag.                   | A measure of rest after final chord to fill out the last four bar phrase. |                |

### Second Movement (Adagio-Sehr langsam)

- |       |   |  |   |
|-------|---|--|---|
| 9-10  | Scored for ob 1, bsn 1 and strings.                         | Ob 1 removed; hns 1 and 2 added.   | 4   |
| 11-14 | Scored for ob 1, bsn 1 in 11-12; cl 1 in 13-14 and strings. | Rescored for fl 1, ob 1, cls, bsn 1, hns 1 and 2 and strings with part writing alterations in all parts except vlcs and cbs. | 2a<br>2b<br>2c<br>3b<br>4   |
| 15-18 | Scored for fl 1, ob 1, cl 1 and strings.                    | Rescored for fls, ob 1, cls and strings with part writing alterations in all parts except vlcs and cbs.                      | 2b<br>2c<br>3b  |
| 19    | Scored for strings only.                                    | Cl 2 doubles vln 2 on 2nd half of measure.   | 2b  |
| 21-22 | Scored for strings only.                                    | Strings doubled by ob 1, bsns and hn 1.  | 2a  |
| 25    | Scored for cl 1, vln 1 and vlas only.                       | Cl 1 figure divided between ob 1 and cl 1.   | 1 Breathing;<br>4 however, cl 2 could have been used.                       |
| 25-30 | Timp rolls on F.  | Entrance of timp roll delayed until measure 27.  | 2c Timp entrance at 25 is too heavy for the scoring; (cl 1, vln 1 and vla). |
| 27-29 | Scored for ob 1, cl 1, timp and strings.                    | Cl 1 replaced by cl 2.   | 1 Breathing.  |
| 29-30 | Same scoring as 27-29.                                      | Slight note and part writing alterations in ob 1 and strings.  | 3b<br>3   |

33-35	Scored for strings only.	Bsns double vlcs and obs. Part writing alterations in vlas in measure 33.	2b 3b
36	Scored for strings only.	Hns 3 and 4 double vlas.	2a
39-54	Hns play repeated eighth notes.	Part writing alterations in hn parts.	3b
40-41	Scored for hns and upper strings only.	Cls double vln 2 and vlas.	2b
42	Same as 40-41. The 5th and 6th notes in vln 2 part are c <sup>♯</sup> .".	Changed to c <sup>♯</sup> ".	3a c <sup>♯</sup> " in vln 2 obscures vln 1 line.
43-46	Scored for bsns, hns, and strings without cbs.	Rescored for ob 1, cl 1, bsn 1, hns, trpts 1 and 2 and strings without cbs. Part writing alterations in all parts except bsn 1, vln 1, vlas and vlcs.	2a 2b 2c 3b
47-50	Scored for fls, obs, hns and strings without cbs.	Rescored for fls, obs, cl 1, bsns, hns 1, 2, 3, trpts 1 and 2 and strings without cbs. Part writing alterations in all parts except vlcs.	2a 2b 2c 3b
51-54	Scored for fl 1, hns and strings without cbs.	Rescored for ob 1, hns, trpts 1 and 2 and strings without cbs. Part writing alterations in all parts.	4 2b 3b
55-70	Conclusion of section B scored primarily for full orch.	Partially rescored with part writing alterations in all parts.	2a 2b 2c 3b
71-74	Beginning of section A scored for fls, obs, cls and strings.	Fl 2 removed. Part writing alterations in fl 1, ob 2 and cls.	2c 3a 3b
75-81	Scored for cls, bsns, hns, trpt 1 and strings.	Addition of fl 1 and obs. Removal of trpt 1. Part writing alterations in all parts except vln 1.	2c



82-84	Scored for fls, obs, cl 1, bsn 1 and strings.	Addition of fl 3. Part writing alterations in fl 1 and ob 2.	2c 3b
85-106	Conclusion of section A scored primarily for full orch.	Addition of fl 3. Part writing alterations in all parts except vln 1.	2a 2b 2c 3b
107	Hns sustain a half note then rest.	Shortened to a quarter note.	7 Since hns double strings which play a half note chord, there seems to be no reason for shortening this to a quarter note.
109-110	Scored for strings only.	Hns 1 and 2 double vlas.	2b
113	Scored for strings only.	Trpts 1 and 2 double strings.	2a
115-130	Vlms 2 and vlas play repeated eighth notes pizz.	Vlms and vlas play eighth notes staccato.	1 4
121-124	Scored for obs in unison; bsns in unison with strings.	Ob 1, bsn 1 and strings only.	2c
125	Scored for 2 fls in unison and strings without cbs.	Rescored for fls, ob 1, hns 3 and 4 and strings without cbs.	2b
128	Ob 1's first note is a'.	Altered to d <sup>b</sup> ".	6 This produces an octave skip (rather than a fifth) which is found in the original theme of which this is an inversion.
129-130	Scored for fl 1, cl 1 and strings without cbs.	Rescored for cl 1, bsn 1, hns 1 and 2 and strings without cbs.	2a 2b 2c 4
131-139	Scored primarily for full orch without trpt 3 and timp.	Part writing alterations in all wind parts.	3b

140-162	Conclusion of section B scored for fl 1, obs, cls, bsn 1, hns 3 and 4, timp and upper strings.	Addition of fl 2 and 3, bsn 2 and hns 1 and 2. Part writing alterations in all parts except ob 1.	2a 2b 2c 3b
163-211	Conclusion of movement with 1st subject scored primarily for full orch.	Partially rewritten and rescored with part writing alterations in all parts.	6 2a 2b 2c 3b
Scherzo (Molto vivace)			
4	The first note played by ob 2 is a".	Altered to a'.	3b
5-7	Scored for fls, obs, cls and strings only.	Hns 1 and 2 double ww.	3b
7-8	Same as 5-7.	Trpts 1 and 2 double ww.	3b
11-14	Strings continue their rhythmic figure.	Vla part taken down an octave.	3a In the upper octave the vla tone may have been too penetrating.
15-21	ff scored for full orch.	Trbs and tuba are removed. Part writing alterations in all parts except ob 1, vlcs, and cbs.	2c 3b
23-30	Scored for strings only.	Scored for strings doubled by ob 1, cls, bsn 1 and hn 1.	2a 2b
31-46	Scored primarily for full orch.	Addition of fl 3 and removal of trbs. Part writing alterations in all parts.	2c 3b
47-50	Scored for fls, obs, cls and strings.	Ob and cl parts interchanged.	3b Better part writing.
51-56	Scored for fls, obs, cls, trpts 1 and 2 and strings.	Addition of bsns 1 and 2 and hns 1 and 2. Part writing alterations in ob, cl, trpt, vln 2 and vla parts.	2b 2c 3b



57-78	Passages for full orch alternating with passages for brass, timp, and strings or hns, timp and strings.	Addition of fl 3 or picc. Numerous part writing alterations in all parts except vln 1, vlc, and cb.	2c 3b
79-96	Building of a cresc to ff by the addition of instruments until all instruments are playing.	Removal of trpt 3, trbs and tuba. Part writing alterations in all parts except vln 1, vlc and cb.	2a 2b 2c 3b
96	Conclusion of one phrase; beginning of another.	96-97 This measure is extended to two measures.	
	100-102 Scored for timp and strings without vln 2.	101-103 Vln 2 plays vlc part.	4 Better part 3a writing. 3b
	107-111 Scored for timp and strings only.	108-112 Rescored for cl 1, hns 3 and 4, timp and strings with vln 1 part divided between cl 1 and vln 1.	2a 2b 2c
	112-127 Scored for timp and strings only.	113-128 Rescored with fls, ob 1, cls and bsn 1 doubling string parts. Alterations in timp part.	2a 2b 2c
	134-142 Strings marked pizz.	135-143 Strings marked staccato.	4 Appears to be a printer's error since in 143 Eulenberg (First Printed) strings are marked pizz.
	134-189 Scored for various combinations of winds, timp and strings.	135-190 Addition of fl 3; removal of trbs. Rescored with part writing alterations in all parts except vlc and cb.	2a 2b 2c 3b
	189-204 Scored for obs, cls, bsns, hns 1, 2 and 3 and strings.	190-205 Addition of 3 fls and hn 4. Part writing alterations in all parts except vla.	2b Better part 2c writing. 3b

<u>205-244</u> Conclusion of section B of the Scherzo scored for various combinations of winds and strings.	<u>206-245</u> Rescored with the addition of fl 2 and the removal of trpt 3 and trbs. Part writing alterations in all parts except cb.	2a 2b 2c 3b
<u>247-248</u> Scored for fls, obs, cls and strings.	<u>248-249</u> Part writing alterations in ob parts.	3b
<u>249-251</u> Descending figures scored for hn 1 and trpt 1 in octaves.	<u>250-252</u> Trpt 1 is removed.	2b 2c
<u>250-252</u> Bsns rest.	<u>251-253</u> Bsn 1 doubles other ww.	2b
<u>252</u> Vln 1 doubles vln 2.	<u>253</u> Vln 1 rests after 1st beat.	1 In this fast tempo, it is difficult to suddenly cross strings.
<u>255-265</u> Scored primarily for full orch.	<u>256-266</u> Addition of fl 3; removal of tuba. Part writing alterations in all parts except fls, vlins 1 and 2, vlc and cb.	2a 2b 2c 3b
<u>267-274</u> See measures 23-30.	<u>268-275</u> See measures 23-30.	
<u>275-290</u> See measures 31-46.	<u>276-291</u> See measures 31-46.	
<u>291-294</u> See measures 47-50.	<u>292-295</u> See measures 47-50.	
<u>295-300</u> See measures 51-56.	<u>296-301</u> See measures 51-56.	
<u>301-322</u> See measures 57-78.	<u>302-323</u> See measures 57-78.	
<u>323-340</u> See measures 79-96.	<u>324-341</u> See measures 79-96.	
<u>340</u> See measure 96.	<u>341-342</u> See measures 96-97.	



340-356 Scored for  
timp and strings  
only.

357-382 Conclusion  
of Scherzo scored  
primarily for full  
orch.

342-358 String parts 2a  
doubled by ww and 2b  
hns. Part writing 2c  
alterations in vla 3b  
and vlc parts.

359-384 Partially 2a  
rescored and rewrit- 2b  
ten with addition of 2c  
fl 3 and picc, and 3b  
removal of trpt 3. 6  
Part writing altera-  
tions in all parts  
except vln 1 and cb.

### Trio

34-54	Conclusion of section A of the Trio scored for ww in pairs and strings.	Part writing alterations in all parts except fls and cb.	3b 4
64	Fl 2 doubles vln 1.	Fl 2 doubles fl 1 in unison.	2c
64-65	Bsns rest.	Bsns sustain a <sup>b</sup> and d <sup>b</sup> .	2a
64	Vlms 2 play f" on 2nd beat of the measure.	Vlms 2 rest on 2nd beat of the measure.	7
68-72	Hn 3 rests.	Hn 3 doubles vlcs.	2b
68	Vlas play a <sup>b</sup> on 2nd beat of the measure.	Vlas rest throughout the measure.	7
71-86	Scored for obs, cls, hns 1, 2 and 3 and strings.	Cl 2 removed. Bsn 2 and hn 4 added. Part writing alterations in all parts except ob, vln, vlc and cb.	2b 3b
107-148	Conclusion of Trio scored for various combinations of winds and strings.	Trpt 3 and trbs removed. Part writing alterations in all parts except vlms, vlc and cb.	2a 2c 3b
	Repetition of the Scherzo is from the beginning.	Repetition of the Scherzo commences at measure 246.	

## Finale (Adagio-Allegro moderato)

1-10	Beginning of the introduction scored for cl 1 and strings.	Partially rewritten and rescored for bsn 1, hns 3 and 4, trpts 1 and 2 and strings. Alterations in all parts.	2a 2b 2c 6
	<u>11-24</u> 1st subject scored for fl 1, cl 1, trpt 1, and strings.	<u>11-22</u> Partially rewritten and rescored with the addition of fl 2, obs, cl 2, and hn 1. Measures 12 and 13 are cut.	6 2a 2b 2c
	<u>25-28</u> Scored for fl 1, ob 1, hns and strings.	<u>23-26</u> Fl 1 substituted for fl 1, and ob 1 part is divided between obs 1 and 2. Hn chord is altered.	4 1 6
	<u>29-30</u> Theme scored for cls in unison.	<u>27-28</u> Rescored for fls, obs, cls, bsn 1 and hn 1 in octaves.	1 2a
	<u>31-46</u> Scored for strings only.	<u>29-44</u> Strings doubled by obs, cl 1, bsns and cbsn and hns 1 and 2.	2a
	<u>47-66</u> Conclusion of exposition of 1st subject scored primarily for full orch without tuba.	<u>45-64</u> Rescored with the addition of fl 3 and cbsn and removal of bass trb. Part writing alterations in all parts.	2c 3b
	<u>67-82</u> 1st theme of 2nd subject scored for strings with ww in pairs, hns 1 and 3 and trpt 1.	<u>65-80</u> Partially rewritten and rescored with the addition of hns 2 and 4, Part writing alterations in all parts except fl 1.	2a 2b 2c 3b
	<u>83-92</u> 2nd theme of 2nd subject scored for hns, trbs and strings.	<u>81-90</u> Rescored with the addition of obs, cls and bsns. Part writing alterations in all parts.	2a 2b 3b



<u>93-136</u> Conclusion of exposition of 2nd subject scored for various combinations of ww, hns, trpts and strings.	<u>91-134</u> Partially re-written and rescored with the addition of timp. Part writing alterations in all parts.	6 2a 2b 2c 3b
<u>137-165</u> Beginning of exposition of closing subject scored primarily for full orch without tuba.	<u>135-163</u> Rescored with the addition of fl 3 (picc) and the removal of trpt 3. Alterations in all parts.	2a 2b 2c 3b
<u>167-169</u> Scored for fl 1 and ob 1 in unison and timp.	<u>165-167</u> Ob 1 removed.	1 4 The combination of fl and ob in unison is poor.
<u>173-174</u> Scored for cl 1 and bsns in octaves and timp.	<u>171-172</u> Rescored for cls and hn 4 in octaves and timp.	4
<u>174-175</u> Two contrasting phrases are connected without pause.	<u>172-173</u> A pause is inserted between these two measures.	
<u>175-178</u> Scored for all brass.	<u>173-176</u> Rescored for cls, bsns and cbsn, hns, and trpts 1 and 2.	2a 2b 2c 4
<u>178-180</u> Scored for upper strings.	<u>176-178</u> Rescored for fls, ob 1 and cls.	4
<u>181-184</u> Scored for all brass.	<u>179-182</u> Rescored for fls, obs, cls, bsns and cbsn, hns, trpt 1 and 2 and tuba.	2a 2b 2c 4
<u>186</u> On 2nd half of the measure vlas double 2nd vlms.	<u>184</u> On 2nd half of the measure vlas play a double stop doubling both vln 2 and vlcs.	2c
<u>193-196</u> Scored for all brass.	<u>191-194</u> Rescored for obs, cls, bsns and cbsn, hns and trpts 1 and 2.	4
<u>196-209</u> Scored for timp and strings only.	<u>194-207</u> Rescored with the addition of bsn 2 and hn 1 (muted). Alterations in all string parts.	2b 2c 3b

<u>217-220</u> Scored for obs and cls in pairs. Phrase ends on a quarter note.	<u>215-218</u> Scored for ob 1 and cl 1 only. Phrase ends on a half note.	1 5
<u>223-226</u> Scored for ww and vlas.	<u>221-224</u> Hn 3 plays the vla theme; vlas rest.	4
<u>232</u> Scored for fls and cls in octaves and upper strings.	<u>230</u> Ww removed.	6
<u>234-235</u> Scored for strings only.	<u>232-233</u> Hns 3 and 4 double lower strings.	2c
<u>236-242</u> Scored for strings only.	<u>234-240</u> Rescored for ww, hns and strings.	2a 3b
<u>242-269</u> Conclusion of the development of 2nd subject scored for ww, timp and strings.	<u>240-267</u> Rescored with the addition of hns, trpt 1 and trbs.	2a This lessens the 2b effect of the ff 3b which follows.
<u>270-373</u> Suggested cut of material from the 1st subject.	Part of this material is cut.	
<u>270-281</u> Beginning of the development of 1st subject scored for various combinations of winds and strings.	<u>268-279</u> Part writing alterations in all parts except vla, vlc and cb. Addition of fl 3, cbsn and trpt 3.	3b
<u>281-306</u> Continuation of development of 1st subject scored for various combinations of instruments.	<u>279-304</u> Partially rewritten and rescored with the addition of fl 3, cbsn and tuba.	6 2a 3b
<u>306-322</u> Scored for fl 1, ob 1, bsn 1, hns 1 and 3, trpt 1 and strings.	<u>304-320</u> Rescored with the addition of fl 2 and 3, cl 2, bsn 2, hn 2, trpt 2, and trb 2.	2a 2b 3b
<u>323-353</u> Continuation of the development of the 1st subject.	<u>321</u> These measures are cut. Measure 321 links measure 320 with 322. (Urtext Version measure 354)	



354-373 Conclusion of the development scored for various combinations of instruments.

374-459 Recapitulation of 1st and 2nd subjects.

460-505 Conclusion of recapitulation with 3rd subject scored for various combinations of instruments.

506-582 Coda built on the 1st subject scored for various combinations of instruments.

583-635 Final chorale scored for full orch fff.

322-341 Partially rewritten and rescored with the addition of fl 3, cbsn and tuba.

These measures are cut.

342-387 Partially rewritten and rescored with the addition of fl 3, (picc), cbsn and tuba.

388-464 Partially rewritten and rescored with the addition of fl 3 (picc), and cbsn.

465-512 Partially rewritten and rescored with the addition of fl 3 (picc), cbsn, cymbal and triangle, auxiliary brass band (3 trpts, 3 trbs, 4 hns and tuba) intoning the chorale behind the orch. Measures 622-625 (repetitious material) and measure 635, a measure of rest, are cut.

6  
2a  
3b

6  
2a  
3b

6  
2a  
3b

6 This revision  
2a makes the  
2b climax too  
2c theatrical.  
4  
3b

## CHAPTER VI

### SYMPHONY NO. 6 IN A MAJOR

This is another Symphony which Bruckner never heard in its entirety before his death. It was composed between September 24, 1879 and September 3, 1881, and is dedicated to Bruckner's landlord, Herr von Oelzelt. The two middle movements were performed at a Vienna Philharmonic concert conducted by Wilhelm Jahn on February 11, 1883, and this was the only performance which Bruckner heard. Mahler performed an extensively cut version on February 26, 1899, and it was published by Doblinger in 1901.<sup>1</sup> The Urtext Version of Haas was published in 1935 and first performed in Dresden on October 9th of that year by Paul van Kempen, and Nowak's version appeared in 1952.

The orchestration alterations in the Symphony No. 6 are neither numerous nor particularly effective. We find twenty-nine in part writing, nineteen in tone of thematic lines, nineteen in execution, seventeen in balance, eleven in continuity, seven in mass of tone, seven in spacing, and two each in color and change of conception. In addition there are eight alterations which are incomprehensible to the author, and possibly are simply misprints. Thus we see the usual majority of tone and part-writing alterations with an unusually large percentage of execution alterations. The majorities of all these types, except part writing, color and type 7 could be considered of value, being equal or preferable to the Urtext.

The execution alterations in this Symphony are interesting, for many of them were apparently made because three-lined e's and f's were difficult notes on the oboes of Bruckner's time. Therefore the oboe part was often lowered an octave in the midst of a passage to avoid these notes in the First Printed Version. This is no longer

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<sup>1</sup>Engel gives this date, although Redlich gives 1899.



necessary, since all modern oboes can play three-lined g's with surety. Example 1 from the first movement, measure 215, shows this type of a change. In the Urtext the oboes play in octaves, oboe I doubling the flutes in unison. The First Printed Version takes the Oboe I part down an octave to avoid the high three-lined e's. Although three-lined e's can be produced on modern oboes, it is next to impossible to play them *fff*; so perhaps this alteration is justified.

EXAMPLE 1

Fls-Ob 2  
Ob 2  
fff  
Fls SAME AS ABOVE.  
Ob 1  
fff

Another example of an altered Oboe I part for the sake of execution can be seen in example 2 from the Adagio, measures 75-76. Here rather than taking the lower octave when it goes out of the 19th century oboe range, the oboe I stops playing. This destroys the continuity in the oboe part and produces a noticeable change in volume, since the passage is scored for flutes, oboes, clarinets and horn I only.

EXAMPLE 2

Fls Ob 1  
Ob 1  
fff  
Fls SAME AS ABOVE.

The part-writing examples are similar to those in the preceding symphonies, but there are several which were apparently incurred to avoid the high oboe register. Thus example 3 from the Scherzo, measures 71-73, shows an alteration in part writing to avoid the high three-lined f's on the oboe. It should also be noted that the revision constitutes better woodwind part writing as such, for it is



more usual for the oboes to play below the flutes.

EXAMPLE 3

Fl 1-ob 1  
Ob 2  
Fl 2

Fl 1, 2  
Ob 1  
Ob 2

An important alteration involving a change of conception or rewriting is shown in example 4 from the conclusion of the Finale, measures 407-415. The Urtext timpani part here consists of rather unimaginative rolls between the tonic and the dominant, but in the First Printed Version, a new timpani part has been devised which utilizes the rhythm of the accompanying strings from the opening of the first movement. This is a brilliant effect, since at the same time the trombones and tuba are playing the theme of the first subject from the first movement in both versions. The new, rhythmic timpani part completes this recapitulation of the opening of the Symphony in the conclusion of the Finale.

EXAMPLE 4

Timp

Timp

Timp

Besides these orchestration alterations there are a great many phrasing and dynamic balance alterations attributable to Cyril Hynais, at one time a pupil of Bruckner. There are no cuts.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets in A, 2 bassoons, 4 horns in F, 3 trumpets in F, 3 trombones, bass tuba, timpani and strings in both versions. In the Adagio the clarinets are changed to B<sup>b</sup>, and in the Trio of the Scherzo, horn 4, trumpets, trombones, tuba and timpani are removed.



## SYMPHONY NO. 6 IN A MAJOR

## First Movement (Majestoso)

- |         |  |   |  |
|---------|--|---|--|
| 81      | Hn 4 plays b on the 1st half of the measure.   | This note is altered to f#.   | 2c Better<br>3a balance.   |
| 82      | Hn 4 sustains b for the full measure.  | Hn 4 sustains b on the 1st half of the measure only, then rests.  | 1 Sustaining b for a full measure would obscure the triplet rhythm of hns 2 and 3. |
| 85-87   | Both fls play in unison with obs in octaves.   | Both obs play in unison in lower octave, and fl 2 doubles ob theme an octave above rather than the fl 1 in unison.                | 1<br>3b  |
| 97-100  | Fls doubled by obs.  | Obs rest until 2nd half of measure 100 where ob 1 doubles vln 1.  | 2b<br>2c   |
| 101-105 | Fls sustain e''' and e'' with ob 1 sustaining e'''.  | Both fls play e''' and ob 1 plays e''.  | 3b Better part writing.  |
| 102-106 | Wind figure ends with a quarter note.  | This is shortened to an eighth note.  | 1  |
| 107-110 | First note in each measure of the tuba part is b. (This is possible on all tubas except the BB <sup>b</sup> .) | This is taken down an octave to B.  | 3a   |
| 110     | This is a repetition of measure 109 for fls, obs, cls, trpts 1 and 2, trbs and tuba.                           | Trpts, trbs and tuba are replaced by 2 bsns and 4 hns. The wind rhythm is slightly altered to make it the same as in the strings. | 2a<br>2b<br>2c<br>3b   |
| 111-114 | Ob 2 rests.  | Ob 2 doubles ob 1 in unison.  | 2c   |
| 115-116 | Obs 1 and 2 in octaves.  | Ob 1 doubles ob 2 in unison.  | 3b   |

137-138	Both fls play in unison.	Fl 2 plays an octave lower on 1st note of each measure.	3b	
139-140	Fls sustain $g^{\sharp}$ .	Fls removed.	2c 3a	
159-182	Cbs divisi play triplet arpeggios alternating between upper and lower parts.	Cbs in unison throughout; all cbs play all of the triplets.	1	The original produces a far better p.
195-243	Strings are instructed to play this rhythmic figure divisi.	Strings are instructed to play this non-divisi.	1	Produces a better ff.
205-210 + 215	Ob 1 doubles fls in unison.	Slight alterations in ob 1 part taking all $e^{\flat}$ 's and $e^{\natural}$ 's down an octave.	3b	These may have been difficult notes on 19th century obs.
219	The brass play et seq. this rhythm; $\text{♪} \text{♪} \text{♪}$ .	This is altered to $\text{♪} \text{♪} \text{♪}$ .	1	This is being overly fussy. Good brass players will play the latter anyway.
251-253	Trpt 1 figure played pp.	Trpt 1 muted and played p.	4	
272	Fls double cls at the octave.	Fls double obs instead at the octave. Ob 1 part taken down an octave.	3b 2b	Apparently to avoid $f^{\sharp}$ on the oboe.
274-275	Trpts 2 and 3 play in unison.	Trpt 3 removed after 2nd note in 274.	2c	
275	Hns 1 and 2 conclude their phrase with a quarter note.	This note is lengthened to a triplet half note.	7	Copyist's error?
291-294	See measures 107-115. This is now in the key of $C^{\sharp}$ instead of B.	See measures 107-115. This is now in the key of $C^{\sharp}$ instead of B.		
295-298	Cls play in unison.	Cl 2 removed.	2b 2c	
297-301	Obs play in unison.	Ob 2 removed.	2b 2c	
305	Fls end their figure with a quarter note.	This is shortened to an eighth note.	5	





316-319	Hns 1 and 2 play in unison.	Hn 2 removed.	2b	
318-328	Trpts 2 and 3 play in unison.	Trpt 3 removed.	2b 2c	
324-327	Ob 1 and cl 1 play in unison.	2 obs and 2 cls play in unison.	1 2b 2c	
<b>Adagio (Sehr feierlich)</b>				
53-54 + 57-58	Trb 1 plays an ascending quarter note figure.	Played by trb 2 instead.	7	
75	Vlas conclude their figure with a quarter note.	This is shortened to an eighth note.	5	If one assumes that the vlas are doubling ob 2 and cl 2 in this measure, the eighth note would be more correct.
76	Ob 1 doubles fls in unison.	The third note (d <sup>'''</sup> ) is shortened from a quarter note to an eighth, and the fourth note (e <sup>'''</sup> ) is removed.	1	Apparently these were difficult notes on the obs of the time.
77	The 1st beat is scored for ob 2 only.	Cls double ob 2 in unison.	2b 5.	
93-96	Scored for obs, cl 1, bsn 1, hns 1, 2 and 4 and strings.	Hn 3 doubles hn 4 in unison.	2b	
101	Hn 4 rests.	Hn 4 doubles hn 3 in unison.	2b	
103-107	Ob 2 doubles ob 1 an octave below.	Ob 2 doubles synco- pated vla part instead.	2b	
105	Ob 1 doubles fls in unison on first half of the measure.	Ob 1 taken down an octave on the first half of the measure.	5	Ob 1 has to come down an octave for the 3rd note in the measure (a <sup>b'''</sup> ), and bringing it

down at the beginning of the measure preserves the direction of the theme.

- |                        |  |  |   |
|------------------------|--|--|---|
| 113-133                | Beginning of section B scored for various combinations of winds and strings.                               | These measures comprise a suggested cut.   |   |
| 140                    | This measure concludes section B and proceeds without pause into the Coda.                                 | The rhythm is altered and fermatas are added.  |   |
| 140                    | Scored for hns 1 and 2, trbs and tuba.   | Cbs double tuba in unison.   | 2a  |
| 141                    | Scored for bsns and strings without vln 1. Cbs play quarter notes on the 1st and 3rd beats of the measure. | Bsn 2 removed. Cbs sustain throughout the measure replacing bsn 2. (Sounding an octave lower.) | 1<br>3a   |
| 141-142                | Vlas and vlcs enter with a quarter note.   | This is altered to an eighth note preceded by an eighth rest.                                  |   |
| 147                    | First three notes of vln 1 part can be played on either the D or the G string.                             | First vlms are instructed to play on the G string.   | 4   |
| Scherzo (Ruhig bewegt) |  |  |   |
| 3-6                    | Scored for fls, obs, cls and strings.  | Ob 1 removed.  | 2a<br>2c  |
| 17-20                  | See measures 3-6.  | See measures 3-6.  |   |
| 21-24                  | Both obs play in unison.   | Ob 1 rests.  | 1 Apparently f <sup>'''</sup> was a difficult note on 19th century oboes. |
| 37-40                  | Timp has a roll on e.  | Timp plays the dotted rhythm of the winds.   | 2b  |



- |                |  |  |    |  |
|----------------|--|--|----|--|
| 41-42          | Vlcs and cbs play the dotted figure on the 1st half of each measure and hns 3 and 4 play it on the 2nd half.           | Hns 3 and 4 and vlcs and cbs play the dotted figure on the 1st half of each measure.                   | 7  | Copyist's error?   |
| 59-60          | Hns 1 and 2 play the dotted figure  . | This is altered to  . | 7  | The original notation has been used in both editions in the preceeding measure.                            |
| 71-73          | Scored for all parts except trb, tuba and timp.  | Part writing alterations in fl 2 and ob parts.   | 3b | To avoid the high ob range.  |
| 71-72          | Trpts 2 and 3 play in unison.  | Trpt 3 removed.  | 2b |  |
| 76             | Scored for timp and strings without vln 1.   | Vln 2 and vlas removed.  | 7  | Since this measure is the same as measure 2, there would seem to be no reason for removing the parts here. |
| 77-80          | Obs play in octaves.   | Ob 1 doubles ob 2 in unison.   | 3b | To avoid high e'''.  |
| 85-88          | Cls play in unison.  | Cl 2 removed.  | 2b |  |
|                |  |  | 2b |  |
| 93-96          | Cls play in unison.  | Cl 2 removed.  | 2b |  |
|                |  |  | 2b |  |
| 101-104        | Timp rolls on A.   | Timp plays the dotted rhythm of the brass, vlcs and cbs.   | 2b |  |
| 101-109        | Conclusion of Scherzo scored for full orch.  | Part writing alterations in ob 1 part.   | 3b | To avoid e'''.   |
| Trio (Langsam) |  |  |    |  |
| 18-19          | Last note of 18 and 1st note of 19 are scored for strings only.  | Vlc and cb notes removed.  | 7  | Copyist's error?   |

- |  |   |  |   |
|--|---|--|---|
| 21-51                                  | Continuation and conclusion of Trio without repeat.             | These measures are repeated.   |   |
| 42                                     | Scored for ww, hns and strings.                                 | Note and part writing alterations in oh parts.   | 3b  |
| 46                                     | Scored for hns 1 and 2, vlcs and cbs.                           | Addition of hn 3 filling in harmony. Rhythm alterations in hn parts.                     | 1   |
| 52                                     | A measure rest before the repeat of the Scherzo.                | Measures 50-52 are replaced by one measure (2nd ending) which leads back to the Scherzo. |   |
| Finale (Bewegt, doch nicht zu schnell) |   |  |   |
| 17                                     | Cl 2 concludes its figure with a quarter note.                  | This is shortened to an eighth note.   | 7 Copyist's error?  |
| 23                                     | Hns and trpts conclude with a quarter note ff.                  | This is shortened to an eighth note.   | 1 A quarter note here would obscure the p vln entrance on the 2nd part of the 1st beat. |
| 37                                     | Ob 1 doubles fls in unison.                                     | Ob 1 plays an octave below.  | 3b To avoid e''' and f'''.  |
| 48-49                                  | Both obs double fls in unison.                                  | Ob 2 taken down an octave.   | 3b Better part writing.   |
| 53-63                                  | Ob 1 doubles fls in unison.                                     | Ob 1 doubles fls an octave below.  | 3b To avoid e''' and f'''.  |
| 89                                     | Ob 1 doubles fls in unison.                                     | Ob 1 doubles fls an octave below.  | 3b To avoid e'''.   |
| 90                                     | Scored for fls, obs, cls, hn 3, trpt 1, trbs, tuba and strings. | Part writing alterations in cl 1.  | 3b  |
| 91                                     | Scored for ww and strings.                                      | Obs removed.   | 2b<br>2c  |
| 116                                    | Ob 1 doubles fls in unison.                                     | Ob 1 removed in 2nd half of the measure.   | 3b To avoid e'''.   |



124-128	Fls play in unison.	Fl 1 plays an octave above.	3a. 3b
128	Fls sustain throughout this measure.	Fls rest after playing an eighth note.	1 Removal of fls produces a better dim.
129	Scored for hns and strings.	Scored for all parts except fl and timp.	1 2a. 2b 5
130-135	Scored for obs, cls, hns and vln 1. Cl 2 enters in 132.	Ob 2 taken down an octave. Cl 2 doubles cl 1 the octave below from measure 130.	3b
135-138	Scored for all parts except timp.	Fl 1 plays an octave above.	2a. 3b
139-144	Bsns double lower strings in measures 139, 141 and 143, and also on the 1st quarter note in 140, 142, and 144. Trbs double the strings when bsns rest.	Bsns double lower strings throughout these measures.	5
140+144	Trbs conclude with a quarter note.	This is shortened to an eighth note.	1
144-145	ff climax proceeds into pp without pause.	The final half note in the winds is shortened to a dotted quarter and a pause is inserted between these measures.	1
150-154	Both obs play in unison.	Ob 2 removed.	2a.
154	Ob 1 doubles fls in unison.	f <sup>b</sup> and e <sup>b</sup> taken down an octave.	3b
155-158	Cl 2 rests.	Cl 2 doubles cl 1 in unison.	2b
177	1st note scored for cls, hn 4 and timp.	Cls and hn 4 removed. Timp roll extended to a half note with an eighth tied.	5
186-188	Both cls play in unison.	Cl 2 removed.	2c

- |         |   |   |  |
|---------|---|---|--|
| 196     | All instruments rest on 2nd half of the measure.                                | Ob 1 fills in this rest with a rhythmic figure.                       | 5  |
| 200     | Cbs sustain throughout the measure.   | Cbs play a dotted half note then have a quarter rest.                 | 5  |
| 225     | Scored for brass and timp.  | Timp removed.   | 2a Measure 225 is the same as 215, but a half-step higher. Bruckner probably would have used timp in 215 also except that re-tuning the timp was unsafe. |
| 244     | Scored for obs, cls, and vlas. Obs and cls rest after the 1st quarter note.     | Cl 1 sustains throughout the measure, and bsn 1 doubles vlas.         | 2a<br>5  |
| 265-268 | Ob 1 doubles fls in unison.   | Ob 1 plays an octave below.   | 3b To avoid e'''.  |
| 276     | Timp plays a quarter note then rests.   | This is extended to a half note roll.                                 | 5 A fff begins on the 2nd half of this measure and unless the timp rolls until this, the continuity is interrupted.                                      |
| 276-280 | Ob 1 doubles fls in unison.   | Ob 1 doubles cl 1 instead.  | 3b To avoid e''' and f'''.   |
| 281-284 | The first note of fl part in each measure is d'''.                              | This is changed to b''' which is the obvious direction of the figure. | 3b Perhaps at the time of composition, Bruckner was unsure of the high b''' on the fl.   |
| 313-314 | Scored for fl 1 and strings.  | Fl 1 removed.   | 6  |
| 316-322 | Cbs in unison are separated by two octaves (average) from the next higher part. | Cbs divisi in octaves. Upper part is an octave above the original.    | 3a   |



- 344-345 Last note of 344 and all of 345, obs double fl in unison. Ob parts taken down an octave. 3b To avoid e''' .
- 350-352 Ob 1 doubles fls in unison. Ob 1 doubles fls an octave below. 3b To avoid e''' and f''' .
- 358 First half of the measure is scored for obs, cls, and bsn 1. A fermata is placed over the chord. 1 The pause helps to remove a certain ambiguity in the harmonic change.
- 366 Last note in the cl 2 part is f'. This is altered to f''. 3b
- 371-384 Beginning of Coda scored for fl 1, ob 1, cl 1 and strings. These measures comprise a suggested cut.
- 393-396 Scored for all parts except timp. Part writing alterations in ob parts. 3b To avoid e''' and f''' .
- 397-398 After 1st quarter note in 397, scored for fls and strings only. Fls removed. 1 Since fls are unessential here, it is well to give them two measures rest before having to play 17 measures fff.
- 403-414 Scored for all parts. The timp part is re- 6  
Timp part consists entirely of a rather unimaginative roll on A (occasionally broken by rests). written. Timp part alternates between e and A (dominant and tonic). In 407 the timp takes up the rhythmic figure which opens the symphony. This is important for although the 1st theme of the 1st movement is played by the trbs and tuba in both editions the Urtext leaves out the important accompanying rhythmic figure entirely. In 413-414, the timp doubles the triplet rhythm of the trbs and tuba.

405-406 Scored for full  
orch.

Part writing altera-  
tions in the ob part.

3b To avoid e'''.

406 The 3rd note in the  
trb and tuba parts  
is a quarter note.

This is lengthened  
to a dotted quarter  
note.

1 To produce a  
sharper attack  
on the sixteenth  
note anacrusis  
to the following  
measure.



## CHAPTER VII

### SYMPHONY NO. 7 IN E MAJOR

This Symphony was composed between September 1881 and 1883 and was first performed in Leipzig on December 30, 1884, under the direction of Artur Nikisch. The Symphony is dedicated to King Ludwig II of Bavaria, and was first published by Gutmann in Vienna in 1885. Haas' Urtext Version was published in 1944, and that of Nowak in 1957.

There are only nineteen alterations or groups of alterations in this Symphony, and of these, six are in balance, two each in execution, mass of tone, tone of thematic lines and continuity, and one each in color and spacing. There are also three which are incomprehensible (misprints?), but no part-writing or change-of-conception alterations.

Perhaps the early performance of this Symphony (only a year after it was completed) and the subsequent popularity and immediate publication account for the comparatively few differences between the Urtext and First Printed Versions. The most striking difference is in the Adagio at letter W where the First Printed Version makes use of timpani rolls, a triangle roll and a cymbal crash. Haas contends that these were added in a foreign hand, and therefore removed them from his edition.<sup>1</sup> Nowak, on the other hand, restores them. It is interesting to note that at letter W in this Adagio is similar in effect to letter V which is the climax of the Adagio of the Symphony No. 8 where the timpani, triangle and cymbal are used in both versions.

Here in example 1, measures 177-182 of the Adagio, one can see the added percussion parts of the First Printed Version. There is no percussion in the Adagio of the Urtext Symphony No. 7. However, the judicious use of it here is extremely effective.

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<sup>1</sup>Robert Haas (ed.), Symphony No. 7 (Wiesbaden: Brucknerverlag, 1944), introduction.



Example 1

We can see a balance alteration in measures 125-127 of the first movement. In the Urtext, this passage is scored for woodwind, horns I and II, trombones, tuba and strings; but in the First Printed Version the trombones and tuba are removed.

Example 2

Trombones and tuba essentially double the strings, playing the outline of their rhythmic third subject. It is difficult to state a preference here, although the removal of the heavy brass might produce a better pianissimo. However, since the brass are marked piano, whereas the woodwind and strings, pianissimo; it would seem that Bruckner wanted this theme played more or less as a chorale theme to be heard above the rhythmic parts.

A good example of an increase in tone which can be considered an improvement can be seen in the first movement, measures 148-149. In the Urtext trumpet II is the only instrument playing after the initial chord, and the effect will be extreme barrenness. The addition of sustained clarinets and bassoons supports the trumpet very effectively. See example 3.

There are a few alterations necessitated by poor spacing in the Urtext. An example of this can be seen in measure 154 of the first movement. In the Urtext the first violins are separated from



EXAMPLE 3

the second violins by more than an octave. This leaves a gap in the texture which is effectively removed by having the first violins ply *divisi*, the lower part an octave below.

EXAMPLE 4

An example of an alteration the reason for which is incomprehensible to the author can be seen in measures 354-356 of the first movement. The theme is scored for oboes and clarinets in unison throughout, but in the First Printed Version the oboes are removed in measure 354.

EXAMPLE 5

This alteration not only destroys the oboe continuity, but is also likely to place a false accent on measure 355 where the oboes enter in the First Printed Version. Needless to say, this alteration destroys the natural flow of the theme to such an extent that only a novice musician would have committed such an error; consequently it might be logical to assume that it was a copying error.

There are no alterations in the Scherzo or in the Finale.

The Urtext scoring includes 2 flutes, 2 oboes, 2 clarinets in A, 2 bassoons, 4 horns in F, 3 trumpets in F, 3 trombones, contrabass tuba, timpani and strings in the first movement. In the Adagio there is the addition of four Wagner tubas and the removal of the timpani. The Scherzo utilizes the same scoring as the first movement, as does the Trio, but with the removal of bassoon 2. The Finale is scored like the first movement, but with the addition of four Wagner tubas; two tenor and two bass.

The First Printed scoring is the same with the following slight changes: a bass tuba is substituted for the contrabass tuba in the first and third movements, and timpani, triangle and cymbal parts are added in the Adagio.



## SYMPHONY NO. 7 IN E MAJOR

## First Movement (Allegro moderato)

24-25	Scored for ww and strings only.	Hn 1 plays f#.	5	
103-104	After first quarter note in measure 103 scored for strings only.	Hn 3 plays four c# 's.	2c	
123-126	Hns 1 and 2 play the outline of the ww theme.	Hns replaced by obs.	2c	
125-130	Trbs and tuba play a cpt to the ww theme.	Trbs removed. Tuba removed until 2nd half of measure 127.	2c	Heavy brass would tend to drown out the pp rhythmic figure in the strings.
126	Oboes rest.	Oboes double the rest of the ww.	5	Continuity in oboe parts.
127-130	Two trpts play the outline of the ww theme.	Obs replace trpts.	2c	
148-149	Rhythmic figure played by trpt 2 only.	Cls and bsns sustain the harmony.	2a	
154+156	Vlms 1 separated by more than an octave above vlms 2.	Vlms 1 divisi in octaves.	3a	This keeps the lower vln 1 part never more than a fifth above the vln 2 part.
319-322	Theme played by ob 1 and cl 2 in unison.	Ob 1 removed.	2c	Removal of ob 1 produces a better p.
339-343	Vlms 2 play in unison.	Vlms 2 divisi with 1st part doubling 2nd part an octave above.	2b	
343-348	Vlms 1 play in unison.	Vlms 1 divisi with 2nd part doubling 1st part an octave below.	2b	
344	Fls and obs play a dotted quarter note followed by a turn of four 32nd notes.	Fls and obs leave out the turn, and the dotted quarter is shortened to a half note.	7	Copyist's error?

354 Obs double cls. Obs removed. 7 Since the obs double the cls in the following measure, it is difficult to understand why they are removed.

393-412 Cbs cease their sustained E after the 1st quarter note of measure 393. Cbs sustain E through 412. 1  
2c

417 On the last quarter note trpts 2 and 3 play d\*. This is changed to f\*. 1 This note is possible on the valve trpt in F but not on the natural trpt in F.

### Second Movement (Adagio)

149-152 Bsn 2 doubles cbs an octave above. Bsn 2 replaced by bsn 1.

177-182 No timp or percussion. Addition of a triangle roll and a cymbal crash in measure 177 and timpani rolls alternating between the dominant and tonic through measure 182. 2a Heightens the climax.

216-217 Strings play arco until 2nd half of measure 217. Strings change to pizz on 2nd half of measure 216. 4

### Scherzo-Trio (Sehr schnell-Etwas langsamer)

No alterations in scoring.

Finale (Bewegt, doch nicht schnell)

No alterations in scoring.



## CHAPTER VIII

### SYMPHONY NO. 8 IN C MINOR

The earliest sketches of the Symphony No. 8 go back to October 1884, and the first draft of the Finale was completed on August 10, 1887. Before it was performed, the Symphony was revised between August 1889 and April 1890, largely because of Hermann Levi's criticism of the score. It was first performed on December 18, 1892 in Vienna under the direction of Hans Richter. The Symphony was well received, although Hanslick wrote:

Wagnerian orchestral effects are met on every hand, such as the tremolo of the violins divisi in the highest position, harp arpeggios over muffled chords in the trombones [sic], and added to all that, the newest achievements of the Siegfried tubas.... Also characteristic of Bruckner's newest symphony is the immediate juxtaposition of dry schoolroom counterpoint with unbounded exaltation.... And the reception of the new symphony! A storm ovation, waving of handkerchiefs from the standees, innumerable recalls, laurel wreaths, etc.<sup>1</sup>

The Symphony is dedicated to the emperor Franz Joseph I, and was published by Schlesinger-Lienau in Berlin in the year of its first performance.

Haas brought out his Urtext edition in 1935, and it was revised in 1948. The first performance of this version was by Furtwangler on July 5, 1939. Nowak's Second Urtext edition was published in 1955.

This, the most extended of Bruckner's symphonies, has comparatively alterations; the most extensive alterations being in the First, Third, Fourth, and Fifth Symphonies. There are fifty-seven alterations in part writing, thirty-two in change of conception, twenty-one in mass of tone, eighteen in tone of thematic

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<sup>1</sup> Eduard Hanslick, Vienna's Golden Years of Music, 1850-1900, trans. Henry Pleasant III (London: Victor Gollanz, Ltd., 1951), pp. 304, 306.



lines, sixteen in color, fourteen in balance, seven in spacing, six in continuity and five in execution. There are also which are incomprehensible. The majority of the continuity alterations could be substantiated by sound reasons, but the majorities of the other types could not.

As in the Symphony No. 6, the majority of the alterations in the First Printed Version of this Symphony are part-writing alterations, particularly in the oboe and clarinet parts. Many of these were no doubt made to avoid the top registers of these instruments, as Bruckner often used them in unison with the flutes.

In example 1 from the first movement, measures 118-119, the oboes essentially double the flutes in unison. However, since the top notes of the flute passage (f<sup>'''</sup>, g<sup>b'''</sup>, a<sup>b'''</sup>) can not be played on the oboe anyway, the oboe has to descend to the lower octave somewhere in the phrase. It is difficult to decide which oboe line is least awkward, but in this case, the oboe part of the First Printed Version appears to be smoother. Most of the alterations of this type hardly seem necessary, however, in view of the capabilities of the modern oboe.

Example 1

The Adagio, measures 289-292 (F.Pr.V. 279-282), contains a good example of a marked alteration affecting the tone and showing a change of conception. In this example, we see no alterations in the horn and 'cello parts, with the removal of the second violins and violas. The 'cello part is also changed from arco to pizzicato,



thereby affecting the color somewhat. The overall effect is a thinning of texture, but no reason could be found for preferring this revision to the Urtext.

*Example 2*

The image shows two systems of handwritten musical notation. The first system consists of six staves: Horns 1 & 2 (F), Horns 3 & 4 (Bb), Violin 1, Violin 2, Viola, and Viola/Celli. The second system consists of four staves: Horns 1 & 2 (F), Horns 3 & 4 (Bb), Violin 1, and Viola/Celli. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pp', 'p', and 'dim.'. The key signature has three flats (Bb, Eb, Ab) and the time signature is common time (C).

There are a number of small cuts in the First Printed Version, particularly in the Finale.

The Urtext scoring of the first movement calls for 3 flutes, 3 oboes, 3 clarinets in B $\flat$ , 3 bassoons, 4 horns in F and 4 horns in B $\flat$ , 3 trumpets in F, 3 trombones, contrabass tuba, timpani and strings. In the Scherzo, two of the B $\flat$  horns are changed to F, and three harps are introduced in the Trio.

The Adagio uses additional triangle and cymbal parts, and

horns 5-8 are replaced by Wagner tubas. In the Urtext, trumpets 2 and 3 are in C, although in the First Printed Version, they remain in F. The Finale retains the instrumentation of the first movement, except that horns 5-8 are replaced by Wagner tubas, trumpets 2 and 3 are in C instead of in F, and bassoon 3 is replaced by a contrabassoon.



## SYMPHONY NO. 8 IN C MINOR

## First Movement (Allegro moderato)

31-32	Cl 2 doubles cl 1.	Cl 2 doubles cl 3.	3b
43-44	Scored for strings only after the 1st note.	Cls 1 and 2 and hns 1 and 2 double the strings and fill in harmony.	2a 2b
59-60	Scored for ww in pairs.	Part writing alterations in ob 1 part.	3b
67-68	Obs 1 and 2 play in unison.	Ob 2 doubles of 1 an octave below.	3b
70-71	After the 1st note obs double fls in unison.	Obs double an octave below.	
101	Hns play a new duple rhythm.	Hn parts rewritten to conform with the triplets of ww and strings.	6
103-106	Scored primarily for full orch without timp.	Slight part writing alterations in ob and cl parts. Bsn 3 removed.	3b
113-116	Ob 1 doubles fl 1 in unison.	Ob 1 taken down an octave.	3b To avoid the high $e^{b''}$ on the ob.
118-119	On last 3 notes of 118 and 1st 2 notes of 119, the ob doubles fl in unison.	Ob part taken down an octave.	3b To avoid the high oboe register.
118-124	Fl 2 doubles fl 1 and ob 2 doubles ob 1.	Fl 2 and ob 2 are removed.	2a
119-121	Scoring includes parts for trpts.	Trpt 2 and 3 parts rewritten.	6
124-127	Last 2 notes of 124 et seq., ob 2 doubles ob 1 in unison.	Ob 2 doubles ob 1 in octaves.	3b
125-126	Hns 1 and 2 play triplet quarter notes on f".	The 5th note in each measure is changed to d".	6

125-126	Trbs play throughout the measure.	Last 2 notes of 125 and the 1st note of 126 are removed in the trb parts.	7	
132-139	Scored for ob 1, cl 1, hns 1-4 and strings.	Bsns 1 and 2 double vlc and cb parts.	2b 2c	
164-172	Vlins play tremolo.	Vln parts rewritten primarily so that vln 1 can double ob 1 and cl 1 in measure 168-171.	3b	
164-167	Cbtuba doubles Btuba in F.	Cbtuba removed.	2b 2c	
169-172	Bsn 1 plays an imitation of ob 1 and cl 1 theme.	Played by hn 3 instead.	4	
217-224	Scored primarily for full orch without trbs and tuba.	Part writing alterations in fl 3 and ob 1 and 3 parts.	3b	To avoid the high oboe register.
262-278	Part of the recapitulation of the first subject.	It is suggested that this section be cut.		
275	Cl 1 doubles cl 2 in unison.	Cl 2 taken down an octave.	3b	
303-304	Scored for bsn 1 and strings only.	Hns 1 and 2 double the third of the chord.	2a 2c	
307-310	Scored for strings only.	Hns 5-8 fill in the harmony.	2a 3a	
315	Hn 1 plays a triplet of quarter notes.	This is changed to two quarter notes.	6	Copyist's error?
326-329	Scoring includes double ww.	Part writing alterations in ob parts.	3b	To avoid the high oboe register.
345-356	Scored for ob 1, cls 1 and 2, hns 1-4 and strings.	Hn parts rewritten	6	See measure 101
349-352	Scored primarily for full orch without trbs and timp.	Part writing alterations in ob parts.	3a 3b	
378-380	Scored for full orch.	Part writing alterations in ob 1 part.	3b	To avoid the high oboe register.



381-385	Scored for full orch.	Part writing alterations in ob and cl 1 parts.	3b
385-387	Trbs rest after the 1st quarter note in measure 385.	Trbs continue to sustain through measure 387.	2a
393	Vlms 2 play g as 1st note in measure.	This is changed to d <sup>b</sup> , thus doubling vln 1. part.	6 Removing the g produces a certain ambiguity in the harmony.
Scherzo (Allegro moderato)			
21-23	Cl 2 doubles cl 1 in unison.	Cl 2 doubles cl 3 in unison on 1st four notes of each measure.	3b
36	Vlas rest.	Vlas double vlms an octave below.	3a 3b 5
89-90	Vlms 2, vlas, and vlcs play legato eighth notes.	Vlms 2 play pizz; vlas and vlc play tremolo.	4 The alterations are more consistent.
152	Ob 2 plays g <sup>b</sup> on 3rd beat of measure.	Ob 2 sustains d <sup>b</sup> throughout measure.	6 Copyist's error?
155-157	See measure 21-23.	See measures 21-23.	
170	See measure 36.	See measure 36.	
187-194	Vlms 2 play tremolo eighth notes.	Played legato instead.	4 The alteration is more consistent with the lower string parts.
Trio (Langsam)			
28-29	Obs play in unison.	Obs 2 and 3 taken down an octave.	3a 3b
31	Ob 3 doubles ob 1 in unison.	Ob 3 is taken down an octave.	2c Better balance.
41	First note in vln 1 part is d <sup>#</sup> .	This is changed to f <sup>#</sup> .	3b Printer's error?

57-60	Scored for divisi vlas, divisi vlcs and unison cbs.	Vlas play in unison; the lower vla part being played by vlcs divisi a 3. Cbs are in octaves.	3a 3b
68	Scored for ob 1 and strings.	Ob 1 doubled by cl 1 in octaves.	2b
70+72	Cls 1 and 2 play in octaves.	Cl 1 part taken down an octave.	3b
78+80	Ob 2 doubles ob 1 and cl 2 doubles cl 1 in unison.	Ob 2 and cl 2 are taken down an octave thus doubling ob 3 and cl 3 in unison.	3b
Adagio (Feierlich langsam; doch nicht schleppend)			
17	Winds conclude with a dotted half note.	This is lengthened to a doubly dotted half note.	6 The F.Pr.V. is more consistent with the vla parts
24-25	Scored for 2 obs, 2 cls, 2 bsns, hns 1- 4, trpts 1 and 2, trbs, tuba and strings.	Trpt 2, and after the 1st beat of 24, trbs removed. Part writing alterations in ob 2, cl 1, bsn, hns 1 and 2, trpt 1 and tuba parts.	3b 2b 2c
25	All wind parts con- clude with a quarter note.	This is lengthened to a dotted quarter note.	6
33-34	Cl 1 doubles fl 1 in unison.	Cl 1 taken down an octave for the last note of 33 and the first note of 34.	3b Apparently to avoid the high register.
35	See measure 17.	See measure 17.	
42-43	Scored for ww in pairs, hns 1-4, trpts, trbs, tuba and strings.	Trpts 2 and 3, and after the 1st beat of 42, trbs removed. Part writing alter- ations in ob 2, bsn, hns 1 and 2, trpt 1, and tuba parts.	3b Similar to 3b measures 24- 2c 25.
43	See measure 25.	See measure 25.	
60	Scored for fl 1 and 2, hns 1 and 2 and strings.	Fl part rewritten and doubled by cl 2.	6 2b



66-67	Cl 1 plays a descending c minor scale (sounding b minor) ending on a, the 1st quarter note in 67.	The last note in 66 and the 1st note in 67 are removed, thereby ending the scale on c <sup>#</sup> .	6	
67	Vlms 2 play a third tremolo.	On the 1st half of the measure, vlms 2 play in unison the lower part.	3b	
70	Tubas conclude on the third beat with a quarter note.	This is lengthened to a dotted quarter note.	6	
70	Upper vln 2 part plays a half note a' on the 2nd half of the measure.	Upper vln 2 part plays a dotted quarter note a' and an eighth note c" on the 2nd half of measure.	6	
77-78	Scored for ww in pairs, hns 1-4, trbs and strings.	Addition of fl 3. Part writing alterations in cl 1, hn 2 and 4 and cb parts.	2a 3b	
99-100	Scored for hn 1 and strings.	Hn 1 part rewritten.	6 3b	
115-116	Cls and 2 play in unison.	Cl 2 removed.	2c	
118+120	On the 1st half of the measure, cl 3 plays four eighth notes.	Cl 3 sustains a half note instead.	6	
122	Hns 1 and 2 and vlms continue to play triplet rhythm on the 2nd half of measure.	This is changed to four eighth notes. Part writing alterations in hn 3 and 4 parts.	6 3b	
129-132	Scored for Wagner tubas, timp and strings.	Tubas replaced by hns.	4	
141-142	Scored for cl 1, hn 4 and strings.	Vln 1 part removed.	1	High vln tremolo on U.V. obscures theme in cl and solo vlms.
150	Fls rest in this measure.	Fls play on a' on the 1st half of the first beat.	5 6	Produces better continuity.

151-152	Vlms 1 double vlms 2 an octave above.	Vln 1 part is removed.	1	It is not necessary to remove the high vln tremolo, since the theme is doubled by the fls an octave above.
160	Scored for cls 1 and 2, bsns land 2, hn 1, vln solo and vlms 2.	Bsn, hn, and vln solo parts rewrit- ten. Addition of vlms 1 on last beat.	6	
165-166	Scored for fls, obs; cls, 2 bsns, hns 1- 4, trbs, and strings.	Ob 3 removed. Part writing alterations in hn 2 and 4 parts.	2c 3b	
166-168	Bsn 1 doubled by bsn 2, hn 1 by hn 2, and hn 3 by hn 4.	Bsn 2 and hn 4 are removed in 167-168. Hn 2 removed on the last beat of 166-168.	2a	
169-176	Scored for strings only.	Cls 1 and 2 double vla part.	2c	
194	Hns 1 and 2 play in unison.	On the 2nd note hn 2 is taken down a minor 3rd.	6	
197-204	Trpts 1. and 2 play in unison.	Trpt 2 is removed.	2a 2b 2c	
198-199	Four hns play in unison.	Hns 3 and 4 are removed.	2b	
199-200	Wagner tubas rest.	Ten tuba 2 doubles other brass.	2a	
200+204	Trpts, trbs and Cbtuba play a half note, then rest.	This is lengthened to a half note with an eighth tied.	6	
208	All winds rest on the last beat.	Hns play a quarter note on the last beat.	6	This is nec- essary to produce a smooth cut. (See below.)
209-218	Passage scored for fl 1, ob 1, 2 cls, Wagner tubas and strings separating two tuttis.	This passage is cut.		



<u>219-220</u> Scored for triple wind, 4 hns, trpts, trbs, Cbtuba and strings.	<u>209-210</u> Addition of ten tubas. Part writing alterations in cl 1, bsn 1 and 2, hn, and trb 1 and 2 parts.	2a 3b
<u>221</u> Ww play a quarter note a <sup>b</sup> , then rest.	<u>211</u> This is lengthened to a dotted quarter note.	6 The ww double vln 1 part which plays its note as a dotted quarter.
<u>233-234</u> Scored for obs, cls, 4 hns, trpts and strings.	<u>223-224</u> Addition of 2 fls; removal of ob 3 and cl 1.	3b
<u>243</u> Ob 1 doubled by ob 2.	<u>233</u> Ob 2 removed.	2b 2c
<u>244</u> Cl 1 doubles fls in unison.	<u>234</u> Cl 1 plays cl 2 part; cl 2 doubles cl 3.	3b
<u>246-248</u> Scored primarily for full orch without bsns, trbs, Cbtuba and timp.	<u>236-238</u> Removal of fl 3; addition of trb 1 on the 1st beat of 236 (246). Part writing alterations in fl 2, ob 3, and cl parts.	2a 3b
<u>251-252</u> Bsns play quarter and half note rhythm.	<u>241-242</u> Bsns sustain whole notes.	6
<u>253</u> Ww and hns play a half note with an eighth tied, then rest.	<u>243</u> This is lengthened to a doubly dotted half note.	1 In the U. V. 5 there is a gap in the music with only harps playing.
<u>255</u> Vlms 2 play a double stop as the 1st note of the measure.	<u>245</u> The bottom note is removed.	3a The F.Pr.V. re- 3b moves the third from the chord.
<u>260-261</u> Scored for 4 hns. trbs. and strings. Hns enter at 2nd half of 260.	<u>250-251</u> Trbs removed after the 1st beat of 250 (260). Hn 2 sustains throughout 250.	3b 4

<u>269-287</u> Cbs play occasional eighth notes legato.	<u>259-277</u> These are changed to pizz.	4
<u>289-292</u> Scored for 4 hrs and strings without cbs.	<u>279-282</u> Vlms 2 and vlas removed. Vlcs changed from legato to pizz. Fourth beat of 280 (290) and 1st beat of 281 (291) removed in hn parts. Last pizz note in vlc part moved from 3rd beat to 4th beat.	2a 2b 6
<u>295</u> Scored for Wagner tubas and strings.	<u>285</u> Last beat rewritten for ten tuba 2.	6

## Finale (Feierlich, nicht schnell)

<u>11-15</u>	Cls double fls in unison.	Cls taken down an octave.	1
<u>15</u>	Vlas play a double stop as their 1st note.	The upper note is removed.	3b
<u>25-29</u>	Cls 1 and 2 play in octaves doubling fls.	Cl 1 doubles cl 2 in unison.	3b
<u>86</u>	Cl 3 plays a half note $b^b$ , then rests.	Cl 3 plays two quarter notes - $c^b$ and $b^b$ , then rests.	3b Cl 3 doubles the vln 2 part and therefore is more correct.
<u>93-98</u>	Scored for strings only.	These six measures are cut.	
<u>101-103</u>	Scored for hrs 1 and 2, Wagner tubas, and strings.	<u>95-97</u> Cl 1 doubles hn 1.	2b
<u>107-109</u>	Same as 101-103 only a minor 2nd above.	<u>101-103</u> Same as 95-97 only a minor 2nd above.	
<u>110</u>	Vlms 1 divisi, lower part doubling vln 2.	<u>104</u> Vlms 1 in unison; lower part doubles upper part.	3b
<u>115-116</u>	In 2nd half of 115 and 1st half of 116, cl 1 doubles fls in unison.	<u>109-110</u> Cl 1 taken down an octave.	3b



<u>143-145</u> Cbs play in unison doubling fls.	<u>137-139</u> Ob 2 taken down an octave.	3b
<u>159-166</u> Scored for 2 fls, 2 obs, 2 cls, 1 bsn, 4 hns, trbs, Cbtuba and vlms.	<u>153-160</u> Fl 2, ob 2, cl 2 removed. Cl 1 part taken down an octave 157-160 (163-166). Addition of vlcs and cbs 157-160. All strings muted. Part writing alterations in Cbtuba part 159 (165).	2a 2b 3b 4
<u>183-210</u> Conclusion of the exposition with the closing subject scored for full orch.	<u>177-204</u> Removal of fl 8. Note and part writing alterations in ob 2 and 3, cl, vlc, and cb parts. Measure 204 (210) is rewritten.	2a 3b 6
<u>211-230</u> Transition to development scored for cls 1 and 2, hn 1 and strings.	<u>205-208</u> The original 20 measures have been cut and four new measures are substituted.	
<u>231</u> Last note in vla part is b <sup>b</sup> .	<u>209</u> This is changed to e <sup>b</sup> .	3b
<u>237-238+245-246</u> Sustained harmony is scored for fls, obs 1 and 2, and hns 1-4.	<u>215-216+223-224</u> Cls substituted for obs.	4
<u>247-258</u> Scored for ob 1, cls 1 and 2, hns 1, 3 and 4, and strings.	<u>225-232</u> The original 12 measures are condensed to eight.	
<u>261</u> The grace note for fl 1 is f <sup>"</sup> .	<u>235</u> This is changed to c <sup>"</sup> .	6
<u>277-280</u> Scored for fl 1, obs and cls.	<u>251-254</u> Ob 3 removed. Ob 2 plays ob 3 part.	2b The F.Pr.V. produces better 2c balance. 3b
<u>284</u> Brass conclude their phrase with a half note.	<u>258</u> This is lengthened to a dotted halfnote.	5
<u>297-298</u> Scored for obs, cls, 4 hns, and strings.	<u>271-272</u> Rescored for 2 fls, 2 obs, 3 cls, 4 hns, and strings with part writing alterations in ob and cl 3 parts.	2c 3b 4

324 Last note in fl part is b <sup>b</sup> '''	298 This is changed to g <sup>b</sup> '''.	3b Copyist's error?
324-328 Scored for all parts except bsn, trpt and lower strings.	298-302 Vln 2 part played by lower vln 1 part. Vlns 2 rest.	7
339 Cl 2 plays a' on 2nd half of measure.	313 This is changed to f'.	3b
351-352 After the 1st note, scored for strings only.	325-326 Hns 1, 2, 5 and 6 in unison fill in and double the string parts.	2a
352-353 Measure 353 proceeds without pause.	326-327 A comma is inserted between these two measures.	
357-358+361-362 All parts except upper strings sustaining in octaves.	331-332+335-336 Fls obs, cls, and hns 1 and 2 rest for part of these measures.	1 The F.Pr.V. helps to accentuate the phrasing but it is not necessary.
399-404 Scored for fls, obs, cls, hns 5 and 6 and strings.	373-378 Rescored for cls 1 and 3, hns 1, 2, 5 and 6 and strings.	4 6
405-406 Scored for fls, obs, cls, hns 5 and 6 and strings.	379-380 Ob 3 is removed. Part writing alterations in fl 3 and ob 2 parts.	3b
406 All parts rest after playing a quarter note.	380 Fls 1 and 3, obs, cl 1 and hn 6 play a half note, then rest.	6
419-420 After the 1st quarter note of 419, scored for vlms only.	393-394 Hns 3, 5, and 7 sustain until the 2nd beat of 394 (420). Trpt sustains until 2nd half of 2nd beat of 393.	5 The F.Pr.V. produces more continuity.
445-449 Scored for 2 obs, 3 cls, and vlms.	419-423 Cl 3 is removed.	2c There is no need to double cl 2 with cl 3.
450-457 Scored for 2 fls, 2 obs, 3 cls, vlms, and vlas.	424-431 Vlcs double the cls in unison.	2b



<u>460-461</u> Timp rolls through the first quarter note in 461.	<u>434-435</u> Timp plays only a quarter note in 434 and a flam in 435.	6
<u>465-466+473-474</u> Timp rests.	<u>439-440+447-448</u> Timp plays a roll in 439 and four quarter note flams in 440.	2b
<u>468-476</u> Timp rolls throughout the measure.	<u>442+450</u> Timp plays only a quarter note on the first beat.	6
<u>471-478</u> Cls 1 and 2 double fls in unison.	<u>445-452</u> Cls 1 and 2 are taken down an octave doubling cl 3.	3b To avoid high cl range.
<u>481-482</u> Timp rests.	<u>455-456</u> Timp plays a roll in 455 ending with a quarter note in 456.	6
<u>512-516</u> Scored primarily for full orch without fl 3 and timp.	<u>486-490</u> Trpt 3 removed by hns 1 and 2 and their part is omitted.	4
<u>517-531</u> 3 fls play in unison.	<u>491-505</u> Fl 3 is removed.	2a Printer's error?
<u>539-542</u> Transition scored for bsns, 4 hns, and lower strings.	<u>513-518</u> Measures 515+516, repetitions of 514 (540), are interpolated.	
<u>543-616</u> Conclusion of recapitulation of 1st subject and recapitulation of 2nd.	<u>519-578</u> This section forms a suggested cut, and parts of it are actually cut. Measures 587-598, one measure between 609 and 612, and measure 613 are cut. There is also extensive rewriting. See measures 560-562 (584-586) and 573-577 (609-615).	
<u>555-559</u> Scored for full orch without timp.	<u>531-535</u> Part writing alterations in trb and Cbtuba parts.	3b
<u>605-607</u> 3 fls play in unison.	<u>569-571</u> Fl 3 is removed.	2a 2b

<u>635-638</u> Vlcs play legato.	<u>597-600</u> Vlcs play tremolo.	4
<u>639-640</u> Vlcs sustain $d^b$ .	<u>601-602</u> Vlcs play $e^b$ , $b^b$ , and $d^b$ tremolo.	2a 4
<u>647-650</u> Scored for obs, cls, 4 hns, and strings.	<u>609-612</u> Fls 2 and 3 double and fill in.	2a This helps to 3a fill in the octave space between 1st and 2nd vlms.
<u>661-664</u> Scored for obs, cls, timp and vlms.	<u>623-626</u> Vlas and vlcs double ww tremolo	2a
<u>665-666</u> Vlcs play legato.	<u>627-628</u> Vlcs play tremolo.	4
<u>671-674</u> Transition passage scored for fl 1, timp and strings.	These four measures are cut.	
<u>675-681</u> Scored for fl 1, timp and strings only.	<u>633-639</u> Rescored for fl 1, ob 1, cls, bsn 2, hns 1 and 2, Wagner tubas, timp, vlas, vlcs, and cbs. Vlas play vln 2 part tremolo.	3b 4 2b
<u>701-708</u> Scored for full orch.	<u>659-666</u> Part writing alterations in ob 2 and 3 parts.	3b
<u>708</u> The 1st half of the measure is scored for full orch without timp.	<u>666</u> Part writing alterations in vla part.	3b
<u>711</u> Scored for obs, cls, bsns, and strings.	<u>669</u> Part writing alterations in lower vla part, on 2nd half of the measure.	3b
<u>712</u> Vlas play in octaves.	<u>670</u> Vlas play in unison, the lower part being taken up an octave.	3b
<u>723-724</u> Vlms play unmeasured tremolo.	<u>681-682</u> Vlms play measured tremolo; sixteenth notes.	7



<u>725-729</u> Scored for full orch.	<u>683-687</u> Part writing alterations in ob 1 and 2, and cl parts.	3b 4
<u>729-734</u> Scored for 4 hns, trpts, timp and strings.	<u>687-692</u> Rescored with obs and cls doubling trpt parts.	2a 2b
<u>735-747</u> Conclusion of the symphony scored for full orch.	<u>693-705</u> Part writing alterations in hn 3 and 4 parts.	3b In the F.Pr.V. hns 3 and 4 double hns 1 and 2 which products a better balance than in the U.V.

## CHAPTER IX

### SYMPHONY NO. 9 IN D MINOR

This last and incomplete Symphony of Bruckner occupied him from 1887 until October 31, 1894. He spent the remaining two years of his life attempting to fashion the Finale, but this could not be done properly. The orchestration of the first three movements was begun during the last part of August 1891 and was completed October 14, 1894.

The Symphony is dedicated to God, and was given its first performance by Ferdinand Löwe on February 11, 1903. It was published by Doblinger in Vienna in 1906<sup>1</sup> under the anonymous editorship of Löwe. The manuscript version was edited by Alfred Orel and appeared in 1934. The edition was first performed on April 2, 1932 conducted by Siegmund von Hausegger. Nowak's edition was published in 1953.

There are extensive alterations in the orchestration of the First Printed Version apparently made by Löwe after Bruckner's death. They are all quite small, and it is often difficult to see any necessity for them. There are forty-five alterations in part writing, thirty-eight in balance, twenty-three in tone of thematic lines, twenty-two in mass of tone, twelve in color, nine in change of conception, seven in continuity and five in execution. There are no alterations involving a change in spacing, but there are fifteen which are incomprehensible to the author.

In measures 21-25 of the Trio, we can find several alterations of various types. In the Urtext this passage is scored for flutes and strings only, but clarinets and bassoons are added in the First Printed Version, and the contrabasses are removed in measures 22-24. These added woodwind instruments only sustain the pitches of the

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<sup>1</sup>This is the date given by Gabriel Engel, although Redlich gives it as 1903.



reiterated eighth notes in the strings and might considerably improve continuity. The First Printed Version also alters the color of the string parts, for in this version they are muted. However, muted strings are generally not characteristic of Bruckner's orchestration. In measure 21 the first violins change from arco to pizzicato in the First Printed Version. It is difficult to find a satisfactory reason for this, since the rest of the strings do not change to pizzicato until measure 37. There would seem to be no reason for having the first violins change in measure 21.

EXAMPLE 1

Handwritten musical score for Example 1, measures 207-210. The score includes parts for Flute 2, Violin 1, Violin 2, Viola/Vic/Cello, Clarinet 1/2/3, Bassoon 1/2, Violin 1 (pizz.), and Cello. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The score shows various musical notations including eighth notes, rests, and dynamic markings like 'mp' and 'dim sempre'.

Example 2 from the Adagio, measures 207-210, shows us how extensively part writing and mass of tone can be altered. Here flute II, oboes I, II and III, clarinets II and III and bassoons



I and II are added to a lightly scored passage. How characteristic of Wagner's writing the First Printed Version is, with its constantly changing colors and numerous doublings. Is not the Urtext simpler, more direct, more characteristically Brucknerian? There would seem to be no reason for doubling the string parts by woodwind instruments. It is the beginning of the final section of this movement, and as with the openings of Bruckner's symphonies, should begin mysteriously. See example 2.

The first movement is scored for 3 flutes, 3 oboes, 3 clarinets in B, 3 bassoons, 6 horns in F and 2 in B, 3 trumpets in F, 3 trombones, contrabass tuba, timpani and strings. The Scherzo scoring is the same, as is the Trio but for the removal of bassoon 3. The Adagio utilizes the instrumentation of the opening movement, except that the clarinets are in A and horns 5-8 are replaced by Wagner tubas; two tenor and two bass.

In the first movement of the First Printed Version, bassoon 3 is replaced by a contrabassoon and all eight horns are in F. The Scherzo scoring is the same as that of the Urtext except that flute 3 is replaced by a piccolo. The Trio scoring is for 2 flutes (piccolo), 3 oboes, 3 clarinets in B, 2 bassoons, 4 horns in F, 1 trumpet in F, timpani and strings. The Adagio of the First Printed Version is the same as the Adagio of the Urtext except that bassoon 3 is replaced by a contrabassoon.



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Ob 1 *p*

Cl 1 *p*

Hr 1 *F*

Vln 1 *pp*

Vln 2 *div. pp*

Vla *pp*

Vlc *pp*

Fg 2 *pp*

Ob 23 *solo p*

Cl 23 *p*

Fg 2 *p*

Hr 1 *p*

Vln 1 *pp*

Vln 2 *f pp*

Vla *pp*

Vlc *pizz f*

*CRESC.*

*CRESC.*



## SYMPHONY NO. 9 IN D MINOR

## First Movement (Feierlich, Misterioso)

3-5+	Ww consist of 3 obs,	Cl 1 and bsn 3	2a Produces a
7-9	3 cls, and 3 bsns.	removed.	better p.
11-12	Scored for brass, timp and strings.	Ob 1, cls 2 and 3 and bsns double the strings.	2c
21-26	Scored for 8 hns and strings.	Part writing alter- ations in hns 3 and 4.	3b
27-38	Scored for ob 1 and strings only.	Strings doubled by cl 3 and bsns.	2b 2c
39-62	Continuation of 1st subject scored for various combinations of instruments.	Partially rescored with the addition of trpt 1 and the re- moval of bsn 3. Part writing alterations in all parts except cls 1 and 2 and trpts 2 and 3.	2c 3b
63-75	Climax of the 1st subject scored pri- marily for full orch.	Cbsn replaces bsn 3. Part writing altera- tions in all parts except hn 1, trb and tuba and cb. The final note of the phrase is shortened from a half note to a quarter note.	2c 3b
81-86	Hns 1, 2, and 3 sustain harmony.	Hn parts 2 and 3 interchanged.	7
82-88	Seventh skips scored for different ww instruments - first 3 obs, then 3 fls, 3 cls, 2 bsns, 3 obs, and 3 fls again.	These figures are rescored for only the first player of each ww instrument.	2b
88-92	Figures consisting of octave skips scored for hn 7 and then obs 2 and 3.	Rescored for hn 4 and then ob 2 only.	2c
93-96	Scored for cl 1, bsn 1, timp and strings.	Cls 2 and 3 and bsn 2 double strings.	2a 2c



97-99+ 101-102	Scored for hns 7 and 8, timp and strings.	Hns and timp re- moved. Part writing alterations in the vlc part.	5 Hn and timp interjections destroy the flow of the music.
99-100	Scored for hns 3, 4, 5 and 6, trpts 1 and 2 and strings.	Rescored for obs 1 and 2, hns 1 and 2 and strings.	2c Better balance. 4
103-104	Scored for hns 3, 4, 5 and 6, trpts and strings.	Rescored for obs 1 and 2, cls 1 and 2, bsns 1 and 2, hns 1 and 2 and strings.	2c 4
105-107	Trbs sustain a half note on the first half of the measure.	Lengthened to a half note with an eighth note tied.	5
106-108	Scored for fl 1, cl 1, hns 5-8 and strings.	Rescored for fls 1 and 2, cls 1 and 2, bsns, hns 5 and 6, and strings.	2c 3b
109-114	Theme scored for cls 2 and 3 in unison.	Cl 3 removed.	1
111-114	Hns 5, 6, 7, and 8 sustain harmony.	Hns 7 and 8 part scored for bsns,	3b Better part writing.
115-123	Scored for fl 1, obs 2 and 3, cl 1, bsns, hns 1, 5, 6, 7, and 8 and strings.	Addition of hn 3 doubling vlcs. Part writing alterations in bsn, hns 5, 6, and 8, vla and cb parts.	2c 3b
123-126	Scored for fl 1, ob 1, cls, bsns 2 and 3, hns 1, 3, 4, 7, and 8 and strings.	Addition of chan. Part writing altera- tions in cl 2, hn 7 and 8 and vlc parts.	2b 3b
127-130	Scored for hns 1 and 2 and strings.	Rescored for bsns, hn 2 and strings.	2b
131-166	Conclusion of expos- ition of 2nd sub- ject scored for various combinations of instruments.	Removal of fl 3, ob 3, cl 3, and addition of bsn 2. Part writ- ing alterations in all parts except hn 3, trpt 3, trb and timp.	2a 2b 3b

- 167-227 Conclusion of exposition of 3rd subject scored for various combinations of instruments. Cbsn replaces bsn 3. 3b Part writing alterations in all parts.
- 227-252 Beginning of the development with the first subject scored for various combinations of instruments. Cbsn replaces bsn 3; 3b part writing alterations in all parts except fl 1 and 2 and trpt 1.
- 252-260 Scored for fls, obs, cls, hns 1, 7 and 8, timp and strings. Cl 1 part written an 3b octave lower. Hns 5 and 6 substituted for 1 and 7.
- 260-264 Scoring includes 3 fls in unison. Fls 2 and 3 are removed. 1 Fl 1 only produces a better pp.
- 264-268 Scored for all ww and strings. Bsn 3 removed. Part 3b writing alterations in ob, cl, bsn, vln 1 and vlc parts.
- 269-276 Scored for obs, cls, all brass and strings. Scored with addition 2a of bsns and cbsn and 3b timp. Part writing alterations in all parts except hn 1 and 3, trpt 1 and 2, trb 1, tuba and cb. The final note for brass is shortened from a whole note tied to a half to a whole note tied to a quarter.
- 278 Vlms, vlcs, and cb play an f# on the last quarter note in this measure. This note is replaced by a rest. 7
- 280-301 Conclusion of development of 1st subject scored for various combinations of winds and strings. Removal of bsn 3 3b and hn 2. Part writing alterations in fl, ob, cl 1, hn 2, 3, 4, 5, and 6, trb and tuba, and vln parts.



301-302	The 2nd half of 301 and all of 302 separate the development of the 1st and 2nd subjects with rests.	Ob 3 and cl 1 fill in three rests with a transitional figure.	5
307-308	Scoring includes 3 fls in unison.	Fl 3 removed.	2c
309-311	Scored for hn 5 and strings.	Hn 5 replaced by hn 3.	7
313-320	Conclusion of the development of the 2nd subject scored for various combinations of winds and strings.	Timp substituted for tuba. Part writing alterations in fl 1, ob 1 and 2, cl 2, and hn 2 parts.	3b
321-332	Beginning of recapitulation with 1st subject scored for various combinations of instruments.	Removal of bsn 3. Part writing alterations in fl 3, ob 1 and 2, cl 1, bsn, hn 2, 3, 7, and 8, trpt 1 and 3, vln 2 and cb parts.	3b
333-354	Scored primarily for full orch.	Cbsn substituted for bsn 3. Part writing alterations in all parts except ob 1.	3b
355-420	Recapitulation of 1st subject scored for various combinations of instruments.	Cbsn substituted for bsn 3. Part writing alterations in all parts.	3b
421-439	Recapitulation of 2nd subject scored for various combinations of instruments.	Cbsn substituted for bsn 3. Fls 2 and 3 and hns 7 and 8 are removed. Part writing alterations in cl 2 and 3, bsn, hn, trpt 1, vln 1, vla, vlc, and cb parts.	2c 3b
439-458	Conclusion of recapitulation of 2nd subject scored for various combinations of winds and strings.	Cbsn substituted for bsn 3. Removal of fl 2, cl 3, and hn 6. Part writing alterations in fl 1 and 2, ob 1, cl 2, bsn, hn, vla and cb parts.	2c 3b

- 458-459 Conclusion of 2nd subject and beginning of 3rd subject; proceed without pause. A pause is inserted between these two measures.
- 459-492 Beginning of recapitulation of 3rd subject scored for various combinations of instruments. Cbsn substituted for bsn 3. Part writing alterations in all parts. 3b
- 493-503 Continuation scored for full orch. Cbsn substituted for bsn 3. Part writing alterations in fl 3, ob 1 and 2, cl 2 and 3, bsn, hn 1 and 6, trpt, trb, tuba, vla, vlc, and cb parts. 3b
- 503-504 After 1st note, scored for hns 3 and 4 in unison. Rescored for hns 2, 4, 5 and 6 in unison. A fermata is placed above the last note. 2b
- 505-508 Scored for obs, cls, and bsns only. Bsn 3 removed. Part writing alterations in ob 2 and cl 2 parts. Measures 507 to 508 are rescored for strings only. 3b 4
- 509-516 Scored for hns 1, 2, 3, 4, 7, and 8, trpts, trbs, and tuba only. Addition of hns 5 and 6 and timp. Removal of trpt 2. Part writing alterations in all parts except trpt 3, trb and tuba parts. The note in 510 is shortened from a whole note to a dotted half note for all instruments. 3b
- 519-567 Coda built around the 1st subject scored for various groups of instruments. Alterations in all parts. 2a 2b 2c 3b



## Scherzo (Bewegt, lebhaft)

1-114	Section A of the Scherzo scored for various groups of instruments.	Partially rewritten and rescored. Extensive alterations in all parts.	6 2a 2b 2c 3b
115-160	Section B of the Scherzo scored for various groups of instruments.	Completely rescored with numerous alterations in all parts.	6 2a 2b 2c 3b
160-250	Conclusion of the Scherzo with section A <sub>1</sub> scored primarily for large groups of instruments.	<u>160-246</u> Partially rewritten and rescored. Measures 234-246 are cut.	6 2a 2b 2c 3b

## Trio (Schnell)

1-68	Strings are generally p, but not muted.	Strings are muted. (Vln 1 to measure 109)	4
17+19	Scored for obs 1 and 2, cl 2, bsn and strings.	Cl 3 in place of cl 2. The ww chords are shortened from quarter note chords to eighth note chords.	1
20	Fl 1 and strings only.	Fls 1 and 2 in unison and strings.	2c
21-25	Scored for fls and strings only.	Cls 2 and 3 and bsns double string parts. In measures 22-24, cbs removed.	2b 2c
36+ 38+40	Cbs play an eighth note F# on the 1st beat of each measure.	Cbs removed in these measures.	7
37-42	Repeated eighth notes in winds.	Bsn 2 in place of bsn 1.	7
43-44	Scored for obs 1 and 2, cls, bsns 1 and 2, hns 1 and 2, and strings.	Ob 2, cl 3, and bsn 2 are removed.	2a

45-52	Scored for all parts except bsn 3, trpt 3, trb, tuba and strings.	Rescored for 2 fls, 2 cls, hns 1, 2 and 4, trpt 1 and strings.	2a 2b
53-60	Scored for ob 1, trpts and strings.	Obs 2 and 3 replace trpts 2 and 3, and hn 3 replaces trpt 1.	2c 4
61-68	Scored for cl 1, trpts and strings.	Cls 2 and 3 replace trpts 2 and 3, and hn 3 replaces trpt 1.	2c 4
69-76	Hns 7 and 8 sustain harmony.	Hns 7 and 8 replaced by hns 3 and 4.	7
79-85	Scored for fl 1 and strings only.	Cls 2 and 3 and bsns double strings.	2b
80-86	See measures 36, 38+ 40.	See measures 36, 38+ 40.	
87-98	Scored for fl 1, ob 1, cl 1, hns 5-8 and strings.	Wind parts partially rescored for fl 1, ob 1, cls, bsns, and hns 1-4.	2b
99-109	Scored for fl 1, obs, trbs, tuba and strings.	Rescored for fl 1, picc, obs 2 and 3, cls, bsns, and strings.	2b
113-116 + 121-124	Scored for fl 1, bsn 1, hn 7 and strings. (Timp on the 1st beat of 113.)	Bsn 1 part combines original bsn 1 part with hn 7 part.	7
134	Ob 1 plays two sixteenth notes, b <sup>b</sup> and a', then rests.	These are changed to two eighth notes.	7 Copyist's error?
137-151	Scored for obs, cls, bsns 1 and 2, hns 1-5, and vln 1.	Removal of ob 3, cls 2 and 3, bsn 2, and hn 2. Part writing alterations in ob 2, cl 1, and hn parts.	2a Better 2c balance. 3b
152	A fermata is placed over this measure of rest.	The fermata is removed.	



- 153-230 Strings not muted. Strings muted. 1st 4  
vlns to end of Trio.
- 164+165 Scored for fl 1, Fl part is taken 6  
166-167 cl 1 and strings. down a 6th in 164  
and an octave on the  
first note of 166  
and 167. Cl 1 is  
removed in 166-167.
- 169+171 See measures 17+19. See measures 17+19.
- 172 See measure 20. See measure 20.
- 173-177 See measures 21-25. See measures 21-25.
- 186-187 See measures 166- See measures 166-  
167. 167.
- 189-194 See measures 37-42. See measures 37-42.
- 193-196 Trpt 1 doubles the Trpt 1 removed. 2c  
rhythm of ob 1 and  
vln 1.
- 195-196 See measures 43-44. See measures 43-44.
- 197-204 See measures 45-52. See measures 45-52.
- 205-212 Scored for ob 1, Obs 2 and 3 replace 2c  
bsns 1 and 2, trpts trpts 2 and 3; hn 3 4  
and strings. replaces trpt 1; bsn  
2 is removed.
- 213-220 Scored for cl 1, Cls 2 and 3 replace 2c  
bsn 1 and 2, trpts trpts 2 and 3; hn 3 4  
and strings. replaces trpt 1; bsn  
2 is removed.
- 221-228 See measures 69-76. See measures 69-76.
- 231-237 See measures 79-85. See measures 79-85.
- 239+250 Hns 5-8 play repeat- Hns 5-8 replaced by 7  
ed chords doubling hns 1-4, and some  
lower strings. chords removed.
- 251-261 See measures 99-109. See measures 99-109.
- 261-264 Consist of rests Timp fills these 6  
after the first measures in with  
eighth in 261. repeated F#'s.
- 264 Last measure of the A pause is inserted  
Trio. Scherzo is between the Trio and  
repeated da capo the Scherzo. The  
without pause. Scherzo is repeated  
without the four meas-  
ures cut (243-246).

## Adagio (Sehr langsam)

5-6	Scored for hns, trpts, trbs, tuba and strings.	Part writing and rhythm alterations in hn and trpt 2 and 3 parts. Addition of bsns.	3b 5
6-7	Scored for fls, obs, cls, and strings.	Fls 2 and 3 and obs 2 and 3 are removed.	2a
7	Rhythm of 1st half of the measure for vlc and cb is quarter note-eighth rest-eighth note.	Changed to a dotted quarter and an eighth.	5
9-44	Continuation and conclusion of section A scored for various groups of instruments.	Partially rewritten and rescored. Cbsn replaces bsn 3. Numerous alterations in all parts.	6 2a 2b 2c 3b
45-46	Cl 1 and strings.	Cl 1 replaced by cl 2.	7
47	Ob 1 concludes its figure of the preceding measure with an eighth note f' on the 1st beat.	This note is removed.	1 This f' anticipates the f' of the main theme in vln 1.
57-76	Conclusion of section B scored for small groups of instruments (rarely more than three winds and strings).	Partially rewritten and rescored. Alterations in all parts.	6 2a 2b 2c 3b
81-82	See measures 5-6.	See measures 5-6.	
82-83	See measures 6-7.	See measures 6-7.	
85-91	Strings play pp.	Upper strings muted play p.	4
87-89	Scored for fl 1, hns, trbs, tuba, and strings.	Rescored for fl 1, bsns, hns, and string parts. Final note in the bsn and hn parts is shortened from a dotted half to a half with an eighth tied.	4 2c 6



93-100	Scored for all instruments except bsns, Wagner tubas, trb 3, tuba and timp.	Rescored with the addition of bsns cbsn.	2b 3b
101-104	Scored for fls, obs, cls, bsn 1, hn 3 and vlms.	Ob 3 and cls 1 and 3 removed. Addition of vlas. Part writing and rhythm alterations in fl, cl, and vln parts.	2a 3b
109-120	Scored for solo ob and cl and strings.	Cls 2 and 3 double vla parts.	2a
113-116	Ob 1 plays an eighth note figure alternating with vlms.	Fl 1 doubles ob 1 in unison.	2b
121-128	Conclusion of section A scored primarily for full orch without Wagner tubas.	Partially rewritten and rescored with removal of ob 1 and replacement of bsn 3 with cbsn.	2b 2c 3b 6
129-140	Section B scored for ob 1, hns 1 and 3, trbs and strings.	Rescored with the addition of fls 1 and 2, cls 1 and 2, and bsn 1.	2a 2b 2c
144-150	Scored for obs, cls, trbs and strings.	2 bsns double vlc and cb parts.	2c
150-154	Scored for fls, ob 1, cls 2 and 3, hns 1 and 2, and trpts 2 and 3.	Rescored for fl 1, ob 1, cls, hns 1 and 2, and trpts 1 and 2.	2a
155	Vlcs play triple stops.	Vlcs and cbs divisi. Lowest vlc note played by upper cb part.	1
158	Half note chord scored for Wagner tubas and strings.	Note is shortened to a dotted quarter note. (In tuba and upper strings.)	7
162	Wagner tubas and strings play a half note chord.	Chord is lengthened to a whole note in tubas, and lengthened to a half note with an eighth note tied in strings.	5

163-172	Scored for fls, obs, cls, bsn 1, trpt 1 and strings without cbs.	Removal of ob 3 and trpt 1. Addition of cbs. Strings muted. Part writing alterations in fl 2 and 3 and ob parts.	2c 4 3b
175	The last group of 32nd notes in the vln 2 part contains an f <sup>#</sup> .	This is changed to f <sup>#</sup> .	7 Copyist's error?
181-182	Scored for fls, obs, 1 and 2, cls 1 and 2 and strings without cb.	Addition of ob 3, bsn 1 and cb. Part writing alterations in ob and vlc parts.	2a
183-186	Scored for fls, obs, cls 1 and 2 and strings without cb.	Scored with the addition of bsn 1 and hn 1. Part writing alterations in fl 2 and 3, obs 2 and 3, vln 1, vla and vlc parts.	2a 3b
187-192	Scored for all parts except bsn and timp.	Removal of fls and trpt 1. Part writing alterations in hn, tenor tuba 2, and trpt parts.	2a 2c 3b
187	The last note in 3rd group of 32nd notes in vlms is g <sup>#</sup> .	Changed to f <sup>#</sup> .	7 Copyist's error?
193-194	Scored for all parts except bsn, tenor tuba 2, bass tuba and timp parts.	Removal of hms 2 and 4 trpts; addition of tenor tuba. Part writing alterations in ob 3, cl 1 and tenor tuba parts.	2c 3b
195-206	Section A <sub>3</sub> is scored for full orch.	Cbsn replaces bsn 3. Slight alterations in all parts.	2b 2c 3b
207-210	Beginning of Coda scored for ob 1, cl 1, hn 1 and strings.	Scored with the addition of fl 2, obs 2 and 3, cls 2 and 3 and bsns. Part writing alterations in vln 1 and vlc parts.	2a 3b



- |         |   |   |                  |
|---------|---|---|------------------|
| 211-218 | Scored for fls, obs, cls, hns 1 and 2 and upper strings.                                      | Removal of fls 2 and 3 and hn 2. Part writing alterations in obs 2 and 3, cl 2 and 3, and vln 1 parts.  | 2c<br>3b         |
| 219-223 | Scored for fls, obs, cls, hns 1 and 3 and upper strings.                                      | Fls removed and hns 3 and 4 substituted for 1 and 3. Addition of vlcs in measure 219. Part writing alterations in ob 2 and 3 parts.   | 2c<br>3b         |
| 225-226 | Vlcs play trill-like figures in 32nd notes interspersed with 32nd rests.                      | 32nd rests were rearranged for no apparent reason.  | Copyist's error? |
| 227-230 | Scored for fls, ob 1, and strings without cbs.  | Removal of fls 2 and 3 and addition of ob 2. Part writing alterations in fl, ob, and vln 1 parts.   | 2b<br>3b         |
| 231-234 | Scored for Wagner tubas and strings.  | Part writing alterations in vlc and cb parts.   | "                |
| 235-243 | Conclusion of the movement scored for fls 1 and 2, hns, Wagner tubas, trbs, tuba and strings. | Addition of cbssn. Part writing alterations in Wagner tuba, trb 2, vln and vla parts. The cb part is modified and the vlc part is non-divisi, whereas in the Urtext it was divisi. The final measure is marked pizz for strings, whereas in the Urtext, the last three notes are pizz. The last note in the winds is extended from a quarter note to a whole note with a fermata. | 6<br>3b          |

## CHAPTER X

### CONCLUSION

By listing the alterations in the preceding manner, the author hopes that he has made it less difficult for any person interested in the problem of the Bruckner editions to examine the alterations and to draw his own conclusions regarding the relative value of the two main versions. It is important that one examine all the alterations before coming to any conclusions, because in each of the symphonies is to be found a different percentage of each type of alteration. Too many articles have appeared in which it is obvious that the authors have only examined one or two symphonies, and with the conclusions derived from these one or two symphonies, have made blanket statements to the effect that the First Printed Version constitutes a definite improvement over the Urtext Version when in all actuality they only quote a few isolated examples. The present author has examined all the alterations carefully, and they have been listed and commented upon in the main part of this thesis.

Of the 1,170 orchestration alterations or groups of alterations presented here, it was found that only approximately one-fifth of the total number could be listed as being of definite value. The majority of alterations offer little improvement, and it is difficult to justify their being. There are 141 alterations or groups of alterations in the Symphony No. 1, eighty-five in the Symphony No. 2, 190 in the Symphony No. 3, 243 in the Symphony No. 4, 160 in the Symphony No. 5, ninety-five in the Symphony No. 6, eighteen in the Symphony No. 7, 132 in the Symphony No. 8, and 106 in the Symphony No. 9. It is interesting to note that there are so few alterations in the Symphony No. 7, for this Symphony became popular almost immediately and was therefore not subjected to the continual revision and rewriting of the other symphonies. Perhaps had any of the others achieved such immediate acclaim, they would have been spared this rewriting after rewriting. Examination shows that the orchestration and form of the Symphony No. 7



is no more perfect (imperfect) than that of the others, for no line of development from the First to the Ninth Symphony can be traced.

The alterations have also been categorized according to type, and a study of the statistics of these types is also helpful. There are sixty-nine alterations in execution, 308 in mass of tone, 282 in tone of thematic lines, 184 in balance, fifty-seven in spacing, 446 in part writing, 134 in color, fifty-one in continuity, 270 in conception, and seventy-five which were incomprehensible. (It should be noted that because most of the alterations are of more than one type, the sum total of the types is greater than the total number of alterations. There is no way of reconciling these facts, since one alteration may affect tone, texture, color and conception.) As was to be expected, the majority of orchestration alterations are of tone and texture, although conception and color were also altered freely. Only in the Symphony No. 7 were there no alterations in conception.

Most of the alterations could not be listed as improvements, because they changed Bruckner's style of orchestration. One can pinpoint certain characteristics of Bruckner's orchestration, just as one can do the same with that of Beethoven or Brahms or any other individual composer. One expects unison themes, block orchestration, severe contrasts, passages for trombones and strings and harmonic woodwind writing in Bruckner. Too many conductors and writers, especially during the last fifty years, have considered Bruckner to be a disciple of Wagner, and have therefore effected these alterations which make the symphonies sound less like Bruckner and more like Wagner. It cannot be denied that Bruckner admired Wagner, but because of this, are we to make Bruckner sound like a minor Wagnerian symphonist? We might as well revise the Schubert symphonies so that they will sound more Beethovenian.

No one dares to alter a composer's melodic material, but form, orchestration and phrasing are often deliberately changed without the slightest hesitation or pang of conscience. This is especially true in the 19th century, but fortunately in our own times, faithful adherence to the composer is insisted upon, and practices accepted in the 19th



century are no longer tolerated. Bruckner was a victim of this unfortunate state of affairs in the last century. The stronger and more popular composers had enough acclaim and support to discourage any tampering with their scores by conductors, by not so with Bruckner. He did not achieve any degree of appreciation until he was quite old, and the years during which he had had to fight for recognition left their mark. Consequently he accepted without objection numerous alterations which would have supposedly made his music more acceptable to the general public. Whether or not these alterations served their purpose is not known, but there are several letters written by Bruckner to his friends in which he infers that the Urtext Version is only for later times.<sup>1</sup>

Now there is no longer any reason for these exaggerations being tolerated. Bruckner's style of orchestration is rather lean and angular, as opposed to the conception that the symphonies should sound rich and smooth. He is always seeking great contrast in his form and orchestration, and this is exactly what is so often destroyed in the First Printed Version. The excessive doublings, the contrapuntal woodwind writing when he clearly wanted unisonal movement, the substitution of horns for trombones or woodwind for brass, numerous part writing alterations of the First Printed Version should be removed. Because we are taught that oboes must not double flutes in unison in the upper registers is no reason to correct this in Bruckner. Bruckner's writing produces its own peculiar sound, and with the proper balance achieved by the conductor, even the sometimes unusual part writing can be made to sound musical and effective. There are, of course, alterations which are improvements, and these should be accepted after careful consideration by and at the discretion of the performer. However, the wholesale changes effected by Bruckner's well-meaning pupils must not be accepted on the inadequate excuse that that is the way they were performed during Bruckner's lifetime.

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<sup>1</sup>See Introduction, pages vi-vii.



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