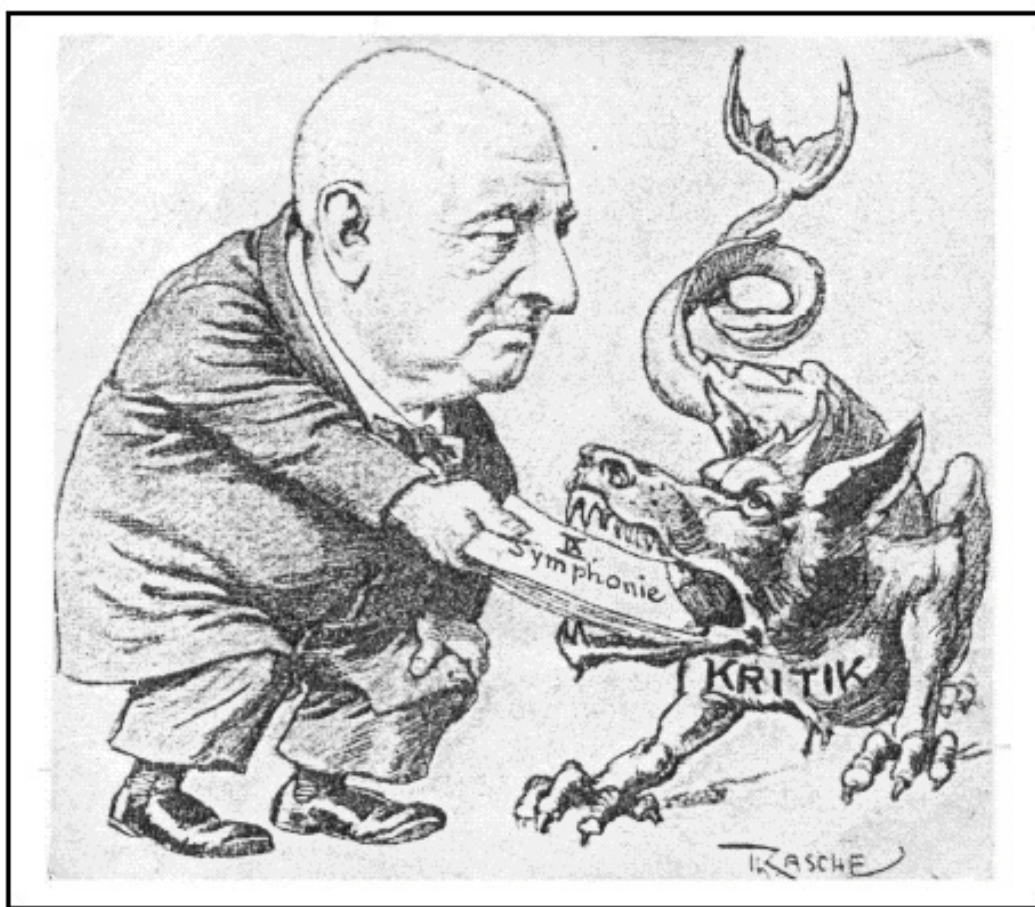


ANTON BRUCKNER

NINTH SYMPHONY:
FINALE (UNFINISHED)



COMPLETED PERFORMING VERSION
BY NICOLA SAMALE, JOHN A. PHILLIPS,
BENJAMIN-GUNNAR COHRS & GIUSEPPE MAZZUCA
CONCLUSIVE REVISED EDITION (2012)

EDITORIAL REPORT

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INTRODUCTION

BRUCKNER'S NINTH IN THE PURGATORY OF ITS RECEPTION HISTORY

To this day, Bruckner's Ninth languishes in a purgatory of misunderstanding, erroneous interpretation, appropriation, even barbaric abuse, having long fallen “prey to taste” (Adorno). Bruckner had scarcely taken his last breath when souvenir hunters swooped down on the manuscripts lying around the room where he died, which was only secured some time later. The executors of his estate entrusted Bruckner's pupil Joseph Schalk to inquire into the correlation of the remaining 75 score bifolios for the Finale of the Ninth, but he died on 7 November 1900 without having undertaken the task. His brother Franz quietly took the manuscripts into his possession when, according to Bruckner's testament, they should have belonged to the Hofbibliothek (Court Library), today the Österreichische Nationalbibliothek Wien (= ÖNB, Austrian National Library, Vienna).

When the conductor Ferdinand Löwe prepared his rehearsals for the first performance on 11 February 1903 in Vienna, he was daunted by the Ninth's radical nature, and completely re-orchestrated its first three movements; the material for the Finale, still unexamined, was dismissed. Löwe, “out of piety for the master's wishes”, as he wrote, indeed included the Te Deum, but had not considered the stylistic discrepancy between his altered arrangement and the Te Deum, left in its original form. Löwe's conviction, as cited in his foreword, that the three completed movements constituted in themselves a performable, closed unit, ultimately became dogma, for the distorted first editions maintained their validity on the concert podium for decades; in the meantime such opinions hardened into concrete. Löwe even published his own arrangement without comment as the authentic score. The Te Deum was excluded from his edition, although Bruckner repeatedly stated that he wished it to be performed with the symphony.

Only slowly did it become common knowledge among Bruckner scholars that “there was something wrong” with the first editions. In 1929 the Critical Bruckner Complete Edition was begun, which in 1934 published the original score of the Ninth, edited by Alfred Orel, together with a study volume which contained transcriptions of many of the Finale manuscripts for the first time. But Orel omitted several sources, scattered to the four winds as they were; his presentation was not especially clear and contained many errors of transcription. Apart from that, his edition, like Nowak's 1951 reprint, contained only the first three movements, although at least Universal Edition had published a study score of the Ninth together with the Te Deum before 1920, and thus to some extent realised Bruckner's intentions. The Te Deum was first published separately in the Complete Edition in 1961 without any reference to Bruckner's wishes regarding the Ninth.

A proper critical discussion of Orel's *Entwürfe und Skizzen* never took place. Nonetheless, attempts to complete the Finale were repeatedly based on this misleading source. Some were never published or later withdrawn; other scores were occasionally performed or even published, but have not established themselves, and justifiably so: none of their authors ever published a detailed Commentary on their activities, an absolute necessity in a case such as this. Apart from that, all these scores reveal errors in their methodologies and remarkable carelessness in their handling of Bruckner's manuscript texts. On the one hand, the arrangers dispensed with significant original passages; on the other, a high proportion of free composition can always be found. One arranger, for example, filled a demonstrably 16-bar-long gap in the score with no less than 100 bars of his own composition; others seem to prefer their “own visions of Bruckner's work” even when there was sufficient original material, overlooked by them.

New steps in the resolution of this problem were only undertaken in 1983, as Nicola Samale and Giuseppe Mazzuca began their *Ricostruzione*, the first soundly based and properly documented performance version of the Finale. This was followed by a new edition incorporating the philological research of Australian musicologist and composer John A. Phillips, substantially revised and recomposed by Samale and Phillips and published in 1992 under the names of its four contributing authors Samale, Phillips, Cohrs and Mazzuca. This research also stimulated renewed interest within the Bruckner Complete Edition in publishing the surviving manuscripts, a task that Leopold Nowak, its former director, had intended to undertake, but was no longer able to. Shortly before his death

he entrusted it to Phillips. By 2008, this extensive project had grown to comprise six volumes: Phillips edited a Facsimile Edition (FE) of all surviving manuscripts of the Finale, a Reconstruction of the Autograph Score (RAS) and a 'Documentation of the Fragment' (DF), an arrangement of the incomplete score for workshop concert performance. The present writer edited a new Critical Edition of the first three movements of the Ninth, wrote an extensive Critical Report and published a study volume containing the manuscripts for the second movement, including the autograph score of a discarded Trio with Viola solo. Thus, one hundred years after the composer's death, the sources for two movements of his Ninth Symphony had been published in full.

To mark the 100th anniversary of its first performance (2003), the editors of the series *Musik-Konzepte*, Heinz-Klaus Metzger and Rainer Riehn, decided to publish a triple issue under the title *Bruckners Neunte im Fegefeuer der Rezeption* ('Bruckner's Ninth in the Purgatory of Reception'). The title was chosen to highlight the fact that misprision concerning the Ninth Symphony is due very largely to the aesthetic imperatives of the Romantic era, as Phillips had demonstrated in his doctoral thesis (2002). Scholars such as Willem Erauw and Peter Schleuning had already shown that the way music was experienced in Central Europe gradually took on features of a kind of 'Ersatz-Religion' in the course of the 19th century: As the influence of the Church declined, cultural activities adopted its transcendental functions into bourgeois life. Since then, the German/Austrian tradition of musical aesthetics has worshipped a limited canon of selected musical 'monuments', as Erauw described cynically, yet accurately: "With Beethoven's symphonies as the new Holy Scripture, the audience would never become bored of listening to the same music, in the same way people in a Church would never tire of listening to the same words at Holy Mass every Sunday." (*Acta Musicologica* 70, No. 2, 1998, p. 109–15) His assertion is confirmed by the dominant position of such 'Holy Scriptures' in the world of classical music on the one hand, and the neglect to which major composers of other countries tend to be subjected to on the other.

Erauw also observed that "in classical music, almost all music making has to do with texts. The belief that the real truth is only to be found in the score, this obsession with the musical text, means that during a classical concert, musicians are interpreting musical texts instead of playing music." This may be put a little drastically, but many musicians and musicologists who rely entirely on the score still frown at the idea of trying to understand a work from the context of its origin. Scholars outside Central Europe have long since begun to focus on the complex relationships between the listeners and the music they hear, whereas many German and Austrian music researchers continue to see themselves as 'closet music critics', the aesthetic underpinnings of late-romantic musical experience never being called into question. This already started with a particular spelling. Romantic aesthetics changed Beethoven's 'Sinfonia' into 'Symphonie' to give the form more weight – an ideologically burdened spelling avoided in the German version of the present text, since this language still allows 'Sinfonie'. Unfortunately, there is no English equivalent, so we will continue here with 'symphony', but this should at least borne in mind.

Among many such music researchers, the term 'historically informed performance practice' is frequently used in a derogatory fashion. And no wonder: anyone who finds the positive example of a revived practice revealing his own shortcomings cannot help but respond by rejecting it. Indolence and ignorance find a perfect excuse – music-historical knowledge and skill is claimed to be 'academic' in nature, and thus of no relevance to actual 'musical performance'. This ideology is still propagated in musical education, sometimes with consequences nothing short of grotesque, as indignantly criticised by Peter Lamprecht: "When a successful conductor admits in a rehearsal, without blushing, that he has never heard of 18th or early 19th century rules and practice on bowing; when another fails to understand the wavy lines stipulating a 'Bogenvibrato' [i. e. vibrato with the bow] in Gluck's opera *Orphée* and asks the orchestra to play a trill on every single semiquaver, the tolerance threshold has clearly been crossed – all the more so when such gentlemen concerned hold university positions, giving them the chance to multiply the gaps in their own education with impunity." (*Das Orchester*, No. 11/2002, p. 19–26)

In light of this it is not hard to comprehend how those critics who have fallen prey to a misunderstood 'Werktreue' (i. e., fidelity to the original), have taken hold of Bruckner's Ninth in a way that is diametrically opposed to its composer's intentions. Giving the lie to the widespread cliché of 'Preußische Gründlichkeit' (Prussian thoroughness), it took an entire century for the sources of the Ninth to be re-evaluated. It appears that hitherto no-one

wanted to know exactly what new findings had come to light so as not to damage a much-loved Romantic legend. According to this, Bruckner was allegedly suffering from “too severe a mental decline” in the last months of his life to be able to jot down more than a “pile of disjointed sketches” for the Finale; moreover – thus the general opinion – the first three movements were seen as “unfinished, but not requiring completion”. Only Phillips, in his *Musik-Konzepte* essay ‘Erst fakteln, dann deuteln’ (‘First the facts, then the interpretation’), got to the bottom of this legend: he was able to show without any shadow of a doubt that the scholarly opinion that has prevailed up to now is chiefly the result of a campaign cleverly staged by Ferdinand Löwe and a couple of music critics whom he had accordingly briefed. If, on the other hand, we summarise the more recent research findings on the Ninth, a completely different picture emerges.

BRUCKNER'S WORK ON THE FINALE

It goes without saying that Bruckner designed the Ninth Symphony, on which he started work on 12th August 1887, in four movements. He spent at least a year working on the Finale while still in fairly good health, and probably actual composition was largely finished by June 1896, with just the instrumentation of woodwinds and brass awaiting completion. Its gestation was not significantly different from that of Bruckner's earlier works.

Bruckner treated his forms mostly as broadly conceived schemes, quite independent from the required musical material itself. From the very beginnings he sketched their elements with a fundamental conception of their position within the score and relation to earlier or subsequent sections. This position was mostly so clear that for later revisions a personal shorthand writing, consisting of symbols, pointers, figured bass numbers, cuts, repetitions and other special signs was sufficient. Due to this factor alone it seems highly unlikely that Bruckner could not have had a clear idea of the entire structure of the Finale during the many phases of elaborating the score. Usually Bruckner's composition procedure followed four phases:

- An initial notation of the basic continuity of the music, sketched in three- or four-staved particella, at least up to the end of the exposition.
- The gradual preparation of the score and its main elements – the metrical numbers, the elaboration of the string parts intended as the basis of the instrumentation, as well as the beginnings or endings of important wind or brass entries, often first in pencil, later erased and overwritten with ink.
- The systematic elaboration of the score, usually first the woodwinds, then brass parts, first the leading voices, later the additional or supporting parts.
- A last correction phase, that Bruckner himself called “Nuancierien” – the addition of nuances in playing, ties, slurs, dynamics, accents as well as final corrections, refinements and retouches.

Apart from the last, these phases were not always clearly separated from each other. Obviously Bruckner proceeded from section to section (exposition, development *cum* recapitulation, coda). But if required he made further sketches from time to time. The score bifolios were assembled one after the other and numbered in the top right-hand corner of their first pages. If larger revisions were required, he often discarded earlier bifolios, replacing them with new ones. If he intended such replacements, he often used score bifolios already prepared for use in order to draft the altered continuity, often in only one leading voice. Phillips called such bifolios “Satzverlaufs-Entwürfe” (= SVE, i.e. continuity drafts). Sometimes the magnitude of the corrections, cancellations and pasted-over passages made it necessary to write out a clean copy of a bifolio without significantly changing its content. Hence, one cannot speak of separate ‘sketch’ and ‘score’ phases. Even simpler forms like the tripartite A-B-A’-Scherzo or Trio movements were usually sketched only up to the repeat of their first sections. Therefore it is wrong to think about a ‘draft score’ in the case of the Finale: the sequence of valid, numbered bifolios was itself an ‘emergent autograph score’, as Phillips first described it.

This score, therefore, was intended as a ‘public document’, and is mostly clearly legible; finished bifolios were in some cases even marked as ‘fertig’ (finished). Bruckner's initial sketches, on the other hand, being intended as strictly private jottings and somewhat hastily notated in pencil, are far from easy to decipher. The paper, glue and ink used by Bruckner have also proven extremely fragile over time. In the case of the Ninth, Bruckner's handwriting also mirrored his state of health, as one may also trace from his last pocket calendar (1894/95), published by Elisabeth Maier in 2001 (*Verborgene Persönlichkeit*, Vol. II, p. 397–415). Given these circumstances, it is astonishing how clearly most of the score has been notated, despite better or worse days, or the weaknesses of old age. An analysis of all surviving primary and secondary sources (including thorough paper and graphological research) could be regarded as an almost ‘forensic’ undertaking if we consider the loss of so much important material, since as we have pointed out, significant portions of the Finale were stolen from Bruckner's apartment shortly after his death. The results of this analysis, presented *en detail* in the various publications of the Complete Edition, seems to be sometimes more, sometimes less speculative, as indeed it is in every forensic examination, depending upon where more or less material was lost. The results of many years of debate and research, as presented in what follows, can be considered as adequately substantiated.

For the score of the Finale, Bruckner used six different identifiable rulings and paper types. His last assistant and secretary, Anton Meissner, assisted with the preparation of most of them. He listed the names of the instruments, their clefs and key signatures, and ruled the barlines, usually dividing a single page into four bars. Hence, most of the surviving score bifolios and SVE consist of a total of 16 bars. As they came to be used, Bruckner appears to have taken them from a pile that was replenished from time to time by the acquisition of new paper. Thus, paper that had been prepared earlier remained underneath new paper placed on top. However, neither Bruckner and Meissner prepared the bifolios consistently, so that each ruling reveals small differences, for instance, in the instrumental abbreviations or, significantly, the use of the lower horns alternating with Wagner tubas. Alfred Orel interpreted such differences as marking variant, independent “versions”, misleading, since all they do denote are compositional stages. Bruckner's own work processes proves this to have been the case. The six main paper rulings merely aid in the identification of what could more readily be seen as five work phases. John Phillips accordingly revised Orel's nomenclatura in his publications for the Complete Edition. The results of his examinations have made it possible to describe the chronology and genesis of the Finale quite accurately.

The composition of the last movement was not very different from that of the first three movements of the Ninth. Following Bruckner's severe illness in winter 1895, his calendar entry “24. Mai 895. 1.^{mal}, Finale neue Scitze” would appear to represent the beginnings of work on it. The words “neue Scitze” (new sketch) may be interpreted that he already sketched some ideas when still working on the foregoing movements. (The surviving bifol. 1A could indeed have been already written early in 1895, because it survived in the estate of Richard Strauss, who is said to have received it from Bruckner when he visited him in Vienna. Strauss' only known sojourn in Vienna during this period of time was from 1st to 3rd of April 1895.) Secondary literature also revealed many clues that Bruckner had played music from all four movements to visitors at the piano, and that he also may have used in his late organ improvisations material intended for the Finale.

Work Phase I (until c. August 1895)

Early drafts for the exposition up to the chorale theme date back from a time before Bruckner moved into the *Kustodenstöckl* of the Belvedere on 4th July 1895 (see the date “8. Juni”, FE, p. 9). According to the report of his physician, Dr. Richard Heller, Bruckner started to compose the full score immediately after moving in, hence the exposition must have been laid out in those six to eight weeks following 24th May. This is comparable to the first movement – the manuscripts preserved in Cracow show Bruckner's intense work on the exposition from the first surviving sketch (dated “12. August”) and the first score bifolio (“1”, later discarded) dating from 21st September 1889. Since Bruckner progressed gradually with the score, the exposition of the Finale must have been more or less finished in a relatively short time (c. July and August 1895).

Work Phase 2 (until c. December 1895)

This included the continuation of the score with the development up to the beginning of the fugue. Using paper from the C pile he obviously completed an initial version of the entire exposition, possibly including some clean copies of earlier bifolios. It is most likely that only at about this time (autumn 1895) did Bruckner decide to introduce a fugue on the principal theme. The initial sketches show that his initial idea was to introduce a regular recapitulation via a series of variants of the theme in inversion. Thereafter Bruckner undertook a re-conception of the development. The score thus developed as far as bifol. 17, the beginning of the fugue.

Work Phase 3 (c. January to May 1896)

Bruckner made many sketches for the fugal exposition; several discarded score bifolios with different conceptions of its initial bars are extant. The beginning of this phase is represented by bifol. 17^aD, dated by Bruckner on December 16th, 1895 (FE, p. 169). By May 1896 Bruckner may well have finished the score in its primary stages, including the entire second half with the strings fully elaborated in ink and numerous indications of essential woodwind and brass instrumentation. Sketches for the coda date from the days prior to Whitsunday (18th to 23rd May 1896), including a reference to a bifol. “36”, suggesting that the score had advanced up to, or nearly up to, that point. In apparent confirmation of this, Bruckner's friend Franz Bayer reported on May 10th 1896 in the *Steyrer Zeitung* that the composer had “probably sketched out the final movement of his Ninth Symphony in its entirety” (“den Schlußsatz seiner 9. Symphonie wohl vollständig skizziert”).

Work Phase 4 (c. May/June 1896)

At this stage Bruckner obviously began completing the instrumentation and also reshaping parts of the Exposition. In doing so, he split up bifol. 2F, which had in the course of repeated revisions grown to a crowded 36 bars long, into two separate bifolios. This made it necessary to renumber all subsequent bifolios. Something similar had happened earlier during the last work phase on the first movement (see the Critical Report on the first three movements, p. 48) – by erasing and overwriting all the following numbers. This phase ended suddenly with a severe pneumonia which Bruckner contracted at the beginning of July.

Work Phase 5 (Summer 1896)

Although Bruckner had physically recovered quickly by July 19th, the Finale did not significantly progress any further, due to his failing mental constitution, which oscillated drastically between better and worse days. However, he still continued to work on details whenever possible. The last surviving date in the manuscripts is August 11th, when Bruckner sketched an important extension of the beginning of the development on two surviving SVE, one “13a” and one unnumbered, but obviously = “13b”. He had undertaken a similar last-minute expansion earlier in the first movement (see Critical Report, p. 31ff, and its Preface, p. XIV).

By the time of Bruckner's death on 11th October 1896, the score must have comprised about 40 valid bifolios containing perhaps more than 600 bars of music. The exposition and further sections in the second half were obviously finished in full score. From this last stage, five bifolios are missing today out of the 13 that comprised the exposition and five from the rest of the movement up to the last surviving bifol. 31/“32” – in all, 10 bifolios, including final versions of [“1”], [“4”], [5/“6”], [6/“7”] and [“13”] (later intended to be replaced with “13a”E and = “13b”E), as well as [14/“15”], [19/“20”], [24/“25”], [27/“28”] and [30/“31”]. From the ensuing bifolios, at least a bifol. [32/“33”] is missing and perhaps some further bifolios from the coda extending as far as the end of the movement, all probably containing the completed strings and significant woodwind and brass entries. Hence, from the final version of the score as many as 17 bifolios – almost half – may be lost today.

WHY ATTEMPT TO COMPLETE THE FINALE?

Audience's tastes vary as far as performance versions of unfinished works by another hand are concerned. Despite their quality, some of them have been accepted over time (the Mozart/Süssmayr Requiem; Mahler/Cooke Tenth Symphony; Bartok/Serly Viola Concerto; Elgar/Payne Third Symphony), other performance versions are mostly rejected or consigned to a minor role in the world of classical music today (the Schubert/Newbould unfinished symphonies in B minor, E and D Major; Bach/Schulenberg *Contrapunctus XIV*, Liszt/Maxwell *De profundis*; Borodin/Glazunov Third; Tchaikowsky/Bogatryyev's Seventh Symphony). Arguments for or against such efforts

are discussed rather irrationally under the aegis of musical critique and aesthetics. In such debates, philological research is of little concern. This is all the more remarkable when one considers the usual obsession of critics with the musical text and the concept of 'Werktreue' referred to above.

Music history has handed down to us fragments of all kinds. Some are purely notated ideas, that from the outset were not intended to be fully elaborated; many are simply studies; others could not be finished for biographical reasons – perhaps because their creator turned his attentions elsewhere or died during their conception. Still others are the remains of works which were once complete, but have only come down to us in fragmentary form. Is it permissible for these to be completed by others? If one attempts to answer this question one should be clear from the outset about a basic, underlying issue. "In order that music can actually sound, can really exist, it has to be placed in score; the compositional process has to be complete. This necessity leads to the fact that musical fragments play a far lesser role in the aesthetics of art than do torsos in all the other arts. On the other hand, this imperative that music must be finished – experienced at times by great musicians as a real burden – leads in many cases to the fact that works that have been 'completed' are nonetheless not 'perfected' – a most unpretentious concept. The Germans speak of Schubert's *Unvollendete* (imperfected, literally), the English are more pragmatic and call it merely the 'Unfinished'. The German concept of *Vollendung* not only implies that something has been brought to an end, but that it has been brought to a conclusion in a 'perfected' manner. The result is almost hyperbole, which in language and in our conceptual thinking appears greater and more radical than it really is." This is how conductor and musicologist Peter Gülke, himself a prominent editor of Schubert's fragments, has formulated the problem.

This problem was discussed even more comprehensively by conductor and composer Robert Bachmann, who directed the first performances of the Ninth in its New Critical Edition as well as the British and Russian premiere of the completed Finale: "It is a purely utopic 'work idea' that a work should be 'perfect' in shape, form and content. From an aesthetic standpoint this probably appears to be a perverted misinterpretation, one from which we rather suffer. The movements of the Ninth are not *vollendet* (perfected). By the way, even the 'most perfect' work as we know it is *per definitionem* not yet 'perfected'; it would merely be perfected in an infinite diversity of possible realisations in concert. Every performance would then add a further aspect to this notion of utopic perfection. It is simply wrong to think or speak here in terms of perfection. One has merely finished something, only in order that its realisation can begin. Here we simply deal with notation, with something being fixed in written form, and only thereby did it become for us an inspiration to make it sound, based on particular precepts. The word '*Vollendung*' should not even be addressed; it is not worth it, an absurd option to think about it this way. Whoever tries to understand himself in 'entirety', his being in the world, not as something separated from the world around us – the latter has even become an intrinsic part of our language in recent years –, whoever looks at himself as being part of the real world, is not able to follow such an idea of 'perfection', since everything is in permanent flux. Such it is with musical works finished with a double barline."

Bachmann then asked a provocative question: "What then is perfected in Bruckner's Ninth? We have a new task every time we attempt to make this work sound, and to master it on the basis of performing practice, not even to mention the spiritual ability to let Bruckner's music appear as an emanation of the divine presence. This does not matter yet when we start to rehearse it. Then, consider the imponderables of a concert, and carry this later to the recording studio in order to realise the in itself impossible idea of the 'perfect, ultimate' recording of the work: that is presumption, totally beyond every reality. Even the finished work *per se*, where the composer says with a double barline 'This is the work as I have considered it to be', is only the beginning. There begins the search within the work. What constitutes it, and where is its deeper truth? And so there is no '*Vollendung*'. It would be impossible to achieve. In the best case, we are always close to achieving it, but next time failure may be even closer again. If there is any myth at all, it would be the 'Myth of the Perfected' and not that of the 'Unperfected'. The world is permanently in a state of gestation, and we don't know where it comes from and where it goes to. We are 'in a flow' ourselves all the time; our life, the whole world is part of an incredible energetic dynamic. The music reminds us constantly that this inextinguishable force is present. It is the miracle of music-making that we can evoke this experience again and again. The concept of '*Vollendung*' has no room here. Related to Bruckner's work

we should perhaps ask: wherein lies the ‘perfected’? Perfection lies in death. Only then can you discuss the man. But still it reaches out beyond this, since this work develops autonomy. Also there is no ‘perfection’, merely a physical matter of the person's presence. The work itself dissolves, and Bruckner's work is, as a whole, a ‘work in progress’ as if it could not be any more modern. Perhaps that is one problem of Bruckner reception, that one would like to limit him to *one* work, to *one* symphony and not three or four, revised, edited or perhaps withdrawn versions, which, on the other hand, Bruckner did *not* destroy. He left them as they were, not because he could not bear to part from them, but because he let them stand as independent works, and in his efforts to find different solutions he thus found another shape for the same work. This is a very up-to-date principle of composing, that someone creates something new out of its own material again and again.”

Whether it is really appropriate to produce a performance version of a fragment has to be determined on the individual merits of each case. How can one evaluate the surviving original material, and is it sufficient for a performance version? Was the material further fragmented by events in history, or did the fragmentation occur by biographical circumstances (illness, death of the composer)? And, above all: did the composer explicitly wish to complete his work or not? Mozart's Requiem, for instance, was a commissioned work. He had already received payment of half the sum in advance, which could not have been easily returned by his widow, and the commissioner, Count Walsegg, had the right to expect a completed work. It would be a different question, however, if Mozart had agreed to our custom to perform the Requiem completed by another hand under his own name, since he had already agreed to write it anonymously and to relinquish his rights to it.

The pros and cons of reconstructions or performance versions of other unfinished compositions may likewise be discussed, of which perhaps two are especially problematic – Cerha's performance version of Berg's opera *Lulu* and the recent performance version of Puccini's *Turandot* by Luciano Berio. In the case of Berg, Cerha used the material as he had found it, but we now know from Berg's own surviving letters that he intended to massively re-assemble the opera's formal structure. And Puccini was simply never able to agree with his librettists on a dramatically satisfying end for *Turandot*. (By the way – Alfano's ending works astonishingly well here; one should only perhaps revise the instrumentation of his performance version thoroughly, which would have to be better adapted to Puccini's own instrumentation.) Certainly composers of later times may actively discuss Schubert's sketches for his last Symphony D 936a (Luciano Berio: *Rendering*), or even material from the Finale of Bruckner's Ninth (Gottfried von Einem: *Bruckner-Dialog*, which includes its Chorale Theme) in works of their own. Also, the posthumous, creative elaboration of Elgar's sketches for a Third Symphony by Anthony Payne brought such a convincing and moving result that this enrichment of the repertory was not even criticized by ingrained purists. But who would now benefit from six further elaborations of these sketches? In my opinion it exceeds the limit of good taste if only for a media sensation a composer's original concept is intentionally distorted – for instance by the commissioned work *Pluto*, which Colin Matthews incorporated into the orchestral suite *The Planets* by Gustav Holst without any good reason. And if now a composer of our time would dare to supplement the three surviving movements of Bruckner's Ninth with a brand new Finale of his own hand, neglecting the original material, would then the posthumous incapacitation of Bruckner not be perfect?

However, the attempt to reconstruct and complete the Finale seems to be admissible for various reasons. Robert Bachmann suggested that this would mean “reconstructing a work which has already been handed down to us in substantial portions. In such a case I always expressed my opinion that posterity is required to preserve such cultural heritage, just as much as it is demanded by the premises of a well-founded performing practice. Based on all we know about the history of this movement, it is absolutely essential to somehow make it performable. It is almost an act of barbarity to uphold the fatal situation of presuming that the symphony might already be ‘perfected’ as a three-movement-torso. ... In philosophical terms this is arrogance built on ignorance and not on passion, nor on love for the music or the work, not to mention respect for the composer himself. Let us imagine this in the fine arts – somebody goes straight into a national gallery and attacks a painting with acid. Without any delay all necessary efforts would be undertaken to rescue that painting, and if possible reconstruct it based on the knowledge of what it looked like. Now let us assume that during this rescue one were also to find some earlier layers of the painting, hitherto unknown – hence one would perhaps start to reconstruct something which has not yet been seen,

but which is possible to reconstruct based on sufficient scientific criteria. I would like to explain this further: let us assume it is a picture of a man. He has his limbs, he has his head. Even if the forearm were missing one would still know there has to be a hand with five fingers (unless the artist wanted to show a cripple or monster). Transfer this back to the issue of what survives from Bruckner's Finale, the solution should be the same – meticulous reconstruction, based on established scientific research. Not only is this legitimate; one has an obligation to do so, in particular in music, since this is a linear medium, manifesting itself in the dimension of time. Hence, one should not let a work break off which exists almost finished, especially if one knows from established information what was intended for the missing conclusion. Certainly some speculation remains. But such speculation is also to be found in what precedes. There is no such thing as a final version of the first three movements of Bruckner's Ninth, as if what he left was already his 'last word'. We know from the practice of performing this work that many questions remain unsolved – regarding tempi, refinements in dynamics *etc.* Bruckner had the habit of 'finalising' a composition once more at the end, and this is missing here as well."

Even if a final double barline is nowhere to be found in the extant material today, one can scan the entire movement surprisingly well, due to Bruckner's systematic approach to composing and the surviving earlier stages. For this purpose, techniques of reconstruction are required that are not only legitimate in the natural sciences, but vital if one wishes to demonstrate certain processes. Unfortunately, such reconstruction techniques are accepted far more in other fields than in music: in medicine, victims of accidents are more than grateful for the possibility of replacing lost parts of their body by plastic surgery. In forensic pathology such reconstructions are of great value. This was demonstrated very effectively in 1977, when in the eponymous TV series Dr. Quincy reconstructed from a single femur not only the general appearance of the deceased but also that of his murderer (*The Thigh Bone's Connected to the Knee Bone* by Lou Shaw, also available as a novel by Thom Racina).

Reconstructions are also well known in the fine arts and archaeology. Paintings, torsos of sculptures, mosaics and fresco, shipwrecks, castles, theatres (Venice), churches (Dresden), and even entire ancient villages have been successfully reconstructed. The resistance in musicology to the use of such techniques for musical scores may come from the fact that in the 20th century the dogma of 'the one and only', untouchable text of a 'final version' became established. Hence in musicology to this day the search for the presumably 'authentic' dominates over the 'trivial', and grants canonical status to the 'original artwork' only. But what do we have to lose if, in full awareness of editorial responsibility and knowledge of the philological foundations, we try to reconstruct a movement on which the composer himself had worked hard and for a long period of time, but which then was in part lost due to the senseless attitude of posterity?

Moreover, in this case speculation can be much reduced, since Bruckner himself already made analytical and music-theoretical adjustments and examinations again and again, which are understandable from the standpoint of a thorough knowledge of his 'scientific' approach to composing. Among his rules regarding composition, harmony and counterpoint is his systematic control of arsis and thesis in metrical periods, regulated by his metrical numbers, his use of 'Kustoden' (i. e. voice-leading shorthand), his tendency to compose in block-like structures and sequences of regular eight-bar periods, as well as the systematic notational layout of the composition itself. The assertion that Bruckner did not write anything worthwhile for the fourth movement is thus already untenable from a philological point of view. Some scholars realised this early on. Already in 1949, Hans Ferdinand Redlich wrote that "every single bar is carried forward by the overwhelming momentum of an imagination nothing short than Michelangesque. The astonishing originality of the architectural plan deserves special praise in its own right." That it remains customary to perform just the first three movements represents a gross injustice to the composer. Bruckner even expressly ordered – what other composer was so far-sighted? – that in the event of his death, his *Te Deum* should be performed as the best possible substitute for the missing Finale.

We owe it to the conductor of the first performance, Ferdinand Löwe, that the composer's injunction is so rarely followed. Löwe's conviction that the Ninth made sense in its truncated, three-movement form rapidly became accepted doctrine. On the other hand, the *Te Deum* does actually constitute a worthy 'substitute Finale' for many reasons. The tonal tendencies within the symphony would allow an interpretation of the first three movements

making a kind of cadence into the C major of the *Te Deum*, especially since Gustav Mahler had already experimented with progressive keys. Even the harsh Bruckner critic Max Kalbeck referred to a “pedantic and outmoded ban” after Löwe’s performance: “After the E major of the *Adagio*, C major sounds neither better nor worse than D minor would have.” And it is true that, even today, many critics still regard such a C major ending to the Ninth to be out of question, although the E major close of the *Adagio* doesn’t seem to bother them particularly. Further prejudices against the use of the *Te Deum* as a *Finale* are the result of Löwe’s own performing practice, which juxtaposed the original orchestration of the *Te Deum* of the first edition with his own, ‘Berliozesque’ arrangement. Nowadays, a choir, four soloists and an organ mean additional costs for any concert promoter, and – to be honest: most concert-goers are already perfectly satisfied with 60 minutes of Bruckner.

The CPV 1992 has had a hard time to this day: despite its almost 40 performances and productions even in important cities such as Berlin, Brussels, Frankfurt, London, Munich, Moscow and Tokyo, the classical music establishment showed little interest, and star-conductors avoided *Finale* completions. The reasons for this may be left undecided here, though, the best known conductors of the *Finale* – Peter Gülke, Philippe Herreweghe, Eliahu Inbal and Gennadij Roshdestvenskij – deserve mention. A similarly small number of critics warmly welcomed the performance version. Hence, it is still very controversial for the ‘musical public’, despite the fact that the basic information provided by published texts and printed music, CD productions and performances has been around since the mid-eighties. The debate was taken up again only following autumn 2003, when two important CD productions were internationally released – the first release of the Critical New Edition of movements 1–3 plus the ‘Documentation of the *Finale* Fragment’, played by the *Wiener Philharmoniker* conducted by Nikolaus Harnoncourt (RCA/BMG), as well as the entire Ninth including the CPV 1992 (rev. 1996), recorded live with the New Philharmonia Orchestra of Westphalia under Johannes Wildner, re-released on Naxos and thus available worldwide. At about the same time, the above-mentioned *Musik-Konzepte* Vols. 120/121/122 appeared, which presented some key results of the philological research on the sources of the *Finale*.

The present writer collected more than 100 reports and reviews on these three publications (in both English and German) between summer 2003 and 2004. However, music criticism once again gave a poor account of itself. Critics found at least some well-worded compliments for the recording of the *Finale* fragment under Harnoncourt, but also often enough hymns of praise not underlined by facts. On the other hand, the reviews on the Naxos recording once more displayed only the well-known prejudices, sometimes using critical remarks on the artistic quality of the production against the performance version itself, quite often in a rude manner, or even defaming its authors. Vienna critic Walter Dobner naively upheld the clichéd objection to Bruckner’s own intentions in the *Mitteilungsblätter der Bruckner-Gesellschaft* in December 2003: “Nevertheless, Harnoncourt’s manner of performing what remains of the *Finale* and in doing so to open up perspectives is by no means unproblematic, since he gives the impression that Bruckner’s Ninth, despite being in three movements, is less than perfect, which it is not, not as much as other unfinished works ...”

Only exceptionally have a few critics accepted their responsibility to sufficiently inform themselves on the topic. In general, debate over the facts themselves continued to be rejected. Instead, there is a clearly apparent tendency to switch into purely aesthetic argument. Illuminatingly, the sole fact that the renowned Nikolaus Harnoncourt and *Wiener Philharmoniker* – virtually the ‘Keepers of the Holy Grail’ in occidental orchestral tradition – performed and recorded the *Finale* fragment, seemed to make this movement fit for polite society. More than half of the collected reports appeared on this topic, and almost no critic dared any longer to question the quality of Bruckner’s music itself, or the fundamental value of such a ‘Documentation of the *Finale* Fragment’. On the other hand, the published sources for the Ninth still remain to be reviewed or become the subject of scholarly debate. It may well take years before the information provided here may find any broader interest. Furthermore, musicians, as Nikolaus Harnoncourt pointed out, have almost no experience of playing this music yet, in effect making it for them ‘contemporary’ to some degree, and hence it may well be simply too early to talk about the possible results of the publication of the *Finale* in regard to the reception of the Ninth.

But it is clear that the new findings on the Finale still await vastly better recognition than it is the case today, if one wishes to comprehend Bruckner's own ideas about the Ninth – if the lack of interest shown in the Finale is not to be seen as a capitulation before the mass of new information and material on the subject. The eminent Bruckner scholar Elisabeth Maier even spoke out in a review in June 2004 that there may well be more than a handful of colleagues “who are not capable of or unwilling to work through the ten volumes on the Ninth”.

However, audience reaction to the possibility of experiencing the allegedly lost Finale in sound, as witnessed by many letters to the authors as well as statements in internet-newsgroups, was overwhelmingly positive. A letter from Gerd Fassbender (Mönchengladbach, Germany) may be quoted here as representative: “It is my concern to wholeheartedly thank you and your colleagues for the wonderful reconstruction of the Finale of Bruckner's Ninth Symphony. As with most music enthusiasts and admirers of Bruckner, I had also thought for ages that the Ninth would remain unfinished for eternity, which is certainly still true to a degree. However, I can hardly express in words what I felt ~~when~~ listening to the completed version. I had already read much about Bruckner's original plans with this Finale. But what then came out in sound was just thrilling and great, in particular the very ending, which rises from an apparent breakdown into nothingness into a glorious conclusion which must surely be moving for every listener. Does it really play a role then that this is not one hundred percent by Bruckner himself? Setting prejudice aside: if one did not know that Bruckner was not able to complete the Finale, one would not notice that this music is indeed a reconstructed, not fully authentic version, so brilliantly have you and your colleagues [...] found the typical Brucknerian tone. I would like to wish your work now by all means many performances, since I cannot imagine that esteemed conductors could avoid this version of the Finale and continue to perform [...] three movements only without being accused of a know-it-all attitude. This opens up a chance to make the magnificence of the original Finale available to a large audience.”

The interpreter therefore has a number of choices. He can combine performances of the first three movements with the DF in order to give at least an idea of Bruckner's concept. He can observe Bruckner's own wish and round off the three movements with the *Te Deum* (certainly nobody would have objections to performing it after an interval following the *Adagio*). And last but not least, the symphony can also be ended with the CPV – a score that was produced with next to no new composition, and used restoration techniques familiar from the fine arts or indeed, from plastic surgery. However, it should go without saying that ‘music-forensic’ arrangements like the DF or CPV can only have a provisional status: Such works aim to give the interested listener an idea of music that, strictly speaking, must be regarded as lost. And, at the same time, these projects also represent a ‘work in progress’, since we can by no means rule out the possibility of lost material coming to light again. Only in summer 2003 a previously unknown page of sketches (c. June 1895) came to light in a private collection – originally from the estate of a Munich critic. Also there are serious rumours about an Austrian autograph collector remain, who is said to own several of the hitherto unknown score bifolios, but selfishly keeps them under lock and key.

Be that as it may, the fact remains: if we want to do justice to Bruckner's own wishes, we need finally to bid farewell to the transfiguration of the *Adagio* as the ‘true Finale’ of the Ninth. The boldness of the composer's original concept of a fourth movement doesn't fit into the popular Bruckner cliché that so many people adhere to. If we were not looking at ‘the Finale’ here, but simply some ‘*Toccata infernale*’ found amongst the papers of a composer like Liszt, then the music itself would doubtless find easier acceptance. And one should be more inclined to accept a compromise solution worked out with care and love – good examples are the Mahler/Cooke Tenth or Elgar/Payne Third – than to throw away this bold movement entirely, when so much has actually survived. Even in the fragmentary form that it has come down to us, this is still Bruckner's very own music and an indispensable part of a symphony that he designed in four movements. Anyone who pretends in retrospect that Bruckner needs ‘protection from himself’, as it were, can be accused of arrogance, and reveals the deepest lack of respect to the composer.

REQUISITE RECONSTRUCTION AND COMPLETION WORK

Above all, the authors would like to point out once more that their completion is emphatically *not* a ‘reconstruction’ in itself, since the piece does not survive as a whole; it is a ‘performance version’ *based on* a reconstruction of the lost sections of the surviving materials. The authors have frequently been asked to what extent the movement was completed by Bruckner himself, how much original material survived, what kind of reconstruction or completion had to be undertaken, and above all, how much composition by foreign hand it contains. The following section provides a comprehensive overview in answer to such questions.

As already explained above, in *Work Phase 5* the emergent autograph score must have seen the composition of at least 36, perhaps up to 40 bifolios, well over 600 bars, by June 1896. We have good reason to assume that Bruckner completed the entire exposition in full score (12 bifolios with over 200 bars) and completed the remainder (at least 24, or perhaps as many as four bifolios more, comprising c. 400 to 450 bars) at least in the initial score stage (the strings fully elaborated, annotations of woodwind and brass entries, some pages already fully orchestrated).

Today, out of this last phase, 10 bifolios are lost up to the abrupt break-off of the score, as well as at least four, perhaps up to eight bifolios from the coda, a total of 14 to 18 bifolios, hence almost the half of the bifolios from *Work Phase 5*. Apart from this, a large amount of material from earlier work phases survived – discarded score bifolios, SVE (explained above), sketches for continuity and details. In order to be able to reconstruct and complete the continuity of the movement, an intimate knowledge is required of the work processes which Bruckner followed systematically throughout years and years of compositional practice.

The surviving previous material for the first three movements (in particular for the first movement) already permit us to draw conclusions important for work on the Finale. Furthermore, a thorough examination of the work phases and compositional changes during the genesis of the Finale is indispensable. Some of the last surviving bifolios show that Bruckner established certain passages very early on and did not significantly alter them in later phases, for instance, the chorale theme, of which many bifolios from the early work phases remained unaltered to the very end. On the contrary, other sections were worked over and over again, particularly the beginning of the Finale up to the end of the principal theme with its various versions, before Bruckner found a final solution in a very late work phase. (A full record of the sources and their use in the present score is given below.)

Obviously, the results of a completion based on a reconstruction cannot compensate for the loss of original material, and even less that of a complete score finished by Bruckner himself. On the other hand, by the time Bruckner died, the Finale had not only been fixed in an almost definitive text, laid out in a musically and structurally mature primary stage – some of its sections already had been developed beyond this. Since it was now possible to fully bridge two of the earlier assumed gaps within the exposition and fugue with material from Bruckner's sketches, also reducing the total length of this version, the quantity of original material used being significantly increased.

From the 653 bars of the CRE, 557 bars are from Bruckner himself (440 bars from surviving score bifolios, 117 bars of continuity drafts). From the 96 bars supplemented, 83 were restored via repetition, sequence or transposition of original material; merely 13 bars have been synthesised by the authors without immediate precedent, and less than two thirds of the whole had to be subsequently orchestrated.

This is, in all, less than 4 minutes of music and much less than Franz Xaver Süssmayr's input into Mozart's Requiem: Mozart himself left only 83 bars in full score and 594 bars of continuity in vocal parts and bass. 189 out of 866 bars (=c. 22%, or 11 min. of music) have been composed by Süssmayr, 783 bars instrumented by him – almost the entire work. Despite this, the Mozart/Süssmayr Requiem remains extremely popular. Why apply two different standards here? To demonstrate this, a comparative overview of both performance versions follows in Table II.

The following passages had to be reconstructed or completed, in order to restore the movement as much as possible.

- The final phase from the beginning of the movement, most likely a bifolio [“1”E], of 16 bars length, as indicated in the manuscripts. For such a reconstruction sufficient material survives, giving credibility to the solution presented here.
- The climax of the principal theme and the transition to the Gesangsperiode (lit. Gesangsperiode, Bruckner's term for his second theme groups), notated on a missing bifolio [“4”], of 16 or perhaps 18 bars length. Its content is preserved in discarded bifolios and sketches.
- Bifolios [5/“6”] and [6/“7”] of the Gesangsperiode, their content being preserved largely in discarded bifolios and sketches.
- The beginning of the development, which presents two possibilities: a) the reconstruction of a last-valid, lost bifolio [12/“13”] of 16 bars length (as Phillips demonstrated; see *Musik-Konzepte* Vol. 120–22, p. 43), or b) a late expansion of this bifolio Bruckner's last expansion, as given by two surviving SVE, one “13a” (Bruckner) and one subsequently written, yet unnumbered SVE of both 16 bars length. Despite the fact that the last page of “13b” is empty, requiring a gap of four bars to be bridged, the authors already decided in 1985 to elaborate the latter possibility, as in the first movement, where Bruckner similarly decided upon a last-minute expansion in order to extend the characteristic zone of stillness at the beginning of the development.
- The missing bifolio [14/“15”] from the development. Of its 16 bars, eight could be restored from the surrounding bars and from earlier drafts; for the remaining eight bars material was no longer extant.
- Bifolio [19/“20”D] including bars 33 to 48 of the fugue. Later philological research made it possible to fully recover these 16 bars from the surviving sketches.
- Bifolio [24/“25”] including sections of the Gesangsperiode recapitulation. The music was fully recoverable from the corresponding section of the exposition and the extant sketches.
- Bifolio [27/“28”] at the end of the Gesangsperiode recapitulation. Here the sketches end after 16 bars, however, the metrical numbers of the sketch compared with those on the surviving 28E/“29” suggest a gap of four or eight bars. Since the music is directed towards a “Schluß d-moll” (Bruckner), which was certainly the climax of a crescendo and had to have some weight, as well as for other reasons explained below, the authors decided for the longer option, restored using repetition and sequence.
- Bifolio [30/“31”] in the chorale recapitulation. These 16 bars could be restored as an inversion from the parallel passage of the exposition, a solution already proposed by Samale and Mazzuca in 1985 and which had found definitive form in the 1992 score.
- Bifolio [32/“33”] comprising the end of the chorale recapitulation. The exact length of the missing section between the end of bifolio 31E/“32” and this sketch is not known, but the metrical numbers as well as a comparison with the parallel passage at the end of the Development make clear that it could have been only very few bars. The CRE has found a rather short, yet convincing transition, ending the period begun on 31E/“32” with its two missing bars, adding one further eight bar period, taken from the first four bars of the previous period, augmented and transposed into G major, formed by sequence and repetition, and a truncated return of the principal theme of the first movement in the unison tonic, ending characteristically with the dominant key and a fermata before the beginning of the coda.

For the coda itself, significant sketches survived for the important sections, namely, a) 28 bars of the initial crescendo, built on the motto from the beginning of the movement; b) sketches for a chorale-like ascent of which the first five bars can be most readily deciphered, and which prepared c) the final cadence of the movement, sketched in 16 bars, and d) eight bars of the certainly final pedalpoint on D. Additionally, several clues from witnesses and secondary literature were of significant value here.

**TABLE I: THE SOURCES FOR THE FINALE AS USED IN THE CRE 2012
(CONCORDANCE WITH FE AND CPV 1992)**

CRE (bars)	CPV 1992	Bifol.	FE (page)	Length	Metrical Numbers	Condition / Structure
1–16	1–16	["1"E]	--- 67–70 95–8	16	1–4; 1-[2–5-]-6–8; 1–2; 1–2-	Reconstr. ["1"E] (16) from: 1 ^d C, t. 1–5, 8–9, 14–16, 21–24 SVE 1 ^e E; Sketch FE p. 3 & 12
17–34	17–34	"2"E	135–8	18	-3–4; 1–8; 1–4; 1–4-	Finished, valid bifol.
35–50	35–50	"3"E	139–42	16	-5–12; 1–8-	Finished, valid bifol.
51–68 [51–66?]	51–68	["4"E]	--- 131 143–6	18? 16?	-9–10-[-11–12; 1–4;] 1–8; 1–2-? 9–10-[-11–12; 1–4;] 1–8;?	Reconstr.["4"E] from: 2F, last 2 b. (finished instr.) and text from 3A
69–84	69–80; 83–86	4C/"5"	151–4	16	-3–8; 1–2- [-1–8];	4C/"5" still " <i>giltig</i> " (= valid)?
67–82? 67–84? 67–86?		["5"] ?		16? 18? 20?	1–8; 1–8? 1–2; 1–8; 1–8? 1–2; 1–8; 1–2; 1–8?	Or a re-copied ["5"] lost?
85–100	99–114	[5/"6"]	--- 33 164–6	16	[1–8]; 1–8; 1–4- -5–8; 1–8	Reconstr. [5/"6"] (4-4-4-4) from: Sk., 4.–6. syst., and 5B, last 12 b.
101–18	115–32	[6/"7"]	--- 173–6	18 18	1–6 (or 1–3; 1–3); 1–8; 1–4- 1–3; 1–3; 1–8; 1–4	Reconstr. [6/"7"] (18 b.) from: 6 ^e B, almost compl.
119–36	133–50	7C/"8"	181–4	18	-5–8; 1–6; 1–2; 1–6-	Finished, valid bifol.
137–52	151–66	8B/"9"	189–92	16	-7–8; 1–8; 1–6-	Finished, valid bifol.
153–68	167–82	9B/"10"	193–6	16	-7–8; 1–8; 1–6-	Finished, valid bifol.
169–84	183–98	10A/"11"	197–200	16	-7–8; 1–8; 1–6-	Finished, valid bifol.
185–200	199–214	11A/"12"	201–4	16	-7–12; 1–8; 1–2-	Finished, valid bifol.
201–16	215–30	"13a"E	217–20 205–7	16	-3–8; [1–8; 1–2-] -7–8; 1–8	SVE, instr. & supplemented from: 12C, first 10 b.
217–32	231–46	= "13b"E	221–4 213–6	16	[-3–12; 1–6-] -7–8; 1–8; 1–6-	Incompl. SVE, instr.; part. supplemented from: SVE "13" ^b E
233–48	247–62	13E/"14"	225–8	16	-7–8; 1–8; 1–6-	Bifol. almost complete
249–64	263–78	[14/"15"]	--- 207f	16	-7–8; 1–6-[-7–8; 1–6-]	Reconstr. [14/"15"] (16 b.) from: 12C, last 8 b.; Connection to 15D/"16" synthesized from the surviving (8 b.).
265–80	279–94	15D/"16"	253–6	16	-7–8; 1–6; 1–4; 1–4-	Str. compl.; main wind parts sketched
281–96	295–310	16C/"17"	257–60	16	-5–8; 1–12;	Str. compl.; main wind parts sketched
297–312	311–26	17 ^c D/"18"	277–80	16	1–8; 1–8;	Str. compl.; main wind parts sketched
313–28	327–42	18D/"19"	281–4	16	1–4; 1–3; 1–3; 1–3; 1–3-;	Str. compl.; main wind parts sketched
329–44	343–58	[19/"20"]	--- 21 23	16	-4–8; 1–8; 1–3;	Reconstr. [19/"20"] (16 b.) from: Sketches on 18D/"19"; Sk., 3. & 4.syst., b. 33–41 and 1. syst., last b., 2., 3. & 5. syst.
345–60	359–74	20F/"21"	285–8	16	1–3; 1–3; 1–8; 1–2-	Bifol. almost complete

CRE (bars)	CPV 1992	Bifol.	FE (page)	Length	Metrical Numbers	Condition / Structure
361–76	375–90	21D/“22”	289–92	16	-3–8; 1–8; 1–2-	Str. compl.; main wind parts sketched
377–92	391–406	22D/“23”	293–6	16	-3–8; 1–8; 1–2-	Str. compl.; main wind parts sketched
393–408	407–22	23D/“24”	297–300	16	-3–12; 1–6-	Str. compl.; main wind parts sketched
409–24	423–38	[24/“25”]	--- 24 25 165–66	16	-7–8; 1–8; 1–6- -7–8; 1–[2]–3–[“4”]- -5–8; 1–6;	Reconstr. [24/“25”] (16 b.) from: Sk., 2. syst., 6 b.; 3. syst., 4 b. and 5B, 6 b., Str. almost complete
425–40	439–54	25D/“26”	301–4	16	-7–8; 1–6; 1–8;	Str. compl.; main wind parts sketched
441–56	455–70	26F/“27”	305–8	16	1–4; 1–8; 1–4;	Str. compl.; main wind parts sketched
457–80	471–94	[27/“28”]	--- 24 25	24	1–8; 1–8–[9–12; 1–4-] 1–8; 1–4- 5–8; “Schluß d-moll”	Reconstr. [27/“28”] (24 b.) from: Sk., 3. & 4. syst., 12 b. and 1. syst., 4 b.; 8 b. synth. from 26f/“27”, last 4 b. (transp.) and beginning of 28E/“29”
481–96	495–510	28E/“29”	309–12	16	5–6; 1–12; 1–2-	Str. compl.; main wind parts sketched
497–512	511–26	29E/“30”	313–6	16	-3–8; 1–8; 1–2-	Str. compl.; main wind parts sketched
513–28	527–42	[30/“31”]	---	16	[-3–12; 1–6-]	Reconstr. [30/“31”] (16 b.) from: Inversion of the Chorale, respecting last 2 b. from 29E/“30” and first 2 b. from 31E/“32”
529–44	543–62	31E/“32”	317–20	16	-7–8; 1–8; 1–6-	Str. compl.; main wind parts sketched

FROM THIS POINT ONWARDS, THE REMAINING SCORE BIFOLIOS ARE NO LONGER EXTANT

545–60	563–72; 573–78	[32E/“33”]	--- 319f	16?	[-7–8; 1–8;]1–8-	Reconstr. [32/“33”] from: 31E/“32”, 2 b. continued, b. 11–14 transp., and augmented to 8 b. truncated return of principal theme of 1 st mvmt.
561–84	579–602	[33/“34”]	--- 6	24?	1–8; 1–8; 1–8 1–8; 1–8; 1–8;	Hypothetical [33/“34”] (24 b.) from: Sk., 1.–3. syst., first 24 b. (transp.)
585–600	603–18	[34/“35”]	--- ---	16?	1–4; [1–8; 1–4] 1–4 [1–8; 1–4;]	Hypoth. [34/“35”] (16 b.) from: Sk., 4. syst., 4 b. synth. Coagmentatio of principal themes
601–16	619–34	[35/“36”]	--- 305 45	16?	[1–8;] 1–4–[-5–8] [1–8] 1–4–[-5–]6–[-7–8;]	Reconstr. [35/“36”] (16 b.) from: Chorale: first 4 b. from 26F/“27” augm., Sk. 5 b.; 3 b. continuation synth.
617–32	635–50	[36/“37”]	--- 47	16?	1–8; 1–8; 1–8; 1–8;	Reconstr. [36/“37”] (16 b.) from: Sk., cadence, 16 b.
633–53	667–87	[37/“38”]	--- 47 ---	21?	1–8; [1–4;1–4;] [1–5]	Hypoth. [37/“38”] from: Sk., pedalpoint, last 8 b.; Final Pleno / <i>Halleluja</i>

**TABLE II: RECONSTRUCTION WORK ON THE FINALE,
COMPARED WITH MOZART'S REQUIEM**

Abbreviations of instruments as original in German, according to the score; annotations on supplemented scoring in italics; reconstructed bars additionally bold; length of sections in square brackets; formal sections from the Finale as in the tabular analysis; sections from Mozart's Requiem as given in Christoph Wolff, *Mozarts Requiem*, p. 74 (Kassel 1991).

**Wolfgang Amadé Mozart, Requiem KV 626 (unfinished)
Completion by Franz Xaver Süssmayr, 1790/91**

I. INTROITUS & KYRIE (100 bars)

Requiem (48): Vocal parts & Basso Continuo (V/B) by Mozart; Instrumentation begun by Mozart, possibly not entirely completed by him. *Instrumentation finished by Süssmayr and Freystädter.*

Kyrie (52): V/B Mozart; *Instrumentation in two unknown hands; final version by Süssmayr.*

II. SEQUENTIA (332) [+22]

Dies irae (68): V/B, Str. 1–4, Viol. 1 5–9, 19–31, 40–57, 65–68 Mozart; *Instrumentation by Süssmayr.*

Tuba mirum (62): V/B, Pos. 1–19, Viol. 44–62 Mozart; *Instrumentation by Süssmayr.*

Rex tremendae (22): V/B, Viol. 1 Mozart; *Instrumentation by Süssmayr.*

Recordare (130) V/B, 1–13, 126–30 compl., also Viol. 1 34–38, 52f, 68–79, 109f, Viol. 2 109f, Vla. 52f Mozart; *Instrumentation by Süssmayr.*

Confutatis (40): V/B, Viol. 1 7–12, 17–40, Viol. 2 38–40; B.-Hrn., Fag. 26–29 Mozart; *Instrumentation by Süssmayr.*

Lacrymosa (8) [+22]: 1–2 vollst.; 3–8 V/B Mozart; *Instrumentation by Süssmayr. 9–30 [22] Composition by Süssmayr.* (c. 11–18 sketched by Mozart?)

[*Amen* (16): Vocal sketch for exposition by Mozart; *not elaborated by Süssmayr.*]

III. OFFERTORIUM (167)

Domine Jesu (43): V/B, Viol. 1–43 Mozart; *Instrumentation by Süssmayr.*

Quam olim (35): V/B, Viol. 1 1–3, 24–35, Viol. 2 24–28 Mozart; *Instrumentation by Süssmayr.*

Hostias (54): V/B, 1–2 obviously compl., also Viol. 1 44–54, Viol. 2 44f Mozart; *Instrumentation by Süssmayr.*

Quam olim da capo (35): wie oben

IV. SANCTUS [114]

Sanctus [11]: *Composition by Süssmayr.* (c. 1–5 sketched by Mozart?)

Osanna [27]: *Composition by Süssmayr.* (c. 1–16 sketched by Mozart?)

Benedictus [53]: *Composition by Süssmayr.* (c. 1–22 sketched by Mozart?)

Osanna da capo [23]: *Composition Süssmayr, transposed from D major to Bb major, shortened by 4 b.*

V. AGNUS DEI & COMMUNIO [53] (+80)

Agnus Dei [51]: *Composition by Süssmayr.* (c. 1–14 sketched by Mozart?)

Lux aeterna [2] (+28): **1–2 Composition by Süssmayr.** 3–30 (=28) Repeat of section from the INTROITUS.

Cum sanctis tuis (52): Repeat of Mozart's KYRIE. *Instrumentation as in the Kyrie, final version by Süssmayr.*

Total length:	866 bars
Instrumentation completed by Mozart (incl. 28 b. of repeated material)	83 bars
Instrumentation by Süssmayr	735 bars
Vocal parts & Basso and sketches for parts by Mozart (incl. repeats)	594 bars
Total length of all music composed by Mozart	677 bars
Composition by Süssmayr (possibly by making use of some sketches by Mozart)	[189 bars]

Süssmayr's 189 b. comprise approximately one fourth (22%) of the total length, or c. 11 min. of music.

Anton Bruckner, Symphony No. IX, Finale, CPV by Samale-Phillips-Cohrs-Mazzuca (CRE 2012)

Introit: 1–42 (=42) full instrumentation original; *b. 8/9 sequence altered by SC (=2)*

Principal Theme: 43–54 (=12), 67–74 (=8) full instr. orig.; 55–66 (=12) full Str.; Winds in shorthand notes. 55–8 (=4): *Woodwind & Brass replenished*; 59–66 (8) *shorthand notes written out in full (1. Klar., Fag., Pos., K.-Btb.)*

Song Period: 75–92 (=18) full instr. orig.; 93–106 (=14) Str., 101–5 Klar. orig.; 107–28 (=22) full instr. orig.; 85–88 (=4) *recovered from sketch and 23D/“24”*; 1. Fl., 1. Klar. 97f, 1. Ob. 92f & 96–98, 1. Hrn. 93–98, 2. Hrn. 96–98, 3.4. Hrn. 93–96 *supplemented*.

Transition: 129–54 (=26) full instr. orig.; *131–54 3.–6. Hrn. parts reversed to facilitate change from Tb. to Hrn.*

Chorale Theme: 155–206 (=52) full instr. orig.; 2.3. Klar., 1. Fag. 199–202 *written out in full from “13a”E*; 203–06 Vla. *cancelled*.

Development: 207–28 (=22) leading parts sketched; 233–48 (=16) almost full instr. orig.; 265–84 (=20) Str. complete; Winds in shorthand notes; 285–88 (=4) full instr. orig.; 289–96 (=8) Str. complete; Winds in shorthand notes; 207–28 (=22) *instr. elaborated (Klar., Fag., Hrn., Vla., Vc., Kb.)*; **227–30 [=4] composition supplemented from sketches**; 235–40 1. Ob. with 2.3. and Fag. *continued with Vc. from 235f*; 246–49 1. Hrn. *added*; **249f [=2] reconstructed as sequence from 247f**; **251–56 [=6] transposed elaboration from 12C**; **257–62 [=6] composition supplemented from the surrounding**; **263f [=2] reconstructed from the following (265f)**; 265–76 *shorthand notes written out in full (1. Fl., Ob., Klar., Fag., Hrn., 1. Trp., Pos.; 274–77 1. Viol.)*; 277–84 *shorthand notes written out in full (2.3. Ob., 2.3. Klar., 7.8. Hrn., Trp.), 1.–6. Hrn. added*; 281f 1. Ob., 1. Klar., Pos. *added*; 289f 1. Ob., 1. Klar., 1.3. Hrn., 1. Trp. *added*; 219–25 *shorthand notes written out in full (Ob., Klar., Fag., Hrn., Pos., K.-Btb.)*.

Fugue: 297–328 (= 32) Str. complete, Winds in shorthand notes; 329–44 (=16) sketched; 345–50 (= 6) full instr. orig.; 297–328 (=32) *shorthand notes written out in full*; 329–41 (=13) *instr. elaborated from sketches and 326–28*; 342–44 (=3) *full instr. adapted from 343–48*.

Epilogue: 352–82 (=32) Str. complete, Winds in shorthand notes; 351–62 (=12) *shorthand notes written out in full (Klar., Fag., Hrn.)*; 363–82 (=20) *some shorthand notes written out in full (Fl., Ob., Klar., Trp.)* Woodwind and Brass *supplemented*.

Horn Theme: 383–402 (=20) Str. complete, Winds in shorthand notes; 383–402 (=20) *shorthand notes written out in full*; 383–90 *Woodwinds, Tb., Pos., K.-Btb.*; 391–95 Fl., Ob., Klar., Hrn.; 395–402 Ob., Klar. *supplemented*.

Song Period: 403–08 (=6) Str. complete; 409–18 (=10) sketched; 419–24 (=6) sketched as repeat from Exposition; 425–32 (=8) Str. complete; 433–56 (=24) Str. complete, 433–35 1. Fl.; 403–08 (=6) *Hrns. supplemented (comp. 77–82)*; 409–18 *Str. instr. elaborated from sketch and continued from 403–08*; 1.2. Ob., 1.2. Klar., Fag., 1.–4. Hrn., Trp. *added*; 425–32 (=8) *Woodwinds, Hrns., Tb. & Trp. supplemented*; 433–56 (=24) *all Winds supplemented*.

Transition: 457–72 (=16) sketched; 481–94 (=14) Str. complete, Winds in shorthand notes; 457–72 (=16) *Str. elaborated from sketch*; *some Winds supplemented*; **473–76 [=4] transp. repeat of 453–56 in Tutti instrumentation**; **477–80 [=4] Str. reconstructed from 481ff backwards and Winds elaborated**.

Chorale Theme: 495–512 (=18) Str. compl., 495–510 1. Trp.; 511f 1. Ob.; 529–38 (=10) Str. compl., Winds in shorthand notes; 495–510 (=16) *Brass replenished from 155–70*; **512–528 [=16] reconstructed and elaborated as inversion of Chorale Theme**; 529–38 (=10) *shorthand notes written out in full, some Winds supplemented*.

Horn Theme: 539–44 (=6) Str. compl., 1.–4. Hrn.; **545f [=2]: reconstructed from 543f**; **547–54 [=8] composition supplemented as transposed and augmented repeat of 541–44**. **555–60 [=6]: varied return of the Principal Theme of the 1st Mvmt.**

Coda Introit: 561–88 (=28) sketched; 555–82 (=28) *Str. elaborated from Sk., Winds supplemented*.

Coagmentatio: 589–600 [=12] composition supplemented as overlay of Principal Themes; **601–608 [=8]; composition supplemented**; **elaborated as transposed and augmented repeat of 441–44, also consulting 531–38**.

Cadenca: 609–12, 614 (=5) , 617–32 (=16) sketched; **613, 615f [=3] composition supplemented from 603–06**; 603–26 (=24) *sketch elaborated for Str., all Winds elaborated*.

Halleluja: 633–40 (=8) pedalpoint sketched; **641–53 [=13] composition supplemented from Halleluja and Te Deum motif**; 633–53 (=21) *entire instrumentation elaborated*.

Calculated total length of the Finale (CRE 2012)	653 bars
Score bifolios: Instrumentation finished by Bruckner	208 bars
Score bifolios: Strings complete, shorthand notes for Woodwinds and Brass	232 bars
Sketches and continuity drafts by Bruckner	117 bars
Supplement provided by the authors, making use of music-forensical reconstruction methods	96 bars

559 bars original; 96 bars had to be reconstructed and supplemented. This corresponds to c. 14,7 % of the Finale, or c. 3 minutes of music.

TABLE III: FORMAL ANALYSIS OF THE FINALE (CRE 2012)

<i>Bars</i>	<i>Section</i>	<i>Length</i>	<i>Periods</i>	<i>Annotations</i>
1–206	EXPOSITION	206		
1–42	EINGANG [Introit]	42		
1–12	motto	12	4 / 8	from first movement, hrns., b. 19 / toccata rhythm
13–30	condensation; crescendo	18	2 / 4 / 8 / 4	cross motif in mutation (Adagio-coda)
31–42	theme antic. / pre climax; reduction	12	12	augmentation & diminution simult.
43–74	THEMA [Principal theme]	32		
43–58	principal theme (toccata rhythm)	16	12 / 4	cross motif; minim progression; Trp. fanfare
59–68	reduction (<i>memento mori</i>)	8	8	<i>passus duriusculus</i> [=pd]; cross motif
69–74	chorale transition (Brass)	8	8	
75–128	GESANGSPERIODE & TRIO	54		
75–92	“Gesangsperiode” [Song period]	18		
75–84	(toccata rhythm, deriv. fr. principal theme)	10	2 / 8	cross motif; minim progression; <i>pd</i>
85–92	repetition	8	8	lyrical counterpoint; woodwind bridge
93–106	“Trio Fis-Dur”	14		
93–100	Trio ... (toccata rhythm)	8	8	cross motif; lyrical counterpoint;
101–06	... to be continued	6	3 / 3 [= 6]	<i>pd</i> and <i>memento mori</i>
107–28	Gesangsperiode da capo (var.)	22		
107–14	“F-Ges” (Klar., Fag., Hrn., Tb.)	8	8	cross motif; minim progression
115–22	variant in g major / str.	8	8	cross motif; <i>pd</i> ; lyrical counterpoint (Vla.)
123–28	pendulum of low notes (‘Ges-F’)	6	6	‘Ges-F’ (phrygian) as <i>memento mori</i>
129–54	ÜBERGANG [Transition]	26		
129–38	motto (inv.)	10	2 / 8	toccata rhythm
139–54	ascent; annunciation (Woodwinds)	16	8 / 8	quoted from Adagio (b. 151–4)
155–206	CHORAL [Chorale Theme]	52		
155–70	“Choral E-Dur”	16	8 / 8	Triplet figuration; chorale theme
171–78	interjection	8	8	
179–90	chorale repeated (var.)	12	12	
191–206	reduction; Te Deum	16	8 / 8	<i>pd</i> ; Te Deum motif as <i>memento mori</i>
207–96	DURCHFÜHRUNG [Development]	90		
207–42	passacaglia: <i>pd</i> + Te Deum (Ob.: gregorian motif in semibreve)	36	8 / 12 / 8 / 8	triplets; motto & toccata rhythm + dimin.; <i>pd</i> ; Te Deum motif rect. (augm., dimin.)
243–50	motto	8	8	(inv. only), imit., augm., dimin.
251–66	passacaglia repet.	16	8 / 8	triplets; Motto & toccata rhythm + dimin.; <i>pd</i> ; Te Deum motif rect., inv., imit., augm., dimin.
267–76	motto	10	6 / 2 / 2	inv., rect., augm., dimin.
277–96	Gesangsperiode & lyrical counterpoint	20	8 / 6 / 6	rect., inv.; Trp. fanfare; <i>memento mori</i>
297–560	DURCHFÜHRENDE REPRISE	264		
	[DEVELOPING RECAPITULATION]			
297–350	FUGE [Fugue]	54		
297–316	fugue exposition	20	8 / 8 / 4	theme variant; motto & toccata rhythm, dimin.
317–41	fugue development	25	3x3 / 8 / 8	theme imit., rect., inv., augm., dimin. (quot.: Beethoven, Ninth Symphony, first movement, b. 427ff.)
342–50	pleno ‘cis / b / fis’	9	3 / 3 / 3	theme simult. rect., inv., dimin., imit.(!)
351–82	FORTGANG [= Continuation]	32		
351–66	fugue epilogue; pedalpoint	16	8 / 8	Halleluja (Vc.), theme inv., imit. (quot.: Toccata BWV 565)
367–72	“Unisono c-moll”	8	8	theme rect., imit.; dimin., imit.
373–82	pedal progression; pleno	8	8	theme rect., imit. (quot.: <i>Aeterna fac</i> / Te Deum and Symphony No. 6, Finale).

<i>Bars</i>	<i>Section</i>	<i>Length</i>	<i>Periods</i>	<i>Annotations</i>
383–402	HORN-THEMA [Horn theme]	20		
383–90	horn theme (imit.)	8	8	triplet; Halleluja; octave fall from principal theme first movement; toccata rhythm
391–402	continuation (Trp.; Woodw.)	12	12	<i>memento mori</i>
403–60	GESANGSPERIODE & TRIO	58		
403–18	“Gesangsperiode”	16	8 / 8	cross motif; minim progression; lyrical counterpoint; <i>pd</i>
419–32	“Trio Fis-Dur”	14		
419–26	Trio ...	8	8	cross motif; lyrical counterpoint;
427–32	... to be continued	6	6 [= 3 / 3]	<i>pd</i> ; <i>memento mori</i>
433–60	Trio, Chorale, Gregorian motif	28		
433–40	Trio developed (4 b. Viol., 4 b. Vc.)	8	8	cross motif imit.
441–44	chorale antic. in minims (Str.)	4	4	chorale; minim progression
445–52	Gesangsperiode (inv.)	8	8	cross motif inv.; minim progression inv.; <i>pd</i>
453–56	gregorian motif	4	4	cross motif and minim progression; allusion to ‘Christ ist erstanden’ ...
457–60	Trio repet., Vc.	4	4	... and <i>memento mori</i>
461–76	UNISONO; PLENO; TRANSITION	16		
467–72	double unison; stringendo	12	12	Chorale antic.; cross motif; minim progression
473–76	pleno; gregorian motif (rep.)	4	4	cross motif; minim progression
477–94	TRANSITION	18		
477–86	climax and reduction	10	10	octave fall; triplet motif
487–94	ascent; annunciation	8	8	triplet motif; Adagio reminiscence (b. 13–6)
495–538	CHORALE + TE DEUM	44		
495–510	“2. Abtheilung: Choral D-Dur”	16	8 / 8	chorale; Te Deum motif
511–22	repeat (inverted; sustained four b. omitted)	12	12	chorale inv.; Te Deum motif
523–30	interjection (inverted)	8	8	triplet motif rect., inv., imit.
531–38	chorale variant	8	8	chorale var.; triplet motif rect., inv., imit.
539–600	HORN-THEMA	22		
539–46	horn theme	8	8	triplet motif; Halleluja; octave fall
547–54	horn theme repeated	8	8	<i>memento mori</i>
555–60	climax	6	6	Principal theme of first movement
561–653	CODA	92		
561–88	CODA INTROIT	28		
561–76	motto (stasis); <i>memento mori</i>	16	8 / 8	Motto inv., imit. (Ob.: <i>pd</i>)
577–88	condensation; crescendo	12	8 / 4	elements from transition into chorale (Part I)
589–600	PLENO (Coagmentatio)	12		
589–600	overlay of four principal themes in pleno	12	8 / 4	Finale fugue + Adagio + Scherzo + first movement
601–16	CHORALE & CRESCENDO	16		
601–608	chorale (variant from b. 457ff.) + Te Deum	8	8	(Viol.: cross motif; cf. Adagio, b. 235)
609–16	chorale ascent	8	8	cross motif; Te Deum
617–53	KADENZ [= Cadence] & HALLELUJA	37		
617–24	“Ces / F”: Fugue Theme inv.	8	8	triplets (Woodwinds); motto
625–32	pleno (Dominant Eleventh)	8	8	motto; Trp. fanfare and <i>memento mori</i>
633–53	pleno, pedalpoint, Te Deum, <i>Halleluja</i>	21	8 / 4 / 4 / 5	triplet motif; Te Deum; Adagio closing theme; Adagio Trp. motif, principal theme of first movement

WORK REPORT

This Work Report serves as a summary of new philological research, insights and revisions, leading step by step through the most important new features of the finally revised Conclusive Revised Edition (CRE) in comparison with the old performance version from 1992 (=CPV 1992) and the following intermediate phases (2005, 2008). It refers to Bruckner's own nomenclature, such as "Gesangsperiode", "Eingang", or "Pleno" (if necessary, equivalents in English will be given). Terms and abbreviations are basically congruent with the principles of the Bruckner Complete Edition. Instruments have been abbreviated as in the score and the present writer's Critical Report on the Ninth (German terms, such as 'Kb.' for 'Kontrabaß' – Double Bass –, or '1.2. Fl.' for 'First and Second Flute'). Reference to the FE is indispensable in order to fully understand the reconstruction procedures.

I. BIFOLIO ["1"E]

Bruckner's final version of the very beginning, a bifolio [1], is lost, but we have evidence that it must have belonged to a sequence of E-paper bifolios that continued with "2"E and "3"E, all of which were prepared by Meissner with four bars to each page. This makes it likely that Bruckner intended to have a ["1"E] of only 16 bars, instead of 24 as given on the discarded 1^dC (Facsimile Edition, p. 67–70). Further evidence can be found in the manuscripts: Bruckner obviously estimated the different length of the beginning (as he also often did by counting sections with bars continuously numbered, for instance, the fugue, or the chorale recapitulation). 1^dC has on its last page (FE, p. 70) several times the figure "60", which is the precise length of the then valid bifolios 1^dC plus 2^cC (FE, p. 117: "50"; p. 118: "60"). When, in the last revision, Bruckner decided to split up 2F (FE, p. 131ff) into two bifolios, he wrote on the last page of "2"E (FE, p. 138) "50", and below this "18". This is best explained as an estimate of the length of the first three new E-bifolios, of which "2E" has 18, "3"E 16 bars, thus leaving 16 for ["1"E]. Remarkably, *all* surviving SVE for bifolio 1 on E paper (FE, p. 83f, 85ff, 89ff, 93f, 95ff, 99f, 101f, 103f, 105f) contain only 16 bars (and not 24), even when their content is not absolutely clear.

One could opt here for using the longer version from 1^dC, but this is not justified, and it is also not satisfying for musical reasons. If we compare the various stages of the beginning as it survives in full score with the initial sketches (see FE, p. 3–6, 12, 31f and 37), we find that Bruckner originally intended to start the Finale with four sequential steps of tritone progressions, given on 1A as D^b/G–C/F[#]–A/E^b–F^b (E)/B. About the final two steps, however, he was in doubt: on 1^bC (FE, p. 60) he replaced the third step with C^b/F and cancelled the fourth in order to replace it with a chorale-like interjection of 1.–4. Hrn. and 1. Fl. Bruckner obviously could not find a harmonic progression convincing enough for him, joining the initial stasis with the ensuing crescendo, starting with the first-inversion B^b major chord. His decision to change the initial pedalpoint from A to G (SVE 1^{b,c,d}C) – underlining the Dorian aspect of his use of D minor, perhaps also as a kind of perfect cadence to the 'emergency exit', the Te Deum in C – is principally an effort to achieve a better link. But the various SVE on E-paper as well as the heavy pencil annotations on 1^dC show that Bruckner worked towards another solution. On 1^dC he again changed the third step, now from C^b/F to A^b/D, and, remaining still uncertain about the pedalpoint, corrected it once from G to F, but later cancelled this out again, to re-instate the G.

On the other hand, Bruckner must have finally achieved a solution. From the surviving "2"E as well as from the preceding discarded versions of bifolio 1 we already have some information about the content of ["1"E]. Its last four bars obviously were structurally and musically identical with those of 1^dC (beginning of the crescendo; metrical numbers 1–2; 1–2–), but with its scoring reduced to Str. and 1. Ob. only, as demonstrated by the beginning of "2"E. The first 12 bars then needed to be reconstructed from earlier versions. It is very likely that the basic features, which Bruckner never changed, would have been maintained – the static pedalpoint, tritone sequence and overall scoring (1. Klar., 1.2. Hrn., Pk., Viol., Vla.). To convincingly reconstruct the music itself requires analysis and further review of the sketches. First of all, the metrical structure of 12 initial bars preclude retaining the Hrn./Fl. interjection; hence the beginning of b. 13 needs an appropriate harmonic connection. Considering the

material from 1^dC, the most convincing way would be to use Bruckner's final sequence A^b/D, but not above a bass with G as its root. This would imply an incomplete G⁹, not optimal for preparing the following B^b major chord – perhaps the reason Bruckner inserted the Hrn./Fl. interjection in the first place. Most interestingly, the second page of 1^dC (FE, p. 68) already seems to include sketches for revisions, shortening the bifolio down to 20 bars, and proving that Bruckner indeed planned to finally exclude this interjection, as follows: On top of the Fl. stave, Bruckner sketched the metrical numbers 1–4 –, obviously indicating that the entire first page of the bifolio should be omitted (6 bars) – and then sketched the new continuity in ‘Tonbuchstaben’ (musical letter notation) on top of the B.-Pos stave. On each of these first four bars of the second page (FE, p. 68) we find repeatedly an “a”, suggesting that Bruckner indeed wished to return to the A pedalpoint. To re-establish this from the very first sketch seemed to be a good device indeed, connecting much better with the preceding Adagio as well as initiating a long-term preparation for Bruckner's sketched final cadence for the Coda. Then he continued the sketch with (each twice) “f ces es d”, “e b d #” and “c ges b a”, up to the end of the third page (FE, p. 69), where we find the last “c ges b a”, now at the right margin, to the left of the B.-Pos. stave, because for those two bars there was no longer any space. Apparently for this reason, Bruckner wrote “NB 2 Tacte” on top of the second page where the sketch began, establishing 16 bars, plus the four that must have been maintained on the last page, in all suggesting a bifolio of 20 bars length.

However, later in the Finale – in particular, twice in the development (FE, p. 227f and 253–5; see also the transition to the chorale theme, p. 184 and 189) – Bruckner significantly used four sequential steps, and not three. Even in the very first sketches he strove determinedly towards finding a convincing four-step progression, decisively given on FE, p. 12. Since the very beginning of the Finale should serve as a motivic core, initiating later processes of development, and convincingly link it together with the Adagio, Bruckner already prepared the tritone progression in the coda of the Adagio (see b. 225/6). There, Ten.- and B.-Tb. unmistakably announce it in four sequential steps as well. Despite this, the second period of CPV 1992 retained a sequence of three tritone progressions, the last one repeated, creating a period of 2+2+(2x2). This created an unlikely break in the harmonic tension that is already building; the energy should carry on here.

The musical score is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The instruments are labeled as 1. Klar., Viol. I, Pk., Viol. II; Vla., and (Hrn. hier ausgelassen). The key signature is one sharp (F#), and the time signature is 3/4. The score shows a tritone progression in the bass line, with the piano accompaniment providing harmonic support. The measures are numbered 1 through 12 at the bottom.

Illustration I: Reconstruction of the beginning of [“1”E], b. 1–12

The most straightforward way to reconstruct a new four-step progression from what we find on 1^dC is to simply insert one further stage: D^b/G–C/F[#]–B^b/E–A^b/D. (**Illustration I**) This progression returns finally to Bruckner's very first sketch for the beginning of the Finale (FE, p. 3), where we find indeed, even if crossed out later, the progression B^b/E (2nd syst., b. 4–7, and 3rd syst., first b.). It also allows for strong connections with later events in the Finale: strangely enough, the notes of the harmony then contain the first tetrachord of the chorale theme (G–F[#]–E–D), likewise the four notes of the motto.

It is also interesting to note that shortening the sequence as given here – from the 16 bar structure initially sketched with repeated phrases down to an eight bar structure with single phrases – may well coincide with the surviving sketch for the beginning of the coda (FE, p. 6), where the inversion of the tritone progression is given four times in two-bar augmentation, expanding its corresponding stasis by effectively doubling the length of the original eight-bar period. This new reconstruction of [“1”E] also serves to illustrate the general aim of the CRE – to make the CPV a musically even more conclusive whole, often by minimal intervention, but with much positive effect on the entire musical organisation. This was precisely the compositional stage of the Finale Bruckner had arrived at himself, as we can deduce from comparing sketches, SVE and discarded bifolios with their surviving, final versions.

II. BIFOLIO [“4”E]

After Bruckner decided to split up the 36 bars of 2F (FE, p. 131–4) into “2”E (18 bars) and “3”E (16 bars), the last two bars of 2F were allotted to the beginning of a bifolio [“4”], now lost. This raises some questions. Why did Bruckner renumber the old bifolio 2 into “2.” and “3.”, with the consequence that he had to renumber all subsequent bifolios hitherto written as well? Why did he not simply make a “2a” and “2b” of it, as appears to have been in the case of the expansion of bifolio 13, which he himself marked as “13a” (FE, p. 217; discussed in Section IV of this report), thus avoiding the labour of scratching out the old numbers and overwriting them? We will never know unless this bifolio [“4”] someday comes to light.

However, we have to work with what survives, in this case, the early 3A (FE, p. 143–6) and the sketches (FE, p. 31–4; some earlier sketches partially lost). The musical content of “3”E, pre-sketched on 2F, demonstrates that the lost bifolio again most likely used E-paper and continued the new musical design of the principal theme. In this stage, Bruckner supported what may be described as the ‘toccata rhythm’ (str., woodw.) with resonant minims, for good reason, namely, to strengthen the relationship of the principal theme with the Gesangsperiode, which contains the same minim progression. However, given that the ensuing 4C/“5” (FE, p. 151–4) was indeed valid, as Bruckner's annotation “giltig” implies, [“4”E] would have contained 18 bars, somehow including the two final bars from 2F not taken over into the new “2” and “3”. (For further possible explanations see the following section.)

This hypothesis is supported by the extant sketch, if we bear in mind the particular importance of this insight into Bruckner's practice: this and other extended sketches were not a pre-draft, but merely a ‘working paper’ that Bruckner continued to use during his elaboration of score bifolios and their revisions. ÖNB 6086/1&2 is in fact such a sketch (FE, p. 31–4); another important one is ÖNB 3194/13&14 (FE, p. 21–4), which includes the fugue and the recapitulation of the Gesangsperiode (discussed in Section VI). The principal theme was obviously worked out first on a lost [2A], preceding 3A. In later stages, Bruckner decided to change its first two entries, originally starting from C and B^b, later re-designed to commence on D and F. But the general structure of the climax of the theme and the two subsequent eight bar periods (the descending *passus duriusculus* and the brass chorale transition obviously remained musically unchanged, since even the sketch does not contain any changes or bars subsequently crossed out or replaced. If we simply stick to this music as outlined on 3A, the content of the lost bifolio seems clear. The most elegant way to explain how a [“4”E] of 18 bars would have looked is to assume that Bruckner inserted an extra bar line in the very first and last bar. Bar 51 has only a semibreve in all instruments; the two initial bars of the chorale transition likewise consist of semibreve and minims only; this would opt for a page dis-

position of 5–4–4–5 bars – especially if we consider that all other bars contain the toccata rhythm, demanding an identical amount of space on the page. Bruckner indeed quite often inserted extra barlines (for instance on “2”E with 6–4–4–4 bars, fol. 1^r, b. 2 and 3 subdivided, see FE, p. 135). However, if [“4”E] maintained the 16 b. standard length he would have had to write an entirely new [“5”], as discussed in Section III.

The scoring of the third entry and climax of the principal theme was easily adapted from 2F, 3A, and “3”E, but the following two bars differ from CPV 1992 in the CRE: 3A contains Bruckner's advice “8^{va}” above the high C^b (b. 55 / FE, p. 143, third bar). This “8^{va}” can only be justified if this four bar period was intended to be the Tutti climax of this sequence D-F-A^b-C^b, followed by an eight-bar descent in the remaining period before the chorale transition. A much-reduced scoring of those four bars can hardly be justified (see, for instance, *Te Deum*, b. 249f, or *Seventh Symphony*, first movement, b. 245–8); however, all performance versions of the *Finale* (with the exception of SM 1985 and CPV 1992), make this sudden reduction (but note Bruckner's own changes, strengthening the basic tritone progressions in the *Finale*, D/A^b and F/C^b). Bruckner's “loco” (FE, p. 148, 152) is related to the “8^{va}”, which only makes sense if the violins rest throughout the entire 16 bars between climax (b. 55–8) and *Gesangsperiode* (b. 75ff). In fact, on 3A the ink notation of the violins ends at b. 59 (FE, p. 11). The re-scoring of this passage supports the most important harmonic line with tremolo by Vla., in order to foreshadow the design of this motif as it reappears likewise at the end of the chorale theme (Vc./Kb., b. 193ff, Vla., 201ff, see also 209). The solution of CPV 1992 (sustained semibreve and minims in Viol. and Vla.) seemed to be atypical for passages where Bruckner decreases energy from preceding climaxes (see, for instance, in the first movement, b. 77ff, which served as a model here).

III. THE GESANGSPERIODE (4C/“5”; [5/“6”]; [6/“7”])

One of the crucial issues in the *Finale* is the reconstruction of the *Gesangsperiode*, of which at least two bifolios of the final stage, [5C/“6”] and [6C/“7”], are lost. SM 1985 and CPV 1992 incorporated Alfred Orel's old theory that a surviving SVE “#”D (FE, p. 155–8) was intended as a substantial extension. (Orel, p. 103, No. 28: “Außerdem ist ein Partiturentwurfbogen vorhanden, der auf eine geplante Erweiterung des Bogens 5 hindeutet.”) The musical result was the CPV 1992 reconstruction of two assumed bifolios [“5a”] and [=“5b”] (**Illustration II**). Yet this solution remained unconvincing.

A re-assessment of Bruckner's tripartite *Gesangsperioden* in his late-period sonata structures (exposition and recapitulation) revealed that the structure of the initial section (A) and most of the Trio section (B) remained essentially untouched in the recapitulation. Massive changes appear only in the repeat of the beginning after the Trio (A'):

Sixth Symphony, <i>Finale</i>	Exposition	A = 16; B = 16; A' = 16+12
	Recapitulation	A = 16; B = 16+2; A' replaced with transition
Seventh Symphony, <i>Finale</i>	Exposition	A = 16; B = 14; A' = 20+8
	Recapitulation	A = 16; B = 18; A' replaced with transition
Eighth Symphony, <i>Finale</i> (Initial Version)	Exposition	A = 30; B = 12; A' = 20+16
	Recapitulation	A = 32; B = 14+4; A' replaced with transition

Only in the revised *Finale* of the Eighth Symphony (1890), is the beginning of the *Gesangsperiode* substantially shorter in the recapitulation (to the regret of Robert Haas and many later conductors, who re-established the full-length repeat of this section for good reason from the initial version). In the finales of the Sixth and Seventh Symphony, for instance, the A section is 16 bars long in both exposition and recapitulation. In the first movement of the Ninth, the A section preceding the Trio is 26 bars in both exposition and recapitulation (compare b. 97–122 and 421–46).

In the Finale of the Ninth, the initial section of the Gesangsperiode in the recapitulation is only 16 bars long, as shown by a comparison of the surviving 23D/“24” with the sketch (FE, p. 24f). In the exposition, this section could not have been much longer, but the reconstruction given in CPV 1992 (developed from SM, which had already included “#”D as an extension), brought it to 32 bars – twice as long as in the recapitulation. Even worse, this interpretation of “#”D as SVE for an intended “5b” also meant dispensing with 4C/“5”, despite the fact that Bruckner explicitly wrote “giltig” (valid) on its first page. In 2002 the present writer re-examined the original manuscripts in Vienna, with the surprising result that all the music believed lost may in fact be there, if we understand the sketch as a ‘working paper’ used by Bruckner during the various stages of elaborating the score, and if we follow his particular annotations and pointers correctly.

The sketch for the Gesangsperiode (FE, p. 33) shows the entire course of the A section and Trio. The surviving bifolios 4A, 5A and 6A show that Bruckner initially transferred this sketch directly into score. Only one section was changed – the second half of the eight-bar period before the Trio, crossed out in the sketch (5th syst.). Hence Bruckner discarded 5A (see FE, p. 160) and replaced it with 5B, composing these four bars anew (FE, p. 164), re-designing the beginning of this second period over a pedalpoint on G (5B, FE, P. 163) that was not to be found in the sketch at all (4th syst.). This first draft of the Gesangsperiode was rather empty, much like the initial stages (1887) of the exposition for the first movement. Obviously, in a revision phase following work on the later part of the Finale, Bruckner intended to fill in some well-balanced counterpoints to motivically better bind together exposition and recapitulation. The changes contained in 6cB and 7B (FE, p. 173–7) show that Bruckner already was working towards a continuous accompaniment in quavers (see Klar., p. 173, and the “Variande” sketches, p. 176f), much like the fabric of the Gesangsperiode in the first movement. Another important clue is the lyrical counterpoint to be found before the fugue on 16C/“17” (FE, p. 258), obviously deriving from the Gesangsperiode.

This makes the older theory concerning “#”D unlikely: all evidence points to the counterpoint additions being part of Work Phase 2 (c. autumn 1895), written mostly on C-paper. A supporting argument for this is the valid 7C/“8” (FE, p. 181), continuing the quavers sketched on 6cB and 7B. Also, the lyrical counterpoint must have been inserted somewhat earlier in the lost 5C and 6C, because the Vla. part on 7C/“8” (FE, p. 181) is already a clear variant deriving from it (b. 121f). Why should Bruckner have written a draft for an extension on D-paper, to include a ‘new’ counterpoint – as assumed by Samale and Phillips – which most probably had been included already, on earlier C-paper? On the other hand, “#”D can easily be explained as a discarded “4D” (see also Orel, p. 103, No. 28: “5. Bogen D”), written perhaps before Bruckner re-validated 4C/“5” as “giltig”, if we imagine how one fills such a bifolio – in fact: a ‘double-folio’ – with written music.

The bifolios were already prepared with clefs, key signature and barlines, four on each page. Since they are rather large, one would prefer to put them on the table, as often as possible displaying only one page on top, because if two pages are exposed, one can easily smear one page with the resting arm while writing on the other. Certainly Bruckner would have preferred to write on a single exposed page, dry the written lines with blotting-paper, then re-fold the bifolio to display the ensuing page. If we look at “#”D as an intended newly-written 4C/“5” on D-paper, the first six bars of this bifolio would have to contain the end of the chorale transition, already written out several times. Presumably Bruckner simply left these bars empty for convenience, and then eventually made a mistake: he may have folded the bifolio so that the entire first folio, recto and verso, was skipped, instead of only one page (perhaps due to an interruption), and then erroneously begun work on the page facing him, without realising it was already the second fol. recto, indicated the number “4” on top of the same (wrong) page, and continued the Viol. line to the end of the bifolio, 10 bars later, automatically re-folding and writing page by page.

This would perfectly explain the strange design of the bifolio. The “#” given next to the almost fully scratched-out, original “4” (note the shape of the razor-scar) would then most probably be intended to indicate that this bifolio was not valid, or perhaps that the cancelled number “4” should not be overwritten later with a renumbering. The changes in the metrical numbers could likewise be easily explained, if Bruckner were to have used the now invalid bifolio as a metrical sketch later. An unfortunate twist of fate allowed this misleading “#”D to survive and the important [“4”] to disappear.

Illustration II shows a musical score for a hypothetical expansion. The score is divided into two systems. The first system includes measures 1 through 6, and the second system includes measures 7 through 10. The staves are labeled: Blech, Viol. 1, Viol. 2, Vla., Hrn., Vc., and Kb. 8va b. 7. The score is marked with measure numbers 1 through 10, with some measures marked with [1] and [2].

Illustration II: Hypothetical ["5a"] and [= "5b"] as given in CPV 1992 and RAS

For these reasons, the CRE decided not to accept the theory that "#D represents an expansion, but adhere to surviving bifolios and the sketch, which nowhere indicates such a massive expansion. Bruckner inserted the lyrical counterpoint at the beginning of the second period, however, it would not be possible to paste it into the first page of 5B, because the clashing voice-leading would create an odd simultaneity of suspension (g-f#, Viol. 2) and resolution (f#, Vla./Vc.) as well as a parallel octave (e-f#) in the last bar. (**Illustration III**)

Illustration III shows a musical score for the impossible introduction of the counterpoint into the beginning of 5B. The score is divided into four measures, numbered 1 through 4. The staves are labeled: Viol. 1 and Kb. 8va b. 7.

Illustration III: Impossible introduction of the counterpoint into the beginning of 5B

If we also consider that this rash pedalpoint idea anticipates the beginning of the Trio a semitone higher, and perhaps prematurely, it seems possible that Bruckner, on the lost 5C, intended to return to the old idea as sketched – a simple repeat of the first period, now supplemented with the timid counterpoint, without the basses, to be followed by the seraphic woodwind passage. But another hint in the manuscripts needs to be observed as well. 4C/“5” bears an important pencil annotation at the beginning of the Gesangsperiode (FE, p. 152) – “R.n. G. D. G.”, under a slanting line. According to Bruckner’s usual abbreviation practice, this reads as “Repetition G-Dur Gesang” (i. e., repeat of the Gesangsperiode in G). Furthermore, we find a pointer (X) on top of Viol. 1. This pointer has its equivalent in the sketch, most significantly, directly before the repeat of the first period, now including the sketched counterpoint. The most likely interpretation of this is that Bruckner indicated here an inclusion of the two opening bars as well, hence underlining his early idea of judging these two bars not as a separation, but as being part of a ten-bar period, which was to be fully repeated as $(3 \times 2) + 4$ (see FE, p. 33, 2nd syst., third b., “3” overwritten with “1”; see also “#”D, end of the last period, altered into “7–8–9–10”). On the other hand, the elaboration of the recapitulation makes a structure of two simple eight bar periods most likely.

The musical score for Illustration IV is organized into four systems, each representing a different reconstruction of the Gesangsperiode. The key signature is one flat (B-flat).
 System 1 (measures 1-8) is for 'Blech' (brass). It shows a pedalpoint in the bass line. Measures are numbered 1 through 8.
 System 2 (measures 1-4) features Viol. 1 and Viol. 2. A note above measure 1 reads 'Diese 2 Takte später getilgt? (Hypothese 2)'. Measures are numbered 1 through 4.
 System 3 (measures 1-8) features Viol. 1 and Viol. 2. A note above measure 1 reads 'Diese 2 Takte nachkomponiert? (Hypothese 3 & 4)'. Measures are numbered 1 through 8, with brackets [1] and [2] under measures 7 and 8 respectively.
 System 4 (measures 1-8) features Viol. 1, Viol. 2, 1. Fl., and 1. Ob. + 2.3. Ob. Measures are numbered 1 through 8, with brackets [5], [6], [7], and [8] under measures 5 through 8 respectively.

Illustration IV: Possible further reconstructions of the Gesangsperiode

If we summarise all this, we can deduce four hypothetical layouts for the Gesangsperiode (**Illustration IV**):

- 1.) ["4"] of 18 bars plus 4C/"5" still valid, however, if Bruckner maintained the content of 5B, we would come to 2+8 and 8 bars, without the two initial bars being repeated.
- 2.) ["4"] of 16 bars plus a newly re-written, lost ["5"] in 16 bars. This would suggest – against all evidence from the surviving sketch – that Bruckner finally deleted the two initial bars as well, simply bringing the Gesangsperiode to 8 + 8 bars, as in the recapitulation. Musically this seems to be a rather convincing solution.
- 3.) ["4"] of 18 bars length plus 4C/"5" still valid. If we then want to accept a symmetrical structure of the Gesangsperiode beginning as 2+8, 2+8 we must also assume that the lost [5C/"6"] would have contained 18 instead of 16 bars so as to include the repeat of the opening two bars as well (perhaps with a page disposition of 4-6-4-4).
- 4.) ["4"] of 16 bars length plus a newly re-written, lost ["5"] in 20 bars. In this case we could assume Bruckner may have subdivided all bars on the first p. of ["5"], bringing it to 8-4-4-4 bars, with the first p. with 1–8, containing the eight-bar brass chorale with its long notes, then the beginning of the Gesangsperiode, as 1–2; 1–2- / -3–4–5–6- / -7–8; 1–2, hence allowing for the 2+8; 2+8 structure as well.

IV. THE BEGINNING OF THE DEVELOPMENT ("13A"E; = "13B"E; [14/"15"])

From fresh examination of the manuscripts, the CRE was able to establish the entire exposition with almost unbroken continuity, even if with the exception of four optional bars and some minor ambiguities. The first serious gap only occurs at the beginning of the "2. Theil" (second section), as Bruckner referred to the development + recapitulation + coda of his sonata forms. From the sequence of final valid bifolios, [12/"13"] and [14/"15"] are lost. However, some of their musical content seems to be preserved already in the extant, earlier 12C and some SVE. [12/"13"] could easily be reconstructed from them, as suggested by Phillips, and this does not entail much speculation. However, at a very late date Bruckner tried a credible expansion of this section, sketched in two SVE from August 1896, according to the annotation "11. August neu" on "13a"E (FE, p. 217). If Bruckner wanted to avoid a further, time-demanding renumbering, he would have been perfectly justified in assigning "13a" here, making a subsequent "13b" plausible, even if it remained unnumbered (FE, p. 221–4). Already SM 1985 and later CPV 1992 decided to elaborate these two SVE for strong musical reasons, even if this required some speculation to fill a gap of four bars for which Bruckner left no sketch at all in situ (FE, p. 224), presumably because the music for those bars was to be re-copied from the last p. of the lost ["13"], which could then have been discarded. But note the sketched motto, FE, p. 223, and the letters on p. 204, right margin, suggesting twice a chromatic descent, in ink "d-cis-c-h-b-a-gis-g-fis-e-d-cis", repeated in pencil as "d-cis-c-h-b-a-gis-g-fis-f-e"; compare this with FE, p. 225, last four bass notes f \sharp -f-e-d \sharp , continued in Vc. a \flat -e \flat -d-d \flat . These displaced sketches were obviously not intended for a re-conception of the preceding bass line (FE, p. 202: "c-h-b-a-g-fis-f-e" etc.), but contain a sketch for a correction of the earlier idea, originally moving downwards from C (see also the sketch, FE, p. 11).

First of all, Bruckner must obviously have found it necessary to extend the typical stasis following the final climax of the exposition here. Likewise, the enormous length of the Finale chorale – almost 48 bars of *fortissimo* full brass – seems to require an ensuing quiet zone of some length. More important, however, is Bruckner's typical late-period device of intensifying connections between themes and motives and strengthen parallels between formal sections: the *passus duriusculus* or chromatic descent (here: d-c \sharp -c-b, b. 207ff) is of crucial importance, since it is the core of the principal theme of the first movement, now with the same rhythm as in the principal theme of the Eighth Symphony. In the Finale, Bruckner re-introduced it in the transition before the Gesangsperiode (b. 63–6) and also used it to finish the chorale theme (b. 191ff). One reason for expanding this motif at the beginning of the second section may well be Bruckner's intention to bring back the principal theme of the first movement later in the Finale: already the sketch of the beginning of the coda prominently introduces this motif (a-g \sharp -g-f \sharp , see Ob., b. 556ff). In order to make sure the listener hears the connection, the beginning of this line cannot be located

too far from the end of the chorale. This is why the authors introduced it immediately after the Te Deum motif (1. Fl.), at the beginning of the second section. This is another parallel to the first movement, where Bruckner cites the selfsame motif (see there, b. 235ff: e^b-d-d^b-c).

A further reason to adhere to the unnumbered, subsequent SVE can again be found in its content: the leading voice (Ob.) consists of e''-e''-b \sharp '-b \sharp '-a'-a', which can be seen as a double augmentation of the later Gregorian motif (FE, p. 308, as discussed in Section VI), hence it was complemented here with -b \sharp '-b \sharp '-e'. In all, the CRE had reason enough to maintain the reconstruction as given in CPV 1992. However, the overly thick scoring and dynamics at the beginning of the Te Deum motif (CPV 1992, b. 217–20; CRE: 203–06) created an ugly sonority (a resonant upper fifth as b', audible on both the Eichhorn and Wildner recordings). For a similar reason Bruckner himself reduced dynamics and scoring at the end of the exposition of the first movement (see there, b. 225–7), used as a model here (CRE, b. 205ff).

Illustration V: Partially new reconstruction of [14/'15"]

The reconstruction of [14/'15"] given earlier in CPV 1992, basically already part of SM, showed that the last period from 13E/'14" (1–2–3–4–5–6–) needed to be continued as –7–8. Likewise, the ending of [14/'15"] had to contain the first six bars of a period (1–6–) to connect with the following –7–8 at the beginning of 15D/'16", leaving room only for a further eight bar period between them. There is only one important difference in CRE: the decision to change the first two bars in order to finish this period with the sequential steps naturally following one another, instead of suddenly switching to the triplet figuration in the seventh bar of a period. Such a kind of joint-overlap as given in CPV 1992 (there: b. 263f) seemed atypical for Bruckner, particularly if we consider that in the model used here – the last 8 bars of 12C – these two bars were intended to continue the figuration established from the beginning of the chorale. This device brings more coherence into the structure, because now the recon-

structed opening bars of the Finale are clearly ‘developed’ here in eight bars, as later repeated by Bruckner (FE, p. 253f). It is much more typical for him to separate such blocks with short rests to take a breath – note the similarity with the development of the first movement: a stasis, built upon the Introit, leading into a crescendo (first movement, b. 226–44), finishing with a first quotation of the horn call in eight bars (cf. b. 19–26 with 245–52), a short pause, then a second crescendo on the Introit (b. 253–68), again leading into an eight bar repeat of the horn call (b. 269–76). (**Illustration V**)

V. BIFOLIO [19D/“20”]

Orel believed that some bars of the lost [19D/“20”] were not contained in the sketches. Phillips similarly assumed in his thesis (p. 494f): “An unbroken musical continuity for the development of the fugue was not achieved in the earlier pc. sks. (...), but there is every indication that [19D/“20”] would have consisted of a clear and to some extent probably construable structure.” Therefore, also SM 1985 and CPV 1992 provided at least nine bars of additional composition, based on a sequential technique using Bruckner’s own material, and confirmed by Phillips on the basis of Sechterian theory (*Musik-Konzepte*, Vol. 120–22, p. 44f).

But to the surprise of the present writer, a re-evaluation of the original sketch, undertaken by him in 2002, proved this assumption to be false. If we carefully follow these sketches (ÖNB 3194/13 & 14, FE, p. 21–4) and order them periodically in their most likely chronological order of gestation, we find that the composition of the fugue falls into roughly four phases – two of them incomplete, but two indeed complete. (**Illustration VIa–d**)

We can summarize the four phases of the fugue sketch as follows:

Phase I (1–48; incomplete)

Initially, Bruckner sketched the entire fugal exposition, including its beginning, which many commentators indicated to be missing (note Bruckner’s shortcut ♯ before the very first bar of 13^r, and his annotations on the entries of instruments above it). He continued the fugue well into its development, but finally deleted the last four bars (45–8, last three unnumbered).

Phase II (1–49; incomplete)

Bruckner decided to rewrite the continuation of the fugal development, inserted a pointer behind b. 37, started anew with b. 38 (unnumbered, see pointer on 13^v, above b. 1), and continued until the end of the 2nd syst. (not continuously numbered, metrical numbers 1–8, 1–4). Again, this was crossed out.

Phase III (1–61; complete)

Now Bruckner re-instated the original bars 38–44, but also wrote a new continuation, inserted a new pointer /// from b. 44 (13^r, below last syst., b. 1) to the new b. 45 (13^v, beginning of 3rd syst.), and then rewrote 45–61 (14^r, 1st syst., b. 4), now again continuously numbered.

Phase IV (1–62; complete)

Finally Bruckner again returned to the first page, decided to sketch a new continuation, beginning with b. 41, and indicated this with a further pointer (//// below b. 41), directing to 14^r (1st syst., b. 5). He started to re-sketch b. 42–62, unfortunately again without any continuous numbering, but clearly until the end of the Fugue (14^v, 1st syst., four bars). As an afterthought, he decided to replace the single bar before the sketched climax (b. 45) with another solution, indicated by a final pointer (last syst. of 14^r), followed by the annotation “Cis m. B.” (= “Cis-moll, B moll”, or “Cis moll Bass”), referring to that very progression at the climax.

Interestingly, this sketch shows that Bruckner originally intended to continue the fugue directly by the recapitulation of the Gesangsperiode, as indicated on 14^v (see voice-leading sketch at the end of 1st syst.). The entire fugal epilogue with the introduction of the horn theme was an afterthought. This wholly new conception was completed before the renumbering phase. Obviously Bruckner also used this sketch as a ‘working paper’ while laying out the score, as many annotations reveal. Bruckner did not depart very far from it in the bars surrounding the gap. He only sharpened the harmony from b. 21 onwards and replaced the third sequence step of the climax with a new one a semitone higher, in order to achieve a more convincing transition to the newly composed epilogue. Hence it was possible to reconstruct the entire fabric of the lost [19D/“20”] with a high degree of certainty using Bruckner's own, clearly established metrical numbers (-4-8; 1-8; 1-3). The instrumental layout was based on the surviving bars before and after the gap.

[Skizze, Phase I - IV]

[Partitur]

Illustration VIa: Fugue, bars 30–37: Periodically ordered transcription of the sketches

[Phase I - IV] [Phase I]

E^{\flat} moll a moll

Alt

38 39 40 41 42 43 44 45

[Phase II] As D Ten

6 4 6 $\flat 7$

1 2 3 4 5 6 7 8

[Phase III]

6 4 1 45

[Phase IV] H D Ten

c g h c cis fis

5 6 7 8

Cis m. B.

[19/»20«]

1 2 3 4 5 6 7 8

38 39 40 41 42 43 44 45

Illustration VIIb: Fugue, bars 38–45: Periodically ordered transcription of the sketches

[Phase I]

[Phase II]

Sopr. f m

[Phase III]

[Phase IV]

Cis m

[20/21«]

Illustration VIc: Fugue, bars 46–53: Periodically ordered transcription of the sketches

[Phases I and II incomplete]

[Phase III]

[Phase IV]

[Phase V]

Illustration VIc: Fugue, bars 54–62: Periodically ordered transcription of the sketches

VI. BIFOLIO ([27/“28”])

Philological research revealed that the Gregorian motif, alluding perhaps to the old hymn ‘Christ ist erstanden’ (FE, p. 308), was a quite late device. The Ob. line sketched on the late “13a” indicates this as well. Originally Bruckner stated only the first two bars here (26F/“27”, last p.), which were then repeated once (a-e-d-e, a-e-d-e). Later, the two repeated bars were scratched out and replaced by the entire line, now four bars long, in order to avoid an implicit fifth parallel: the first version, ending with an e, would have moved a semitone upward together with the bass fundament (a) into the following a^b / e^b . The new line (a-e-d-e-a-g-c-d) leads into the ensuing Vc. much more beautifully.

Bruckner's indicated corrections of the metrical numbers (p. 308, lower line: 1–2–3–4) suggest an interpretation of this as an intentional four bar insertion into normally regular eight bar periods. This gives support to the suggested Tutti repeat of the Theme, which is further justified by the mutation processes. Bruckner must have noted earlier that this line derives from the beginning of the repeated Gesangsperiode (see ÖNB 3194/14^v, 2nd syst., -5–6–7–8 from the first period). Interestingly, it also includes the motif which we think Bruckner may have intended for the final Halleluja (discussed in Section IX): transposed as in CPV 1992 (b. 487–91; CRE: 473–77), the line reads d-a-g-a-d-c-f-g-a, foreshadowing the final progression of the CPV (f#-a-d-e-f#; here a-c-f-g-a). The structure of this passage is certainly a crescendo, which must at least lead to some kind of a break-through by using important motivic material with the weight of a “Schluß d-moll” (Bruckner). However, originally it was most likely intended to lead directly into the chorale recapitulation; the words “Schluß d-moll” were added most likely only when he already had decided to transfer all sketched material into score bifolios, and possibly also the final two notes of the sketch, the double-dotted D octave fall, was only added then, which may best be understood as incipit of the repeat of the transposed gregorian motif.

At the beginning (bifolio 26D/“27”) Bruckner developed elements from the Trio and Gesangsperiode; then he introduced the string chorale in minims in order to prepare the double unison crescendo, both of which anticipate the Chorale Recapitulation ($c^b-b^b-a^b-g^b$). Those steps all contain the minim, which emerged from the accompaniment of the principal theme in the exposition, was continued in the Gesangsperiode, taken up again in the development of the Te Deum motif at the beginning of the second section (also in our elaboration of the d-c#-c-b Passacaglia), intensified within the recapitulation of the Gesangsperiode, and finally in the Gregorian motif. After this culmination, Bruckner brought back the triplet figuration of the chorale, including reminiscences of the end of the first movement (the open fifth D/A) and – as in the exposition (compare b. 139ff of the Finale with b. 151ff of the Adagio) – the Adagio (the ascending Vla. line preceding the chorale at b. 489, taken from the Adagio, b. 13–16). Indeed, across this entire zone Bruckner moulded together important motifs (minim progression, toccata rhythm, triplet figuration, chorale-like descent) from all the Finale themes (principal theme, Gesangsperiode, Trio, chorale) as well as reminiscences from earlier movements in a dense field of continuous development. Hence, a climactic repeat of the gregorian motif seems to be indispensable for musical reasons, as a preliminary staging post during the long-term development of the minim progression.

Even more important is the fact that the sketched crescendo by Bruckner ended in the root position of D minor, displacing the tonic note on top, but the surviving 28E/“29” continues with the fifth in the treble, and with the fifth bar of a period as well. The structure of this surviving continuation of a period strongly suggests that the string design (repeated bars of triplet figuration in Viol., Vla. melody and D/A pedalpoint in Vc. and Kb.) must already have been there in the missing first four bars of that period. Hence, the inclusion of a transposed repeat of the Gregorian motif as d-a/-g-a/-d-c/-f-g in four bars seemed to be inevitable in order to naturally reach the top note a of the missing beginning of the following period, continued on 28E/“29”. This convincing reconstruction of the lost [27/“28”], taken from the sketches and strictly limited to material by Bruckner himself, as given by CPV 1992, was basically maintained in the CRE, although some changes have been undertaken. (See Commentary)

The exceptional length of this reconstructed bifolio finds supporting evidence from a hitherto overlooked hint in the manuscript: The last page of the previous 26F/“27” contains an optional cut, indicated by Bruckner with “2. Vi–” (FE, p. 308), and at the right top corner “(40)”, most likely the number of bars to be included in the cut.

Following up this brings us almost exactly to the chorale recapitulation, however, in this reconstruction 42 bars later. If the missing [27/“28”] would have had 22 only, this would perfectly match. If we revisit the sketch, we find that the bar period preceding the “Schluß d-moll” had originally 6 bars only. It is quite possible that Bruckner first placed this in score, indicated the cut, and only then decided to expand this period to 8 bars, by repeating those two last bars, adding extra barlines and the additional metrical numbers 7 and 8, indicating an expansion of two further bars. We also find in many other scores by Bruckner that he indicated repetitions in this way.

VII. THE END OF THE CHORALE RECAPITULATION ([30/“31”]; 31E/“32”; [32/“33”])

The reconstruction of the missing [30/“31”] also retained here was essentially developed by Samale and Mazzuca, and later corrected by CPV 1992 with an alteration of the final 6 bars so as to ascend via an inversion of the tritone progressions found in the corresponding exposition phrase. The first period had to continue from 1–2- with [-3–12], the second to start with [1–6-], as the surviving 31E/“32” suggests. Bruckner certainly would have begun its imitative counterpoint there. The reconstruction is based on a strict inversion of the chorale in the exposition (excluding the non-invertible sustained note in four bars, hence reducing the solution here from 16 to 12 bars), determined also by the first two bars of 31E/“32”, where Bruckner designed the first two notes as a fifth and a sixth in the harmony (Ob.: “5”, “6”). Phillips confirmed this reconstruction via a Sechterian analysis of the fundamental harmonies. (**Illustration VII**)

It is hard to understand why other performance versions insisted upon a soft layout for solo Trp. and Str. at this point. The indications in the manuscript are indisputable: Bruckner indicated two whole bar rests before the entry of the Chorale in both Trp. syst. (FE, p. 312); this clearly indicates that all Trp. should join in together with the 1. Trp., which was obviously written down by itself in order to save time and effort. Bruckner's own “dim.” in the eighth bar (FE, p. 314, b. 2) makes clear anyway that at its beginning the music must have been loud enough to justify a diminuendo. The entire setting for strings with tremolo Vla. providing supporting harmony, and with both Viol. and Vc./Kb. in unison, suggests a loud tutti, not a soft instrumentation.

The last two bars from 29E/“30” (FE, p. 316) make it evident that the following line must bring about a still further reduction in dynamics (Kb. silent); the cessation of the Vla. tremolo and the register change (Ob.) imply that the harmonic support needs to be taken over by woodwinds (comp. with *Te Deum*, b. 15ff). The reconstruction by SM, confirmed in CPV 1992 followed these indications precisely. SM 1985 and CPV 1992 both concluded that Bruckner might have intended to repeat four bars from 31E/“32”, because his continuous numbering was repeated on its last page (FE, p. 319, upper margin, “43–44–45–46”, faintly in pencil on p. 320 again). However, the recapitulation of the horn theme is different from its first appearance at the end of the fugal epilogue. There it was gradually decreasing; but here it is obviously used in order to increase energy, initiated by the triplet figuration in a variety of contrapuntal devices. Therefore the CRE follows the text precisely as Bruckner wrote it. This decision was followed by a reconsideration of how to reconstruct the lost [32/“33”].

To complete the period already given as 1–6- on 31E/“32” seemed to be quite natural, by repeating -5–6- as -7–8, in symmetry with its first half (comp. 1–2- with -3–4-). The first appearance of the horn theme on 31E/“32” passed by in a mere four bars. On the other hand, considering its structural importance, it seemed clear that it had to be repeated somehow. Furthermore, it was obviously intended to finish an important section again, as it had done earlier, before the recapitulation of the *Gesangsperiode*, corresponding somehow with the abrupt end there (b. 399–402), which produced raised eyebrows within the Wiener Philharmoniker when Nikolaus Harnoncourt first rehearsed it. It should be noted that Harnoncourt very convincingly described this as a *memento mori*. In fact, this expression perfectly explains the character of the various endings of Finale sections as a musical reminder of mortality (as already in the first movement of the Eighth, where every theme group in the exposition ends with a reference to the famous ‘Grail Bells’ of Wagner's *Parsifal*). The older versions already included an extended repeat of the horn theme based on G, developed for eight bars (CPV 1992, b. 565–72), convincing enough in itself, considering the Neapolitan progression (here: C#/G), and also the fact that the first movement contains similar harmonic fields (preceding its coda, b. 493–504, based on F; within the coda], significantly, on G, b. 541–48).

Herleitung als Umkehrung des Choralthemas der Exposition mit Analyse der Fundamente nach Sechter

Choral in der Exposition

Bg. 29E/»30« letzte 2 Takte

Bg. [30/»31«] 16 T., rekonstruiert als Umkehrung des Choralthemas

(Diese 4 Takte wohl nicht verwendbar, da durchgehaltene Note unumkehrbar)

(Tritonus - Fortschreitungen in der Umkehrung beibehalten)

Rekonstruierter Bogen [30E/»31«]

Viol. 1, Viol. 2 8va b.

Ob.
Vc., Vla. 8va

Fl., Ob.,
Viol. I

(Viol. 2, Vla. ausgelassen)

Vc., Kb. 8va b.

Illustration VII: Reconstruction of [30/»31"] with Sechterian root analysis by Phillips

The old idea from SM 1985 and CPV 1992 was to re-introduce the principal theme from the first movement before the coda, as a goal of the chorale epilogue. This solution appears to create an impression of stasis, a blockage, due to the premature entry of D major, massive *ritardando* at the end, and sudden break-off of the line following the second octave fall (G-F-E). On the other hand, a six-bar truncation of the principal theme would complete the missing bifolio, so that the coda begins on a new, hypothetical [32/“33”].

The 1992 solution was so unconvincing that Samale and the present writer decided to simply delete these six bars, ending the chorale epilogue with an eight-bar period, designed as a pre-climax to the coda, built on a sustained G, with a typical general rest at the end. Interestingly, there is at least one parallel to be found. In the Third Symphony, first movement, following the recapitulation of the principal theme (see there, b. 393–404), Bruckner used almost the same triplet motif in a very similar manner. As has been observed by Harry Halbreich, this passage was the fruit of a very late revision (1888) undertaken at a time when Bruckner was also already working on the first movement of the Ninth. Halbreich even suggested that Bruckner could have worked from a sketch for this particular passage when he composed the parallel passage in the first movement of the Ninth (b. 366–76), which reveals the origin of the horn theme in the Finale as well.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is D major (two sharps). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The instrumentation is indicated by labels above the staves: Fl., Ob., Klar., Trp., Str., Hrn., Tb., Fag., B.-Pos., K.-Btb., Holzbl., and Trp. The score is divided into measures, with some measures containing triplet markings (3). The measures are numbered in brackets: [7], [8], [1], [2], [3], [4], [5], [6], [7], [8], [1], [2], [3], [4], [5], [6].

Illustration VIII: New reconstruction of [32E/“33”]

However, following the performances in October 2011, which made use of this solution, the authors finally agreed that this deletion damaged the formal integrity of the chorale recapitulation, which must have arrived at just such a conclusive climax. The re-introduction and mutation processes of the triplet motif from b. 523 onwards, with such an untypical change of the earlier *Te Deum* string figuration, could in fact only be justified if seen as a preparation of the return of the principal theme of the first movement, and the introduction of the strong unison motif of the strings in the last two surviving bars of the bifolio would also only make sense if somehow being taken up later again. Hence, the return of the principal theme was re-instated, avoiding, however, the major third at b. 555 (which would overshadow the final breakthrough of D major at letter **Z**), providing a cleaner instrumentation, and in particular avoiding the impression of stasis of the earlier version, deleting the 1992 *ritardando* as well as the notes G-F-E and ending now with the octave fall in the dominant. This leads into the surviving sketch that begins the coda in a now harmonically very satisfying manner. The instrumentation of b. 539ff had also to be expanded, including now all woodwinds, supporting the octave fall and providing imitations which would be taken up at the beginning of the Coda. (**Illustration VIII**) Structurally this idea is supported by the fact that the initial sketch for the coda (FE, p. 6) starts on a new page. Very often Bruckner's sketches start with the music for the beginning of a new bifolio. Furthermore, as one can see he initially sketched 24 bars in ink only, perhaps because the bifolio drafted here was had been prepared to contain 24 bars.

VIII. THE RECONSTRUCTION OF THE CODA FROM THE SKETCHES

To this day, critics remain sceptical of the attempt to elaborate the coda from the few surviving sketches; the result in CPV 1992 aroused controversy. Music lovers were often grateful for the possibility to hear the Finale as a whole and also considered the closing section with the elaborated Halleluja satisfying or even moving. On the other hand, professional writers especially criticised the entire development from the chorale recapitulation onwards as being “incoherent” and “in blocks” – even if many of them showed only a limited knowledge of the philological problems of the Finale. Also, the importance of the coda sketches was widely ignored. Even Nikolaus Harnoncourt omitted them, arguing that they were not part of the score as it survived. Hence the authors felt obliged to reconsider the coda yet again (as elaborated in the preliminary versions) for the CRE, in order to achieve an even greater coherence of this section which is so crucial for the entire symphony. The aim of such a (necessarily provisional) coda must be to bring thematic processes to a close – an aim that is comprehensive enough under the circumstances given. The examination of all extant sources revealed that, in a preliminary stage, the coda was apparently finished in summer 1896; hence it is still appropriate to speak of a ‘reconstruction’ at this point, even if the result is speculative in places. Perhaps it would be best to call it an ‘elaboration’, based on all available information – which is by no means scant.

Phillips' philological studies suggested that Bruckner renumbered the bifolios of the score only in May/June 1896, after he had at least sketched the coda, and by way of evidence we have even a date – “14.6.96”, given on 13E/“14” (FE, p. 225). The renumbering probably took place prior to this. Bruckner undertook the renumbering because by this phase of composition he had decided to split up the very long bifolio 2F (which increased now to 36 bars) into a “2” and “3”, all written on the later-used paper type E; hence, all subsequent bifolios had to be renumbered. Most likely his secretary Meissner may have had the task of scratching out the old sequence of numbers with a razor blade, which would be overwritten then with one number higher. We had noted something similar in the first movement already: Only after initially finishing its score (which by autumn 1892 had 23 numbered bifolios), Bruckner decided during a revision in autumn of the following year to expand the transition to the recapitulation of the *Gesangsperiode* and to include a new bifolio “18” (see Critical Report on the first three movements, p. 50ff), which made it necessary to renumber all subsequent bifolios from “18” to “23” into “19” to “24”. Such a procedure would make sense only when the entire score already existed. But if this renumbering in the Finale indeed occurred in May/June 1896, it also gives us a clue as to the entire length of the original score, even if now partially lost, with a high degree of certainty. In one of the for the coda we find a remarkable annotation, by Bruckner, “Bogen 36. 19. Ces” (FE, p. 45). This could be taken to suggest that on May 19th Bruckner reached the

Cb , the beginning of the “final cadence”, clearly re-sketched and further established two days later (FE, p. 47: “am 21. Donnerstag, 22. Freitag, 23. Samstag”). If we follow Bruckner's usual practice, he would write such a bifolio indication precisely at that point of the sketch where the new bifolio (here 36) would have to start. (We have several other instances in the manuscripts where he did the same, for instance, the particello sketch of the exposition, FE p. 33, where Bruckner wrote “neuer Bog.” precisely at the same spot where later 4C/“5” began; note also the beginning of the Fugue at bifol. 17, FE, p. 21, right upper corner: „Zu 17“.) However, as John A. Phillips points out, it is apparent from the contents of this sketch that Bruckner was not at all clear at the time he wrote the date and marginal annotation “Ces” how long the passage leading up to this significant arrival point was intended to be, since he was still in the process of drafting it. Due to Phillips, the reference could therefore be no more than a general indication that the contents of this sketch would transfer into the score on or around bifolio 36. In his eyes it cannot be claimed that at the time of writing the p. 45 sketch the arrival point of “Ces” “must” coincide with the beginning of bifolio 36, since the passage leading up to it did not yet exist. Moreover the annotation “Ces” may be completely unrelated to the “Bogen 36” and “19.” above it. (The present writer and Nicola Samale don't share this opinion). Moreover this indication was written in May, apparently *prior to* the renumbering; Bruckner would have had written out the primary score bifolios for the coda perhaps immediately after sketching their content (again: this was part of his usual compositional practice; as soon as a music was clearly sketched, first lay it out in score, for strings; it could be revised later anyway) and only thereafter returned to revise the exposition and renumber subsequent bifolios. Hence the bifolio on which the cadence began would later have been renumbered [36/“37”].

In any case, this indication by Bruckner in the sketch makes it possible now to at least roughly estimate the length of the gap between the final surviving score bifolio [31E/“32”] and the cadence beginning on the lost [36E/“37”]: Four bifolios must be missing here ([32E/“33”], [33E/“34”], [34E/“35”], [35E/“36”]). Furthermore, if our reconstruction of the coda is correct, then the chorale statement constituting the eight-bar period before the Cb cadence must have occupied the second half of the lost [35/“36”]. What we do not know is, where exactly the coda would have started, of which we have the sketched beginning (28 bars); hence we do not know exactly how much music existed between the last bar of 31E/“32” and the first bar of the sketch for the beginning of the coda, and how much music there was between the last bar of that sketch and the first bar of this C major chorale fragment preparing the cadence. Of course, we also cannot know whether Bruckner himself followed the 16-bar prepared ruling of the E paper bifolios strictly, or whether he might not have inserted further barlines, as, for instance, already on the first page of “2”E which contains 6 instead of 4 bars. One of the earliest sketches (FE, p. 6) appears to contain the beginning of the coda, including the motto, repeated relentlessly in tritone sequences at a solemn, slower speed (marked by Bruckner with “4/4”). This sketch is somewhat difficult to understand: After sketching the first 24 bars in ink, starting from Eb major, Bruckner indicated in the 25th bar “2te Domin.” (second dominant, or double dominant), and sketched b. 17 to 24 again. He may have realised that the first concept would lead too early too high at the end, because his second afterthought, four bars more at the very end, lead directly into the tonic, D. Hence, the initial 16 bars of the sketch have to be transposed as well, starting now with a Bb major sixth chord, also referring back directly to the very beginning of the Finale (b. 13ff). The design of this music as a much-needed point of stasis, that proceeds by gradual compression of metrical structures in perfect symmetry into a crescendo, is very similar to the design of Bruckner's other Finale codas. Note also that the initial motif is closely related to the beginning of the first movement (Horns, b. 18/19). Such a design must have led naturally into a big, dramatic climax.

Perhaps there is enough evidence to believe this climax was intended as an overlay of all themes: The elements from the chorale recapitulation onwards can be interpreted as a gradual preparation for such a synthesis, mainly built on the triplet core (str. counterpoint; horn theme) and the octave fall (see Vc./Kb., FE, p. 319/20) of the principal theme of the first movement. This is continued in the first coda sketch, including the motto and *passus duri-usc ulus* (Ob.) – an allusion to the principal theme from the first movement of the Eighth, but mainly recalling the *memento mori* before the fugue that culminates in the clash of the Trp. fanfare (FE, p. 260), which can also be seen as a preparation of the Scherzo rhythm. The realisation of such a climax as an overlay of the principal themes seems to be musically inevitable as the ultimate point of re-unification. If we analyse them, their ability to be

combined with one another actually seems to be as predictable as Nottebohm's discovery that the themes in Contrapunctus XIV can be overlaid by the B-A-C-H motif. This technique was a characteristic part of the Baroque fugue, named *coagmentatio*, and it is prominent in Bruckner's own fugues as well.

SM and CPV 1992 constructed such a *coagmentatio* upon the Adagio theme in augmentation, but it would seem to be perhaps more typical of Bruckner to place the principal theme of the first movement in the bass (as in the codas of the Fifth and the Eighth), with the solemn Adagio theme in the tenor, the Finale Theme in the alto (in its form as the basis for the fugue, which Bruckner actually seems to have constructed in order to make it more suitable for such an overlay), the typical quaver figuration in the Soprano (as in all Finale Codas), and the Scherzo rhythm in the timpani (such a 'tattoo' is by no means impossible for Bruckner, see for instance the principal theme of the Finale of the Eighth Symphony, the Scherzo of the Ninth, b. 97ff, 115ff, or its Trio, b. 77ff, 109ff, and 229ff). Furthermore, with the Adagio theme in the bass, the e^b of the third bar would move above the D of the Timpani (Scherzo Theme), which looks rather clumsy. The clash of the d/e^b progression (from the end of the first movement) and the climactic nature of this Coagmentation could certainly have led into a broad zone of final glory – if we did not have further evidence for the continuation of the coda. The next surviving sketches clearly indicate that Bruckner intended to include four further elements – a chorale ascent starting on C in eight bars (of which the last four are not entirely clear), leading into eight bars that present the tritone progression (C^b/F here; cf. the first movement climax at b. 381ff: B^b/F minor) for a final time, followed by another eight cadential bars built on a dominant eleventh (perhaps evoking the climax of the Adagio), and a final peroration built on a tonic pedalpoint. We have every reason to accept these sketches, thanks to Bruckner's indication for their use in a lost bifol. [36] (FE, p. 45) and the surviving dates from May 1896. It seems to be likely that they indeed contained all that Bruckner needed for the elaboration of the coda.

Such an ascent as sketched (FE, p. 6, ÖNB 3194/3^r) would certainly initiate a new crescendo, but it would not be appropriate to make a jump from the *coagmentatio* into it. Furthermore, the sketch for the coda beginning might well be a re-conception of a passage earlier intended as a transition to the chorale (see also the initial sketch of this passage, FE, p. 13, ÖNB 3194/7^r), of which the recapitulation was basically destructive. For these reasons, as early as 1986, as one of the first fruits of their collaboration, the authors augmented the aspirational statement of the chorale in the strings that occurs midway through the Gesangsperiode recapitulation (CRE: b. 441–44), laid it out for full orchestra, and transposed it from C^b into D, which here allowed a perfect transition into the initial C of the ascent, which also seems to be an inversion of the end of the principal theme of the Finale (see b. 63–66). At this point both SM and CPV 1992 changed the string figuration into triplet quavers. Since Bruckner never changed figuration once it was established for the coda, the CRE decided to maintain the quavers of the *coagmentatio* instead, creating an allusion to Bruckner's very last surviving coda, that of *Helgoland*, and including the (surely significant) 'Cross'-shaped pattern of notes prefigured in the final bars of the Adagio and also found in the principal theme of the Finale.

The completion of the chorale ascent (-5–6 and 8 of the period not yet finished by Bruckner) had to connect with the C^b of the following period (FE, p. 45). It was a straightforward task to continue harmony and melodic line. The Adagio of the Fifth (b. 169ff), and that of the Eighth Symphony (b. 23ff) served as a model here – in fact, a further use of what might be termed Bruckner's "Himmelsleiter" phrase (=Jacob's Ladder, most likely a quotation from Mozart's Requiem, Lacrymosa, b. 5–8). Largely established by CPV 1992, the entire instrumentation of this progression and the following Neapolitan cadence was thoroughly reworked once again, continuing the quaver figuration and introducing a last appearance of the inverted fugue theme in the bass, and redistributing the disposition of the partwriting to achieve a better balance and a more audible connection with the climax of the Adagio evoked by the harmony sketched by Bruckner (triplets in the woodwinds, supporting harmony in Vla. and Wagner-Tb., falling ninths in low brass). A further sketch exists which was most likely intended for a continuation of this chorale ascent (FE, p. 46), however, the present writer and Nicola Samale think that this sketch (in pencil) was intended to be merely replaced by the famous cadence sketch (FE, p. 47), as the date "21." (in pencil on p. 46, in ink on p. 47) suggests. John A. An alternative view of the coda and its sketches will be discussed by John A. Phillips in an appendix to the commentary.

IX. THE ELABORATION OF THE FINAL HALLELUJA PLENO

Critics insist that a completion of the final peroration is impossible, because nowhere does a final double bar exist in the surviving material. However, we can reconstruct a surprising amount of it by simple deductive reasoning. The last eight bars of the cadence sketch indicate that the last Pleno was to be built on a tonic pedalpoint, as usual with Bruckner. Furthermore, it seems likely that there had to be a ‘final capstone’ of the coda of 37 bars, as was likewise the case for all the foregoing movements (first movement: beginning of the cadence with the bass triplets, b. 531–67; Scherzo: beginning of the variations to the exposition, b. 210–47; Trio: 36 bars from 229–64, plus the extra rest added by Bruckner at the beginning of the Scherzo da capo = 37; Adagio: b. 207–43, entire Coda after the general pause). This tonic pedalpoint brings the symphony full circle, since the first movement began with the same kind of stasis. This can be impressively experienced by concluding the DF with this very sketch, ending where the symphony began. It is also likely that the fabric of the final section would have constituted a glorious, culminative Pleno, ending with the typical extraordinary weight of an irregular period.

No musical material would be better suited for this than the *Te Deum* motif, with its majestic open fifth, fourth and octave, which was already evoked in the first movement (note also its final section with a ‘vertical’ reading of this motif as a *Klangfeld* of D/a/d), and then re-appeared prominently at the end of the first section of the Finale, its development, and chorale recapitulation. Consequently, the CRE uses this motif here as the main feature of the last bars, recalling the end of the Adagio, as well as that of the first movement (open fifth) and Scherzo (Trp.). Its use in the woodwinds was now limited to minims, as prefigured by Bruckner in the development, in order to complete the ‘history’ of the minim progression. This is all the more convincing if we consider that Bruckner himself wished the *Te Deum* to be used as the best substitute, should he not live long enough to complete the instrumental Finale – another strong indication that the Finale itself should end in similar manner.

Additionally, the authors made reference to the memoirs of Dr. Heller, who related Bruckner's playing of the conclusion of the Finale to him on the piano as a “Song of Praise to the Dear Lord”, according to the composer. There has been much speculation as to how this should be understood – particularly Heller's enigmatic reference to Bruckner's words that he wished to “*again* conclude the Finale with the Alleluiah of the second movement”. (Heller's spelling of the word is different from Bruckner's; Bruckner explicitly wrote “Halleluja” in his personal annotations, calendars and letters. Hence, it has been maintained here.) The present writer had offered a new interpretation of this in the first print of this edition: before trying to locate such a “Halleluja of the second movement” within other late Bruckner works, can convincing evidence not be found within the Ninth itself? In fact, the Adagio contains a highly significant Halleluja-like phrase (Trp., b. 4–6), quoting the *non confundar* from the *Te Deum* as well as the Halleluja from Psalm 150. But this is the third movement. Is it possible that Heller, or Bruckner himself, was simply momentarily confused regarding its position in the symphony?

We know that Bruckner sometimes struggled with the inner balance of movements, especially in the Second, Seventh, and Eighth Symphony. Perhaps he was also not absolutely certain about the position of the Adagio in the Ninth for some time: as discussed in the Critical Report, the cover bifolios, designating the Scherzo as “2. Satz” and the Adagio as “3. Satz”, were written very late, possibly as late as the autumn of 1895, considering the similarity of the cover of the original and copy of the first movement (Critical Report, Facsimiles, p. 206f). The first score page of the second movement contains merely the heading “Scherzo” (Critical Report, Facsimile, p. 81); that of the Adagio in fact reads “III. Satz. Adagio (E-Dur) 9. Sinf.” (Critical Report, Facsimile, p. 145), but it looks as if the third beam of the III was added later, hence it was only in 1895 that Bruckner decided upon the order of the movements.

It could be likewise possible that Bruckner in fact said “Adagio”, but that Heller remembered it as “second movement”, simply assuming that the Adagio was in fact intended to be the second movement, ‘as usual’. Interestingly, even Joseph Schalk, in his piano reduction of the symphony (preserved in the ÖNB, re-examined by the present writer in 2002), arranged the Adagio second, explicitly marked by him as “II.”, only then followed by the Scherzo, which after his death in 1900 was completed by Löwe from bar 110 onwards. Hence one suspects that Schalk worked from a copy which is no longer extant (perhaps the *Stichvorlage* used by Löwe for his later ar-

rangement of the instrumentation, now lost), consisting of three separate volumes in which Scherzo and Adagio were perhaps not expressly marked as second and third movement at all. A further possible support for the use of this material in the Finale coda is to be found in *Helgoland*: the prayer “Der du in den Wolken thronest” serves there as second subject, which one could well interpret as a “zweiter Satz” as well (‘Satz’ = subject).

This music contains the same melodic material as the Halleluja and is also repeated in the horns in augmentation at the very end of the coda. Elisabeth Maier's assumption that Bruckner would have used the second Halleluja from ‘Christ ist erstanden’ in the version sung in Austria at the time seems to be less likely, since it contains musical material which cannot be readily related to the symphony. This would not be appropriate, considering the strong musical argument of the symphony as a ‘final exercise’ for Bruckner, in which, as Heller quoted him, “the thematic idea should be elaborated once again in the greatest clarity”. It also contradicts Bruckner's own efforts to motivically prepare the Halleluja in the Finale.

Preparing his own thesis on Bruckner's Ninth and its Finale, the present writer reassessed this problem in autumn 2007. As Phillips pointed out, Heller's words are available in two different versions – one in the book *In Memoriam Anton Bruckner* (Ed. Karl Kobald, 1924, p. 21ff), and one in the Göllicher/Auer biography (1934, Vol. IV/3, p. 564 and 571). Both versions were edited by Max Auer, with whom Heller maintained a lively correspondence. Unfortunately it has proven impossible to locate Heller's original account as published in 1924. However, in the correspondence of Heller with Göllicher, Auer and Schwanzara (today in the archive of the Institut für Geschichte der Medizin der Universität Wien), as early as 1902 Heller had sent his memoirs to Göllicher (explained in his letter to Auer, 15. 11. 1923, HS 3.667/1; see also letters from Göllicher to Heller, 7. 3. 1902 and 30. 5. 1906, HS 3.666/2 & 3). Heller also prepared an extensive correction list for Auer's biography, dated 1 August 1931 (HS 3.659). A part of it seems to be lost, and there must have been further correspondence with Auer, since the text as published in Göllicher/Auer IV/3. is quite different from the 1924 edition, as evident from HS 3.659.

Furthermore, Heller's letter gives some important entries from his private diary: “18/VIII 95 ... Today we talked again about his last, Ninth Symphony which he dedicated to the ‘Dear Lord’ in gratitude. The second section contains a marvellous Te Deum and he told me that, like Beethoven, who has in his Ninth the Song of Joy, he would have to elaborate the Te Deum as the ending. Three majesties he had already glorified, Ludwig of Bavaria, our Emperor and now he would come to the greatest duty of his entire life, ‘the glorification of the Dear Lord’. Only somewhat unwillingly I had to part from him. ... 25/VIII 95 Today I had a rare pleasure as only a very few mortals could have it – Bruckner played to me the organ setting and the Te Deum itself and was touched too when he saw that I was touched.” These two passages, omitted by Auer, show that Bruckner obviously played to Heller from the second section of the Finale already on the 25th of August 1895. The word ‘organ setting’ could refer to the chorale theme; the words “the second section contains a marvellous Te Deum” to the second section of the Finale with the chorale recapitulation, or perhaps the coda, confirming that Bruckner had a clear idea of the entire movement and in particular of its ending already in August 1895, and obviously in those days he spoke quite often about it with Heller.

However, the texts as published by Auer should be reviewed carefully, since Heller wrote to Auer: “You must excuse my corrections but on the one hand I wanted to put some things right according to my private diaries, on the other hand expand some of it.” (HS 3.659, last page. The diaries of Heller and the letters to his wife seem to be lost.) Heller died in 1934, and it is by no means impossible that Auer made further changes of the text on his own. This may also explain Auer's curious words “Alleluiah from the second movement”.

Musical evidence should test the case: Bruckner indeed finished the Adagio with this Halleluja phrase of the Trumpets, b. 5ff, transformed by the four horns shortly before the end (b. 237–39). Perhaps Romantic hermeneutics might interpret this as a “nostalgic reminiscence from the Seventh”, likewise considering the chorale (Wagner-Tb., b. 231–34) shortly before as a “last farewell to the Adagio theme from the Eighth”. In fact, this is a very early variant from 1893 sketches for the Ninth's Adagio theme itself. Such reception can only detract from considering the underlying motivic processes which support the coherence of the Ninth, as Phillips pointed out. In fact, this is a clear hint that the illustrious Halleluja must have been the Trumpet motif from b. 5, there breaking

through designed as for a tutti (three Trumpets in unison, only in the last moment dividing up into three), and even in the final tonal destination, D major, a complete foreign body in an Adagio in E major. It appears only once later in the recapitulation, but is nowhere developed or transformed, except for the horn phrase at the very end of the Adagio. All in all the treatment of this important motif looks very much as if Bruckner intended to preserve it for the ending of the Finale. (Note also that when Bruckner prepared the Second Symphony for its first print edition in 1893, he strengthened the same motif at the end of the Finale, supported by Trombones in the low octave, using the same kind of partwriting.)

Hence, the decision to use this Trumpet phrase for the conjectural end of the Finale makes perfect musical sense within the parameters of the symphony itself. The original ending of SM was an open fifth, similar to the end of the first movement. For the Halleluja conception, the present writer discovered the evidence of Heller's memoirs as early as 1985. In 1988, he and Samale developed an intermediate solution that included the Horn motif from the Adagio Coda in augmentation as well as the self-imitating Trumpet triplets, combining the Chorale figuration with the Halleluja and thus relating it to the end of the Scherzo and of Helgoland. This use of the motif gains further credence from the opening Halleluja of *Psalms 150* (c-d-e-g-c). This sequence, as transformed into the trumpet motif in the Adagio, was maintained in the CRE (here: d-D-F#-A-d-e-f#) as a rising minim progression, in self-imitation; it thus contains the entire Halleluja with which Bruckner often concluded movements of his symphonies (see also *Bruckner Jahrbuch 1989/1990*, p. 202). The progression seems to be the ultimate destination of the very beginning of the Ninth (b. 1–18), containing those notes in minor (Hrns.) which when arranged in rising order, form d-e-f-a-d (note also its inversion in the third theme group, Fl., b. 167ff as a quotation of the Agnus Dei from the Mass in D minor). Their final return, transfigured into the major, brings the symphony full circle.

X. THE REVISIONS OF THE SCORE FOR THE CRE 2012

For the CRE 012, once more the authors revisited Bruckner's preceding finales and examined in particular two aspects – structure and elements of the coda, and how he treated the return of material from the first movement. Bruckner has basically two models for a Finale coda:

The first type has a simple, final plateau, sometimes prepared by a crescendo from the end of the recapitulation (symphonies II/2, IV/1880, VI and VII, sometimes even forming a kind of appendix (Third Symphony in D minor). The second type employs a complex structure, more or less in five sections: a) an initial crescendo, often based on the initial Finale motif; b) a dramatic first climax; c) a new crescendo, often with chorale elements; d) an area providing a final cadence, sometimes continuing the crescendo, sometimes arriving at a pre-climax; e) the final affirmation of the tonic (Symphony in F minor and nos. I, II/1, IV/1, V and VIII). It should be noted also that no symphony of Bruckner ends in the minor key.

Considering the thematic material, we find that most of the Finale codas start with a motif from the beginning of the Finale (the principal theme itself, its incipit, or the initial motif of the introduction). The one, notable exception is the Third. Here the preceding crescendo continues with the syncopated motif from the closing period, and the coda itself comprises the unexpected re-appearance of the initial trumpet theme of the first movement, dispensing with any further important Finale materials. The figuration of the violins is indeed taken from the beginning of the Finale, but in the context (a dense overlay of various rhythmical features) this is almost inaudible and drowned out by the powerful trumpets.

The return of material from the first movement at the end of the Finale is treated rather differently in each symphony; it depends on how much the theme of the Finale is related to it, and also on how significant the first theme of the first movement actually is. In the Finale coda of the F minor symphony there is no material from the first movement at all, also nor is there in the annulled D minor symphony from 1869. In the First all Bruckner took from the first movement was the element used for the violin figuration of the coda (first movement, b. 18ff). In the Second, the initial string figuration contains the chromatic idea from the beginning of the first movement, and the final plateau contains the significant trumpet rhythm from the first movement in the woodwind, together with the

transformed principal theme of the Finale. In the Third we find the initial trumpet theme of the first movement dominating the coda. The coda of the Fourth (1st version) combines the horn call from the first movement with the principal theme of the Finale, but in the 1880 version provides only the rhythm of the horn call in the low brass is provided. In the Fifth we find complex contrapuntal overlays, including the principal theme from the first movement, its end providing the final clausula. In the Sixth, the rhythm from the beginning of the first movement (b. 349) returns preceding the coda, but more important is the oboe motif from the beginning of the Adagio, and in the coda itself we find dominated by the Finale theme; only at the very end does the theme of the first movement re-appear twice in the low brass (b. 407). In the Seventh the Finale theme appears to be a direct variant of the beginning of the first movement; as in the Sixth, this theme re-appears only shortly before the end, but the end itself is given over to the Finale theme. In the Eighth, the principal theme of the first movement appears theatrically at the climax of the recapitulation of the closing period, in the dominant, to prepare for the coda; the coda itself broadly unfolds the initial theme of the Finale, culminating in the famous superimposition of themes. In the first version of the Eighth there was a soft, earlier entry of the Adagio theme in *pianissimo* at b. 751, however, in the later version this was wholly deleted by Bruckner.

What we do find in all the codas is important motivic material from the symphony stated in the final plateau, in an affirmative way, sometimes along with elements from the first movement. Also, in most of Bruckner's symphonies, this final affirmation contains elements which can be significantly linked to the famous 'Jacob's ladder' idea which later became the 'non confundar' of the Te Deum, as Oskar Lang observed already back in 1936 (exceptions are the annulled symphonies in F minor and D minor); this is particularly evident in the Second, Sixth, Seventh and Eighth. Moreover, each Finale coda provides string figuration which is maintained throughout, only sometimes culminating in some final strokes (in harmony or unison, as in the annulled F minor, D minor, N° I, II and V), and only in the second and third versions of the Third does this end with the motto from the first movement in unison. Mostly this is a straightforward quaver figuration. A rare exception is the 1880 version of the Fourth, with a calm string accompaniment in crotchet triplets, while in the final version of the Third, due to a change of metre, the earlier quavers become very fast crotchets. However, there is no single Finale coda ending in a triplet quaver string figuration, and in no single Finale coda does the string figuration, once established, change into something different.

Taking all this into account, the parameters for the coda of the Finale of the Ninth seem to be clear. The structure of the entire movement, the surviving sketches for the coda as well as secondary information suggest the predominant five-part structure, leading in one huge arc through higher and higher levels up to the final culmination. However, the earlier structure of the CPV (1992–2008) did not fit with this, because it actually combined both types of Finale coda, ending the gradual five-part ascent with a further codetta, an appendix to the coda. As we can see from Bruckner's own revisions to two other symphonies, he tried to avoid precisely this. In the Second he later changed the repetitive structure of the Finale coda, eliminating b. 695–760 of the 1872 version, and in the Eighth he deleted the sudden *pianissimo* recurrence of the Adagio theme (b. 751–58 of VIII/1) and revised the ending in a way that, as in most of his codas, at letter **Z** after the final cadence the last plateau appears after breaking through. Hence the authors resolved to delete the 16-bar crescendo of 16 bars at **Z**, now going directly into the final plateau.

This decision had numerous consequences for the entire coda, including the necessity to revisit the question of the final Halleluja and the motifs of the final plateau. If we think about material from the first movement that is to re-appear in the coda, it seems to be clear that not much of it is suited for a triumphant breakthrough in D-major at **Z**. What could perhaps be used here is a variant of the initial horn theme in the bass, transformed into D major, as recognised by William Carragan, but this would not match with the new solution presented here, and the music is clearly a beginning of something, and not an end. Hence, only the octave fall and triplet core from the principal theme remained. The unison principal theme of the Finale is certainly not material suited for a final breakthrough, in particular in the light of what we know from Heller, that Bruckner wanted to end with a Halleluja-like song of praise. To imagine how such a hymn might have sounded, the significance of Bruckner's preceding two composi-

tions, Psalm 150 and *Helgoland* (which contains a literal song of praise in its coda: “Oh Herrgott, Dich preiset frei Helgoland!”) cannot be overlooked.

Even the chorale theme of the Finale is not suited to provide the final apotheosis, because its design and function of it is entirely different from the Fifth. In the Finale of the Fifth, the chorale appears as a new element at the end of the exposition, following the closing period, and providing the theme of the fugue. Its re-appearance in the coda seems inevitable, because that is the only place where the chorale could return. Also the structure of that chorale is destined for a final statement: its four stanzas end in a clearly conclusive formula (b. 193–96), later bringing the coda to an end in a similar way (b. 607–14). But the chorale in the Finale of the Ninth is the closing period, properly brought back in the recapitulation, and there presented in the only way which makes musical sense: instead of a simple repeat, Bruckner created a series of inversions starting from the first stanza of the chorale, gradually leading into the epilogue with the horn theme. And an even greater impediment: this chorale has no last stanza which could serve as a final clausula. In the exposition there is the first long stanza of 16 bars, the second a short interjection of eight bars, the third a repeat of the first, but after 12 bars it leads not into a final clausula, but into a brutal chromatic descent. In the recapitulation, the first stanza is presented with a diminuendo explicitly wished by Bruckner himself, followed by an intended inversion of it (as one can see from the last two bars of the extant 29E/“30”), and providing a certain feeling of finality in the reconstruction by the authors, then the inversion of the second stanza, another cadence-like eight-bar period in falling fifths, and all that leading into – the unexpected outburst of the horn theme, in F \sharp /G \flat , and again no ‘finalising’ stanza. So this chorale appears to be almost ‘designed to fail’, and it would be difficult to imagine how it could return again, in a triumphant, concluding manner, and even more glorious than at its first appearance in the exposition.

So the only element from the Ninth itself which really seems to fit musically for such a last hymn of praise, remains the trumpet motif from b. 5 of the Adagio: It is closely integrated into the motivic processes of the whole symphony, deriving from the first movement (b. 1–18 and closing theme), further prepared in the Scherzo (b. 89ff) and Trio (theme), also gradually prepared in the Finale (celli b. 351ff; ‘horn theme’ b. 383ff and 539ff; also the minor variant at b. 407ff and 453ff), and is the only element of the Ninth which actually permits an allusion to the ‘non confundar’ to be found in most of Bruckner’s Finale codas. John Phillips also observed the unique way Bruckner introduced this motif: the three trumpets in unison entering in D major, within a movement in E major the ‘wrong’ key, and again at b. 81, but nowhere further developed (except the echoing passage of the strings in the Adagio at b. 89), as if this motif was to be held back for a special moment.

Further consideration was given to the significance of the part-writing characteristic of this motif. All the trumpets appear in unison at b. 5, and only at the last possible moment do they split up into three parts, as it is typical within the context of an orchestral tutti. Precisely the same thing happened with precisely the same motif at the end of the Second, revised by Bruckner for the first print edition in 1892 (see new edition by W. Carragan, Vienna 2007, p. 173) in the way that trumpets were doubled with trombones in octaves to bring out the motif more clearly, and in the same way split up into three parts at the very end. Looking at this one cannot help to feel this somehow foreshadows the intended conclusion of the Finale of the Ninth. Accordingly, the trumpets were re-designed in a way that the origin of the motif is now clearly recognisable: All three trumpets in unison, supported by the horns, and naturally growing out of the fanfare established in the final cadence at b. 625ff, and even forming a rhythmic augmentation of that motif. The manifold ways of using the *Te Deum* ostinato motif are justified by the manner Bruckner himself introduced it as a fourth theme at the end of the exposition and later used it in the development section and chorale recapitulation, the new string figuration at b. 633 now naturally growing out of the preceding, conforming to the voice leading of the upper line. Likewise the string basses continue from the preceding, as well as the woodwinds, now enabling a reference to the horn motif from the end of the Adagio in the flutes. The beginning of the principal theme from the first movement appears in the trombones and bass tuba, but only in a rhythmic reduction, as it is typical for Bruckner at such a point. The rhythmic triplet core legitimates the trumpet fanfare at the end.

Harry Halbreich and other authors have suggested that the Finale of the Ninth might have ended with a 'seal-like', massive unison, similar to the end of the Third, Fifth or Eighth symphony. The authors took this into consideration, indeed ending the movement with a truncated major variant of the main theme in five bars. However, this would contradict the evidence that the symphony should end with a hymn of praise; furthermore, not all Bruckner symphonies end with such a unison, moreover the significance of the ending of *Helgoland* as a model for the Finale of the Ninth cannot be overlooked.

These decisions required further changes in preceding passages in order to make the crescendo more powerful, the orchestration more dense, and the voice-leading more clear. After b. 616, the trombones and Wagner tubas were reversed again, returning to the design of the old 1992 version of the Finale, because the harmonic support has more weight in trombones and tuba, and because the Wagner tubas should motivically connect with b. 633. In b. 617–24 trumpets, horns, Wagner tubas and bassoons were rewritten as well. Trumpets now mark the changes of harmony at 617 and 621 with a restatement of their motif from the principal theme at b. 43, providing a destination point for the preceding crescendo as well as a better preparation for the fanfare at b. 625. Horns, bassoons and Wagner tubas, instead of providing an almost Respighian entry of the inverted fugue theme, now continue the truncated, syncopated head of the Finale theme as already at b. 601ff, now with the bass tubas and bassoons imitating the horns in inversion; the horns also much better prepare for the imitation in diminution at b. 625.

At b. 609, the preceding woodwind triplets were now continued to intensify the crescendo and rhythmic tension created by the combination with the violin figuration in quavers. In a way this reinstates an idea from CPV 1992, but there clarinets only were used, in three-part writing, which seemed rather uncharacteristic for Bruckner. Bar 187 of the Adagio provided the model for the new arrangement: all flutes, first oboe and clarinet start with the melody alone; the lower parts providing supporting harmony enter four bars later (a doubling at b. 609–16 would be too low for the oboes and uncharacteristic if provided by low clarinets alone), and connecting with the part-writing at b. 617. Also the bass line of the chorale was reinforced, giving it to the first bass tuba and contrabass tuba one octave lower in b. 609–12, taken up over by two bassoons, two horns and second bass tuba at b. 613. A very important change occurs at b. 596–99: the older versions basically held fast to the tonic, somehow over-iterated, and in particular with a weak connection to the following chorale. The new solution provides a more seamless preparation, chromatically ascending to the chorale, taking up the model from b. 145ff of the Adagio (and similar to b. 207ff of Psalm 150), with the woodwinds changing to triplets already at b. 597, taking over from timpani, and the violins providing a figuration better preparing for b. 601.

A significant change occurs before the coda, at the re-appearance of the horn theme, observing Bruckner's own writing for strings: the motif as presented here, in unison, and with the octave fall in the low basses, is a typical accompaniment for a more massive unison writing of woodwinds and brass. It seems to be designed to imitate a full statement of the head of the principal theme of the first movement, introduced as it was by the authors already at b. 383. Also, at b. 543, the massive unison of horns, Wagner tubas and strings makes the octave fall in bass trombone and contrabass tuba almost inaudible. Finally, it would be odd to have such a long crescendo as has been built up, for it not to be continued: the instrumentation, as can be recognised from Bruckner's preparatory sketches for wind parts on 31E/"32", clearly suggests high woodwinds at b. 523 and a register change at b. 531, creating a soft interjection, but then it would be better if all woodwinds continue at b. 539. Accordingly, the octave fall was now reinforced with woodwinds (similar to b. 367ff of the first movement), continuing the voice leading of b. 537f, with flutes re-entering at b. 539, first in the lower position, later (b. 547) going to the high g. After b. 543 the second and third oboes and clarinets now also introduce a series of imitations, already preparing for the beginning of the coda (and also with a reference to b. 269f of the first movement). The part-writing for woodwinds was designed in a way that the canons of the triplet motif are still clearly audible; on the other hand, the sound is now richer, the octave fall, being so important as a preparation for the coagulation, emerges much more effectively, and the entire chorale recapitulation now arrives at a culmination point, creating more contrast and sense of expectation after b. 554 for the already explained re-instatement of the return of the principal theme of the first movement (p. 37).

Further revisions are to be found at b. 411–14, where some clarinet imitations have been added. For structural reasons, the proposed bars 85/86, already indicated ‘ad lib.’, have now been eliminated completely, since they were considered musically not very unconvincing. As a result, the bar numbers from that point onwards differ from the earlier editions by two.

XI. INSTRUMENTATION

Preparation of the CRE required a re-examination of the instrumentation. Particularly the limitations of the instruments available in Vienna during the late 19th Century and Bruckner's particular practice of writing for them had to be observed. Indispensable here was Dieter-Michael Backes' dissertation *Die Instrumentierung und ihre Entwicklung in Anton Bruckners Symphonien* (Mainz 1993). It was important to reconsider the ambit of the instruments as observed by Bruckner in his writing. For the flutes Bruckner avoided notes higher than $b\flat'''$ by choosing lower alternatives or octaves (but note, for instance, CPV 1992, Fl., b. 55, $c\flat'''$, now corrected to the lower octave). The alto trombone should not climb beyond $b\flat'$ (Scherzo, Ten.-Pos., b. 223; but note, for instance, CPV 1992, b. 55, now corrected). He also avoided higher notes than e'' for violoncello in the Ninth (Adagio, b. 182; but note that Bruckner himself transposed the passage in the Finale, bifol. 15D/“16”, b. 275, one octave lower later). This made the reconstruction of [19D/“20”] in CPV 1992 rather unlikely (Vc. up to g'' /CPV 1992, b. 355). Likewise, Bruckner made no use of the five-stringed double-bass and preferred notes in higher octaves to notes lower than E. The one exception in the Finale (18D/“19”; FE, p. 281) may originate from the *col Basso* notation of the Vc., which certainly goes down to low C here; but a typical deviation into the upper octave was chosen for Kb., following b. 45 as a model (b. 3 of the principal theme). The extreme notes of Viol. 1 presented in this new elaboration of the coda, up to d''' , may be surprising, given that in the other movements as well as in the final valid bifolios of the Finale Bruckner did not write for them higher than $c\flat'''$. However, considering the extremes of the *coagmentatio*, the authors felt justified in using this range once, referring to Bruckner's own “8^{va} sempre” above Viol. 1 on bifol. 2^aC (FE, p. 109, see also 2^bC / p. 113, 2^cC / p. 118); likewise his own one use of the d'' in the first horn pair at this point, which he usually avoided. Inevitably, Bruckner left much of the wind and brass scoring – particularly in the second section – to the imagination of posterity. The situation is now exacerbated by the loss of so many of the final bifolios. If one wishes to recapture something of the original sound conception, it is most important to develop an aural imagination of how the lost portions could have sounded for Bruckner himself.

This can only be achieved from instruments of the period: Bruckner was used to hearing gut strings, played with a light, natural and flexible vibrato, some *portamento*, and in more distinct intonation. The Viennese flutes had a distinct, wooden, but thin sound. Quite new were the pungent Viennese oboes with their pear-like mouthpiece (from c. 1875, sounding quite similar to a Baroque oboe d'amore), and pungent Viennese clarinets and bassoons were common, in particular the sharp-sounding bassoon, which very often had a metallic soundcup. The famous Viennese horns were handmade, more narrow bored, like all other brass instruments about one third smaller, and produced much less volume than modern brass instruments. One should also note that the Vienna valve, due to its special construction, allowed for a real legato, because the air-stream was never interrupted. The Wagner tubas and Contrabass-Tuba (a Viennese tuba in F with a fourth valve) were of Viennese manufacture as well. The large, blaring F-trumpet and lighter, more narrow-bored trombones were also common. In 1883 the Vienna Philharmonic decided to replace the valve trombones, which were in common use since 1862, with slide trombones of German fabrication. The orchestra contracted players from Leipzig and bought instruments from Penzel, but still included an alto trombone in $E\flat$ (together with a tenor trombone in $B\flat$ and a tenor-bass trombone in $B\flat$ with a fourth valve). Bruckner would assuredly have had in mind three trombones of different bore and sound character even when he wrote the Ninth.

All this must be taken into account when attempting to complete the instrumentation of the Finale. On the contrary, the CPV 1992 was shaped very much by the experience of listening to modern instruments. In many instances, revisiting the manuscripts solved some further questions. Some of the major changes are already de-

scribed above (end of the principal theme; beginning of the development section; the entire coda). Some further differences of instrumentation between CPV 1992 and CRE are the result of a new examination of the first three movements and some other works (the ‘Analogverfahren’, already referred to in 1985 by Samale and Mazzuca in their Commentary). Another important decision was to substantially reduce the scoring of the Trio in the Gesangsperiode (CPV 1992, b. 107–20; CRE: 95–108) to create greater contrast with its more richly scored recapitulation (CPV 1992, b. 433–46; CRE: 421–34). Such an approach was typical for Bruckner; see for instance the Finale of the Eighth. The Gesangsperiode from the Adagio of the Ninth (see b. 25ff thereof) with its enriched recapitulation (b. 113ff) presents another similar case. A particular problem for the lower horn players occurred at the beginning of the transition to the chorale (CRE, b. 129ff): the manuscript gives them only five bars to change from Ten.-Tb. back to Hrn. For this reason, Bruckner's partwriting was altered in order to give them substantially more time (CRE, b. 129–54). At the first appearance of the Gregorian motif (CRE, b. 453ff), the instrumentation of CPV 1992 was so thick that the dotted rhythm of Viol. 1 was scarcely audible. The new scoring supports them with 1. Ob. and Klar. (Viol. 2 and Vla. with 2.3. Ob. and Klar.). Likewise, the strange partwriting for Klar. and Fag. before the chorale recapitulation (CPV 1992, b. 503–6; CRE: b. 489–92) was altered, following the model of a passage in the first movement of the Fourth (b. 305ff).

XII. DYNAMICS, PHRASING, AND ARTICULATION

Bruckner left only very occasional rare indications of phrasing, articulation, dynamics, and tempi; hence a thorough understanding of his practice is indispensable. These features were thoroughly revised in the CRE, with particular reference to the comprehensive studies on Bruckner's technique undertaken by the present writer when preparing his Critical Report for the first three movements. Generally speaking, the CPV 1992 preferred fluid dynamics which often contradicted Bruckner's block-like instrumentation. For instance, its organisation of the crescendo into the principal theme twice included a *cresc.* in long, repetitive sections (b. 19, Str.: *f cresc. poco a poco*; b. 31: *cresc. sempre*; b. 39: Bruckner's own *dim.*). The CRE follows the structure perhaps more consistently (b. 19: *f*; b. 27: *cresc.*; b. 31: *ff*; b. 39: *dim.*; b. 41: *p dim. sempre*). Here the authors wish to underline the importance of Bruckner's own “accel.” and “dim.” in the four bars before the principal theme (FE, p. 133), since most conductors maintain the crescendo and tempo at this point. But note the particular dramatic expression of this sudden fall – perhaps the genuflection of the sinner confronted by the appearance of the Eternal Judge. This too is not without precedent in Bruckner's music – see the first movement of the Sixth Symphony, just prior to the recapitulation of the principal theme (there, b. 191–4, again often neglected by conductors). In the gradually increasing sequences of the motto in the development section CPV 1992 indicated a continuous crescendo (*p cresc. sempre*). The CRE (b. 244, 268) prefers terraced dynamics instead, designating these four sequences in tiered steps (*pp, p, mf, f*). It was also very important to observe the development of the climaxes: Bruckner was always careful about his *fff*, reserving this only for the ‘highest peaks’, but marking ‘local highlights’ no stronger than *ff*. Hence the two climaxes in the fugue (CPV 1992, b. 327 and 356; CRE, 313 and 342) were reduced to *ff* only (see also first movement, b. 207).

Similarly, phrasing and articulation were re-examined throughout. For instance, the imitation of the motto first introduced by 1. Klar. (b. 5) was not consistently notated by Bruckner himself. His three different variants were harmonised here as ‘semiquaver; single-dotted-quaver; semiquaver; quaver’, in order to avoid discrepancies, particularly in the development and fugue. Since Bruckner developed the Gesangsperiode directly out of the relentless principal theme, it should contrast strongly with the lyrical character of its counterpoints. Consequently, all slurs from CPV 1992 (b. 75ff) were removed from the ostinato motif. It seemed to be appropriate to basically maintain the articulation of its lyrical variants in half-bar divisions (see, for instance, 1. Fl. before the Trio, CPV 1992, b. 103–6, one four-bar slur; CRE, b.89ff, revised here to half-bar slurs). One notable exception was CPV 1992, b. 121–9 (Klar.), where retaining long slurs seemed inevitable in order to maintain resonance (CRE, b. 107ff). Longer slurs were required only if the woodwinds were doubling string parts, in order to give them greater resonance, for instance, the Klar. doubling of Vla. at the beginning of the fugue epilogue (CRE, b. 351ff), here with a two-bar legato added (CPV 1992, b. 365: no legato). Likewise, string counterpoints in continuous chains of

quavers were given half bar slurs, following the model of the first movement (note, for instance, CPV 1992, b. 129ff, ‘zart gestrichen’, now CRE, b. 115ff, half bar legato; also preceding the fugue, CPV 1992, b. 301ff, ‘gezogen’, now CRE, b. 287ff, with lyrical legato added). Drawing on practical experience, the triplet figuration of the chorale theme was supplemented with a *tenuto* on every crotchet, in order to pre-empt stop-gap bowing before each triplet. In the chorale recapitulation, the slurs were re-adjusted following the model of the Te Deum (half-bar legato in *p*, whole-bar legato in *pp*).

The important book by Wolfgang Grandjean, *Metrik und Form bei Bruckner* (Tutzing 2001), provided invaluable new insights into Bruckner's formal structures, particularly regarding the metrical numbers, which refer to the systematic regulation of emphasis within periods. Research by the present writer revealed also that Bruckner's typical accents (‘Druck’: > ; ‘Keil’: ^) were mostly used to underline the rhetorical phrasing which seems to be essential for Bruckner interpretation – as performances under Sergiu Celibidache, Nikolaus Harnoncourt, Daniel Harding and Roger Norrington have revealed. This led to some crucial additions of accents in order to bring a certain Baroque eloquence to this toccata-like Finale: Bruckner himself already gave a clear idea of this in surviving, discarded bifolios (see 2^aC, FE, p. 107, and 2^bC, p. 111).

Some further features were added: following the model of the first movement, the motto (b. 4 ff) was consistently marked with > on the second note; its companion (1.2. Hrn., Viol. 2, Vla., b. 4 etc.) received an additional > on the first note as well (see first movement, Woodwinds, b. 78ff; Scherzo, Pos., b. 202ff; 2^bC, lower Str.). The principal theme originally bore only Bruckner's ^ on the very first semibreve to indicate the four bar phrase. However, the various two- and one-bar truncations of this seemed to require an additional > for the third bar as well. This device particularly helps the listener follow the contrapuntal writing in the fugue, where a much more refined phrasing was achieved in the CRE by additional articulation. In the tremolo of lower strings in the chorale, > have been added, according to the changes of harmony (note Bruckner's own writing on 2^aC, lower strings, FE, p. 109). Likewise, in the chorale recapitulation, the > added follow the model of the beginning of the Te Deum.

XIII. TEMPI

The CPV 1992 introduced no fewer than 36 tempo indications (see Table IV on the following page); however, only seven of them derived from Bruckner's manuscripts, and most of them were on discarded bifolios. In the first movement – not significantly shorter than the Finale – Bruckner used only 25 such indications. The main reason for this was the assumption that the movement required three tempi – the main one, a slower one for the Gesangsperiode, and an even slower one for the Trio, following the model of the Finale of the Eighth. However, the Gesangsperiode is derived directly from the principal theme, hence there is no reason why they should not share the same tempo, especially if we observe Bruckner's late introduction of the minim progression into the principal theme (“3”E), not extant in the earlier versions.

Considering the basic tempo, the relationship of the Finale to the first movement as established by their common dotted rhythm should be respected: the principal theme of the Finale was certainly not intended to be faster than the end of the first movement. Another important clue is Bruckner's device of re-introducing the string accompaniment of the Te Deum in the chorale recapitulation. The shared, principal tempo of Finale, first movement and Te Deum should hence be Bruckner's typical, moderate Allegro, as has been respected here (‘Misterioso; nicht schnell’). Bruckner's own characterisation of the end of the first movement of the Eighth Symphony as a “Death Clock” perhaps even suggests that this should be chosen as one beat per second, consistent with his own metronome marking in the Finale of the Eighth Symphony (♩ = 60), or, considering the slower “Moderato” in the first movement of the Ninth, perhaps slightly less than that (56–60). Precisely this relationship with the first movement seemed to require another important addition.

TABLE IV: CONCORDANCE OF TEMPO INDICATIONS

Indications by Bruckner bar		CPV 1992 [687 bars]	bar	CRE 2012 [653 bars]	metrum
<i>Finale</i>		FINALE		FINALE	
C	1	C ; Misterioso, nicht schnell	1	C ; Misterioso. Nicht schnell	♩ ; Tempo I
<i>accel.</i> [2F/discarded]	39	accel.	39	accel. sempre	
<i>langs.</i> [2 ^a C/discarded]	41	- - -	41	- - -	
<i>a tempo</i> [2 ^a C/discarded]	43	a tempo	43	Tempo I ^{mo}	♩ ; Tempo I
	75	Langsamer	75	- - -	♩ ; Tempo I
	106	- - -	92	riten.	
	107	Noch langsamer	93	C ; Langsamer	♩ ; Tempo II
<i>rit.</i>	118	rit.	104	- - -	
	121	a tempo	107	C ; a tempo	♩ ; Tempo I
	141	accel. sempre	127	accel.	
	143	Erstes Zeitmaß	129	Erstes Zeitmaß	♩ ; Tempo I
<i>langs.</i> [erased]	289	Langsamer	275	ritard.	Tempo II (in 4)
	290	rit.	276	- - -	
	291	a tempo (langsamer)	277	a tempo	Tempo I (in 4)
<i>r.</i>	304	- - -	290	riten.	
<i>sehr langs.</i>	305	Sehr langsam	291	Sehr langsam	Tempo II (in 4)
	307	accel. sempre	293	accel. sempre	
<i>Bedeutend langsamer</i> [17C/discarded]	311	Fuge. Bedeutend langsamer	297	Fuge. Mäßig bewegt.	Tempo I (in 4) (in 2)
	413	riten.	399	- - -	
	417	Langsamer	403	- - -	♩ ; Tempo I
	431	- - -	417	riten.	
	433	Noch langsamer	419	C ; Langsamer	♩ ; Tempo II
- - -	444	rit.	430	- - -	
	447	a tempo	433	- - -	
	455	Sehr langsam	441	- - -	
	457	- - -	443	riten.	
	459	a tempo	445	C ; a tempo	♩ ; Tempo I
	463	accelerando	449	- - -	
	467	Erstes Zeitmaß	453	- - -	
	471	Langsamer	457	Langsam	Tempo II (but in 4)
	475	- - -	461	- - -	(in 2; $\text{♩} = \text{♩}$)
	479	Stringendo poco a poco	465	Stringendo poco a poco	
	487	Erstes Zeitmaß	473	Erstes Zeitmaß	♩ ; Tempo I
	572	rit.	554	- - -	
	573	Sehr feierlich	- - -		
	578	riten.	- - -		
C	579	C ; Ruhig	561	C ; Langsamer	♩ ; Tempo II
	595	accel. poco a poco	577	accel. poco a poco	
	603	accel. sempre	585	accel. sempre	
	607	C ; Sehr feierlich	589	C ; Feierlich	♩ ; Tempo I
	649	riten.	631	- - -	
	651	a tempo	633	- - -	
			652	riten.	

Recommended Tempo I: $\text{♩} = 58\text{--}60$ (should be identical with principal tempo of first movement and Te Deum)

Recommended Tempo II: $\text{♩} = 84\text{--}92$ (should be identical with tempo of the Gesangsperiode in both first movement and Te Deum)

The CRE decided to add a *C* time signature for the Trio in both exposition and recapitulation, considering that its character and counterpoint bears so many similarities to the Gesangsperiode of the first movement and that of the Adagio as well. Interestingly, in the first and third movements Bruckner also decided to use a slower tempo for the Gesangsperiode only in the very last stage of composition, as the present writer has shown in the Critical Report (p. 13, see also Critical New Edition of movements I–III, p. XIX). To acknowledge two basic tempi, and not three, is concordant with the Te Deum and its main “allegro moderato”, and the “moderato” of its second and fourth movements. Bruckner himself considered a change to 4/4 in the Finale at least twice – in a later discarded version of the fugue (marked as “bedeutend langsamer”, FE, pp. 261 and 265), and in the initial sketch for the coda. He obviously later decided to keep the fugue in the basic moderate allegro tempo after composing its epilogue, which includes quotations from the Te Deum and would hence require the same tempo. (The CRE suggests ‘Mäßig bewegt’ here, replacing the “bedeutend langsamer” from the CPV 1992.)

However, a slower 4/4-speed had to be established somewhere, and Bruckner's design of the Trio, so similar to the Gesangsperiode of the first movement, seemed to be evidence enough to justify such a suggestion. Another hint for a considerably slower tempo can also be found in Bruckner's own indication “sehr langs.” before the fugue (FE, p. 259) – though, without any change of time signature, but it is quite typical for Bruckner to call for a momentary return to a slower tempo such as this (first movement, b. 375f). Interestingly, a re-examination of the manuscripts even revealed a further tempo device by Bruckner himself at this point, hitherto overlooked: in the second bar (FE, p. 259), above Viol. 1, one can find a letter, transcribed by Phillips in his RAS (p. 75) as “n [?]”, but which is certainly an “r”, a Brucknerian shortcut in *Kurrentschrift* (running hand), indicating a “rit.”, which indeed serves well here to prepare the slower tempo that follows.

Of particular importance for the tempi of the CRE was another observation made by the present writer during his preparation of the Critical Report on the Ninth. In his late works, Bruckner almost invariably used “ritardando” before returning to the previous tempo, but “ritenuto” when followed by a new tempo. With great care, he frequently wrote only the initial “r” or “rit” without using a dot, thus leaving room for later amendments. In all, the revised tempi allowed us to reduce the 36 indications in the PF 1992 to 26 in the CRE.

COMMENTARY

["1"E]	b. 1–16	p. 4	16 (4–4–4–4)
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Metrical Numbers

1–4; 1-3-[-4–8]; 1–2; 1–2–

Sources

1^dC (FE, p. 67ff); SVE 1^eE (FE, p. 95ff); Sketch ÖNB 3194/1^r (FE, p. 3)

Status & Music-forensic Synthesis

Reconstruction of a lost bifol. ["1"E] of 16 b. (**Illustration I**) based on the sources referred to (1^dC, b. 9/10, 12/13, 17–20 excluded, see. FE, p. 67–69), with reduced instrumentation in the last 4 b. (Ob. and Str. only) in order to achieve a fitting connection with "2"E (see also p. 26f). The reconstruction given in the CPV 1992 excluded the repeats of the first and second sequence only, and in so doing, changed the metrical structure to 2+2+4 which causes a sudden stop. However, Bruckner's own sketches seem to indicate a solution of four sequential steps. Hence, a progression B^b6/E⁶ was inserted here as a third sequential step. Thus the passage (now D^b/G–C/F[#]–B[#]/E–A^b/D) is related to the foregoing preparation in the Adagio, given in four steps by the Wagner-Tb. (Adagio, b. 225f: A^b/D–G^b/C–F^b/B^b–D/G[#]). Furthermore it now seems to 'justify' the inverted version in the later Development (b. 242ff: F/B[#]–G/C[#]–A/E^b–C^b/F) as well as the augmented variant at the beginning of the Coda (b. 555ff: B^b/E–D^b/G–E/B^b–G/D^b; 571ff: B^b/E–C/F[#]–D/G[#]–E/B^b; 579ff: G^b/C–A^b/D–B^b/E–C/F[#]). Remarkably, all parts also include the first Tetrachord of the later Chorale Theme. The older Adagio reminiscence in four bars (Fl.; Hrn.) has been fully eliminated: this idea was not part of the initial sketches at all. Bruckner included it only after changing the initial pedalpoint to G in Working Phase 2, and merely for harmonic reasons; however, the late SVE on E-paper again don't bear any trace of it. According to the sketches on 1^dC, Bruckner himself planned to give up this idea (FE, p. 69; see Section I of the Work Report). Also according to this, the new reconstruction returned to Bruckner's own initial pedalpoint on A, as given in the first sketch (FE, p. 3), as well as again indicated in a sketch for the revision of 1^dC (FE, p. 68, B.-Pos. stave: repeatedly "a"). An important argument for the length of this bifol. is a calculation on "2"E, suggesting that the first 3 bifol. should have all together contained 50 b. (16; 18; 16; FE, p. 138, right margin). Sometimes Bruckner expressed the length of bifolios so far on the margin of the last p. of a bifol. in such figures; see for instance 2^cC (FE, p. 115–18) "30" end of p. 1, "50" end of p. 3, "60" end of p. 4, but also p. 1 of 1^dD (FE, p. 77), which also bears "50 / 18 / 18", making it likely that it was written only shortly before "2"E and "3"E. This could not possibly be explained as being the length of formal sections, for instance, the number of bars before the entrance of the Main Theme, since Bruckner counted such sections bar by bar on the upper or lower margin, sometimes also above Viol. 1 (see for instance FE, p. 118, 193–99, 285–6, 317–20), but not on the left or right margin. Furthermore, several other SVE survived for this bifol., all containing 16 b. only (for instance 1^{a-c}E, FE, p. 83–98).

Annotations

In the Hrn. call (b. 4ff; resp. Viol. and Vla.) a > was added on every crotchet before the barline, to underline the motivic connection with the Opening Theme from the 1st Mvmt. (see there, Hrn., b. 12ff, and b. 78ff, 255f, 259–264 etc; see also Scherzo, Pos., b. 202ff). Bruckner himself had chosen the same articulation in the fully 'nuanced', discarded bifol. 2^aC (vgl. FE, p. 107ff), but also designated the subsequent long note with ^. This does not make much sense in the **p** of b. 4. — The editors decided to equalise the notation of dotted rhythm, initiated by the Klar. solo from b. 5 onwards, with consequences for the notation of this motif for the entire movement: in the various phases of the beginning of the Finale, Bruckner experimented with different kinds of imitation on this motif. From the initial straightforward imitation of the Viol. motif (bifol. 1A, FE, p. 53) he first tried a syncopation, as in the later Ob. solo b. 14ff (see bifol. 1^cC, FE, p. 64f), before on bifol. 1^dC he found a diminished form, consequently sharpened into double-dotted rhythm. CPV 1992 strangely opted for a mixture of both forms (quaver, double-dotted quaver, demisemiquaver), which was nowhere indicated on 1^dC; this is only to be found much later in the development (Fl., bifol. 15D/"16", FE, p. 253ff). The CRE decided to basically give the dominant version of this motif with single-dotted quaver and semiquaver, in accord with the notation of this motif in the Fugue. Bruckner himself had already seen that it does not make sense to combine the motif, doubled with its own diminished imitation, in two different rhythms, see bifol. 17^cD/"18", FE, p. 277ff, Fag., also Hrn.,

Trp., where he corrected all earlier demisemiquavers in the lower part to semiquavers. — Bruckner gave only some very rare playing indications, since they were part of the final nuancing stage, being unachieved by him. Hence, all of them had to be added here (see also the Preface of 1st to 3rd Mvmt., p. XIff). However, Bruckner's language seems to be so clearly understandable that most of such additions are clear from the fabric of the music itself. If in doubt, the editors examined similar musical situations in the Ninth and other late works with good result. The Commentary dispenses with such additions and reports Bruckner's few own indications instead, in order to save space and effort here. — The beginning of the Finale forms a bridge from the end of the Adagio and initiates a crescendo. Hence, the roll of Pk. should certainly begin *pp*, as in the beginning of the 1st Mvmt. The metrical structure of the following period was underlined by *p* (b. 5) and *dim.* (b. 8), due to the general rest at b. 12. Also the next crescendo should begin soft. Due to the increasing energy (tremolo in Vla., Kb.) *p* was chosen, assigning 'Solo' to the Ob., Vc., being slightly covered in the depth, with 'hervortretend', the Viol. with 'G-Saite'. The repetitive structure suggests a strong *cresc.* (b. 15).

Report

1	'Misterioso. Nicht schnell.' added. Note that Bruckner, in his Finale movements after 1878, did not give Italian tempi anymore. However, the basic speed should be the same as that of the 1 st Mvmt., a moderate alla breve, corresponding with the 'allegro moderato' of the Te Deum in crotchets (note Bruckner's own sketch of a transition to the Te Deum, see report on b. 181; hence the Finale and the Te Deum would require an identical basic tempo.)
1–12	Pk.: pedalpoint <i>a</i> from bifol. 1A and Sk. (FE, p. 3 & 68) reconfirmed.
5–12	1. Klar.: notation of dotted rhythms adjusted (s. above).
8–10	third sequence B ^b /E supplemented (see also Sk., FE, p. 9 and 12).
8–12	Metrical numbers corrected to [-4–8]
13–16	1. Ob., Str.: instrumentation adapted from the surviving b. 17–18 (FE, p. 135)
14–16	1. Ob.: all > by Bruckner (FE, p. 70)

"2"E	b. 17–34	p. 5	18 (6–4–4–4)
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Metrical Numbers

-3–4; 1–8; 1–4; 1–4–

Sources

Bifol. "2"E (FE, p. 135ff)

Status & Music-forensic Synthesis

Finished, last-valid bifol.; whole bar rests in all silent parts.

Annotations

To make the woodwinds better audible in performance, the conductor may ask the Ob. and Klar. players to raise their soundcups. — It was possible to recover most of the articulation from discarded, earlier versions of this passage (see 2^aC, FE, p. 107ff, 2^bC, FE, 111ff). — Unlike CPV 1992, a written 'marcato', or 'marc.', was mostly avoided in the CRE, since this was very rarely used by Bruckner himself in the preceding movements; his > and ^ were often sufficient enough (see also 1st Mvmt., b. 63, Annotation 8, and b. 493, Adagio, b. 13 and 211, Ann. 84 – the only instances in the entire Ninth!). Newer findings from an examination of Bruckner's instrumentation (see for instance in the Eighth, Version 1887) also revealed that he may well have used the written "marc" mostly in the sense of 'rinforzando' (*rfz*), an expression which he unfortunately did not use. From b. 31 'marc.' could be misunderstood: in order to establish that every long note is not given the same weight, the CRE marked every first note of every bar with > in *ff*, but did not continue in the diminuendo. — Different from CPV 1992, the CRE respected the terraced dynamics of the various stages; the several earlier crescendi seemed to contradict the repetitive ostinato structure of the music. B. 27–30 lead up to a higher energetic level, requiring a *cresc.*; b. 31 marks a *ff*-pre climax with the augmented Main Theme in anticipation (Tb.). This anticipation is a subsequent idea of Bruckner. Originally the Winds only gave out the dotted rhythm (see 2F). Then Bruckner added in pencil at the upper margin "Gesang aus Thema" (FE, p. 138). This can be interpreted as an intentional condensation of the connection between Main Theme and Song Period. A further hint is also the final in-

strumentation of the Main Theme on 2F and “3”E, supporting with resonant minims, to form a characteristic double-unison (Tb.; Pos.; K.-Btb.).

Report

- 17 **Kb.:** forgotten tremolo added, as on bifol. 2F (FE, p. 131).
 17f **1. Ob.:** ties and > added, as on 2F.
 19–26 **Ob., Klar.:** > original, see 2^aC (FE, p. 107ff); **1.–4. Hrn., Trp.:** > and ^ original (2^aC, FE, p. 107ff, 2^bC, FE, 111ff); **Vc., Kb.:** downbows original (2^aC, FE, p. 107ff, 2^bC, FE, 111ff).
 31 Regarding the *ff* see 2^bC (FE, 111), first p., 2. b., K.-Btb., *ff* in pencil by Bruckner.

“3”E	b. 35–50	p. 8	16 (4–4–4–4)
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Metrical Numbers

-5–12; 1–8;

Sources

Bifol. “3”E (FE, p. 139ff); 2F (FE, p. 131ff)

Status & Music-forensic Synthesis

Finished, last-valid bifol.; whole bar rests in all silent parts.

Annotations

Bruckner himself wrote on the preparatory bifol. 2F (see FE, p. 134) “*accel.*” and “*dim.*” (See also his letter “a” on “3”E, FE, p. 139, left upper corner, perhaps erroneously four bars too early?) To underline this advice, ‘*accel. sempre*’ was added here, and also in b. 41 *p dim. sempre*, in order to let the Main Theme indeed appear out of the nothing. Various conductors admittedly had a problem here, ignoring Bruckner's idea in favour of a continued *fff* or even crescendo. Hence one should remember a characteristic precedent, before the Recapitulation of the Main Theme in the 1st Mvmt. of the Sixth Symphony (see there, b. 183–94). Also this idea may represent the genuflexion of the sinner in front of the divine presence. — The articulation of the Main Theme was significantly modified here, in particular with respect to Bruckner's contrapuntal techniques later in the Fugue. The > was used here in the sense of a *rfz*, in order to give the four bar structure a more comprehensive emphasis, as also underlined by the change of voice positions in Str. and Fl., b. 45. Furthermore, Wolfgang Grandjean pointed out the significance of a ‘Schwer-Leicht-Pendel’ (i. e., arsis/thesis-pendulum) in Bruckner's bar periods; the heavy initial note, assigned by Bruckner with ^, would require a retreat in the third bar. Only Trp. deviate from this, using the initial articulation of the motif, in order better to make audible its later truncations. — Bruckner indicated only the downbow on every beginning semibreve. From practical experience it appeared to be problematic if Str., on modern instruments, were to play each note with a separate bow stroke. It may be useful to subdivide each bar in equal up- and downbows; however, on period instruments a note-by-note bowing would be advisable.

Report

- 39 ‘**accel. sempre**’ added; “*accel.*” and “*dim.*” by Bruckner, see 2F, FE, p. 133.
 43 ‘**Tempo Imo**’ added, which seemed to be more typical following an accelerando. In earlier phases, Bruckner experimented with a slowing down and then “a tempo”, see 2aC, FE, p. 109: above, “*langs.*” and “a tempo”, see also Bruckner's changes in the Main Theme of the 1st Mvmt., b. 63 (Critical Report of Mvmt. 1–3, p. 10).
 43, 47 All ^ (Winds) and downbows (Str.) by Bruckner, see “3”E, FE, p. 141f.

“4E”	b. 51–68	p. 11	16? [18?] (5?–4–4–5?)
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Metrical Numbers

-9–10-[-11–12; 1–4;] 1–8; 1–2- // or: -9–10-[-11–12; 1–4;] 1–8

Sources

2F (FE, p. 134); 3A (FE, p. 143–6)

Status & Music-forensic Synthesis

Reconstruction of a lost bifol. [“4”E] with the hypothetical length of 18 b., given that the later 4C/“5” was still valid (see p. 24), from the last two b. of 2F and the entire 3A, or 16 b. (4-4-4-4), given that a newly written [“5”] is lost. (See explanation in Sections II & III of the Work Report.) Regarding its musical continuity, see RAS, p. 12–16. Bruckner's tendency to compose in sequences without much change of instrumentation allowed an almost certain completion here. The third sequence of the theme was still begun on 2F and had to be continued with its third and fourth b. Since Bruckner himself gave the numbers 9–10- in the third entry of the theme on A^b, to be supplemented with [-11–12], certainly the close of the theme was intended as a four bar period. 3A had continued with -5–8, but this was related to the earlier interpretation of the third entry as 1–4-. Also, Bruckner wrote only very rarely periods of more than 12 b. (as for instance in the 1st Mvmt., b. 227ff). Hence, [1–4] had to be added here, and not [-13–16].

Annotations

The structure already indicated from the third b. of 3A onwards was doubtless intended as the climax of the foregoing building-up in 3x4 b. Already Bruckner's “8^{va}” on 3A above Viol. 1 indicates a full instrumentation. We don't see any reason for interpreting this climax as a fade-out, as many authors of performance versions did – in particular if we compare these four bars with similar passages in other works, such as in the 1st Mvmt. of the Seventh (b. 245–48), or in the Te Deum, eight bars before the end of the *aeterna fac*, the unisono passage “*in gloria numerari*”. Hence, in the CRE Tb., Pos. and K.-Btb. double the descending line in minims; Str. and the other Wind instruments give in unison the two bar truncations of the Main Theme, which gradually prepare the Song Period, and – deviating from CPV 1992 – the Trp. exit stage with a truncation of their own, fanfare-like repeated note in dotted rhythm, looking forward to the bars shortly before the Fugue, its climax, and also the Coda as realized in this Edition (b. 625ff, see also 1st Mvmt., b. 541ff). — At the end of the fourth b. (b. 58), Bruckner's sketched final chord (c^b-e^b-f-a^b, see FE, p. 32) was written out in full here, as a cadence, leading directly into the harmony of the ensuing period and also logically continuing Bruckner's instrumentation already indicated on 3A (FE, p. 145), respecting that obviously from b. 59ff Pos. would have to double 1.2. Hrn., and also connecting retrospectively with Bruckner's own instrumentation b. 67ff. Bruckner's sketched Klar. part was obviously intended to be played by all, due to the dynamics in this passage. Bruckner's Tenor part from 3A was given to Vc. alone, because some jottings in pencil seem to indicate an independent part of Kb., written out here as a sequence from the closing of b. 58. To achieve a better balance, Vc. have been re-inforced with Fag. The harmony given in pencil in Viol. (FE, p. 154, third b.) represents obviously only a sketch for Winds. Hence the earlier realisation from CPV 1992 as doubling Viol. parts was eliminated here. Viol. had to rest from b. 59 onwards in order to respect Bruckner's own “loco” at the beginning of the Song Period (4A and 4C/“5”, FE, p. 148, 152). This only makes sense if it refers to the earlier “8^{va}” (b. 55). However, the Vla. was written already in the first four b., it represents the only part in harmony required for completion of an independent Str. register. From b. 63 Bruckner obviously intended to change its continuity to the line earlier sketched in Viol. 2, as an “X” indicates (FE, p. 145, end of second b., above Vla.). It seemed to be uncharacteristic to leave such a line in long values in arco playing; in order to create a typical trembling following a climax, tremolo has been added here (see also 1st Mvmt., b. 77ff). Also, the c-b^b-b^a-a of the Vla. anticipates the beginning of the Development, which starts with the same characteristic Passus duriusculus from the Main Theme of the 1st Mvmt. — The dynamics were quite obvious from the music, with a *fff* climax, followed by a *f* in b. 59 due to the instrumentation; Bruckner rarely indicated such passages more strongly. It is also very likely that the Brass Chorale bridge constituted a distant element, which should sound as out of a tomb (see also 1st Mvmt., b. 511). It is hard to understand why some performance versions presented this loudly.

Report

51–54	Reconstructed as a sequence from the foregoing and according to 2F (FE, p. 134).
53–58	Metrical numbers added [-11–12; 1–2–3–4]
55–68	Reconstr. from 3A (FE, p. 143–46); Instrumentation continued from b. 43–50.
55–58	Trp.: truncated imitation added; Viol. 1: high position indicated by Bruckner (FE, p. 143).
59–66	Pos., K.-Btb.: supplemented backwards from b. 67ff; A.-, T.-Pos. double 1.2. Hrn., from pencil indication (b. 63, FE, p. 145); Kb.: added from pencil sketches by Bruckner (FE, p. 145) continuing from b. 58.

- 59–62 **1. Klar.:** doubling of 2.3. Klar. added; **Fag.:** doubling of Vc. added, due to Klar.; **Viol.:** regarding the tacet of Viol. see above as well as Bruckner's shorthand note above the first note of b. 59, FE, p. 144, 3. b.; **Vla.:** tremolo added.
- 60 **Klar.:** repeated, due to Bruckner's repetition sign in b. 62 (FE, p. 145).
- 63–66 **3.4. Hrn.:** doubling of Vc. added, as indicated by Bruckner; **Vla.:** obviously intended by Bruckner as continuation of Viol. 2, see his "x" in pencil (FE, p. 145, 2. b., Vla. syst.); written out in full, and tremolo added (this is the only necessary part for an independent setting of Str. without Viol.)
- 67f **3.4. Hrn.:** originally 1.2. (FE, p. 146f), corrected by Bruckner himself to 3.4. (see FE, p. 151); **Pos., K.-Btb.:** Bruckner's pencil sketches written out in full.

4C/"5" ["5"]?	b. 69–84	p. 13	16 (4–4–4–4)
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Metrical Numbers

–3–8; 1–2; 1–8; // or: 1–8; 1–8; // or: 1–8; 1–2; 1–8; [1–2]

Sources

Bifol. 4C/"5" (FE, p. 151–4); Sketch ÖNB Mus. Hs. 6086 2^r (FE, p. 33)

Status & Music-forensic Synthesis

Finished, last-valid bifol.; whole bar rests in all silent parts.

Annotations

As already explained above, Bruckner himself marked this bifol. 4C/"5" as "giltig". The thin, distant instrumentation was given by Bruckner himself. This marks two extreme poles of his form, in which usually the 'Schlußperiode' (Closing Period) is designed as a typical 'double unison', representing a certain distance between the majestic Main Theme and the warm, human Song Period. But this is reversed in the Finale of the Ninth, where the Main Theme as well as the Song Period make such a double unison, in opposition to the majestic, song-like Choral Theme. To underline this, the earlier lyricism given in CPV 1992 has been eliminated here, in particular the half-bar legato of Viol. 1 in all bare double unison passages. Legato was used only in the rare lyrical moments. As explained in Section III of the report, it is not impossible that also a new, lost copy ["5"] existed, which may have contained 16 or perhaps 20 bars. (**Illustration IV**)

[5/"6"]	b. 85–100	p. 15	16 (4–4–4–4)
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Metrical Numbers

1–4- [-5–8]; 1–8; (no metrical numbers given on 5B, 1^v)

Sources

Sketch ÖNB Mus. Hs. 6086 2^r (FE, p. 33); 5B (FE, p. 164–66)

Status & Music-forensic Synthesis

Reconstruction of a lost bifol. [5/"6"] of 16 b. length. 4 b. in G major replaced with Lyrical Counterpoint as given in the sketch (FE, p. 33, 4th acc., b. 1–4); last 12 b. as given on 5B, p. 2–4, adding the counterpoint from the sketch in Viol. 2 (FE, p. 33, 6th acc.). — As already explained, this reconstruction is based on the assumption that Bruckner could have finally returned to the music as originally sketched. It should not be overlooked that Bruckner did not cancel the four b. in question (see FE, p. 133, 4th acc.), but indeed those following four b. in the 5th acc., later replaced by the Woodwind bridge from 5B. The Lyrical Counterpoint added here from 85–88 had also obviously to prepare the one following in the Trio section. The instrumentation was easily adapted from Bruckner's own indications in the sketches (theme in Viol. 1, counterpoint in Viol. 2) and his own scoring of the Recapitulation (Vla./Vc. with 1.2. Hrn. for the minims).

Annotations

At the beginning of the Trio, the CPV had to insert the Lyrical Counterpoint in Viol. 2 sketched by Bruckner (see acc. 6), despite the discarded 5B, which still gave both Viol. in unison (FE, p. 165, first b.). Unfortunately, the corresponding bifol. [24/"25"] in the Recapitulation is no longer extant, and the sketches for that section of course do not include explicitly this line, since Bruckner did not write out the music, but only indicated "Fis d. in Gesangsp. wie in 1. Abth.

dann” However, he would not have sketched this important addition here if he were not intending to use it. This inserted counterpoint in quavers of Viol. 2 takes up the preceding Lyrical Counterpoint and prepares the ensuing Klar. (b. 101) as well as the later Viol. 2 from b. 115 onwards. Bruckner's own word “Trio” is furthermore based on the idea of a three part setting – usually a melody, a figuration in Alto (or Treble) and Tenor, above very often Ostinato-Basses (see for instance in the Adagio, b. 57ff, or 1st Mvmt., b. 123ff). In order to achieve a better voiceleading, Bruckner's own sketched line was prolonged for one crotchet, in accord with the voiceleading in the parallel situation of the Recapitulation; this allowed the insertion of a characteristic imitation of Viol. 2 in 1. Hrn. (see Adagio, b. 57ff) in order to lyrically intensify this passage. To those instruments given by Bruckner on 5B (see b. 89–92) the editors added a broadening, lyrical element (a-b \sharp -c-c \sharp) in 1. Ob., which was left open by Bruckner, preparing the ensuing counterpoint (see Viol. 2, b. 96f: d \sharp -c \sharp -b \sharp -b \flat) and, slightly different, was already prominent in the initial, later replaced sk. for this passage (see FE, p. 33, 5th acc., last b., 3rd syst.: a \sharp -b \sharp -c-c \sharp -, continued in the firstb. of 6th acc., c \sharp). Since in b. 97ff Viol. 2 change their function, and 2.3. Klar. continue with the repeated quavers four b. later only (b. 101), it was necessary to supplement a bridge in the fifth b. of the Trio, providing further quavers, which was taken from another, later discarded sketch of Bruckner's; see FE, p. 34, 3rd acc., 3rd syst.: d \flat -g \flat -f-e \flat -e \flat bb, transposed here into f-b \flat -a-g-f \sharp (b. 97f), thus creating a very similar situation as in 1st Mvmt., b. 105–8, assigning this motif here to 1. Fl. and 1. Klar. in Octaves. — The instrumentation of the beginning of the Trio in the CRE (b. 93–8) is much thinner than in CPV 1992 (see there, b. 107–12). The earlier presented comparison of Bruckner's late Song Periods revealed that he usually gave a lighter instrumentation in the Exposition, and enriched this largely in the Recapitulation, likewise these passages have been adapted in the CRE, using parallel sections from the 1st and 3rd Mvmts. of the Ninth, as well as the Songperiod from the Adagio of the Sixth Symphony, which anticipates many elements from that in the Finale of the Ninth (see Sixth Symphony, Adagio, b. 25–40 and 113–28). Hence, in the Exposition the main lines of Str. have not been doubled by Winds, only adding the complemented imitation of Hrn. (b. 93–98), some supporting sustained notes (3.4. Hrn., b. 93–96; 1.2. Hrn., b. 96f) as before in the beginning of the Song Period of the 1st Mvmt. of the Ninth (see there, b. 97f, 7.8. Hrn.) as well as in the Adagio of the Sixth Symphony (see there, b. 25–30, 1.–4. Hrn.). The change of register in b. 96, as evident from the silence of Kb., gives room for the aforementioned, complemented element in 1. Fl. and 1. Klar. (see also 1st Mvmt., b. 106–8) as well as a short doubling of Viol. 2 with 1. Ob., reverting its earlier motif from b. 92f (a-b \sharp -c-c \sharp , b. 96ff, reversed as d \sharp -c \sharp -b \sharp -b \flat). In order to allow an intensification later in the Recapitulation, the range of dynamics is limited here to *p* and *mf*, then *p dim.*, and in the next period from *pp* and *cresc. sempre* to *f*. — See also annotations for b. 417–30.

Report

85–88	Viol. 1: according to FE, p. 163; Viol. 2: according to sketch, FE, p. 33; 1.2. Hrn., Vla., Vc.: in accordance with Recapitulation; see b. 403ff, see also FE, p. 299.
92f	‘riten.’ added; 1. Ob.: added, see sketch, FE, p. 33, 5 th acc., last b. and 6 th acc., first b.
93	‘Langsamer’ and 4/4 added.
93–96	1. Hrn.: added; see for instance 1 st Mvmt., b. 429–32; 3.4. Hrn.: added, see 1 st Mvmt., b. 97f; Sixth Symphony, Adagio, b. 25ff; Viol. 2: added from sketch (FE, p. 33, 6 th acc.).
96–98	1. Ob., 1.2. Hrn.: doubling of Viol. 2, Vla., Vc. added.
97f	1. Fl., 1. Klar.: added from hints in the sketch, FE, p. 34; see also 1 st Mvmt., b. 106–8 and 429–32.
100	Vc.: last note d' (semiquaver) and dotted quaver rest forgotten by Bruckner and complemented from b. 426 (FE, p. 301); see b. 97, s. also FE, p. 166.

[6C/“7”]	b. 101–18	p. 17	18 (6–4–4–4)
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Metrical Numbers

1–6 (last 3 additionally also 1–3); 1–8; 1–4–

Sources

6^cB (FE, p. 173–76)

Status & Music-forensic Synthesis

Reconstruction of a lost bifol. [6C/“7”] – most likely a clean copy of 6^cB, corrected by Bruckner on the last p. only. The variant of Viol. 2 in the last four b. was written out in full from the sketch on the bifol. and the ensuing 7C/“8”.

Annotations

This bifol. was originally finished by Bruckner (“fertig”, FE, p. 176). A new, clean copy of it, now lost, was obviously required, due to a revision of the last four b. of the preceding bifol., already sketched on its last p. and then continued on the likewise newly-copied and revised 7C/“8”. The first three p. were obviously finished in full score; already 6^cB gives various whole bar rests in silent parts. The reconstruction of the last p. as given in CPV 1992 was satisfying, since the first p. of 7C/“8” (FE, p. 181) indicates only Viol. and Vla. (whole bar rests in all other instruments). Bruckner had eliminated the earlier anticipation of the Chorale accompaniment in Fl. altogether (FE, p. 176f), since it was not possible to have this old figuration together with the newly sketched Viol. “Variande”. It is hard to understand why other performance versions maintained the discarded Fl. line, or let the earlier and revised phases overlap here. — The last p. of 6^cB had offered a Kb. accompaniment of pizzicato crotchets, which were eliminated due to the fact that the revised 7C/“8” did not contain anymore an ‘arco’ (compare FE, p. 178 below, with p. 182), from which we can deduce that ‘arco’ must have been given already on the lost 6C/“7” – if Bruckner did not simply forgot this in the copied 7C/“8”, as happened rather often in the Kb. syst. (see also the tremolo, FE, p. 182, below, which was perhaps forgotten as well and has been added here, different from CPV 1992). Since those pizz. basses would constitute a rather exciting element, better for the beginning of the transition to the Chorale Theme (b. 129ff), but not so fitting for the soft ending of the Song Period, the text of CPV 1992 was maintained here, assigning a sustained G in Kb.

Report

- 104 Bruckner's own “rit.” was cancelled here, since it was obviously part of an earlier phase, indicating the later 2 b. expansion (see FE, p. 169), executed by Bruckner in inserting two extra barlines (FE, p. 173). However, in the Recapitulation, this “rit.” is missing and also wouldn't make much sense, due to the general rest. Bruckner corrected here only the last metrical numbers into “1–2–3”, but not in the Recapitulation (see FE, p. 302); hence it was not respected here at all.
- 107 ‘a tempo’ added. The return to the material from b. 75ff also required to re-establish the main tempo, indicated by adding of alla breve.
- 113f **2. Ten.-Tb.:** doubling with 1. added, as in b. 112, in order to achieve a better balance.
- 115–18 **Fl.:** text from the discarded bifol. eliminated (see FE, p. 176, s. also Bruckner's whole bar rests on 7C/“8”, FE, p. 181); **Viol. 2:** text from the discarded bifol. replaced with the quaver variant, sketched by Bruckner and continued on 7C/“8” (FE, p. 181); **Vla., Vc.:** text from the discarded bifol. maintained; **Kb.:** earlier text (pizz.) replaced with sustained note, due to the missing ‘arco’ on 7C/“8” (see above).

7C/“8”	b. 119–36	p. 20	18 (4–6–4–4)
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Metrical Numbers

–5–8; 1–6; 1–2; 1–6–

Sources

Bifol. 7C/“8” (FE, p. 181–4)

Status & Music-forensic Synthesis

Finished, last-valid bifol.; whole bar rests in all silent parts.

Annotations

Here starts a series of fully scored, last-valid bifol., often marked by Bruckner as “fertig” (finished). Originally the entire Exposition was obviously extant in such a completed phase, however, four or five of its 12 bifol. are lost today.

Report

- 121f **Viol. 1:** double-dotted rhythm from the original here resolved to single dotted rhythm (explained above; see FE, p. 181).
- 122 Fermata by Bruckner.
- 123 **K.-Btb.:** original second note erroneously E (see B.-Tb.), corrected into F.
- 123–28 **Kb.:** originally without tremolo, added here (see also FE, S 178); Bruckner sometimes overlooked nuances in the Kb. system, as also explained in the Critical Report of Mvmt. 1–3.

125	1.2. Hrn.: ‘gestopft’ added, in order to bring again Bruckner's significant colour from the 1 st Mvmt. (see there, b. 161).
127	‘accel.’ added, similar to the 1 st Mvmt. (b. 161).
129	‘Erstes Zeitmaß’ added, to underline the new start of motivic material from the beginning of the Finale.
131	1.2. Hrn.: originally undoubled and whole bar rests, only single stems, but obviously intended to be doubled, see Bruckner's “a 2” in 5.6. Hrn. 4 b. later (FE, p. 184), but see also FE, p. 190; the doubling was maintained here to achieve a better balance; ‘offen’ was added due to b. 125; Vc.: “divisi” by Bruckner; Kb.: “pizz” by Bruckner, above this “p”, which may be intended as a p or also the first letter of a ‘pizz.’
134	Kb.: originally % , but obviously Bruckner intended the self-same rhythm as in b. 138, see the discarded 7B, FE, p. 180, second b., on which Bruckner cancelled the second crotchet E.
134–38	3.4. Hrn.: originally 5.6., altered here, in order to give the players more time to change their instruments (see b. 129 Bruckner's “Corni in F” following Tb.).

8B/“9”	b. 137–52	p. 21	16 (4–4–4–4)
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Metrical Numbers

-7–8; 1–8; 1–6-

Sources

Bifol. 8B/“9” (FE, p. 189–92)

Status & Music-forensic Synthesis

Finished, last-valid bifol.; whole bar rests in all silent parts.

Annotations

Due to the change of instruments in the lower Hrn. pairs (from Wagner-Tb. to Hrn.), but also to the originally very exposed position of 5.6. Hrn. in b. 151–55 (FE, p. 192f), the order of partwriting for the lower Hrn. pairs has been reversed here between b. 139 and 154, also achieving a perhaps more natural voiceleading from b. 154 to 155 of 1.2. as well as 3.4. Hrn. with Vla. and 5.6. Hrn. with Vc.

Report

138	3.4. Hrn.: due to both Viol. entering, upbeat of the Vla. a' supported.
139–46	5.6. Hrn.: originally 3.4. Hrn. (see above).
141	2.3. Klar.: next to last note clearly f", wrong in CPV 1992 as well as in RAS (there, p. 38).
147–54	3.4. Hrn., 5.6. Hrn.: originally reversed (FE, p. 191–3).

9B/“10”	b. 153–68	p. 24	16 (4–4–4–4)
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Metrical Numbers

-7–8; 1–8; 1–6-

Sources

Bifol. 9B/“10” (FE, p. 193–96)

Status & Music-forensic Synthesis

Finished, last-valid bifol.; whole bar rests in all silent parts.

Annotations

In the CRE, only Bruckner's unequivocal metrical numbers are given, but not those numbers which had been added in CPV 1992 earlier as an alternative, since they may constitute early sketches for an expansion of this passage by repetition or deletion of single bars (8B/“9” and 9B/“10”, FE, p. 189–96). An exception are those added numbers 9–16 from b. 163, which have been kept here, since it is not entirely clear if this is exclusively limited to a continued numbering of

the entire Chorale, or if Bruckner intended the beginning of the Chorale as a 16 b. period (note the missing tie in the Trp. in the seventh b.). This is supported by the fact that on the ensuing bifol. 10A/“11” the numbers 17 and 18 are there, but from p. 2 (FE, p. 198) onwards, beginning with “19”, Bruckner had already eliminated again all these numbers.

Report

- 155 **Kb.:** “arco” original.
- 159 **1. Trp.:** > by Bruckner; in 2.3. Trp. as originally in b. 182 added.
- 168 **1.2. Hrn., 5.6. Hrn.:** original bow does certainly not indicate legato, but the triplet (see also FE, p. 193, 3. b., Viol. 1, second triplet); here with > added; **Trp.:** tie 1. Trp. original, but missing in 2.3., and added (note Bruckner's jotted “X”, FE, p. 196).

10A/“11”	b. 169–84	p. 26	16 (4–4–4–4)
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Metrical Numbers

-7–8; 1–8; 1–6-

Sources

Bifol. 10A/“11” (FE, p. 197–200)

Status & Music-forensic Synthesis

Finished, last-valid bifol.; whole bar rests in all silent parts.

Report

- 170 **Vc., Kb.:** not clear in the original, since Bruckner considered three variants; decided here due to position of rests in Kb.; **Viol.:** the single added slur (second triplet) is intended by the editors as audible link to the 1st Mvmt., b. 518.
- 179 **Notabene.** At this point Bruckner sketched a transposition into C major (1. Ob. and Fag., pencil, FE, p. 199), marked “Anfang” (= beginning); this is obviously a sketch for a possible transition to the Te Deum, which hence would have to start at b. 193, where Bruckner wrote “Te Deum” (FE, p. 202). There are no further sketches extant, but the indicated transposition would be possible only with some difficulties, due to the range of the instruments engaged here.
- 180f, 182f **B.-Pos., K.-Btb.:** ties overlooked by Bruckner.
- 182 **Trp.:** > in all three parts by Bruckner (see b. 159).

11A/“12”	b. 185–200	p. 29	16 (4–4–4–4)
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Metrical Numbers

-7–12; 1–8; 1–2-

Sources

Bifol. 11A/“12” (FE, p. 201–04)

Status & Music-forensic Synthesis

Finished bifol.; whole bar rests in all silent parts. However, a clean copy of this bifol. seems to be lost (see FE, p. 204, Bruckner's annotation “12 neu”).

Report

- 185f, 187f **Pos., K.-Btb.:** ties overlooked by Bruckner.
- 190f **B.-Pos., K.-Btb.:** ties overlooked by Bruckner; **K.-Btb.:** the sudden change of voice position upwards (b. 188–90) looks strange and may be explained as a mistake by Bruckner after the page turn, but remained here as written, because latest from b. 191 K.-Btb. had to play with B.-Pos.
- 190 **7.8. Hrn.:** the original sustained Cis from b. 189 has been replaced here by a doubling of 5.6. Hrn., due to their unison from b. 191 onwards, making a fitting counter voice to Trp., additionally intensified here with a slur 189 to 190.

191	Trp., A.-, T.-Pos.: ^ in ink by Bruckner.
192	1.–4. Hrn.: ties overlooked by Bruckner.
193f	1. Trp.: earlier as 2.3., corrected by Bruckner; 2. Trp.: re-inforcement of 1. Trp. added.
197f	B.-Pos., K.-Btb.: ^ in ink by Bruckner.
199f	A.-, T.-Pos.: > on firstnote by Bruckner, hence added here until b. 201, and in Vla. as well; B.-Pos., K.-Btb.: ties overlooked by Bruckner.
199–202	2.3. Klar., 1. Fag.: first two b. supplemented backwards (FE, p. 217, sk. in 1. Ob. b \sharp –e).

“13a”E	b. 201–16	p. 31	16 (4–4–4–4)
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Metrical Numbers

–3–8; [1–8; 1–2–] (1–6– as on “13a”E, FE, p. 217; –7–8 follows in 1. Fl., p. 218)

Sources

Bifol. “13a”E (FE, p. 217–20); 12C (FE, p. 205–07)

Status & Music-forensic Synthesis

Numbered as “13a” by Bruckner himself. Instrumentation replenished from 12C (b. 1–10). — Originally 11A/“12” was followed with a lost [12/“13”]. However, Bruckner left this bifol., neatly written as late as August 1896, obviously intended for its further elaboration as a score bifol. “13a”. It contains a highly credible expansion of the beginning of the Development. Bruckner already wrote the Fl., some whole bar rests, and sketched an Alto or Tenor part in 1. Ob. (pencil). The first two b. contain the second half of the Te Deum motif in semiquaver. This may have started two b. earlier, in the last two b. of the lost copy of [“12”], and was supplemented here (2.3. Klar., 1. Fag.). Remarkably, Bruckner corrected the metrical numbers, so that the Te Deum motif in crotchets (1. Fl.) would enter in the fifth b. of this period; b. 199f had to be assigned with 1–2– (see also Bruckner's correction in pencil, FE, p. 204, below). This is important, since Bruckner would not let formal sections begin in the middle of periods. Originally he had written “2. Theil” (2nd Part) at the beginning of the Te Deum motif in the solo Fl. (b. 203), at the same time the beginning of a new period (FE, p. 205). However, on “13a” the solo begins in the fifth b. of the period, ending with the eighth b. (FE, p. 218, above Fl.). No more numbers follow. This would imply that Bruckner now saw the Te Deum motif as being a part of the Chorale Epilogue, but earlier as an element from the Development. It is also possible that Bruckner wanted to mask the beginning of the Development. A sketch for the end of the 1st Part, possibly also later used for the Coda (FE, p. 49), gives a double bar line 10 b. behind the Fl. entry, even carrying further the beginning of the Development, but there is no double bar line on “13a” at all. The purpose of this expansion was, as in the 1st Mvmt., to create a certain distance to the climax of the Closing Period, and at the same time to regain the mood of expectation as created at the beginning of the Finale, then combining motifs from the Closing Period with elements from the beginning of the Finale. In the 1st Mvmt., Bruckner developed a descending line for Str. (e \flat –d \flat –c–b \flat –a \flat , b. 231ff) from the core of the Main Theme and the later expanded Hrn. solo (b \flat –a–g–f, 1st Mvmt., b. 219–26). In the Finale a similar descent occurs at the end of the Closing Period, now as a two-fold Passus duriusculus (c–b \sharp –b \flat –a; g–f \sharp –f \sharp –e). Bruckner did not only return to the end of the Main Theme group of the Finale (see b. 63–66, Vla., c–b \sharp –b \flat –a), but also connected this with the Theme core from the 1st Mvmt. (c–b \sharp –b \flat –a). Above the pedalpoint E, a continuation of this would only make sense as d–c \sharp –c–b \sharp ; see also Bruckner's sketch in 1. Ob. in the last two b. of “13a” (d–c \sharp ; FE, p. 220). It would be typical to maintain the ostinato triplet figuration, as all discarded bifol. and earlier SVE show. And the dotted Motto from the beginning should play a prominent role again, as Bruckner's jottings show. Already CPV 1992 had presented a convincing completion of “13a”, being more or less maintained here. The inserted Motto, reduced to one repeated note, and its parallel diminished imitation make a ‘double motif’, prepared here for its later use in the Fugue; this can be taken from Bruckner's own later use on 13E/“14” (FE, p. 225). The Passus duriusculus provides a connection to the massive descent of this line in the Basses. This motif is so important here, because it is one of the basic features of the entire symphony; obviously Bruckner also wanted to begin his last Coda with it (b. 561ff, 1. Ob.). The Passacaglia-like, ostinato repetition of it also justifies the later diminution of it into minims, which can be taken from the first 2 b. of 13E/“14” (FE, p. 225): The last period of the lost bifol. must have begun with [–1–6–], certainly in emphatic steps in minims and not in semiquavers; otherwise his use of minims in the eighth b. of this period would not make sense (see b. 234). Finally, this elaboration initiates a series of contrapuntal developments of the Te Deum motif, first in semiquavers (b. 199–202), then in crotchets (Fl., b. 203–5) and

in double augmentation (b. 209–14), later to be continued in minims. The chromatic descent to the first note of the extant 13E/“14” (FE, p. 225) may be further affirmed by Bruckner's own jottings on 11A/“12”, where he wrote down in letters the notes from C \sharp to F \sharp in ink (FE, p. 204), obviously a correction of the older bass line in pencil (below), “c-h-b-a-gis-g-fis-e”, with “ * d cis * ” being added later (see also the first sketch for the continuity, FE, p. 1, 3rd acc.). The elaborated Bass of the reconstruction follows this notation.

Annotations

The CRE deviates in some details from CPV 1992 due to acoustic reasons. Untenable was particularly the beginning of the Fl. solo: the thick instrumentation with doublings in Octaves of Fag., Vla. and Pk. as well as the dynamics of CPV 1992 (*mf dim. sempre*) created an ugly, resonant upper Fifth as a combination of naturals, being clearly audible in various sound recordings of the earlier versions. With particular reference to the end of the Exposition in the 1st Mvmt. (see there, b. 225f) the dynamics were much reduced in the CRE; furthermore, the sustained E of Fag. and Vla. was eliminated as well as the later doubling of the pedalpoint by Klar., thinning out the instrumentation in this zone, in order to underline the characteristic ‘flowing off’ of energy following the climactic Chorale, as Peter Gülke once put it.

Report

201f	2.3. Klar., 1. Fag.: original pencil sketch elaborated in 1. Klar. (see above).
201–06	1. Fl., Blech-Bl., Pk., Str.: adapted from 12C (FE, p. 205f).
203–06	Vla.: with Vc. and Kb. (see above).
207–14	Pk., Viol.: adapted from 12C, in accord with Bruckner's $\frac{7}{8}$ (FE, p. 206f, 221ff) and his sketch on FE, p. 213.
207–16	1. Fag., Vla.: d-c \sharp -c-b \flat motif (core of Main Theme of 1 st Mvmt.) added in four bar repeats, see Bruckner's d-c \sharp ' (eight b. later, pencil), FE, p. 220, last 2 b.; see also sk. for a repeated d-c \sharp -c-b \flat one Octave above, 1. Ob., FE, p. 214f.
215f	2.3. Klar., Fag., 1.–4. Hrn., Vc., Kb.: supplemented; Klar. re-inforce 1. Fag. and Vla.; Viol. doubled with Vc. in lower Octave, as given on 13E/“14” (FE, p. 225); Kb. takes the Bass line (see FE, p. 225); 1.–4. Hrn. re-inforce the pedalpoint; see also 1 st Mvmt., b. 227ff.
216f	2. Fag.: Motto rhythm supplemented.

=“13b”E	b. 217–32	p. 33	16 (4–4–4–4)
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Metrical Numbers

[-3–12; 1–6-]

Sources

SVE = “13b”E (FE, p. 221–4); 13^bE (FE, p. 213–6)

Status & Music-forensic Synthesis

SVE, unnumbered by Bruckner, but obviously coupled with “13a”E (see FE, p. 221). Instrumentation elaborated by use of “13a”E, 13^bE and 13E/“14”; last four b. (left open because he obviously wanted to maintain the last four b. of the lost [“13”]), retrospectively synthesized from the following (see 13E/“14”, first two b., metrical numbers -7–8) and Bruckner's Bass line, sketched twice on 11A/“12”, last p. (FE, p. 204, right margin; see Section IV of the Report). — A single jotting in Vc., similar to the abbreviation signs in Viol., seems to indicate a doubling in the lower Octave, as also continued on 13E/“14”; such a doubling would most likely have begun in the next to last b. of “13a”, with a beginning new period. This is not only credible because simple deduction reveals that a “13a” must have been followed by a “13b”. The Ob. (given already doubled) now develops an augmented motif which can be seen as an allusion to ‘Christ ist erstanden’ and will play an important role in the Recapitulation (here e-e-b \sharp -b \sharp -a-a-, see then a-e-d-e, b. 453ff) – an example of Bruckner's usual technique to strengthen motivic connections between earlier and subsequent sections: the re-entry of the Te Deum in 1. Fl. already prepares its later augmentations on bifol. 13E/“14” (see b. 233ff). The Motto, preliminarily sketched in the free syst. of B.-Pos., would be taken over later by Ob. in the last four b. of the bifolio, since they naturally connect with the 1st b. of 13E/“14”, b. 231 (FE, p. 225, Ob., 1st b.). Also in this case, the reconstructed structure as already given in CPV 1992 was very credible, respecting that, for instance, the Viol. figuration must have been transformed into the shape given in b. 233 at the beginning of the next-following period, 6 b. before

13E/“14”, coming to a logical preparation of the harmony given there (see also below). Respecting the motifs given on bifol. 15D/“16” (FE, p. 253, Klar., Fag.) and also of Ob. and Hrn. on 13E/“14”, a series of successive entries of the Motto in rhythmical form has been supplemented here, now accompanied with its own diminished imitation – a process indispensable for the Development, since this ‘Double Motto’ would play an important role in the Fugue and has to be prepared here, due to Bruckner's usual mutation technique.

Report

217–26	2.3. Klar., 1. Fag., 1.–4. Hrn., Pk., Str.: period begun in b. 215 continued (Pk. ends at leaving the pedalpoint in b. 223).
218f	1. Fag.: Motto rhythm supplemented.
222–32	5.–8. Hrn.: Motto und dimin. imitation added, backwards and in preparation of b. 233ff (there by Bruckner).
223–26	2.3. Ob.: Gregorian motif ended with $b\sharp'-b\sharp'-e'$; see above (doubled notation by Bruckner himself; FE, p. 221f).
223–28	2.3. Fl.: added, doubling Bruckner's original 1. Fl.
224f	2.3. Fag.: Motto rhythm supplemented.
226–32	Ob.: motivic material with Motto and imitation elaborated from Bruckner's sketch, FE, p. 223; its final note on 13E/“14”, FE, p. 225, first b., by Bruckner.
227–32	Klar., Fag., 1.–4. Hrn., Trp., Str.: first six b. from the period reconstructed backwards from b. 232, based on the chromatical line sketched by Bruckner (FE, p. 204, right margin), Trp. from b. 231 to continue Klar.

13E/“14”	b. 233–48	p. 35	16 (4–4–4–4)
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Metrical Numbers

-7–8; 1–8; 1–6-

Sources

Bifol. 13E/“14” (FE, p. 225–28)

Status & Music-forensic Synthesis

Almost complete bifol.; b. 233–36 finished (incl. whole bar rests).

Annotations

Bruckner's instrumentation is not entirely clear, in particular of b. 235–42 (see FE, p. 225f). In b. 235f Bruckner firstly sketched a doubling of Fl. one Octave lower (1. Ob.), then a re-inforcement of harmony in 1.–4. Hrn., and of the Bass line in Fag. The second p. of the bifol. does not continue with a completed instrumentation: 1. Ob. has whole bar rests, Fag. and 1.–4. Hrn. remain empty yet. On the third p. then, suddenly 1. Ob. follows with those imitations given earlier in 2.3. Ob., while 2.3. Ob. themselves have a doubling of Fl. in the lower Octave; the final note is wrongly $b\flat$ in Fl., but in 2.3. Ob. $b\sharp$, against the a of Viol. It may be that Bruckner was not sure about the audibility of the upper line and considered some re-inforcement. The CPV 1992 continued with the filling parts of Fag. and 1.–4. Hrn., imitation in 2.3. Ob. and Fl. as it stood, without doubling, since the lower Octave would pollute the voiceleading of other parts. In the CRE, this was altered by reinforcing the dissonant imitation of 2.3. Ob. with 1. Ob., also in accord with FE, p. 227. Also, on the upper edge Bruckner wrote “gut” (= good) and “h Fd”. In his usual shorthand writing this must be read as: “h against the F major chord is good.” A similar situation occurs in the first Mvmt., b. 219–22 – a $b\sharp$ and \sharp' of Fl. and pizz. Viol. 2 within the F major chord. Hence, in this CRE Bruckner's own words were respected, adding $b\sharp'$ in the Fl. — Bruckner's notation of the upbeats of Vc. in b. 242 and 244 is not consistent: an execution as tremolo crotchet was musically not very convincing (FE, p. 227f). Different from CPV 1992, the CRE decided to give these upbeats entirely as semiquavers, as already done by Bruckner himself in the fourth b. of the period. — The terraced sequences of the Motto made the *cresc. sempre* given in CPV 1992 quite unlikely. Hence, terraced dynamics have been complemented here, following b. 77ff of the 1st Mvmt. as a model.

Report

235f	Trp.: whole bar rests by Bruckner; hence no ending note is missing here (see Kb.), and the tension is carried over to the harsh dissonance b. 237ff, explicitly written by Bruckner as it stands.
237–41	1. Ob.: doubling with 2.3. added; see the obvious overlay of working phases in b. 241f, FE, p. 227; Bruckner's dissonances are correct as printed here; Fag., 1–4. Hrn.: added due to the incipit b. 235f; instrumentation by Bruckner obviously only on the first p. finished (incl. whole bar rests, see FE, p. 225f).
241f	2.3. Fl.: doubling 1. Fl. as in b. 235–40t; b. 242 last note $b\sharp'$ as explained above.
242, 244	Vc.: originally crotchets with tremolo, but here corrected to semiquavers as in b. 246 and 248, and dotted quaver rest added.
246–48	1. Hrn.: supplemented in preparation of the sketched motivic material from b. 266–76, in particular in Ob., b. 272ff (FE, p. 254f).

[14/“15”]	b. 249–64	p. 38	16 (4–4–4–4)
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Metrical Numbers

[-7–8;] 1–6[-7–8; 1–6-]

Sources

12C (FE, p. 207–08); 15D/“16” (FE, p. 253–57)

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Reconstruction of a lost bifol. [14/“15”] based on the last six b. of 12C, transposed a semitone up; 10 further b. synthesized due to the preceding and following (see metrical numbers on 15D/“16”, first two b., -7–8). (**Illustration V**) — An almost credible reconstruction of this lost bifol. was already to be found in SM 1985, based on the hypothesis that Bruckner, as a consequence of the intended expansion at the beginning of the Development, could have simply postponed the music originally written here. Hence it was possible to regain roughly six b. of music from Bruckner's own hand from bifol. 12C, however, they had to be transposed now a semitone up, because the harmony leads now to F, as in the CRE realised by the logical continuation of the sequence from 13E/“14” (b. 249f; see below). — Further information was gained from analyzing the next-following bifol. 15D/“16”, providing the last two b. of a climax in $G\flat$ major (b. 265f, FE, p. 253). The Viol. figuration, extant on 15D/“16”, must have started in the third b. of the lost [14/“15”] (see also 1st Mvmt., where the second variant, from **K**, starts likewise with an ostinato Str. figure, following a general rest). The continuation of the partially lost period with -7–8 and the earlier end of 13E/“14” given as 5–6- leaves only one possible metrical structure for a 16 b. bifol. of -7–8; 1–8; 1–6-. The climax, built on the $G\flat$ pedalpoint, with tremolo of Vla., Vc. and Kb., must have been reached at least two b. before, and, due to the extant Woodwind parts, contain the Te Deum motif in Fl. (imit., rect.) and Ob. (inv.) as well as the Motto in Klar. and Fag. (obviously Bruckner erroneously slid into a wrong system by sketching 1. Fag., see FE, p. 253, first 2 b.). All this made it possible to reconstruct the bifol. very credibly. Only the harmony in b. 257–62 had to be ‘composed’, instrumentation of Woodwinds filled in backwards from 15D/“16”, and Brass supplemented, not leaving much room for ‘free composition’ at all.

Annotations

Different from CPV 1992, the first two b. of the missing bifol. have been reconstructed here as a natural continuation of the preceding sequences, since it seemed to be very uncharacteristic for Bruckner to change a Viol. figuration already in the seventh b. of a period, see also for instance the reconstructed bifol. [31], b. 523ff. (**Illustration VII**) — The clear formal analogy with the 1st Mvmt. required re-adjustment of the position of letter **K** (b. 257 of CPV 1992, corresponding with b. 242 of the CRE). There, as well as in the Finale, the beginning of the Development consists of different variants built on material from the introduction, culminating in a clear statement of the entire Motto period in eight b. (compare Finale, b. 207–42 with 1st Mvmt., b. 227–44; Finale, b. 243–50 with 1st Mvmt., b. 245–52, and Finale, b. 251–66 with 1st Mvmt., b. 253–68 and Finale, b. 267–76, where in both Mvmts. the Motto period is finally expanded to 10 resp. 12 b.; note also that the formal sections have precisely the same length, and even share the same bar numbers now!). In the 1st Mvmt. Bruckner placed the rehearsal letters according to the structure, placing **K** behind the first Motto quotation (b. 251); hence, the Finale should correspond with this. — A particular problem of the Finale is Bruckner's use of alternating Hrn. and Wagner-Tb. In the following of the Chorale Theme, Bruckner has often used prepared score bifol. with

Wagner-Tb. already being assigned within the prepared indication of instruments. However, 13E/“14” indicates that he may have wished to maintain 5.–8. Hrn. since on its first p. the original indication of Tb. is partially cancelled and overwritten with Hrn. Without doubt, Bruckner would have corrected the other pages later, after finishing the entire instrumentation. It may be also significant that for the late bifol. “13a” and [=13b] Bruckner chose E-paper, on which the two syst. in doubt were not indicated with instruments at all; the next passage extant with already composed parts for lower Hrn. is the full climax of the Fugue on bifol. 20F/“21”, where Bruckner corrected the preliminary indication of Tb. to 5.–8. Hrn. as well (FE, p. 285). Hence we have all evidence that Bruckner intended the entire Development for Hrn. alone and only wished to introduce Wagner-Tb. in particular solemn moments, as already in the Finale of the Eighth. (Notabene: The Finale of the Seventh is a case different from this, because Bruckner wished Wagner-Tb. and even a separate K.-Btb. for the 2nd and 4th Mvmt., additionally to the 4 Hrn. and Btb.)

Report

249f	Fag., 1. Hrn., Viol., Vla., Vc.: supplemented as final sequence of the period.
251–57	Elaborated by using 12C and 15D/“16”. Beginning and continuity of 1. Ob., Klar., Viol. 1 and Bass for c. six b. by Bruckner; Fag., and from b. 256 Trp., continue Motto + imitation successively; 5.–8. Hrn./Vla. und Vc. fill in required harmony.
258–64	First six b. from the period ending on 15D/“16” reconstructed backwards; harmony moving in steps down to G ^b major; Woodwind and Strings elaborated from Bruckner's model b. 265f; all Brass supplemented.

15D/“16”	b. 265–80	p. 41	16 (4–4–4–4)
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Metrical Numbers

–7–8; 1–6; 1–4; [1–4], last four not written by Bruckner (see 15C, FE, p. 252).

Sources

Bifol. 15D/“16” (FE, p. 253–56)

Status & Music-forensic Synthesis

Str. complete, with numerous jottings for Woodwind and Brass.

Annotations

This bifol. includes numerous corrections by Bruckner, but also several parts for instruments already sketched in pencil; the instrumentation was almost finished. — CRE re-introduces a line for Viol. 1 sketched by Bruckner in b. 274–76 (see FE, p. 255, 3.4. Hrn, “Violin”), which was already included in SM 1985, but was cancelled in CPV 1992 (there, b. 288–90). As already explained above, also 1. Fl. in b. 267–72 was rhythmically adjusted. — Bruckner's own “Langs” (b. 275; FE, p. 255, third b., above Viol. 1), already partially rubbed out by himself, was interpreted as a ‘ritard.’, since Bruckner often used “langs” in this sense (see, for instance, FE, p. 109, above third b. “langs.”, but Viol. 1 “rit.”) — Again, the dynamics were re-designed here in terraced shape (b. 266ff) as already in b. 242ff (explained above). Also re-hearsal letter **L** was transferred from b. 267 (CPV 1992: b. 281) to b. 277 (CPV 1992: b. 291). Corresponding to the 1st Mvmt., also in the Finale the pizzicato variant starts with this letter (see 1st Mvmt., b. 277).

Report

265f	2.3. Fl.: doubling 1., written out in full; Blech-BL.: all supplemented; Kb.: ties added.
266–71	1. Hrn.: added; see report on b. 248ff.
267–72	1. Fl.: rhythm simplified (as explained above).
270f	1.2. Ob.: reconstructed backwards from Bruckner's sk. two b. later, due to the sequences of this period; A.-Pos.: added due to Bruckner's “Alt” and two f. Pos. syst., but obviously loco (FE, p. 254, 2. b.)
271–73	Kb.: sketched by Bruckner in the empty syst. above Viol. 1 in letters, written out in full here (FE, p. 254, 3. b.: “pizz”, then notes and rests).
272f	Fag.: added in order to take over the motivic material from Fl. (where the continuation has been crossed out by Bruckner); B.-Pos.: added due to b. 273, with 1. Trp. Vc.: Tenor clef instead of Violin clef; one octave lower (MS: “8 ^a ”)

- 273–75 **1.–4. Hrn.:** sustained A added; see Bruckner's "A D" (= "A Dur". FE, p. 255); 'gestopft' added (see b. 125ff).
- 273–76 **Viol. 1:** this continuation already sketched by Bruckner in 3.4. Hrn. syst. ("Violin").
- 274f **1. Ob.:** last four notes not respected here, since they didn't match any longer with Bruckner's newly sketched Viol. 1 (see FE, p. 255, 2.–3. b.).
- 274–76 **1.2. Klar.:** obviously sketched by Bruckner in the free syst. above Viol. 1; an interpretation of this as a Bass note (Kb. for instance) is less likely, due to the sketched Fag. and the missing of a Bass clef; the supposed *e* for Klar. in B leads better to b. 279.
- 275 **'ritard.'** added. (Bruckner: "langs.")
- 276 Fermata by Bruckner.
- 277 **'a tempo'** added; **Str.:** *ff* by Bruckner; **Vla., Vc., Kb.:** "pizz" by Bruckner.
- 277–81 **7.8. Hrn.:** line sketched by Bruckner in the B.-Tb. syst. and elaborated here.
- 277–81 **Ob., Klar., 1.–6. Hrn.:** doubling of Viol. in 2.3. Ob., 2.3. Klar. and syncopated imitation of Motto from b. 134ff added in Hrn., see also 1st Mvmt., b. 219ff.

16C/"17"	b. 281–96	p. 43	16 (4–4–4–4)
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Metrical Numbers

-5–8; 1–12;

Sources

Bifol. 16C/"17" (FE, p. 257–60)

Status & Music-forensic Synthesis

Str. complete, with numerous jottings for Woodwind and Brass; 285–88 finished (incl. whole bar rests).

Annotations

In accord with Bruckner's own indications, the instrumentation was to be taken from the manuscript almost entirely, with only a very few additions. However, various details from CPV 1992 have been changed, often correcting earlier, more superficial readings of the manuscript. — The second half of the pizzicato episode was of an almost martial design in CPV 1992 and was reduced here down to Bruckner's own *ff* in all Str. parts (FE, p. 256, first b., see also FE, p. 257, Kb., still *ff*, even confirmed in ink). Hence, the *fff* from CPV 1992 was eliminated here as well as the uncharacteristically high line of 1.2. Hrn. — Bruckner originally intended to double Viol. with all Ob. (FE, p. 257, last 2 b.) in the lower Octave, but cancelled this himself, because they were not possible from the very beginning of the line onwards, due to the ugly sound, and were not even possible an Octave lower, due to the range of the Ob. Furthermore, the 1. Ob. syst. contains two different stages of sketching. Instead, the CRE re-inforces the Viol. loco with 2.3. Ob. and 2.3. Klar. in order to better outline this part from the poignant pizz. of lower Str. — Bruckner sketched only Trp. in 283f., but certainly considered more Brass support here (FE, p. 257: "Tromp. Corni", p. 259: "Blech Holz"). The supplemented Hrn. imitations continue the important initial motto of the Finale and provide some resonance. — In the ensuing episode of Str., an earlier overlooked slur of Viol. 2 (FE, p. 258, last b.) already indicates that this passage would obviously have to continue the lyrical character from the two b. of Woodwind, presenting the Lyrical Counterpoint. On no account should Str. play 'gezogen' as in CPV 1992, but legato here. The articulation and phrasing of the Lyrical Counterpoint is already evident from its own structure; the earlier cresc.- and dim.-forks from CPV 1992 seemed to be too much and have been eliminated entirely in the CRE, also in the sections of Exposition and Recapitulation making use of this motif. — In the b. before he wrote "Sehr langs.", Bruckner also jotted down a single "r" (in running hand) above Viol. 1 (see FE, p. 259, second b., overlooked earlier, see RAS, p. 75: "n?"). Bruckner obviously wished to prepare the slower tempo with a *ritardando*, hence 'rit.' was added in CRE. — This slower section was now interpreted as a crescendo, starting *p*, and not a *ff*-outbreak as in CPV 1992. The transition to it, originally given to Viol. 2 and somehow not convincing, due to the Viol. unison in the following b., this motif, significantly including two semiquavers (see Trp. later as well as the beginning of the Coda) was given to 1. Trp. alone, thus deleting Bruckner's own Viol. 2 for a half bar here. — In b. 291–95, a new look at the sketched rests indicated that they were obviously intentionally placed by Bruckner between the lines (FE, p. 260), in order to prepare for the final instrumentation, connecting with the preceeding bars 285f. In b. 293f, Bruckner gave whole bar rests for 3. Fl., 3. Ob. and 2. Klar. already in ink; he also scratched out the earlier doubling of

Vla. with 1. Ob., indicating that he obviously considered to double the new, overwritten text of Viol., strengthening the semiquaver motif in Octaves. The rest in 3. Fl. indicates that most likely also 1.2. Fl. would have to double this in the upper Octave. Due to this thinner, more colourful and refined instrumentation, the Hrns. have been reduced from 8 (CPV 1992) to 4, thus creating a better balance.

Report

281f	Pos.: added. Bruckner would not had left the Trp. without support here.
281–84	Ob., Klar., Hrn.: supplemented from b. 277ff; 1.–4. Hrn., b. 283f, seemed to be necessary in order to support harmony. The additions in Hrn. and Trp. underline the contrast between b. 283f and 285f, see Bruckner's note "Blech Holz" (FE, p. 258, upper margin). Since we have whole bar rests in all silent parts here, this certainly does NOT mean to re-inforce these two b. with heavy Brass, as in other performance versions.
285f	Holz-Bl.: due to the rests in all silent parts, this cries out for a lyrical <i>p</i> and legato.
287	Viol. 2: slur first to fifth note by Bruckner; Vc.: "arco" by Bruckner.
288	Vla.: "arco" by Bruckner.
288f	1. Ob., 1. Klar.: doubling of Viol. 2 by Bruckner (slight pencil jotting); 1. Hrn.: doubling of Vla. added.
290	' riten. ' added; "r." by Bruckner, here interpreted as abbreviation; 3. Hrn.: imitation added; 1. Trp.: by Bruckner (slight pencil jotting); Viol. 2: eliminated by the editors and left for Trp. alone, as sketched there in pencil, since such a joint overlap seemed to be unconvincing, given by the unison of both Viol. groups in the following b.
291	" Sehr langs[am] " by Bruckner; 5.–8. Hrn.: imitation of 1. Trp. added, to better prepare the Viol. motif from b. 293 (see also b. 556ff the "Annunciation of Death" in Ob.); Kb.: "arco" by Bruckner.
291f	1. Ob.: sketched by Bruckner; 2. Ob., 1. Klar.: doubling of Viol. added; 3. Klar., 1. Fag.: doubling of Vla. / Vc. added, continuing from b. 285f; Pos., K.-Btb.: doubling of Str. and support of harmony elaborated; see Bruckner's own jotting "Blech" (FE, p. 259, right margin, next to Viol. 2 / Vla.).
292	1.2. Hrn.: imitation added (see b. 290f).
292–95	' accel. sempre ' added in order to come back into the main tempo, following Bruckner's own "sehr langs."; in the free syst. above Viol. 1 Bruckner had obviously jotted down "cres cen do" (slightly in pencil); 1.2. Fl.: doubling of Viol. 1 added; 3. Fl.: rests by Bruckner; 1. Ob.: doubling of Viol. 2 added; 2. Ob.: doubling of 1. Klar. / Vla. added; 3. Ob.: rests by Bruckner; Klar., 1. Fag.: sketched by Bruckner; 1.–4. Hrn.: added, since Bruckner wrote whole bar rests for Trp., Pk., Pos., K.-Btb, but not for Hrn.
295	Originally $b\flat$ -d, later sharpened by Bruckner to $b\flat$ -c \sharp (Str. on paper pasted over, also Vla. and Vc., b. 294f); 1.–4. Hrn.: it seemed to be absolutely necessary to write out the sound written down by Bruckner in letters ("cis-d-e-g-b", FE, p. 260) as c \sharp -g-e- $b\flat$ here, since Trp. already have d (regarding the distribution of parts see also Adagio, Tb., b. 73!).
296	Fermata by Bruckner.

17^cD/"18"	b. 297–312	p. 46	16 (4–4–4–4)
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Metrical Numbers

1–8; 1–8;

Sources

Bifol. 17^cD/"18" (FE, p. 277–80)

Status & Music-forensic Synthesis

Str. complete, with numerous jottings for Woodwind and Brass. — The Wind parts were supplemented mostly from Bruckner's own jottings. He obviously did not intend an even fuller instrumentation, and this would also be not very likely, due to the counterpoint. Subsequent thickening of texture occurs only in preparation for the three-fold climax, already worked out by Bruckner in full score, hence, the entire Fugue follows a continuous crescendo-like structure, heavy brass used sparingly in its development.

Annotations

As explained above, with reference to the basic speed (see report on b. 1), ‘Mäßig bewegt’ was chosen here, because Bruckner’s own “Bedeutend langsamer” (FE, p. 261), as also given in CPV 1992, related to an earlier working phase of the Fugue which used richer figuration work, expressedly in 4/4 and not Alla Breve (see FE, p. 261, upper margin, one single crotchet, “langsamer”, “bedeutend” then added later; FE, p. 265, upper margin, Bruckner’s 4/4 and also “C” Viol. 1. This phase of composition was reached already in December 1895, see his pencil indication “16.12.”, FE, p. 269, right top corner.) — Articulation, phrasing and dynamics have been altered much from CPV 1992, however, most of the few complementations of instrumentation kept, since they emerge logically from Bruckner’s own jottings as well as from the schematic structure of the Fugue’s Exposition. In particular, all the uncharacteristic *marcato sempre* from CPV 1992 have been eliminated, since they open more new questions than provide answers. For instance, such an indication does not make any sense for the Motto with its diminished self-imitation: the > in the third b. of the leading part should remain the only one, without any marcato at all in the imitating partner. All accents given here are already sufficient enough. The Fugue Theme, with its four b. structures, was designed here following the Exposition, assigning > to the first note of each third b., in order to support the ‘arsis/thesis pendulum’ (as explained above). Also the bowing indications were re-designed in this sense, again leaving the decision to the discretion of the conductor whether he wishes to subdivide in half bars, playing two notes each on one bow, or if he wishes a bowing note by note (the author, due to his own practical experience, would personally prefer a more Baroque-like bowing, note by note). Generally the bowing indications should be respected, as always in Bruckner.

Report

297	‘Mäßig bewegt’ added. This working phase doesn’t have any change of tempo or meter any more; Bruckner only wrote twice “Fuge”; Vc.: ties overlooked by Bruckner; Vc., Kb.: Bruckner’s “arco” may be a mistake, perhaps due to the earlier pizz., b. 277ff.
297f	5.–8. Hrn.: Motto and imitation added, as also by Bruckner in the subsequent entries of the theme (see FE, p. 278f).
298f	2.3. Fag.: Bruckner expressedly wrote “2.” here; however, this was ignored in order to unify with the subsequent partwriting of Woodwinds (b. 298–312).
301–03	1. Hrn.: sketched by Bruckner in pencil; Trp.: original; Ob.: added, in order to sufficiently reinforce the fanfare-like motif from 1. Hrn. (see Trp. 297f).
302f	Klar.: added, following the model of Fag., b. 298f.
303f	Trp.: originally 1.2., here changed (2.3.) to improve the voice leading; see b. 301, 305.
305–07	Fl.: doubling of Trp. added to initiate the continuity later sketched by Bruckner (FE, p. 280); 1.2. Hrn.: sketched by Bruckner in Trp. with pencil, but Trp. should obviously play the semibreve; 3.4. Hrn.: supplemented from a sketch in 1. Hrn., perhaps only partially crossed out by Bruckner due to a writing mistake (semibreve a’ in the second bar against the b’ in the second half of the bar).
306f	Ob.: added following the model of Klar. (b. 302f) and Fag. (b. 298f).
309–12	Fl.: Bruckner’s sketch of 1. Fl. written out in full; Klar.: doubling of Vla. added, due to the sketched final notes in Fag., b. 311 (but too high for Fag. at the beginning); 3.4. Hrn.: added, following the model of b. 297, 301, 305; 2. Trp.: higher note cancelled by Bruckner; hence 2.3. Trp. below.
310f	Ob.: reconstructed from Bruckner’s sketch in b. 312.
311	1. Fag.: reconstructed from Bruckner’s sketch in b. 312 (1. Fag. alone, according to the given stem upwards).
312	2.3. Ob.: > above first note by Bruckner; 1. Fag.: ' below both crotchets by Bruckner.

18D/“19”	b. 313–28	p. 48	16 (4–4–4–4)
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Metrical Numbers

1–4; 1–3; 1–3; 1–3; 1–3–

Sources

Bifol. 18D/“19” (FE, p. 281–84)

Status & Music-forensic Synthesis

Str. complete, with numerous jottings for Woodwind and Brass.

Annotations

Also on this bifol. the instrumentation is largely indicated by Bruckner. The use of Pos. is based on Bruckner's note "Tromboni" (FE, p. 281, right margin). — Different from CPV 1992, the fifth entry of the theme has been reduced here to *ff* (or better, the initial *ff* is maintained here throughout). Bruckner usually limited *fff* to the main peaks of a movement. — B. 315f (see FE, p. 281, third and fourth b., Kb.) constitutes a particular problem. In the manuscript, Bruckner led Kb. down to the low C, which would be only available on a five-stringed Double Bass. However, this is nowhere else given; usually Bruckner wrote for four-stringed Bases, not exceeding the low E. Very rarely it was possible that Bruckner made a mistake, due to the *col Basso* practice of partwriting for Vc., which indeed has the low C. But in the Ninth, this was the only instance and hence a mistake, since Bruckner usually directed Kb. into the higher Octave in such cases. Unlike in CPV 1992, this was corrected here, using b. 43–46 of the Main Theme as a model (see also 1st Mvmt., b. 167ff, 353f, 452). — Again it seemed to be necessary to shift a rehearsal letter from CPV 1992, where N was placed in the midst of the Fugue Development. However, it would better stand at the beginning of a new formal section, hence it was shifted to the beginning of the Fugue Development. — A major change was required in the instrumentation of the Fugue Development: Bruckner originally indicated a doubling of Viol. 1. from b. 317 onwards in all 3 Ob. (FE, p. 282). The main line is given by Viol. 2, doubled with Klar.; but if the comment-like truncation of Viol. 1 would be supported with Ob., it would come out too dominantly, due to the sharper colour of Ob. Hence we decided to use Fl. here instead. This also gave some room to realize something which seemed still missing here in respect of the further development – a mirror imitation of the Bass line, presented now in 1. Ob. — The leading Str. lines, in particular Viol. 2, Vc. and Kb., were now given without legato, to give reason for the characteristic use of legato in the resonant, doubling Woodwind-parts. In order to make audible the significant imitation, it is shifted by one crotchet, this was also left without legato and also marked with > on the initial note of every b. This is of much help to present the polyphonic structure more clearly. — In their three b. truncations, the theme and its inversions were left without marcato; in the four b. versions there was always an > added at the beginning of the third b. (see above).

Report

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| 313f | Pk.: added; Viol. 2: tie obviously overlooked by Bruckner. |
| 313–15 | Fl.: written out in full from Bruckner's sketch (FE, p. 281). |
| 313–16 | Ob., Hrn.: written out in full from Bruckner's sketch (FE, p. 281); Klar., Fag., Pos., K.-Btb.: doubling added, see also Bruckner's note "Tromboni" (FE, p. 281, right margin). |
| 315f | Kb.: altered, due to the impossible low C, following the model of b. 44f. |
| 317–25 | Fl.: doubling of Viol. 1 written out in full (all three, as Klar.), originally written down as incipit in all Ob. b. 317, but here given to Fl., in order to logically prepare the doubling later in b. 326, given by Bruckner himself (FE, p. 284, 2. b., 2.3. Fl.); 1. Ob.: this decision makes room to insert a characteristic counterpoint, added as a line in mirror of the Bases, which also makes sense in order to prepare Bruckner's own inversion of such a mirror line from b. 326 onwards (theme rect. in Treble, inv. in Tenor); Klar.: doubling of Viol. 2 written out in full, following Bruckner's incipit b. 317 (see "Klar." below Viol. 2); 1. Fag., Vla.: Bruckner intended obviously to replace the earlier doubling of Vc. with Vla. one Octave higher with a new, diminished imitation, hence written out in full here and doubled with Fag. (see Bruckner's pencil sketches in the 3.4. Tb. syst., his Alto-clef, and his annotation "Alt." above 3.4. Hrn.; FE, p. 282f); 1.–4. Hrn.; 2.3. Trp.: written out in full from Bruckner's pencil sketches and his annotation "Acc. aushalten" (FE, p. 282); see also the final note of the last period, b. 325, FE, p. 284, first b., Hrn. semibreve, but Trp. crotchets only. |
| 326–28 | Fl.: Bruckner's sketched doubling of Viol. 1 written out in full (2.3. Fl., pencil); Ob.: pencil sketch by Bruckner in syst. of Pk. elaborated (FE, p. 284); 2.3. Fag.: doubling of Vla. and Vc. added; 5.6. Hrn., Trp.: Motto and imitation added, in order to re-inforce the harmony and connect the exposition and development sections of the Fugue with each other. |

Metrical Numbers

–4–8; 1–8; 1–3; (as extant from the sketches and surrounding bifol.)

Sources

18D/“19” (FE, p. 281–84); 20F/“21” (FE, p. 285–88); Sketch ÖNB 3194/13^{r.v}, 14^r (FE, p. 21ff)

Status & Music-forensic Synthesis

Reconstruction of a lost bifol. [19/“20”] based on the last two b. of 18D (see metrical numbers 1–3 and tie in Viol. 2) and first three b. of 20F/“21” as well as the extant sketches. — The last three b. were able to be retrospectively elaborated with high credibility from Bruckner's jotting “Cis-moll” in the sketches, as well as the full instrumentation from 20F/“21” without much speculation. The continuity and structure of the remaining 13 b. (see b. 329–41), hitherto believed to be lost, can be also taken fully from the sketches (as discussed in Section V of the Report), clearly establishing two eight b. periods before the 3x3 b. climax, opposed to earlier assumptions of Orel and others. (**Illustration VIa–d**)

Annotations

The preceding bifol. with its largely prepared instrumentation served as a model, being sufficient enough for the elaboration and instrumentation of this lost bifol. from the sketch: b. 329 had to continue the period previously begun; Viol. 1 is given in the sketch; Viol. 2, Vla. and Vc. continue one b. as evident from the preceding. For the following bars, the sketch was firstly transferred to Str. (as Bruckner had certainly done himself); then the instrumentation of Winds was supplemented. B. 330–33 had to continue with Bruckner's sketched Bass line, deriving from the climax of the Main Theme (see b. 55–58), and certainly to be played by Vc. and Kb. as already from b. 326 onwards. The sketched Tenor part in minims was interpreted here as an abbreviation for a dotted rhythm later to be filled in, in order to provide a correct voice leading and harmony (initial long note excepted). Due to the range of such falls, Vla. was the most likely candidate for this (see also the position of this line in the sketch). There is a gap of four b. in the Treble part. To connect the end of the Viol. 1 as extant in b. 329 with Bruckner's next sketch in b. 334, starting with g^{'''}, there was only one option – a mirror line of the Bases, leading upwards, as written out here. Also the earlier imitation shifted by one crotchet had to be continued somehow, this was naturally realised in Viol. 2. Remarkably, it was possible still to uphold an earlier assumption from CPV 1992 that a jotting from the last p. on 18D/“19” may have been intended as a sketch for Klar., shifted by two b. It was indeed possible to maintain this Klar. line here. — In the first part of the ensuing period, before the climax of b. 335ff, the Treble part is obviously intended for Viol. 1, since the sketch of the entry of the Fugue theme in the Alto syst. expressly indicates Viol. 2. For this pre climax, it was possible to largely adapt the instrumentation from the beginning of the previous period (see b. 226–29). However, the Tenor from b. 339 (“H-Dur”) was certainly intended for Vla., as the Alto clef reveals. The motivic material of Viol. 1 was continued in sequences, the instrumentation adapted from the surrounding. Fl. double Viol. 1 with the head of the Fugue theme; Bruckner's single sketched Bass note in b. 334 was understood as a clue for a natural, truncated preparation of the theme's head in inversion, as it would later appear in the extant climax of the Fugue, doubled here with 2.3. Fag. The semiquaver figure sketched by Bruckner in b. 337 (most likely Viol. 2; see also the position in the upper stave of the sketch) is certainly related to an earlier phase of the fugue, when the counterpoint in the Exposition consisted of four notes only. It was easy to adapt to the final form in seven semiquavers (see Kb., b. 303 etc.) and was also supplemented in the Vla. in the previous, parallel situation (b. 329).

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328–33

1. Klar.: elaborated from Bruckner's pencil sketch (FE, p. 284, third b., 1. Trp.).

329

5. Hrn.: imitation added to prepare the Bass line of b. 330; **Viol. 1:** written out in full as sketched; **Viol. 2, Vla., Vc.:** reconstructed as a continuation from b. 330; regarding Vla. and Vc. see also Bruckner's pencil sketch on bifol. 17C, syst. above Viol. 1, FE, p. 261.

330–33

1. Fag.: truncated doubling of Bass line added, as a preparation of b. 334; **Viol. 1:** supplemented as mirror line of the Bases, leading up to Bruckner's sketched g^{'''} (b. 334); **Viol. 2, 1. Ob.:** imitation added (see b. before); **Vla.:** Bruckner's sketch written out in full; **Vc.:** Bruckner's Bass line used.

334–37	Fl., Viol. 1: Bruckner's sketch written out in full and supplemented; Viol. 2, Ob.: Bruckner's sketch written out in full (Bruckner: “2 ^{do} ”, FE, p. 21, 4 th acc., fifth b.) and doubled with Ob.; Bruckner's closing formula expanded to seven semiquavers, due to his later changes in the Fugue Theme; Vla., Klar.: imitation added; 1.–6. Hrn., Trp.: supplemented, following the model of b. 326–28; 2.3. Fag., Vc.: inversion of theme added (together with the upper line a preparation of b. 342ff in diminution).
338–41	Fl. & Viol. 1; Ob. & Viol. 2; 2.3. Fag., Vc.; 1.–6. Hrn & Trp.; Klar. & Vla.: second half of period supplemented as a sequence of b. 334–37, based on Bruckner's sketch of the Tenor line.
342–44	Tutti: As already in CPV 1992, reconstructed from the two extant, ensuing sequences (b. 345–47 and 348–50), based on Bruckner's sketched Bass line; instrumentation adapted backwards.

20F/“21”	b. 345–60	p. 53	16 (4–4–4–4)
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Metrical Numbers

1–3; 1–3; 1–8; 1–2–

Sources

Bifol. 20F/“21” (FE, p. 285–88); Sketch ÖNB 3194/14^r (FE, p. 23)

Status & Music-forensic Synthesis

B. 345–50 finished (incl. whole bar rests); further 10 b. Str. complete, with jottings for Woodwind and Brass.

Annotations

The CRE did not reprint Bruckner's own numbering of the Fugue bar by bar, as evident from the manuscript (FE, p. 285), since it was of no practical use. — The instrumentaton from b. 351 onwards was easily elaborated from Bruckner's jottings (Fag. double Vc., Klar. double Vla; Hrn. complemented from jottings as well). — From O onwards, in Viol. > were added, now in order to indicate the metrical groups, being diminished from three to two b. In order to achieve a better resonance, again Klar. were designated legato, as well as the ascending chord blocks of Hrn. (see for instance 1st Mvmt., b. 483ff; Eighth Symphony, 1st Mvmt., b. 353ff).

Report

345f	Klar., B.-Pos., K.-Btb., Viol.: ties to b. 346 overlooked by Bruckner.
346	Ob.: first tie overlooked by Bruckner.
348	1. Ob.: whole bar rest overlooked by Bruckner.
348f	Fl., Klar., B.-Pos., K.-Btb.: ties to b. 351 overlooked by Bruckner.
349	5.–8. Hrn.: assignment before the acc. (Wagner-Tb.) not yet corrected by Bruckner.
350	Ob.: first two ties overlooked by Bruckner.
351	Fl., Pk.: whole bar rests by Bruckner already indicate that Fl. and Pk. have to rest here; Kb.: “pizz.” by Bruckner.
351–60	Fag.: doubling of Vc. written out in full as indicated by Bruckner in b. 351 (see FE, p. 288); 1.–4. Hrn.: supplemented from pencil jottings by Bruckner (see FE, p. 288f, in free syst. of Woodwinds, in particular 357 and 359); 5.–8. Hrn.: resonant parts added, following Bruckner's incipit in b. 351 and his further jottings.

21D/“22”	b. 361–76	p. 55	16 (4–4–4–4)
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Metrical Numbers

–3–8; 1–8; 1–2–

Sources

Bifol. 21D/“22” (FE, p. 289–92)

Status & Music-forensic Synthesis

Str. complete, with numerous jottings for Woodwind and Brass. Bruckner's annotation "Unis. C-moll" (FE, p. 290) may refer to Str., but also to a more massive instrumentation here.

Annotations

The derivative from the Main Theme in 1. Trp. was doubled with Fl. and Ob.; Klar., Fag., Pos. and K.-Btb. re-inforce Str. The earlier motif of Viol. had to be somehow continued and was added in 1.2. Hrn., then gradually transformed into the dotted Octave Fall as also supplemented from P onwards. 3.4. Hrn. imitate Trp., in order to enrich counterpoint. The instrumentation from b. 375 onwards is based on similar passages in the *aeterna fac* from the Te Deum and on corresponding sections in the Finales of the Sixth and Eighth Symphonies. — Again, due to the ostinato structure, the crescendi from CPV 1992 were replaced here with terraced dynamics.

Report

361–64	1.–4. Hrn.: supplemented from Bruckner's pencil jottings; 5.–8. Hrn.: supplemented as in the b. before.
363–66	Fl.: doubling of Ob. and 1. Klar. one Octave higher added; Ob.; Trp.: sketched by Bruckner (FE, p. 289f); 2.3. Klar.: added, continuing the earlier Fag. doubling of Vc., providing now a dialogue of Klar. and Fag., since the high register of Vc. is now too high for Fag.; 1.–6. Hrn.: added, from some jottings of Bruckner's (FE, p. 289).
363f	A., T.-Pos.: added.
365f	Pos., K.-Btb.: added.
365	Kb.: "arco" by Bruckner.
365–74	Fl., Ob.: doubling of Bruckner's Trp. written out in full, see Bruckner's "Unis. Cm" (= unison in c minor) as well as the incipit of 1. Ob.; Klar., Fag., Pos., K.-Btb.: doubling of unison Str. added; regarding the unusual beams see Bruckner's own notation in the 1 st Mvmt., b. 59–62 (1.2. and 7.8. Hrn.) resp. b. 329–32 (3. Trp.); 1.2. Hrn.: Bruckner's advanced development of the Viol. imitation, shifted for one crotchet, had to be taken over by other instruments, where the Viol. joined the unison of Str.; 1.2. Hrn. seemed to be characteristic here; 3.4. Hrn.: canon with 1.2. Trp. supplemented; 2. Trp.: doubling with Bruckner's 1. Trp. added, to achieve a better balance.

22D/"23"	b. 377–92	p. 58	16 (4–4–4–4)
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Metrical Numbers

-3–8; 1–8; 1–2-

Sources

Bifol. 22D/"23" (FE, p. 293–96)

Status & Music-forensic Synthesis

Str. complete, with numerous jottings for Woodwind and Brass. — Bruckner's truncated notation of the Str. ostinato from P, giving a quaver rest at the beginning, seemed to give reason to deviate from Bruckner's original text in one bar in the CRE, introducing a quaver rest already in b. 377, thus eliminating the first quaver in Str., as later continued by Bruckner himself. — The instrumentation of the *fff* climax was chosen for full orchestra. Bruckner's own Horn Theme was complimented with a convincing imitation on Wagner-Tb., also providing the lacking Basses in those bars where the Str. rest. The length of the Str. ostinato, the closing note of the Fl. (*g^b'''*), already jotted down by Bruckner, the repetitive, two bar structure as well as the relationship of the Horn Theme with the core of the Main Theme of the 1st Mvmt. gave reason enough to lead the descending line of the Basses before the climax into a quotation of the Octave Fall from the Main Theme of the 1st Mvmt. Using the climax of the Main Theme Recapitulation in the Finale of the Eighth Symphony as a model here, the CRE added also some rustling semiquaver repetitions in Viol. and Vla. Bruckner's continuation of the Horn Theme in Trp. (b. 390) made possible a continuation of the earlier supplemented Wagner-Tb. imitation in Hrn. The stop of Kb. and lower register also suggested a prominent use of the upper Woodwind as a high register.

Report

375–82	Fl., Ob., Klar., Fag., Tb., Pos., K.-Btb.: doublings added; Hrn.: mutation process by imitation in preparation of b. 383 supplemented; some pencil jottings by Bruckner, see FE, p. 292–94, Ob., b. 379; Fl., Ob., b. 381f.
383–90	Hrn., Str.: by Bruckner; Holz-Bl., Tb., Trp., Pos., K.-Btb.: added; Viol., Vla.: semiquaver abbreviation added (as in the Finale of the Eighth Symphony).
390–92	Fl., Ob., Klar., 1.–4. Hrn.: added; Trp., Str.: by Bruckner; Viol., Vla.: semiquaver abbreviation added.

23D/“24”	b. 393–408	p. 61	16 (4–4–4–4)
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Metrical Numbers

-3–12; 1–6-

Sources

Bifol. 23D/“24” (FE, p. 297–300)

Status & Music-forensic Synthesis

Str. complete, with numerous jottings for Woodwind and Brass.

Annotations

The ‘riten.’ in b. 399 as evident in CPV 1992 (see there, b. 413) was eliminated here, in order to let the Hrn. triplet come out drastically. The silence of Str. and whole bar rests in silent parts suggested a thin instrumentation using upper Woodwind.

Report

393–98	Fl., Klar., Ob.: added; see Bruckner's pencil jotting b. 397f, 1. Fl. (FE, p. 298).
393–402	Trp., Str.: by Bruckner (Str. whole bar rests b. 395–402).
399–401	Fag., Hrn., Tb., Trp.: almost completely prepared by Bruckner and written out in full.
403–08	3.4. Hrn.: added, following the model of the Exposition; Str.: by Bruckner.
407–09	1.2. Hrn.: sustained note added.

[24/“25”]	b. 409–24	p. 62	16 (4–4–4–4)
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Metrical Numbers

-7–8; 1–8; 1–6-

SourcesSketches ÖNB 3194/14^v (FE, p. 24); 3194/15^r (FE, p. 25); 6086 2^r (FE, p. 33); 5B (FE, p. 165f)**Status & Music-forensic Synthesis**

Reconstruction of a lost bifol. [24/“25”], based on the sketches ÖNB 3194/14^v, 2nd acc., 3194/15^r, 3rd acc., 6086 2^r, 6th acc. and bifol. 5B, b. 9–14.

Annotations

The reconstruction of this lost bifol. was possible largely from the preceding sketches and parallel sections from the Exposition, as was already presented in SM 1985 and CPV 1992. — The instrumentation was adapted from the Exposition. However, some imitations of CPV 1992 seemed to make the texture too thick and have been removed here (Ob., Hrn., 411–15). — As already explained above, the Trio section was now supported with a much stronger instrumentation, as evident from Bruckner's own models. — Once again rehearsal letters had to be shifted to the beginning of structural sections, here **R** and **S**, as explained above. — Regarding the re-introduction of the **C** time signature see explanation above.

Report

409f	Hrn., Viol. 2, Vla., Vc.: end of the period reconstructed from the foregoing; Viol. 1: reconstructed, following b. 407f.
411–18	Viol. 1: reconstructed from b. 405–12; b. 415–18 supplemented, most fittingly anticipating b. 427f in augmentation; 3.4. Hrn., Str.: written out in full from Bruckner's sketch (see also b. 403–10).
412–15	1.2. Ob., 1. Hrn.: imitations from CPV 1992 deleted. 1., 3. Klar.: imitations added.
415–17	2.3. Fag., Vc tief, Kb.: added.
415–18	1. Ob.: doubling of Viol. 2 added; Klar.: added.
417	'riten.' added.
417f	1. Fag., 3.4. Hrn., Vla.: required Tenor added.
418	2.3. Trp.: added.
419–24	'Langsamer' and C added; Fl., Ob., Klar., 1.2. Fag., 1.2. Hrn., Tb., 1. Trp.: added, mostly doublings; see also 1 st Mvmt., b. 131ff, 421ff; Str.: as a repeat of b. 93–98, due to the sketch.

25D/"26"	b. 425–40	p. 65	16 (4–4–4–4)
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Metrical Numbers

-7–8; 1–6; 1–8;

Sources

Bifol. 25D/"26" (FE, p. 301–04)

Status & Music-forensic Synthesis

Str. complete, Fl. b. 433–35 original.

Annotations

The re-inforcement of instrumentation, different from the Exposition, continues. In 1. Ob. an imitation was added, dynamics now being intensified up to *ff*, in order to provide a stronger contrast with the ensuing, 'developing' continuation of the Trio, which was obviously intentionally left empty by Bruckner himself (note the Str. partwriting at the beginning, in open Fifths). — Regarding the cancellation of the earlier 'rit.' and the new design of tempi see above. — The long, sustained notes and doublings of the upper Fifth (Viol. 2, Vla. in Octaves) seemed to require some slight, resonant doublings by Winds. Different from CPV 1992, in b. 433–36 Fag. was added here. — The perhaps rather pedantic notation from CPV 1992 of the imitations using the initial notes of the Trio in double augmentation, providing a quaver as a second note, was simplified here (dotted minim; crotchet; dotted minim). Also, in the Wagner-Tb. a further imitation was added here in the first two b. of the String Chorale (b. 441f), in order to continue the chain of these imitations as well as to set a reminder of the Adagio (see there, b. 155ff), outlining the motivic relationship of both chorales. The 'Cross in notes' c-g-a-e in the Bass allows various allusions – to Wagner's *Parsifal* (the original 'Grals-Glocken'!), to Bruckner's significant *Credo* motif from his Masses, the 1st Mvmt. of his Eighth Symphony (of which all three theme groups end with a similar motif), and also significantly present in the initial *Halleluja* of Psalm 150 (see there, b. 15).

Report

425f	1. Ob., 1. Fag., 1.2. Hrn.: doublings added.
427–31	1. Fl., Ob., Klar.: added, Klar. as by Bruckner in b. 101–05, but here intensified by a setting in three parts.
433	Vc.: "divisi" by Bruckner.
433–37	2.3. Fag.: doubling Vc. added.
434f	1. Hrn.: added.
435–37	3.4. Hrn.: added.
437–40	Pos.: doublings added, due to the independent entry of Vc.
438f	1. Ob.: added.
439f	1. Fag., 2. Hrn.: added.

26F/“27”	b. 441–56	p. 67	16 (4–4–4–4)
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Metrical Numbers

1–4; 1–8; 1–4;

Sources

Bifol. 26F/“27” (FE, p. 305–08)

Status & Music-forensic Synthesis

Str. complete.

Annotations

The complementation of the instrumentation was largely possible from parallel sections of the Exposition and required few additions – in particular the imitations already supplemented before the Trio (Fl., Ob.) at b. 446, some doublings of Str. parts in order to achieve a better resonance (Hrn., Fag.), in b. 445–48 a sustained note of 3.4. Hrn. to support the latent pedalpoint, indicated by the repeated crotchets of Kb., as well as some re-inforcement of the climax-like, first appearance of the ‘Christ ist erstanden’ (b. 453–56). — Regarding the various changes of tempo indications, see explanations above. — The postponed repeat of Song Period material required a change to Alla Breve as well as the inclusion of a rehearsal letter, necessarily **S** (CPV 1992: b. 467). — The single crotchets of Kb. are written in a way suggesting a pizzicato, even if this was not indicated by Bruckner, but thus creating a colour intensifying the character of expectation evident here from the music. — The ‘Christ ist erstanden’ allusion is a late afterthought of Bruckner's. Originally he intended to simply repeat the first 2 b. (a-e-d-e) once more, as some erasing in the last two b. shows (FE, p. 308). — The complemented Wind instrumentation was much altered from CPV 1992, only doubling Viol. 1 with 1. Ob. und 1. Klar. to make the Toccata Rhythm better audible, and 2.3. Ob. and Klar. to double Viol. 2 and Vla., and finally a sustained note of 1.–4. Hrn. only, required for a better resonance (similar to b. 125ff and 273ff).

Report

441	Str.: ‘breit’ added, as in the Adagio, b. 155.
441f	Tb.: added, using the Adagio, Hrn., b. 156f, as a model, in order to not to interrupt the mutation process.
443f	1.Trp.: added likewise.
445	Due to the re-appearance of motivic material from the song period, Alla breve and ‘a tempo’ had to be added here; Kb.: ‘pizz.’ added.
445–56	Only Str. by Bruckner.
445–49	3.4. Hrn.: sustained note added.
445–55	1.2. Hrn.: doubling and filling voice added, due to b. 75ff and 403ff.
446–52	1. Ob.: imitations added, due to Bruckner's own Flute in b. 433f.
449, 451	1. Fl.: imitations added.
449–52	1. Fag.: doubling of Vc. added.
453–55	1.–4. Hrn.: sustained note A in octaves added.
453–56	1. Ob., 1. Klar.: doubling of Viol. 1 added; 2.3. Ob., 2.3. Klar.: doubling of Viol. 2 and Vla. added.

[27/“28”]	b. 457–80	p. 68	[24 (6–6–6–6)]
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Metrical Numbers

1–8; 1–8; [-9–12; 1–4-]

SourcesSketches ÖNB 3194/14^v (FE, p. 24); 3194/15^r (FE, p. 25); bifol. 28E/“29” (FE, p. 309)

Status & Music-forensic Synthesis

Reconstruction of a lost bifol. [27/“28”] based on sketches ÖNB 3194/14^v, 3rd & 4th acc., and 3194/15^r, 1st acc., last four b., respecting the metrical numbers on 28E/“29” as the beginning of the period, continued there with -5–6, beginning there with the triplet motifs in Viol., melody of Vla. and pedalpoint of Vc. and Kb. four b. earlier. — The repeat in Pleno of the Gregorian motif (‘Christ ist erstanden’), now transposed into d minor, seemed to be inevitable, since Bruckner’s sketched double unison with the Toccata Rhythm in Str. was explicitly designed to end with the weight of a “Schluß d-moll” (Bruckner). Furthermore, a direct transition from the Es (b. 472) of the Viol. into the initial A of the Treble seemed to be impossible, due to Bruckner’s usual voice-leading practice (see b. 477 and the beginning of the extant 28E/“29”, b. 481). The transposed repeat of those four b. starting with D leads logically and convincingly into the fully-fledged d minor, with the Fifth in the Treble. — The two initial b. of 28E/“29” show that the triplet figuration must have started four b. earlier, due to the extant metrical numbers -5–6–. Also the continued Bass notes suggest that the Bordun-like pedalpoint had to start at the same point, likewise the Vla. emphasising the minor Third. The elaboration of the missing link between the last b. of the sketch and the ensuing 28E/“29” has been synthesized so strictly according to Bruckner’s own indications that one should perhaps better not talk of ‘free composition’ here. — The double unison crescendo is very similar to a parallel passage in the Finale of the Eighth Symphony (but there preceding the Recapitulation of the Song Period) and has been instrumented here likewise massively. Using the anticipation of the Finale theme from the Eighth in that selfsame crescendo as a model, here the triplet motif was introduced prominently in the Trp., in order to prepare the later Viol. figuration. This Trp. partwriting would also be taken up again later in the initial crescendo of the Coda. Bruckner’s sketched crescendo relates the anticipated Chorale Theme (here: $\text{c}\flat\text{-b}\flat\text{-a}\flat\text{-g}\flat\text{-f}\flat\text{-e}\flat$, see b. 461–63) and its parallel diminution in the Bass to the Toccata Rhythm of Main Theme and Song Period, to be followed with a heavy climax (as in the Finale of the Eighth). Hence it has a high strategical significance, emphasising d minor for the very first time after the end of the Scherzo, and thus directing to the D major of the end.

Annotations

The CRE inserted dynamic contrasts stronger than in CPV 1992 into the last appearance of the Trio music, also in order to justify this repeat of b. 437–40, which had to be more intense now. However, the altered version of the last two bars from CPV 1992, different from Bruckner’s sketch, was maintained here, in order to set a typical general rest before the start of the crescendo. — Different from CPV 1992, Bruckner’s own text of b. 459f according to the sketch was finally re-instated here. — Due to the thick instrumentation of the ensuing crescendo, basically using a passage from the Finale of the Eighth Symphony as a model (as explained above), the beginning of this transition should start *pp* and with a slightly weaker instrumentation, eliminating also the Pos. from CPV 1992. — The repeated quote of the ‘Christ ist erstanden’ should be understood merely as a further four bar insertion before the real “Schluß d-moll”; hence, ‘Erstes Zeitmaß’ was kept here, but the dynamics were modified, postponing the *fff* as well as letter T to the real beginning of the d minor, four b. later. — Regarding the tempo modifications see also section XIII.

Report

457	‘Langsam’ added.
457–60	1. Ob., 2. Hrn., Pos., Str.: sketch elaborated, due to the instrumentation of b. 437–40.
461–72	Fag., Tb., B.-Pos., K.-Btb.: Bruckner’s lower line, sketched as incipit, was elaborated in order to work out the typical double unison; Str.: elaborated from sketch.
461–72	Fl., Ob., Klar., Hrn., Trp., A., T:-Pos.: instrumentation supplemented.
465	‘stringendo poco a poco’ added.
473	‘Erstes Zeitmaß’ added.
473–76	Transposed repeat of b. 453–56 in Pleno added; instrumentation of Str. and Winds entirely supplemented and different from CPV 1992.
477–80	Str.: reconstructed backwards from b. 481; all Winds supplemented.

28E/“29”	b. 481–96	p. 72	16 (4–4–4–4)
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Metrical Numbers

-5–6; 1–12; Bruckner also gave -5–8-[9–10; 1–2;] 1–6; 1–2- as an alternative (some numbers being left out); however, the structure is even more likely [5–10; 1–8; 1–2-], as supplemented by the editors here.

Sources

Bifol. 28E/“29” (FE, p. 309–12)

Status & Music-forensic Synthesis

Str. complete, some jottings for Winds.

Annotations

The manuscript reveals that Bruckner indicated whole bar rests in both Trp. syst. As with his usual practice, this is an abbreviation for his intention to have all three Trp. play the Chorale later; otherwise he would have inserted rests only in 1. Trp. Furthermore, his own “*dim.*” seven b. later made it necessary to complement the instrumentation of Winds as a loud Tutti, as in the Exposition. The idea of some other completers of the Finale, to design this passage for a soft solo Trp. and Str. only, has no philological support and would be also untenable due to the sheer style of partwriting for Str. (support of harmony in tremolo by Vla.). — The complemented instrumentation of Winds was further developed and altered from SM 1985 and CPV 1992: In b. 485 it seemed to be necessary to continue the imitation of the Vla. part in 1. Ob. even further. In b. 483–86 the earlier 1. Klar. was given to 3., also respecting the ensuing voiceleading from b. 487, where 2.3. Klar. double Vla. and continue with a condensation of the previous motif, while 1. Klar. became an independent part. — It was necessary to cancel all earlier slurs from CPV 1992 and replace them with added Tenuti (Klar., Fag., b. 489ff), in order to underline Bruckner's own quotation from the Adagio, b. 15f and 213ff resp., where he indicated *tenuti* himself both times (this passage is also crucial for understanding the basic tempo relationship, indicating that crotchets in the Finale should be more or less equal to quavers of the Adagio). — Some alterations of dynamics in the CRE were provided, in order to intensify the crescendo and appropriately prepare the *fff* entry of the Chorale. — The strange, earlier instrumentation of Klar. and Fag. from CPV 1992 was corrected in the CRE (b. 489–92); a very similar passage from the 1st Mvmt. of the Fourth Symphony (version 1878/80) served as a model here (there: b. 305ff).

Report

483–5	Fag.: doubling of Vc. and Kb. added.
485–8	2.3. Klar.: counter-melody added, in preparation b. 489ff; 3. Hrn.: truncated doubling of Vla. added; Pos., K-Btb.: harmony supplemented.
486–9	1. Ob.: canon with Vla. added.
487	Vla.: trill obviously overlooked by Bruckner and supplemented, by analogy from b. 485.
489–96	Holz-Bl.: added due to the exalted Str. situation and Bruckner's jottings in b. 497 (FE, p. 312).
491–4	2.3. Trp.: added in preparation of Bruckner's own sketches for b. 534ff (FE, p. 318); see also Str., b. 541ff.
495f	1.–4. Hrn.: harmony added.

29E/“30”	b. 497–512	p. 74	16 (4–4–4–4)
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Metrical Numbers

–3–8; 1–8; 1–2–; b. 503–10 metrical numbers [9–16] added by the editors (see b. 163–70).

Sources

Bifol. 29E/“30” (FE, p. 313–16)

Status & Music-forensic Synthesis

Str. complete, some jottings for Winds.

Annotations

The initial instrumentation of the Chorale should certainly be as strong as in the Exposition, thus also perhaps underlining that Bruckner did not intend to use this theme itself for the later, final apotheosis of the Finale. In the Exposition, the Chorale ended, but ascended from the ruins in the 2nd Part, now in coagmentation with the Te Deum motif, but then Bruckner changes to a kind of ‘post development’, using techniques of counterpoint, in a series of inversions, finally culminating in a recapitulation of the Horn Theme. Also Bruckner's own “*dim.*” (FE, p. 314, second b., above 1 Trp.) supports an initial Brass Tutti, but later perhaps fading out, as also tried in this performance version. — The entry of 1. Ob. (b. 511, FE, p. 316, last two b.) should initiate an even further reduction, as proven by the silence of Kb. Bruckner's

omission of the earlier filling harmony in Vla. required a replenishment of harmony in Woodwinds, as elaborated in the CRE. — Different than in CPV 1992, it seemed essential to change the Str. articulation in the Chorale, due to Bruckner's own indications in the Te Deum. The ostinato figure was given half bar slurs in *p*, whole bar slurs in *pp*. — Due to the 16 b. phrasing of the Chorale it also seemed to be helpful to start Bruckner's *dim.* already in the seventh b., and then *p* in the eighth b., in order to make the leading voice better audible (see, for instance, in the Adagio, b. 90, which served as a model here). — Despite the assumed thinner instrumentation in the second eight bars of the Chorale, it seemed to be helpful to make use of K.-Btb. again, in order to emphasise the weight of the end of this 16 b. period, as in the Exposition (see b. 167ff), and to create a strong contrast with the ensuing change of register (Ob., Klar., Fag.).

Report

495–501	Hrn., Pos., K.-Btb.: added, by analogy with b. 155–62.
500f	see above.
503–08	Pos.: added (Hrn. tacet, due to the <i>dim.</i>).
507–09	3.4. Hrn.: imitation added.
507–10	K.-Btb.: added.
509–11	1.2. Hrn.: imitation added.

[30/“31”]	b. 513–28	p. 76	[16 (4–4–4–4)]
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Metrical Numbers

[-3–12; 1–6-];

Sources

10A/“11” (FE, p. 197–200); 11A/“12” (p. 201–04); 29E/“30” (p. 313–16), 31E/“32” (p. 317–20)

Status & Music-forensic Synthesis

Reconstruction of a lost bifol. [30/“31”], with reference to the two surrounding bifol., as a strict inversion of the Chorale in the Exposition (sustained note from b. 13–16 of the chorale obviously irreversible). — The triplet motifs and instrumentation on 31E/“32” (FE, p. 317–20) had to start six b. ahead (b. 523), due to the extant metrical numbers -7–8. The bifol. was able to be reconstructed so convincingly as an inversion of the Chorale that its result may come very close to the lost original. (**Illustration VII**)

Annotations

The complemented instrumentation was able to be very easily adapted from the extant material surrounding the gap, respecting Bruckner's typical tendency to generally keep a particular design in formal blocks. — Dynamics, phrasing and articulation in the CRE are often different from CPV 1992, in particular from b. 525 onwards: the diminished triplet motif (preparing the Horn Theme, Vla., Vc., Kb.) is generally assigned with ' on the upbeat and > on the main note. The triplet figuration from the Chorale Theme accompaniment in Viol. continues with tenuti on all crotchets, as in the Exposition.

Report

511–22	1. Ob.: continued and doubled with 1. Klar.; 2.3. Klar., Fag.: harmony supplemented, continuing the earlier Vla. which goes now with Vc., following the model of the beginning of the Te Deum (b. 15ff); Str.: elaborated from Bruckner's Incipit, following the harmony as reconstructed (see above).
515–17	2.3. Trp.: imitation added.
517f	1.2. Hrn.: Octave Fall added in preparation of the Main Theme of the 1 st Mvmt.
518f	3.4. Hrn.: Octave Fall added.
521f	5.6. Hrn.: Octave Fall added.
523–28	Fl., Ob., Klar., 1.–4. Hrn.: reconstructed backwards from b. 529f; for the disposition of Woodwinds, see Bruckner's note “5 6” in 1. Ob. (FE, p. 317, first two b.), in order to indicate the Fifth and Sixth in harmony, before in b. 531 Ob. take over the leading line again; voiceleading of Hrn. parallel to b. 171–78.
525f	2.3. Trp.: triplet motif added (see b. 532ff, from Bruckner's jottings).

31E/“32”	b. 529–44	p. 78	16 (4–4–4–4)
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Metrical Numbers

-7–8; 1–8; 1–6–;

Sources

Bifol. 31E/“32” (FE, p. 317–20)

Status & Music-forensic Synthesis

Str. complete, some jottings for Winds.

Annotations

CPV 1992 was still limited to the old theory from SM 1985 that Bruckner wished a repeat of four b. from this bifol., based on a repeat of the continuous bar numbering present on the upper margins (see FE, p. 319 and 320, both times “43–44–45–46”). However, the position of these hastily jotted numbers makes a simple mistake by Bruckner more likely, see also the jotting in 1.2. Hrn. (FE, p. 318, first b.), where he erroneously indicated a motif perhaps from a later p. The CRE fully dispenses with this repetition, in particular also because here Bruckner seemed to build up the music, in order to come to an emphatic end of the Recapitulation, before the Coda could start anew in silence, as usual in Bruckner (see also below). —The instrumentation, as can be recognized from Bruckner's preparatory sketches for wind parts on 31E/“32”, suggests clearly high woodwinds at b. 523 and a register change at b. 531, creating a soft interjection, but then better should all woodwinds continue at b. 539. Accordingly, the octave fall was now reinforced with woodwinds (similar to b. 367ff of the 1st Mvmt.), continuing the voice leading of b. 537f, with flutes re-entering at b. 539, first in the lower position, later (b. 547) going to the high g. After b. 543 the second and third oboes and clarinets now also introduce a series of imitations, already preparing for the beginning of the coda (and also with a reference to b. 269f of the 1st Mvmt.). The part-writing for woodwinds was designed in a way that the canons of the triplet motif are still clearly audible; on the other hand, the sound is now richer and the octave fall, being so important to prepare for the coagmentation, comes out much better, and the entire chorale recapitulation now leads to a peak, creating more contrast and sense of expectation after b. 560.

Report

529f	2.3. Trp.: triplet motif added (see b. 532ff from Bruckner's jottings).
531–38	2.3. Ob.: this supplementation seemed to be logical from Bruckner's sketched closing notes, b. 538 (FE, p. 319, second b.); Klar., 1.2. Fag.: harmony added; 1. Trp., Pos.: doublings added; 2.3. Trp.: Bruckner's tone letters written out (FE, p. 318f).
535–37	Pk.: by Bruckner; b. 538 originally Es, cancelled and corrected to As.
537f	Pk.: added.
539–44	Fl., Ob., Klar., Fag.: octave fall added; Bruckner's own unison Str. require a massive instrumentation of Winds here; Tb., Trp., Pos., K.-Btb.: supplemented following the model of b. 385; imitation of Hrn. in Tb., Trp., Octave Fall from the Main Theme of the 1 st Mvmt. in Pos. and K.-Btb.
542	Str.: apart from the horns, here is clearly a whole bar rest and not a minim rest, hence Bruckner definitely wished the Str. to begin again in b. 543 only.

[32E/“33”]	b. 545–60	p. 81	[16 (4–4–4–4) T. ?]
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Metrical Numbers

[-7–8; 1–8;] [1–6];

Sources

31E/“32” (FE, p. 317–20)

Status & Music-forensic Synthesis

Reconstruction of a lost bifol. [32E/“33”] of possibly 16 b. length, following the hypothesis that the Coda should be reached rather directly and that the regular periods from the extant Coda sketches should be reflected somehow by the arrangement of the score bifol. There is only one single, but very important clue for the continuity of the Coda – Bruck-

ner's jotting at the margin of the sketched, Chorale-like ascent in eight b. preceding the final cadence was intended to find its place on a bifol. "36" (FE, p. 45). This shows that Bruckner not only must have had the continuity of the Coda already clear in mind, but also that the length of the missing b. until the entry of this sketched ascent can be roughly calculated.

Annotations

The first two b. of the lost bifol. are rather clear – the continuation of the preceding period from 31E/"32" with the missing bars [-7–8], because of the musical structure very likely to be an ostinato addition. If we compare this Recapitulation of the Horn Theme with its first appearance, we find that it is now four b. shorter (b. 539–42) than in the Fugue Epilogue (8 b., b. 383–402). There it was a digression, here it seems to build up. This implies that here a repeat of the Horn Theme was intended to follow, perhaps now expanded to eight (or more) b., in order to find a cadence-like closing of this section. A further eight b. period seemed to be appropriate here, which has been added as an expanded repeat, transposed into G major, with a structure of 2x2+3x1+1. The decision to re-instate the return of the Main Theme from the 1st Mvmt. as already assumed in SM 1985 and CPV 1992 is a crucial feature of the CRE. Regarding the changes of instrumentation see the Work Report, Section VII and **Illustration VIII**.

Report

545f **Bl., Str.:** reconstructed in order to supplement b. 543f.
 547–54 **Bl., Str.:** reconstructed as an expanded, transposed repeat of b. 539–42.
 555–60 **Bl., Str.:** elaborated as truncated return of the Main Theme of the 1st Mvmt., continuing the preceding motifs.

[33/"34"]	b. 561–83	p. 84	[24 (6–6–6–6) ?]
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Metrical Numbers

1–8; 1–8; 1–8;

Sources

Sketch ÖNB 3194/3^r (FE, p. 6)

Status & Music-forensic Synthesis

Reconstruction of a lost bifol. [33/"34"] of perhaps 24 b. length, fully based on Bruckner's sketch for the beginning of the Coda, according to the fact that this sketch in its first phase contained 24 b. only, before Bruckner expanded it by four bars.

Annotations

At the beginning of the Coda it seemed to be necessary to support the rather weak Bass line from CPV 1992, reinforcing it with the characteristic, sustained Kb. (see also 1st Mvmt., b. 27ff). The 16 b. length of this opening stasis also opened the option of subdividing the Motto between the two Viol. sections, thus creating a dialogue typical for some of Bruckner's Codas, for instance in the 1st Mvmt. — Different in CPV 1992, the real beginning of the crescendo in the seventeenth b. (b. 577) opened the possibility to let Vla. and Vc. play one Octave lower and continue the upper Octave of the progression only in Klar. Otherwise the lower Str. would have to be directed into amazing height, as in CPV 1992. This change of register with suddenly silent Kb. from b. 577 onwards creates at the same time the illusion that the ascending line would continue unbroken (see also 1st Mvmt., b. 38/39ff).

Report

560 **'Langsamer'** added; 4/4 by Bruckner.
 560–76 **1. Ob., Str.:** Bruckner's sketch elaborated, but transposed a Fourth down.
 562f, 566f **1. Klar.:** imitation elaborated from a jotting in the second b. of the sketch.
 564f, 568f **1. Hrn.:** imitations supplemented.
 570f, 574f **1. Klar.:** imitations added.
 572f **1. Hrn.:** imitations added.
 571f, 575f **1. Fag.:** a further imitation added for condensation.
 577 **'accel. poco a poco'** added.

577–84	Fl., 1. Ob.: doubling of the motif added, due to the increasing instrumentation; Klar., Fag.: continuation of harmony upwards; Str.: further elaboration of the sketch; Viol. now in Octaves, due to the crescendo (see b. 147–54); Vla. and Vc. added one Octave below.
577, 579, 581, 583	3.4. Hrn.: imitation added, in order to prepare the Octave Fall; see also b. 141ff.
578, 580, 582, 584	2. Hrn.: Octave Fall imitations added.
580–84	1. Hrn.: imitations added (see b. 134ff).
583	3. Trp.: imitation of 2. Trp. added.

[34/“35”]	b. 585–600	p. 87	[16 (4–4–4–4) ?]
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Metrical Numbers

1–4; [1–12];

Sources

Sketch ÖNB 3194/3^r (FE, p. 6); some authors reported that a manuscript once existed which included an overlay of the main themes from all four movements.

Status & Music-forensic Synthesis

Reconstruction of a lost bifol. [34/“35”] of perhaps 16 b. length. Further elaboration of the sketched, condensed crescendo, continuing with the preceding material, in order to prepare the entry of the coagmentation in the Tonic. Such an overlay as a central point of synthesis was most likely weighty and lengthy, certainly more than a single eight b. period. The required augmentation of the Adagio theme brings such a structural element naturally to 12 b. length.

Annotations

Different from CPV 1992, it was now possible to completely regain also the last four b. of the Crescendo from Bruckner's own sketch. The instrumentation continued naturally from the preceding. The idea of setting 2.3. Trp. in a condensed dialogue was taken from the last four b. before the Main Theme in the 1st Mvmt. (see there, b. 59–62). — The Coagmentation itself was much revised in the CRE. Now the Main Theme of the 1st Mvmt. makes the fundament, like a *Lamento* Bass, and not in the upper line, as in CPV 1992; above this the augmented Adagio Theme was placed in the Tenor (Wagner-Tb., with Trp. in the upper Octave); the Alto has the Finale Theme in the significantly modified shape from the Fugue (note the change to E^b in its third b.); the Treble brings the typical, Brucknerian Viol. figuration in quavers, as prominent in most of Bruckner's Codas, making use here of the *Resurrexit* motif taken from the F minor Mass. The Scherzo Theme provides a rhythmical tattoo of Pk. not untypical in Bruckner (as explained above), also integrating the significant triplets which were already prominent in the Chorale Recapitulation and Horn Theme, and which should certainly play an important role in the Coda – otherwise Bruckner would not have prepared them motivically. CPV 1992 had given the Adagio to the Bass and the Main Theme of the 1st Mvmt. to the Soprano, which sounded rather clumsy; the re-distribution of the CRE makes the various themes much better audible. Additionally, the placement of the Main Theme in the Bass underlines its function as an ultimate point of arrival from all motivic preparation throughout the entire Finale, falling in place with a supreme argument of synthesis and thematic re-integration. — A continuation of the Adagio Theme different from CPV 1992 in the last four b. made it possible to develop now a new continuing sequence, referring back to the harmony at b. 145ff of the Adagio (and similar to b. 207ff in *Psalm 150*).

[35/“36”]	b. 601–616	p. 90	[16 (4–4–4–4) ?]
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Metrical Numbers

[1–8-]; 1–4-[5-]-6-[7–8];

Sources

26F/“27” (FE, p. 305); Sketch ÖNB 6085/45^r (FE, p. 45)

Status & Music-forensic Synthesis

Reconstruction of a lost bifol. [35/“36”] of perhaps 16 b. length. Quotation of the earlier Str. Chorale from bifol. 26F/“27”, now transposed into D major and augmented to eight b., in order to provide a fitting cadence for the Coag-

mentation and preparing Bruckner's own sketched Chorale ascent (offering the advantage of using Bruckner's own musical material and harmony here). Elaboration of the sketched ascent, and complementation of its missing three b. with reference to Bruckner's own sketches, already providing abbreviations indicating that the ascending harmony should continue. There is a further sketch of harmony in the sixth b. which may in fact represent an overlay of two different jottings – one written “Es-d” below, the last letter very shaky written, and three notes suggesting perhaps D^b , given as semibreve in the second half of the b. (a^b , d'' and f^b), but the flats were added later, and it rather looks as if Bruckner may have intended to write a^b - d^b - f , but slipped when jotting the upper flat. (The transcription of RAS, p. 139, seems to be not entirely accurate; see FE, p. 45).

Annotations

One of the main reasons for thoroughly revising the Coda was the insight that Bruckner usually would keep the Viol. figuration and certainly not switch from straight quavers to triplet quavers and then back, as given in CPV 1992. In the CRE, the quaver figuration was maintained for the entire ‘peak zone’ of Coagmentation and Cadence. The stasis field at the beginning of the Coda with its dotted rhythm was obviously intended as a kind of ambiguous transition, carrying further a certain idea of development. Only the Coagmentation would re-integrate the themes of the symphony. This is in line with the observation that in this Finale Bruckner worked towards an ultimate idea of synthesis, overcoming once and for all the limitations of ‘Development’ and ‘Recapitulation’ techniques. In contradistinction to traditional sonata forms, Bruckner only kept the bipartite structure, but the themes and motifs were developed now *in situ*, in all various kinds of counterpoint, and in structural schemes and variants, being assembled together to form a whole. For this reason, for instance, it was enough to write a Fugue merely passing by as a local scheme, symbolizing the principles of order, and replacing an ‘ordinary’ recapitulation of the Finale's Main Theme. This is an idea totally opposite to the Finale of the Fifth Symphony, in which the entire, fully fledged Fugue served as a zone of combined Development and Recapitulation of the Main Theme. — The decision to let the Coagmentation be followed with a re-statement of the Chorale, as a closing cadence formula in the shape of the augmented Str. chorale taken from the Recapitulation plus developing some further important elements (augmented and modified Te Deum in the Bases; triplets in the Woodwind; head of the Finale Theme; Octave Fall) could have implied also a return to the original quaver figuration from the Te Deum in Viol. here. However, it seemed to be much more appropriate to significantly reserve the real Te Deum music for the very ending, the *Halleluja*-like ‘Song of Praise’. Hence, the CRE chose a preparatory variant of it, formed as a Cross in notes, which could be seen as a rhythmical solution of the Main Theme of the Finale in equal quavers (compare with the Viol. before the Main Theme in the Exposition). This form was already prefigured by Bruckner at the end of the Adagio (see there, b. 235ff), and it would by no means be impossible that the final b. of the Adagio should have a presentiment of the end of the Finale as much as the end of the 1st Mvmt. (as for instance in the Seventh Symphony). It is also interesting that Bruckner had already chosen the selfsame figuration for the Coda of his last completed composition *Helgoland*, which in many aspects served him as a kind of model for the Finale. The CRE maintains this ‘Cross-like figuration’ throughout, until the end of the cadence (b. 632), entirely in the typically abbreviated semiquaver notation. This gives the entire Coda a clear structure, in which the central processes (Coagmentation, Chorale, Cadence, Pleno) are now unified with one forward-carrying motion. — The massive Chorale seemed to require some changes of Woodwind instrumentation, which was adapted to a higher register, by transposing the Klar. one Octave upwards, in order to make the Woodwinds more clearly audible, to better continue with the partwriting of the previous section, as well as to not confuse with the middle-range parts of Vla., 1.2. Fag., 1.–4. Hrn., and A.-T.-Pos. — Since the cadence-like re-appearance of the Chorale should be considered to be a part of the Coagmentation, the rehearsal letter **Y** from CPV 1992 was shifted for eight b. — Once more, terraced dynamics have been introduced where required, replacing some of the uncharacteristic crescendi of CPV 1992.

[36/“37”]	b. 617–32	p. 92	[16 (4–4–4–4) ?]
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Metrical Numbers

1–8; 1–8;

Sources

Sketches ÖNB 6085/45^r (FE, p. 45); 6085/43^r (FE, p. 47)

Status & Music-forensic Synthesis

Reconstruction of a lost bifol. [36/“37”] of perhaps 16 b. length, based on Bruckner's own sketch (first 16 b.) in three ‘blocks of sound’ on C^b/F and a Dominant Eleventh.

Annotations

As explained in the Work Report, it is most likely that Bruckner's remark “Bogen 36 Ces” was written before the re-numbering phase, hence indicating the beginning of the C^b Sixth Chord as the beginning of bifol. [36/“37”], since Bruckner usually wrote such annotations precisely where a new bifol. would begin; furthermore, very often the beginning of a new sketched continuity marks also the beginning of a new bifol. These insights enable an almost precise reconstruction of the entire length and shape of the Coda. — Also in the Cadence, the CRE found solutions different from CPV 1992. The inversion of the Fugue Theme has been designed earlier as an internal voice only (CPV 1992: b. 635ff, Hrn.). However, this element, so important to carry on the energy, was inaudible due to the massive earlier Fag., Pos. and K.-Btb. with their sustained notes in CPV 1992. Furthermore, the Vla. was led there into a very high register, thus covering the Viol. figuration, and at the same time there was a lack of middle register in the Str. sound. The new instrumentation of Bruckner's C^b/F sequence (b. 617ff, see CPV 1992: 635ff) only maintains the earlier Fl., Ob. and Klar. triplets, and the crotchet motion of Vc. and Kb., but gives a Vla. part in the proper Tenor position and changes the Viol. figuration (see above). Instead of the fugue theme, the final revision presents the truncated, syncopated form of the Finale Theme as already introduced at b. 601, in imitations, rect. and inv., in Hrn., Tb. and 2.3. Fag. This enriched counterpoint makes the passage more complex. Also, at b. 617 the Trp. now continue with their fanfare from the Finale Theme (b. 43ff). — The instrumentation of the Dominant Eleventh block itself was partially maintained, but better continuing now from the previous. The Woodwinds have been once more re-designed, now better following the model of the climax from the Adagio. The previous new arrangement of Fag., Wagner-Tb. and Pos. was also maintained, as well as the changed Viol. figuration and newly written Vla. part. — In the last two b. of the Dominant Eleventh, the CPV 1992 changed back from triplets to straight quavers, which seemed to be very untypical for Bruckner, in particular in the midst of a period. The decision of the CRE to dispense with a triplet figuraton altogether solved this problem.

[37/“38”]	b. 633–653	p. 95	[21 (6–6–4–5) ?]
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Metrical Numbers

1–8; [1–4; 1–4; 1–5]

Sources

Sketch ÖNB 6085/43^r (FE, p. 47); Bruckner's words referring to an “Alleluja”, as given by Dr. Heller.

Status & Music-forensic Synthesis

Hypothetical elaboration of a lost bifol. [37/“38”] of perhaps 21 b. length. Even if this may represent only a case of guesswork, a comparison with the preceding movements shows that Bruckner may have intended not to conclude with a bifol. of very few bars only (1st Mvmt., “24.”B, 6–6–6–7 b.; Scherzo, “10.”D*, 6–6–6–8 b.; Trio, “10.”D*, 6–8–6–6 b.; Adagio, “19.”E, 2–2–3–4 b.). — Final Pleno with the *Halleluja* Trp. from the Adagio, built on Bruckner's sketched tonic pedalpoint in the Bass and using the Te Deum figuration, as at the beginning of the Development in various forms of counterpoint. From b. 639 *fff* conclusion of nine b., with Te Deum figuration in Str.; *Halleluja* in Wagner-Tb.; Trp.-Fanfare with *non confundar*, using the triplet accompaniment from the Chorale Theme.

Annotations

As already realised in SM 1985 the final ‘Song of Praise’ was earlier built up like a ‘coda of the coda’, on the tonic pedalpoint sketched by Bruckner himself for eight b. – similar to the end of the 1st and 2nd Mvmt., which may be seen as a hint for Bruckner's possible intention to end the Ninth somehow similarly, perhaps also referring to the end of the 1st and 4th Mvmt. of the Seventh Symphony. However, the revised CRE 2012 found a totally different solution, as already explained earlier, also respecting the opinion of conductors such as Robert Bachmann, Günter Neuhold and Johannes Wildner who, after conducting the Finale, came to the conclusion that the interruption as earlier at Z constituted such a severe loss of energy that it could not regained again by a further crescendo. —The final closing section has still a total length of 37 b., on the grounds that all the previous Mvmts. significantly also concluded with a coping-stone of the same length. (1st Mvmt.: beginning of the Bass triplets, b. 531–67; Scherzo: beginning of the variations to the Expositi-

tion, b. 210–47; Trio: 36 bars from 229–64, plus the extra rest added by Bruckner at the beginning of the Scherzo da capo = 37; Adagio: b. 207–43, entire Coda after the dissonant climax). Now this capstone starts precisely at the beginning of the Cadenza (b. 617). — The revised edition reaches the final plateau at b. 633. The ostinato *Te Deum* Theme appears in four simultaneous variants: inverted in crotchets (Vlc., Kb.), mirrored and diminished in quavers (upper Str.), augmented, in minims (Tb., 1. Fag.), and in imitation (1. Klar.), as prefigured by Bruckner himself in the Development section. Otherwise, such a large-scale preparatory development (between b. 203 and 263, in particular b. 251ff) would make not much sense. The rather straightforward chorale recapitulation presented the *Te Deum* in its original shape, merely continuing the previous series of self-quotations, briefly, and as it were *en passant*, soon replaced by the triplet figuration. This alone seemed insufficient to justify Bruckner's massive elaboration of the *Te Deum* at the beginning of the Development, which he even intended to expand at a late point in time on bifol. “13a” and “13b”. Precisely this ‘justification’ is now provided by the elaboration of the *Te Deum* motive at the end, also representing an effort of the editors to connect all loose ends as tightly and neatly as possible. Likewise the introduction of the *Halleluja* is justifiable here, which is only supposedly ‘extra-musical’, as demonstrated earlier. The Trp. bring out a break-through of their Adagio motif at **Z**; they subdue the Main Theme from the 1st Mvmt., presented here for a last time, in a reduced, rhythmic variant, in Pos. and K.-Btb., as in other Finale-Codas of Bruckner, and its triplet core now justifies its final continuation and development into the triplet fanfare at the end. Fl. and Ob. refer back to the closing theme of the Adagio (b. 237f). So somehow there is now another coagmentation of four different themes of the symphony at **Z**, but in an entirely different way.

Dr. Benjamin-Gunnar Cohrs, Bremen, October 2012

I am indebted to my colleague Dr. John Alan Phillips who helped with the correction.

CORRIGENDA 2012

Referring to the revised impression 2008 (Repertoire Explorer Study Score 444, MPH)

<i>Page</i>	<i>Bar</i>	<i>Bar (2008)</i>	
15	85/6		optional bars entirely deleted
34f	228–35	230–37	1. Ob.; 5.6. Hrn.: <i>hervortretend</i> added
42	275	277	Vc.: Tenor clef instead of Violin clef; one octave lower (MS: »8a«)
52	340	342	2.3. Fag., Vc.: last note f# instead of g#
	341	343	2.3. Fag., Vc.: first note d# instead of f#
	342	344	2.3. Hrn.: first note f# instead of g#
63	411–15	413–17	1. & 3. Klar.: Imitations added
69f	465–68	467–70	A.-Pos.: octave lower (with Ten.-Pos.)
70	469f	471f	2.3. Fag.: octave lower; T.-Tb.: octave higher
	469–76	471–78	2. B.-Tb.: with 1.; 473–76 as in B.-Pos.
	471f	473f	2., 4. Hrn.: with 1., 3. Hrn. (octave higher)
71	477–80	479–82	1.2. Hrn.: changed with 3.4.; 3.4. Hrn.: <i>hervortretend</i> added
80		539–54	Fl., Ob., Klar., Fag.: all music added (octave fall and imitations)
81	546f	548f	Hrn., Tb., Trp.: <i>hervortretend</i> added
83	555–60	---	Truncated Main Theme from the first movement re-instated and recomposed
89	595f	591f	Pk.: added
	597–600	593–96	entirely recomposed (except Trp.)
90	604	600	1.–4. Hrn.: d', f#, a, d, imitating Wagner Tb. b. 595f
91f	609–12	605–08	2. B.-Tb.: replaced with K.-Btb.
	609–16	605–12	Fl., Ob., Klar.: added
	617–20	613–16	2.3. Fag., 2. B.-Tb.: added
92f	616–24	612–20	Fag., Hrn., T.-Tb., B.-Tb., Trp., Pos., K.-Btb.: entirely recomposed
	620, 624	616, 620	Vc., Kb.: last crotchet deleted and replaced with rest
93f	625–32	621–28	1. Fag., T.-Tb., B.-Tb., Pos.: recomposed
94	632	628	riten., double bar line, fermata deleted
	633	629	Viol.: recomposed
			earlier bars 629–644 entirely deleted
95–97	633–53	645–65	almost entirely recomposed

APPENDIX:

THE CODA AND ITS SKETCHES – AN ALTERNATIVE VIEW BY JOHN A. PHILLIPS

Inevitably, all collectively authored work involves a degree of compromise, the more so when four different and complementary approaches are involved, each of which has brought different focuses and strengths. It is not my wish here to call into question my and my colleagues' work or to plead for a further alternative versions; the CRE as we have agreed to finalise it 'is what it is' and can make a strong and meticulously reasoned case for every editorial decision which underlies it. That said, there remain for the present writer two areas of doubt that have an important bearing on the construction of the coda. These are: firstly, whether a *coagmentatio* was actually envisaged by Bruckner; and secondly, the interpretation of the May 1896 coda sketches and Bruckner's reference to a "Bogen 36".

1. The credibility of the '*coagmentatio*'

There is a striking lack of credibility in the sources concerning the so-called *coagmentatio*. As I pointed out in the *Reconstruction of the Autograph Score* (MWV, 1994, 1999; p. 138), Max Auer made references to such a contrapuntal combination of themes in discussing the Finale in both his single-volume Bruckner biographies published in 1923 and 1934. The wording of both, however, reveals that his remarks were borrowed from an earlier source, namely a review by music critic Max Graf of the first performance of the Ninth in 1903. Graf's remarks concerning the Finale are as follows: "With a sense of wonder we have looked over these sketches, jotted down in shaky handwriting, for the feeble hand could hardly hold the pencil. The themes can be recognized: a principal theme, a fugal theme, a chorale and the fifth theme of the Te Deum, and at one point all four themes are even placed on top of each other, a fourfold superimposition, such as can already be found in Bruckner's Eighth Symphony."

Graf's statements would probably not be as significant were it not that we know him to have been in possession of a Finale bifol. ("2"E), as well as sketches; perhaps he saw, or was in possession of, fragments of the Finale other than that included in the material examined by Auer or subsequently transcribed by Orel. However, exactly how the principal and fugal variants of the Finale's main theme, the chorale and Te Deum motive can have been combined simultaneously is in itself highly problematic. The Finale's principal theme is essentially the same as the fugal variant; neither can be combined harmonically with the chorale. On the face of it, therefore, Graf's remarks can be discounted as no more than journalistic embellishment, perhaps prompted by the two-fold combination of chorale theme and Te Deum motive that occurs at the chorale recapitulation and "cross-pollinated", as it were, by the four-fold combination of themes in the Eighth.

Graf's original text was unknown to Samale and Mazzuca when they first conceived the thematic overlay in the coda of their *Ricostruzione* as a combination of the themes of each of the four movements, "as in the Eighth Symphony", and it is this that in essence has maintained its place in our performing version. Their incorporation of this passage was prompted by the statement in the 1934 edition of Auer's biography, that "at one point in these sketches all the themes appear piled up simultaneously, as in the Finale of the 'Eighth'", which is not wholly clear as to just which themes are involved. It is also significant that this sentence was omitted by Auer in his four-volume biography published in 1938 – after the appearance of Orel's edition of the sketches and drafts for the Ninth Symphony in 1934 – by which time Auer had realized himself there was no basis in the known MSS for Graf's claim. Any literary evidence, therefore, for such a combination of themes having existed, must be discounted.

We should also bear in mind that in the 1890s the Eighth Symphony's contrapuntal combination of themes established itself an aspect of that work most often approvingly (or even awe-fully) invoked in critical reception; that such a combination would 'inevitably' have been included in the coda of the Ninth Symphony Finale is reflected among others by the French Brucknerite Paul-Gilbert Langevin, who was also a significant influence on the SPCM score. In the case of the Eighth, the themes lose all but their rhythmic independence, being reduced harmonically and melodically to a mere C major chord. The SPCM's attempt at a 'dynamic' contrapuntal combination of four themes in more or less their 'original form', while an enticing notion and, as it happens, harmonically 'possible' (given a double augmentation of the Adagio motive) is unique; it has no counterpart in any other sym-

phonic work by Bruckner. There may also be some indication that Bruckner regarded the combination of themes in the Eighth as unique. He wrote in December 1890 to Paul Heyse concerning a critique of the Fourth (which must have censured the symphony for not ending with a thematic overlay!): “That the critic regards the Finale as so inferior, even as failed, I find very annoying ... I didn’t intend to combine all the themes. That only happens in the Finale of the Eighth Symphony.”

While of course Bruckner may have thought otherwise subsequent to 1890, there still would have to have been evidence, somewhere, that such a ‘literal’ combination was explored and tested out by him. For example, Bruckner’s sketch for the Finale of the Fifth Symphony (Music MS 6017 of the Austrian National Library), which corresponds roughly to the final text of that movement as far as letter B, superimposes the chorale theme above the first statement of the fugal subject at bars 31ff—a combination that finally takes place at letter Q of the score, 340 bars later. In the case of the Ninth, we have a comprehensive collection of MSS detailing the gradual evolution of the opening theme of the Adagio (the crucial harmonic element in the SPCM score’s thematic overlay), which at no point indicates Bruckner mulling over its combination with other themes, and the same must be said of the sketches tracing the evolution of the fugue subject variant in the Finale. There is no trace in the over one thousand pages of sketches for the Ninth Symphony that Bruckner ever conceived of combining the work’s themes in this manner.

Moreover, in terms of methodology, an approach that includes an apparently unsketched, and only very questionably documented concept is at odds with our repeated finding, that Bruckner resorted to sketches where he could not immediately lay out a passage in score. Lack of preliminary sketch has been linked in almost every case to simplicity of concept – case in point, the chorale inversion of the missing bifolio [30/“31”] for which no sketch survives, but which, like the chorale recapitulation itself, is conceptually so straightforward that Bruckner could have laid it out in score without significant preliminary labour. It is difficult to believe that the coagmentatio passage, with its complex overlay of altered thematic material, could have possibly been laid out by Bruckner in score without at least some preliminary sketches having preceded it which (conveniently) have also not survived; one can only make an argument for it “from silence”.

Finally on this point, there are significant unresolved stylistic and structural issues surrounding the coagmentatio. There remains something suspiciously unBrucknerian about the idea that the initial crescendo passage of the coda (FE, p. 6; cf. an earlier draft, FE, p. 13), which appears to have been conceived as a lead-up to the chorale in the exposition, should make a ‘sidestep’ via this monumental thematic overlay, before resorting to its ‘intended’ point of arrival, the brief chorale statement and ensuing lyrical crescendo passage. This juxtaposition of two structural elements, coagmentatio succeeded immediately by chorale, lumps two disparate elements together as if taking curtain calls in a revue, while the coagmentatio’s massive insistence on D minor, after the brief D minor statement of the (thoroughly credible) return of the first movement’s principal theme 28 bars earlier, is tautologous, and detracts from the ultimate triumphant arrival on D sketched by Bruckner in May 1896 for what can only have been the beginning of the concluding “Hallelujah”. The inclusion of the coagmentatio must also bear some blame for the perception that there are just ‘too many things going on’ in this coda. I believe it is perfectly possible that Bruckner may have intended some form of contrapuntal intertwining of the symphony’s themes in the coda, just as we find in his other Finale movements, without actually placing them ‘on display’ as it were, in a single, dedicated structural block. That said (and I am, of course, critiquing my own work and former conclusions here), the coagmentatio is by no means unconvincing; whether or not intended by the composer, it remains a highly effective synthesis and summation of the essential thematic material of the whole symphony.

2. *The May 1896 sketches and Bruckner’s reference to a “Bogen 36”*

The assumption that the coagmentatio (or an analogous major structural element) must have existed, despite the lack of any trace of evidence for it in the extant sketches for the Finale or any of the preceding movements, is also predicated in part by the presumed need to have the highpoint of the ensuing lyrical crescendo, the arrival point “Ces” or c flat’, coincide with the beginning of a “Bogen 36”. This would certainly appear to be the obvious implication of Bruckner’s marginal annotation in his sketch of 19 May 1896 (Mus. Hs. 6085/45r, FE, p. 45): “Bogen

/ 36. / 19. / Ces” (cf. in general here the coda sketches, FE, pp. 45–49). This in my colleagues’, and hitherto my own reading, referred to a bifolio 36 drafted, as we assumed was the rest of the coda, *prior to the renumbering*, i.e. a lost bifolio [36/“37”].

Certainly, with the 28-bar tritone progression beginning, with good likelihood, at or around the beginning of a [33/“34”] and extending into the next bifolio, the 12-b. coagmentatio occupying the rest of a [34/“35”], then the 8-b. chorale taken over from the Gesangsperiode recapitulation (hence not sketched, unless FE, p. 48 refers to it) and 8-b. lyrical progression of FE, p. 45 occupying the 16 b. of [35/“36”], it would appear logical that the C flat arrival point can have neatly coincided with the beginning of [36/“37”].

But there are a number of problems with this construct. Close reading of the coda sketches of May 1896 suggests that when Bruckner began the 6085/45r sketch (19th May 1896; cf. further day and date annotations, FE, pp. 46, 47) he was still in the process of sketching the ensuing passage, and thus may not yet have been clear as to how long the passage preceding the envisioned C flat arrival point was to be. I now believe, in opposition to my colleagues’ and my own former statements, that this reading conflates two or three separate annotations referring to the collocation of the entire sketch in the score – bifolio 36 – and the date of composition – the 19th. The “Ces” was a separate ‘nota bene’ that probably stands in connection with the notated c flat” (struck through) that begins the third system of the page. Why otherwise should the date of composition ‘intervene’ – “Bogen / 36. / 19. / Ces”? It looks as though Bruckner wrote the system braces (Akkoladen) then perhaps notated the c flat” in the third system as his planned arrival point, began drafting the minim progression in the first system and encountered difficulties which saw conceptualisation of the passage spill over into the second and subsequent systems; the notated c flat” was as a result crossed out, as were most of the drafts on the page.

But of course, a reconstruction of the coda that omits the coagmentatio shortens it; it seems therefore all the more unlikely that this sketch, as both CPV and CRE have it, should have transferred to bifolio [36/“37”]. Omitting the 12-b. coagmentatio, if what we believe about the 28-b. tritone progression beginning on a [33/“34”], followed immediately by a brief statement of an 8-b. chorale, is correct, the sketch for the ensuing lyrical progression should have begun around bar 5 of a bifolio [35/“36”] – assuming that the intervening bifolios were of 16-b. length (of course, if Bruckner extended any of these bifolios by adding extra bar lines, it is possible that the FE, p. 45 sketch could have coincided with the beginning of a bifolio). The 6085/45r sketch, however, refers to “Bogen 36”; the leading question is whether this refers to an originally numbered “36”, or to a bifolio composed as a “35” and later renumbered.

The assumption that Bruckner’s annotation locates the sketch (or if one wishes, the C flat climax) on a bifolio [36/“37”] overlooks the significant possibility that my own research findings, which dated the renumbering as subsequent to the composition of the coda, or at least of these sketches, may be wrong. The notion that the C flat climax “must have” occurred on a bifolio [36/“37”] is based wholly on the assumption that Bruckner drafted the coda and transferred its continuity into score *prior* to his split up of 2F into “2”E and “3”E and renumbering all ensuing bifolios of the score by one. How certain can we be that the renumbering did indeed take place prior to the composition of the May 1896 sketches? This is a crucial point. There are simply no obvious indicators in the score as to the date that the renumbering took place. When drawing my conclusions in my analysis and chronological ordering of the materials c. 1990 I assumed a post-coda sketch date for the renumbering, late May–June 1896, for nothing more than reasons of sheer probability – it simply seemed more logical to believe that Bruckner had written as far as the end of the score in its initial compositional phase before carrying out what was in a sense a merely mechanical process – placing the exposition in its definitive form by splitting up and rewriting 2F.

If, however, having drafted the score at least as the last surviving bifolio 31/“32” or perhaps advanced further into the coda, as seems more likely (would he have thought as many as five bifolios ahead?), Bruckner may have paused to deliberate on the further course of the coda; the significance of the elaborate dating of the coda sketches then becomes apparent; they may have marked a major conceptual breakthrough after weeks or months of unsurety. It is perfectly possible that Bruckner may have meanwhile ‘filled in time’, as it were, with an essentially practical act of recopying.

A further page, FE, p. 49, the one page for the Finale found among the materials for the Ninth now held in Cracow (originally sold by the widow of Ferdinand Löwe to the State Library of Berlin), may provide evidence that at some stage the final extended cadence of the score, perhaps notated here (lower two systems) as F (8 bars?) then b natural (8 bars?) was to occur on a *bifolio* 35 – cf. the number “35” upper right hand corner (the top systems of the bifolio are drafts for bifolio “13”). Could this bifolio have been notated prior to the renumbering, and the coda sketches of May subsequent to it?

In the absence of any further evidence from MS dates, the order of events at this point, and as a result our interpretation of the “Bogen 36” annotation, remains speculative. However, it is speculation not assisted, I would now argue, by introducing into the score a “coagmentatio” that has so little documentary evidence or stylistic precedent. Following composition of the coda sketches in late May 1896 Bruckner may or may not have had time or strength to complete their systematic elaboration and transfer into score; we do not know whether Bruckner really did advance the score as far as the final double barline. Indeed, if anything, the memoirs of Bruckner’s doctor Richard Heller imply that Bruckner did not complete the “Hallelujah” with which the movement was intended to end. While Heller apparently made this statement concerning the Finale in 1895, it may surely be significant that he did not later revise it. Heller stated that, following a bout of pneumonia in early July 1896, Bruckner’s decline had become more noticeable; perhaps already by June the effort of elaborating this passage into full score may simply have been too much for him.

Finally, and again, *mea culpa*, it must be pointed out on the evidence of the sketches that the CPV’s and CRE’s continuation of the lyrical sequence begun by Bruckner on the “Bogen 36” page (FE, p. 45) so as to lead directly into the C flat of the final cadence within 8 b. is most certainly shorter than the passage envisaged by Bruckner, which all evidence would suggest was intended to be more like 16 b. long. Our score’s 4-bar continuation of the minim progression of 6085/45r (FE, p. 45), top system, is a pastiche of my own composition, but was only ever intended as provisional, since Maestro Samale and I at that point in time were unable to construe the ensuing musical period, which Bruckner sketched two days later on the first page of a second bifolio, 6085/47r (FE, p. 46). This appears perfectly definitive and was never crossed out by him. Bruckner’s notation here almost certainly refers to the bassline of a progression, possibly alternating root position and first inversion chords, each 2 b. long, which flows gradually and almost magically into the even more extended 4-b. C flat and F major chords, culminating in the 8-b. dominant eleventh chord and finally the doubtless hugely extended tonic pedal of the “Hallelujah”. The omission of the noisy coagmentation and inclusion of this extended lyrical passage would radically alter the structure, expression and hence ‘meaning’ of the Finale coda, resulting in a long build up to a necessarily only brief and thus not anticlimactic chorale statement, followed by a more extended, and almost transcendently lyrical ascent to the final D major peroration. An alternative structural concept for the coda, one eliminating the problematic coagmentatio and based more categorically on the ‘hard evidence’ of the surviving material, suggests the following:

<i>Bifol.</i>	<i>Length</i>	<i>Structure</i>	<i>Content</i>
[32/“33”]	16	-2-8; 1-8; 1-6;	Conclusion of horn theme recapitulation Return of principal theme of 1 st movement
[33/“34”]	16	1-8; 1-8;	Tritone progression (Bruckner sketch, FE, p. 6)
[34/“35”]	16	1-8; 1-4; [1-4-]	Conclusion of tritone progression (ditto) Chorale statement (based on Bruckner’s transformation of the chorale in chorale recapitulation, FE, p. 305)
[“36”] *	16	[-5-8;] 1-4-[5-8;] 1-4-	Conclusion of chorale (FE, p. 48?) Lyrical crescendo (sketch, FE, p. 45) Continuation of lyrical crescendo (FE, p. 46)
[“37”]	16	-5-8; 1-8; 1-4-	Conclusion of lyrical crescendo (ditto) C flat – F – Dom. 11 th climax (FE, p. 47)
[“38”]	16	-5-8; 1-8...	Conclusion of Dom. 11 th (ditto) D tonic pedal; presumed beginning of “Hallelujah” (ditto)
???			Conjecturally the score may have continued as far as a bifolio “40” or “41”.

* From here on the bifolios were presumably composed, if at all, post-renumbering.