BRUCKNER'S NINTH REVISITED

TOWARDS THE RE-EVALUATION OF A FOUR-MOVEMENT SYMPHONY

T H E S I S

Submitted for the Degree of

Doctor of Philosophy

in

Adelaide University

Elder Conservatorium — School of Performing Arts

by

J O H N A L A N P H I L L I P S

— V O L U M E T W O —

© Copyright Adelaide 2002

Text pages prepared by the author in Times New Roman using Microsoft Word 2000™ on an IBM-compatible Pentium 3 PC; Musical examples, the Reconstruction of the Autograph, Documentation and Performing Version scores prepared by the author using Score™; printed on an Okipage 12i™ Laser printer.

Facsimile pages 1–339 reproduced from a pre-print publication by Maier and Co., 1220 Vienna; © by Musikwissenschaftlicher Verlag, Vienna, 1996. Used by permission.

Reconstruction of the Autograph Score © 1994, 1999 by Musikwissenschaftlicher Verlag, Vienna.
Used by permission.

Documentation of the Fragment © 1999, 2002 by Musikwissenschaftlicher Verlag, Vienna.
Used by permission.

Performing Version © 1992, 1996 by John A. Phillips, Adelaide.

Overall production © May 2002 by John A. Phillips, Adelaide.

Original printout 27 May 2002;

this printout 24 March 2003.

Contents

VOLUME II

A. Tables [Tabs.]. . . . . A/i–ii, 1–47

B. Musical Examples [Mus. Ex.]. . . . . B/i–ii, 1–25

C. Facsimiles [Facs.]. . . . . C/i–vi, 1–361

D. *Entwürfe und Skizzen zur IX. Symphonie*, edited by Alfred Orel (Vienna 1934),
pages relevant to the Finale [Orel] . . . . . D/i–ii, 1–6, 63–143

E. Rekonstruktion der Autograph-Partitur (Reconstruction of the Autograph-Score),
edited by John A. Phillips (Vienna 1994) [AP] . . . . . E/i–iv, 1–145

F. Dokumentation des Fragments (Documentation of the Fragment),
edited by John A. Phillips (Vienna 1999, 2002) [DdF] . . . . . F/i–xvi, 1–84

G. Aufführungsfassung der Rekonstruktion (Performing Version of the Reconstruction),
edited by John A. Phillips (Adelaide 1992; 2nd, revised Impression July 1996) [AF]. . . G/i–iv, 1–103

Section A:

TABLES

[Tabs.]

Index to Section A [Tabs.]

I. Relevant MS Sources A/1

II. Compositional Dates, mid-1887–1896. . . . . A/6

III. Principal Biographical Dates, mid-1887–1896. . . . . A/10

IV. Principal Dates, 1896–2002. . . . . A/14

V. Significant Versions of the Finale, 1940–1988 . . . . . A/18

VI. Currently Known Autograph Sources for the Ninth Symphony A/23

VII. The Finale MSS Ordered by Library Signature[1]. A/25

VIII. Concordance of the Finale MSS with the Orel Edition A/28

IX. Paper Types Used in the Composition of the Finale A/32

X. Paper Rulings Used in the Finale Score. A/34

XI. Genesis of the Finale Score A/36

XII. Sources Used in the Rekonstruktion der Autograph-Partitur A/37

XIII. Repetition Signs and Instrumental Directives Written Out in the Autograph-Partitur A/39

XIV. Sources Used in the Dokumentation des Fragments A/42

XV. Sources Used in the Aufführungsfassung. A/44

XVI. Formal Overview of the Aufführungsfassung A/47

For abbreviations see vol. I, §0.2.2, citations of symphonies §0.2.5, bifolio classifications §0.3.

[1] A complete index of all MSS reproduced in facsimile will be found in Facs. C/iii ff.

Table I.

Relevant MS Sources.

(Listing in order of library signature.)

1. Österreichische Nationalbibliothek, Vienna (ÖNB)
   - A. Autographs
   - B. AS, Transcriptions
   - C. Miscellaneous
   - D. Inventoried Estates
2. Stadt- und Landesbibliothek, Vienna (StB)
   - A. Autographs
3. Archive of the Gesellschaft der Musikfreunde, Vienna
4. Library of the Universität für Musik und Darstellende Kunst, Vienna (Hochschule)[1]
5. (Formerly) Historisches Museum der Stadt Wien (HMdSW)[2]
6. Universitätssängerschaft Barden, Vienna
7. Biblioteka Jagiellonska, Cracow (Cracow): (drafts for the Ninth Symphony)
8. Library of Congress, Washington D. C. (Washington)
9. Private possession

Signature		No. of fols.	Size (millimetres)[3]	Description
		1. Österreichische Nationalbibliothek, Vienna (ÖNB) *A. Autographs*		
Mus. Hs.	3165[4]	2	270 x 352 / obl.	IX/Trio, 1st rej. version: pc. sk.
”	3175[5]	2	253 x 330 / obl.	*Träumen und Wachen*: pc. sk.
”	3176[6]	—	—	—
”	3184	2	252 x 330 / obl.	*Pange Lingua*, AP[7]
”	3194	16	266–270 x 355 / obl.	IX/4: pc. sk.
”	3196	2	268 x 354 / obl.	IX/Scherzo: pc. sk.
”	6007	2	340 x 265	IX/4: pc. sk.
”	6038	2	342 x 264	*Helgoland*: pc. sk.
”	6063	3	354 x 270	IX/1: pc. sk.
”	6072	1	c. 264 x 310 / obl.	Theory sketch
”	6079	2	341 x 265	IX/3: rej. score bifol. 10
”	6081	92	334 x 266[8]	III(89): AP[9]
”	6083	33	330 x 259	VIII(87)/1: AP
”	6085	88[10]	338–346 x 262–268	IX/4: 1st main source of surviving score bifols.

[1] The (now) Universität für Musik und Darstellende Kunst in Vienna, formerly Hochschule; the designation “Hochschule” has been maintained throughout the tables in line with previous publications.

[2] This location is no longer valid, but has been maintained throughout the tables in line with previous publications. The current whereabouts of this source, auctioned in 2001 by the antiquarian Hassfurther, is unknown. See A/4, footnote 44; further details see §1.2.6.

[3] The majority of the ÖNB measurements were verified by Cohrs in Vienna in March 1995; the remainder are taken from the card catalogue of the ÖNB, confirmed in several cases by the present writer’s own measurements, made in 1991 and 1992, as well as by specifications given by ABIL. The measurements are generally accurate to within c. 2 millimetres; order: height x width. MS formats are upright where not otherwise indicated. In some cases original sizes may have been trimmed during binding.

[4] Now fols. 1–2 only of former signature, a miscellaneous collection of sketches by Bruckner acquired by the ÖNB in 1927 from the estate of the composer’s sister Rosalie Hueber. These were divided up and reordered into separate signatures by Leopold Nowak in 1951.

[5] Now fols. 1–2 only of former signature, a miscellaneous collection of sketches by Bruckner acquired by the ÖNB in 1927 from the estate of Ferdinand Löwe. These were divided up and reordered into separate signatures by Leopold Nowak in 1951.

[6] No longer in existence. Formerly miscellaneous collection of sketches by Bruckner acquired by the ÖNB in 1927 from the estate of the composer’s sister Rosalie Hueber, divided up and reordered into several separate signatures by Leopold Nowak in 1951.

[7] Originally composed 1835 or 1836. “19. April 891 restaurirt” (Bruckner).

[8] Figures given apply to movements 1–3, with insertions 343 x 263; fourth movement (AS by F. Schalk) 330 x 258.

[9] The MS of the fourth movement is an AS by Franz Schalk, with numerous autograph corrections by Bruckner.

Signature		No. of fols.	Size (millimetres)	Description
Mus. Hs.	6086[11]	6[12]	351 x 268[13]	IX/4: pc. sk.
"	6087[14]	74[15]	340–344 x 261–265	IX/4: 2nd main source of surviving score bifols.
"	13.150	2	340 x 265	IX/4: bifol. 1[d]C (rej.)
"	19.473	106[16]	248 x 333[17]/ obl.	I(90/91): AP
"	19.480	189[18]	335–345 x 260–265	VIII(90)/1, 2, 4: AP; VIII(87)/3: AP
"	19.481[19]	132[20]	340 x 262–267	IX/1–3: AP
"	19.484	22	354 x 265	*Psalm 150*: AP
"	19.485	28	342–348 x 267–270	*Helgoland*: AP
"	19.645	2	345 x 264	IX/4: bifol. 2F (rej.)
"	24.261	2	343 x 264	*Helgoland*: pc. sk.
"	24.262	2	255 x 335[21]/ obl.	*Vexilla regis*: AP
"	24.264	2	354 x 269	IX/4: bifol. 1A (rej.)
"	28.224[22]	1	327 x 255	IX/Scherzo: pc. sk.[23]
"	28.225[24]	4	270 x 352 / obl.	Pp. 1–3: IX/Trio, 1st vsn.: pc. sk.; p. 4: IX/3: pc. sk.
"	28.226[25]	2	256 x 330 / obl.	IX/Trio: pc. sk.
"	28.228[26]	2	270 x 356 / obl.	*Vexilla regis*: pc. sk.
"	28.229[27]	1	271 x 353 / obl.	IX/4: pc. sk.
	28.232[28]	2	330 x 256	VII/4: pc. sk.
"	28.233[29]	2	258 x 329	IX/3: pc. sk.
"	28.236[30]	2	259 x 329	IX/1: pc. sk.
"	28.237[31]	9	247–267 x 329–355 / obl.	IX/3: pc. sk.
"	28.238[32]	2	271 x 355 / obl.	IX/4: pc. sk.

10 Inclusive of 6 cover fols.

11 Documented in ÖNB PhA 2250.

12 Inclusive of 2 cover fols.

13 Fols. 1 & 2; fols. 3 & 4: 343 x 264.

14 Documented in ÖNB PhA 2250.

15 Inclusive of 2 cover fols.

16 For the first movement 36, Adagio 16, Scherzo 14, Finale 36 fols., plus in all 4 cover fols. (not autograph).

17 The pages have been trimmed to a uniform size.

18 For the first movement 43, for the second 29, for the Adagio 43, for the Finale 74 fols. (each figure inclusive of 2 cover fols.).

19 Documented in ÖNB PhA 2023.

20 For the first movement 50 (inclusive of 2 cover fols.), for the second 43 (inclusive of 3 cover fols.), for the Adagio 39 (inclusive of 2 cover fols.).

21 The upper and lower edges have been trimmed.

22 Formerly Mus. Hs. 2105, fol. 6.

23 The lowest two staves contain a pencil sk. (inverted) for the trumpet line in III(89)/2, mm. 188–9, written as for Trumpet in D (i.e., as in the 1877 version).

24 Formerly fols. 3–4 of Mus. Hs. 3165, bound together with Mus. Hs. 28.226 & fols. 1–2 of the present Mus. Hs. 3165; in 1951 divided up and ordered into the present signatures by L. Nowak.

25 Formerly fols. 5–6 of Mus. Hs. 3165, bound together with Mus. Hs. 28.225 and fols. 1–2 of the present Mus. Hs. 3165; in 1951 divided up and ordered into the present signatures by L. Nowak.

26 Formerly Mus. Hs. 3175, fols. 5 & 6.

27 Formerly Mus. Hs. 3175, fol. 7.

28 Formerly Mus. Hs. 3176, fols. 7 & 10.

29 Formerly Mus. Hs. 3176, fols. 8 & 9.

30 Formerly Mus. Hs. 3176, fols. 30 & 31.

31 Formerly Mus. Hs. 3176, fols. 20–24, 28, 29, 32 & 33.

32 Formerly Mus. Hs. 3176, fols. 25 & 34.

Signature		No. of fols.	Size (millimetres)	Description
Mus. Hs.	28.239[33]	2	250 x 330 / obl.	Unidentified pc. sk. (for IX/3?)
”	29.304	1	75 x 245[34]	*Helgoland*: pc. sk. (probably intentionally written as autograph souvenir)
”	38.846	1	341 x 265	According to A. Stradal “[...] Berechnung des Verhältnisses der Takte [...]”
”	39.193	2	269 x 353 / obl.	IX/3: pc. sk.
”	40.999	43	270 x 355[35]	VIII(90)/3: AP[36]
			B. AS, Transcriptions	
Mus. Hs.	3187	6	257 x 325 / obl.	*Das Deutsche Lied /Der Deutsche Gesang*: AS[37]
”	19.676	2	324 x 254	IX/Trio: AS of 1st version by M. Auer
”	19.677	2	325 x 254	IX/4: transcription by M. Auer of StB 3791 bifolios.
”	19.748	7	326 x 255	*Der Deutsche Gesang*: AS by Cajetan Schmiedinger
”	19.786	2	327 x 258	Transcription of annotations/dates from sks. for the Ninth & for *Helgoland* by A. Göllerich
”	28.240[38]	2	250 x 329 / obl.	Instrumental designations of IX/4[39]
”	28.419	30	various	VIII(87)/1: AS, instrumental revisions, by F. Schalk
”	28.420	38	345 x 265	“II. Satz Adagio, III. Scherzo (nur bis T. 110)” piano transcription (4 hands) by J. Schalk[40]
”	29.305	56[41]	344 x 265	IX/1: AS [Meißner]; instrumental revisions by F. Schalk
”	33.208	17	—	IX/Scherzo: piano transcription by A. Stradal
			C. Miscellaneous	
Mus. Hs.	3174	—	—	S. Sechter, *Grundsätze der musikalischen Komposition* (Vienna 1853–4); Bruckner’s personal copy with autograph annotations
”	3179a–c	—	—	*Österreichischer Professoren- und Lehr-Kalender für das Schuljahr …. Wien, Druck und Verlag von Carl Fromme* [...]
”	27.893	—	—	Bruckner, autograph: “Entwurf zur Dankrede beim Festcommers einschließlich der Promotion zur Ehrendoktor am 11. Dezember 1891 in der Wiener Sophiensälen. Beiliegend: Programmzettel”
”	28.246	—	—	J. Aug. Dürrnberger, *Elementarlehrbuch der Harmonie- und Generalbass-Lehre* (Linz 1841); Bruckner’s personal copy, with autograph annotations
”	28.275	—	—	F. W. Marpurg, *Abhandlung von der Fuge* (ed. S. Sechter, Vienna 1843); Bruckner’s personal copy with autograph annotations
”	28.443	—	—	Friedrich Eckstein: *A. Bruckners System der Musiktheorie* (MS, 3 vols.)
”	28.444	—	—	——: “Universitäts-Vorlesungen und Nachträge zur Harmonielehre / Notizen zum doppelten Kontrapunkt” (MS)

33 Formerly Mus. Hs. 3176, fols. 26 & 27.

34 Fol. fragment (rectangular oblong).

35 Fols. 18–19, 33–40: 260 x 340.

36 Partly in copyist’s hand with numerous autograph corrections; partly autograph.

37 According to the catalogue of the ÖNB “AP”, but the score is a clean copy, and definitively not Bruckner’s hand.

38 Formerly Mus. Hs. 3176, fols. 1 & 35.

39 A note thereon by August Stradal reads: “Meißner behauptet, es sei die / Instrumentation des 4ten Satzes der 9ten. | Es fehlen aber die Streicher | Das Blatt war schief abgeschnitten | Wahrscheinlich werden die Streicher abgeschnitten. | Stradal”. As the lower edge of the paper shows no sign of being cut (the paper is a normal 20-stave issue), it would appear that the bifol. was written as a model, perhaps for or by Meißner, of the woodwind and brass scoring of the Finale.

40 As designated in the ÖNB card catalogue; in fact the transcription includes the first movement.

41 Inclusive of 2 cover fols.

Signature		No. of fols.	Size (millimetres)	Description
Mus. Hs.	28.445	—	—	——: "Anton Bruckners Universitäts-Vorlesungen über Harmonielehre, gehalten 1884–86 zu Wien" (MS)
"	28.446	—	—	——: "Studien über Harmonielehre, gemacht bei Anton Bruckner. 5 Notenhefte" (MS)
"	28.447	—	—	——: "6 Notenhefte zum Theorieunterricht bei Anton Bruckner" (MS)
"	28.248	2	—	R. Heller: "Ärztliches Zeugnis für A. Bruckner [Wien, 20. Juli 1896[42]]
"	28.251	—	—	"Telegramme an A. Bruckner zum 70. Geburtstag."
"	28.412	1	—	K. Kachelmaier: Letter to A. Göllerich 8. Oct. 1902
			D. Inventoried Estates (Fonds)	
F18 Schalk		—	—	Franz Schalk Archive
F31 Auer		—	—	Max Auer Archive
F32 Oberleithner		—	—	Max von Oberleithner Archive
F60 BRGA		—	—	Bruckner Gesellschaft Archive
F110 Nowak		—	—	Leopold Nowak Archive
			2. Stadt- und Landesbibliothek, Vienna (StB)	
			A. Autographs	
M. H.	3791	8	345 x 265	IX/4: rej. bifols. 1^{b}C, 2^{b}C, 5B, 17^{a}D
"	3792/1–6	6	327 x 252	*Helgoland*: pc. sk.
"	3792/7–12	6	355 x 268	*Helgoland*: rej. score bifols.
"	4189/1–26, 29–32	30	c. 343 x 262	IX/1: pc. sk., rej. score bifols.
"	4189/27–28	2	345 x 265	IX/4: bifol. 20F/"21"
"	4189/33, 40	2	343 x 265	VIII/4: rej. bifol., probably used as cover bifolio
"	4189/34–39	6	343 x 265	IX/Trio: score of 2nd rej. version
"	4189/41–56	16	c. 344 x 264	IX/3: pc. sk.
			B. AS, Transcriptions	
M. H.	9013	—	—	I(90/91): AP: Photographic reproduction
M. H.	9098/c	—	—	IV: photographic reproduction of AS (Stichvorlage)
			3. Archive of the Gesellschaft der Musikfreunde, Vienna	
A 177[43]		2	344 x 264	*Das Deutsche Lied*: pc. sk.
A 178a		—	—	VIII: AS (Stichvorlage)
			4. Library of the Universität für Musik und Darstellende Kunst, Vienna (Hochschule)	
I. N. 36 555		2	343 x 264	IX/4: rej. bifol. "2"E
			5. (Formerly held by) Historisches Museum der Stadt Wien, Vienna (HMdSW)	
—		2	341 x 260	IX/4: rej. bifol. 1^{c}C[44]
			6. Universitätssängerschaft Barden, Vienna	
—		—	—	*Träumen und Wachen*: AP
			7. Biblioteka Jagiellońska, Cracow (Cracow)	
—		64[45]	366–330 x 275–256[46]	IX/1, IX/3, IX/4: pc. sks., rej. score bifols.

42 The incorrect date of 14. Nov. 1891 was until recently given in the ÖNB's card catalogue.

43 Documented in ÖNB PhA 2253.

44 This bifolio, formerly held by the Historisches Museum on permanent loan from the Wiener Schubertbund, was sold in the late 1990s to the Vienna antiquarian Hassfurther and in May 2001 auctioned to an unknown buyer. Documented in ÖNB PhA 2044. See §1.2.6.

45 29 fols. for the 1st mvt., 29 for the 3rd, 2 for the Finale and 4 "unbestimmt" (foliation after Cohrs, ed., Bruckner GA, *zu Band IX: Scherzo und Trio… Studienband*, "Der Mikrofilm der Krakauer Bruckner-Skizzen in der ÖNB", pp. 131f.). H. H. Schönzeler (*Zu Bruckners IX. Symphonie: Die Krakauer Skizzen* [Vienna 1987], p. 7), on the basis of another microfilm, identified 118 pages, including 16 blank pp.; 48 pages for the 1st mvt., 51 for the 3rd, 1 for the Finale and two marked "unidentified", several blank pages not being reproduced.

46 According to information given to Schönzeler by Prof. Dr. Grzeszczuk of the Jagiellońska library (*Zu Bruckners IX. Symphonie…*, p. 7).

Signature	No. of fols.	Size (millimetres)	Description
		8. Library of Congress, Washington D. C. (Washington)	
—	5	360 x 270[47]	IX/1: pc. sk.
		9. Private possession	
Unknown[48]	2	158 x 243 / obl.	Pc. sk. for organ, later used for IX/3
Unknown[49]	1	unknown	IX/1: rej. score fol.
Unknown (Leipzig?)[50]	1	c. 345 x 265	IX/3: rej. score fol.
"Sängerlust" (Steyr)[51]	1	c. 345 x 265	IX/3: rej. score fol.
O. Wessely (Vienna)	1	264 x 144[52]	IX/4: voice-leading sketch for bifol. "2"E
Unknown[53]	1	353 x 269[54]	IX/4?: early sketch for chorale theme?

[47] Paper size courtesy of ABIL's list. The measurements 295 x 215 given by Sonntag (see her table of paper sizes, p. 22 and the listings given in her table of sources, pp. 407ff.) are incorrect.

[48] Documented in G. Kinsky, ed., *Katalog der Musikautographen—Sammlung Louis Koch*, Stuttgart 1953, p. 277; provenance probably August Göllerich. AS by Göllerich (?) also mentioned (*ibid*., p. 278); further AS (also Göllerich?) with Wolfgang Liebisch (St. Veit/Glan).

[49] Documented in ÖNB PhA 2073, provenance V. Keldorfer (Vienna).

[50] Provenance Max Auer. Documented in ÖNB PhA 2307-P.

[51] In possession of the "Männergesang-Verein Sängerlust", Steyr; provenance Franz Bayer, Steyr.

[52] Folio fragment (rectangular oblong).

[53] Known only from a reduced-size photocopy found in estate of L. Nowak (Vienna).

[54] Size based on comparison with an apparently identical type of oblong, 20-stave paper "B. & H. Nr.16.A.", trademark partly below the staves, used for Mus. Hss. 39.193, 28.229, 28.238 etc.

Table II.

Compositional Dates, mid-1887–1896.

Date	MS source	In reference to
"1. Juli 8. Sinf. fertig"	—[1]	VIII(87), AP: completion
"9. Aug. 1887 das Abschreiben fertig."	—[2]	VIII(87), AS: completion
10 August 1887	—	VIII(87), AP: final revision date
"12. Aug. 1887"	Cracow, IX, fol. 1^{r} [3]	IX/1: pc. sk. of mm. 18ff. (horn theme)
"13. Aug." (1887)	" , IX, fol. 1^{v}	Ditto
"14. Aug."; "15. Aug." (1887)	" , IX, fol. 2^{r}	Ditto
"18. Aug." (1887)	" , IX, fol. 2^{v}	Ditto
"Aug. 887" [4]	" , IX, fol. 5^{r}	IX/1: pc. sk. of mm. 1–75
"4.9." (1887)	" , IX, fol. 8^{r}	IX/1: pc. sk. of Schlußp.
"7. Sept. 1887"	Washington, fol. 2^{v} [5]	IX/1: pc. sk. of Schlußp.
"9.9." (1887)	Cracow, IX, fol. 9^{r}	IX/1: pc. sk. of Schlußp.
"Wien 16.9." (1887)	" , IX, fol. 9^{v}	IX/1: pc. sk. of Schlußp.
"21. Sept. 1887"	StB 4189/1^{r}	IX/1: rej. bifol. 1; cf. mm. 1–28
Mid-October 1887	—	VIII(90): revision begun[6]
"18. Fb. 888"	StB 9098/c[7]	IV(ed. Löwe)/Scherzo: final revision of proofs
5 March–29 May 1888	ÖNB 6081	III(89)/4, AP:[8] 1st revision period dates[9]
19 July–30 September 1888	ÖNB 6081	III(89)/4 , AP: 2nd revision period dates
8 September–2 December 1888	ÖNB 6081	III(89)/1, AP: revision period
"Scherzo. 4.1.89"[10]	ÖNB 3196/1^{r}	IX/Scherzo: pc. sk.
7–11 February 1889[11]	ÖNB 6081	III(89)/Trio, AP: revision period

1 Calendar entry, Göll.-A. IV/2, p. 579; on the previous page the year is erroneously given as 1888.

2 *Ibid*.

3 Foliation after Cohrs, "Der Mikrofilm der Krakauer Bruckner-Skizzen in der ÖNB", in: *Trio Studienband*, Bruckner GA (in preparation); see text, ch. 1.2. The dates found in the Cracow sketches are also cited by H.-H. Schönzeler, *Zu Bruckners IX. Symphonie / Die Krakauer Skizzen*, Vienna 1987, pp. 9ff.; the sources for the first movement and associated MS datings are given by M. Sonntag, *The Compositional Process...*, pp. 408ff. (foliations incorrect).

4 Bruckner frequently omitted the millennial digit in writing dates, in its place drawing a horizontal line above the remaining three figures (not reproduced here for technical reasons).

5 Dating and foliation after M. Sonntag, *The Compositional Process...*, p. 411; confirmed by the present writer's photocopies.

6 According to a letter of Josef Schalk to Hermann Levi, dated 18 October 1887. See Leopold Nowak, ed., *Anton Bruckner GA, VIII. Symphonie (Fassung von 1890)*, Vienna 1955, Vorwort.

7 Photographic reproduction of Löwe's AS of the Fourth, with autograph corrections by Bruckner; used as printer's proof.

8 This MS is largely an AS by Franz Schalk, with numerous autograph corrections by Bruckner.

9 Concerning this and the following entries, see Leopold Nowak, ed., *Anton Bruckner Gesamtausgabe, III. Symphonie (Fassung von 1889)*, Vienna 1959, Vorwort. Orel (D/3) cites a letter dated 1 January 1889 from Bruckner to von Wolzogen, confirming March 1888 as the beginning of the revision of the Third.

10 Orel (D/4) conjectures that the first Trio, in F major (ÖNB 28.225, 3165), was also drafted in early 1889; confirmed by Gunnar Cohrs (*Trio Studienband*, Bruckner GA, in preparation). Cf. the following dates concerning the revision of VIII(90)/Trio.

11 Göll.-A. (IV/2, p. 686) cites Bruckner's apparently over-hasty calendar entry "Am 11. Febr. 1889 Sinf. in Dmoll Nr. 3 ganz fertig". This explains Orel's citation of this date for the completion of the revision of the Third (Orel., D/3, where a footnote to this entry, which may perhaps have clarified the dating, appears to have been omitted in printing).

Date	MS source	In reference to
17–22 February 1889	ÖNB 6081	III(89)/2, AP: revision period
3–4 March 1889	ÖNB 6081	III(89)/Scherzo, AP: revision period
4 March–8 May 1889	ÖNB 40.999	VIII(90)/3, AP: revision period[12]
8 May 1889	ÖNB 19.480	VIII(90)/4, AP: revision concluded
4 September 1889	ÖNB 19.480	VIII(90)/Scherzo, AP: revision concluded
25 September 1889	ÖNB 19.480	VIII(90)/Trio, AP: revision concluded
November 1889–10 March 1890[13]	ÖNB 19.480	VIII(90)/1, AP: revision period
12 March–29 June 1890	ÖNB 19.473	I(90/91)/4, AP: revision period[14]
"am 20. Mai 1890"	AS (Göllerich?)[15]	Pc. sk. (organ) in B major, later in Cracow, IX., fol. 32^{r}f.
5 July–17 August 1890	ÖNB 19.473	I(90/91)/Scherzo & Trio, AP: revision period
18 August–24 October 1890	ÖNB 19.473	I(90/91)/2, AP: revision period
"26.10.90"	Cracow, IX, fol. 6^{v}	IX/1: pc. sk. of Hauptth.
25 Nov. 1890[16]–18 April 1891	ÖNB 19.473	I(90/91)/1, AP: revision period[17]
"13.12.90."	ÖNB 3175/1^{v}	*Träumen und Wachen*: pc. sk.[18]
15 December 1890[19]	Univ.-Sängerschaft Barden, Vienna	*Träumen und Wachen*, AP
10 February 1891	—[20]	I, IX: "Vom Beserl (1. Sinfonie) habe ich nur noch 3 Bogen Vortragszeichen zu machen, dann geht's an die neunte (D-moll), wozu ich bereits die meisten Themen notiert habe."
"18. Feb. 1891"[21]	StB 4189/3^{r}	IX/1: rej. bifol. 2; cf. mm. 29–52
"19. Feb. 1891"	StB 4189/5^{r}	IX/1: rej. bifol. 3; cf. mm. 49–72
19 February 1891	—[22]	IX: "die neunte Sinf[onie] (D-moll) ist begonnen"
? February 1891	—[23]	IX: Bruckner (first?) cites use of Te Deum as ersatz Finale
March 1891	—[24]	IX: Bruckner plays passages "aus allen vier Sätzen" to visiting composer Jean Louis Nicodé; use of Te Deum as ersatz Finale
"19. April 891 restaurirt"	ÖNB 3184	*Pange lingua,* AP
"Ende April 1891"	ÖNB 19.481/1^{r}	IX/1, AP: bifol. 1[25]

12 Concerning this and the following entries, see Leopold Nowak, ed., *Anton Bruckner Gesamtausgabe, VIII. Symphonie (Fassung von 1890)*, (Vienna 1955), Vorwort; cf. Göll.-A. IV/3, pp. 13f.

13 See, however, the calendar entry "14.3.90. letzte auswendige Wiederholung v. I. Satze der 8. Sinf.", Göll.-A. IV/3, p. 124.

14 Concerning this and the following entries, see Günter Brosche, ed., *Anton Bruckner Gesamtausgabe, I. Symphonie (Wiener Fassung)*, (Vienna 1980), Vorwort. Cf. also Orel (D/3), where Bruckner's letter of 19 February 1891 to Theodor Helm is cited.

15 Cited in Georg Kinsky, ed., *Katalog der Musikautographen: Sammlung Louis Koch* (Stuttgart 1953), pp. 277f.; AS by von Oberleithner?

16 According to Brosche (see fn. 14); Orel (D/3) cites 17 October 1890 for the commencement of work on the first movement.

17 The principal date at the end of the MS is "12.1.1891"; the later dates to be found, 13 March and 18 April 1891, represent further revisions or inspections (cf. Orel, D/3).

18 The final page (fol. 2^{v}) has (inverted) a 2-m. sk. for the opening of I/4 in ink, in 3-stave organ score, marked "feierlich".

19 Cf. Göll.-A. IV/3, p. 129. A later revision (apparently of the proof) is dated "4. Febr 92".

20 Letter to Hermann Levi; Göll.-A. IV/3, pp. 137, 456.

21 This and the following dates are possibly only later revisions; cf. previous date of 21 September 1887.

22 Letter to Theodor Helm, Göll.-A. IV/3, pp. 137, 456; cited by Orel (D/3).

23 Bruckner in conversation with Hermann Haböck: "Schon damals erklärte er: 'Wann i's nimmer dalöb, kummt 's Te Deum zum Schluß dran.'" Göll.-A. IV/3, p. 138.

24 Göll.-A. IV/3, p. 146.

25 Presumably commencement of the AP. Cf. Orel, D/3.

Date	MS source	In reference to
"Steyr. 891. Ende Juli"	StB 4189/17^{v}	IX/1: rej. bifol. 10; cf. mm. 221–240
"3.8." (1891)	StBb4189/14^{r}	IX/1: rej. bifol. 8; cf. mm. 173–196
"3. Aug. 1891"	Cracow, IX, fol. 19^{r}	IX/1: pc. sk. of mm. 227–252 (2. Teil)
"4. Aug." (1891)	Cracow, IX, fol. 19^{v}	IX/1: pc. sk. of mm. 303ff. (2. Teil)
"Steyr. 11. Aug. 891"	Cracow, IX, fol. 21^{v}	IX/1: pc. sk. of mm. 400ff. (trans. to Repr. of Gesangsp.)
"21. Aug. 891 Steyr."	Cracow, IX, fol. 23^{r}	IX/1: pc. sk. of mm. 421ff. (from Repr. of Gesangsp. to end)
"26.8. / 891."	StB 4189/25^{r}	IX/1: rej. bifol. 17; cf. mm. 397–420
17 September 1891	—[26]	IX/4?: Chorale used in "grandiose" organ improvisation
"Wien. 9. Feb. 1892"	ÖNB 24.262	*Vexilla regis*, AP
"22.2. / 92"	StB 4189/17^{r}	IX/1: rej. bifol. 10; cf. mm. 221–240
26 March 1892	—[27]	*150. Psalm*: work thereon
"Wien 29. April 1892"	—[28]	*Das Deutsche Lied*, AP: completion
"Wien 29. Juni 1892"	ÖNB 19.484/21^{v}	*150. Psalm*, AP: completion
"1. Okt / 1892"	StB 4189/23^{r}	IX/1: rej. bifol. 17; cf. mm. 375–398
"14. 10 / 92."	ÖNB 19.481/49^{v}	IX/1, AP: preliminary completion
"2. Jänner / 893"	ÖNB 28.237/8^{r} [29]	IX/3: pc. sk. of beginning
"Trio / 27.2.893"	ÖNB 19.481/71^{v}	IX/2, AP: preliminary completion[30]
"28.2 / 893"	Cracow, IX, fol. 35^{r}	IX/3: pc. sk. of Gesangsp.
"Scitze 28. April 893 / A. B."	StB 3792/unfol.	*Helgoland*: rej. final bifol.[31]
"Scitze 27. April 893 / Gesang 13. Mai 893"	StB 3792/unfol.	*Helgoland*: rej. final bifol.
"Scitze 27.4.893 / Chor 24.5. / Streicher 18.6. / Holz 7.7. / Blech 23.7.893 / Wien 7. Aug. 1893"	ÖNB 19.485/26^{v}	*Helgoland*, AP: completion
"28.8" (1893)	ÖNB 19.485/25^{v}	*Helgoland*, AP: last dated revision
"23.12. 93"	ÖNB 19.481/49^{v}	IX/1, AP: completion
"27.12.93"	Nowak sketch[32]	IX/3, /4?: probable pc. sk. for chorale theme
"Fine 15.2.94"	ÖNB 19.481/71^{v}	IX/2, AP: completion (incl. definitive Trio)
"2. März 894"	Cracow, IX, fol. 40^{r}	IX/3: pc. sk. of mm. 1–44
"Apr. 94"	StB 4189/42^{r}	IX/3: pc. sk. of coda[33]

[26] Göll.-A. IV/3, p. 177, where the date, as is clear from the context, is erroneously given as 17 *December*.

[27] Letter to Theodor Helm; cf. Orel, D/3. No sketches to Psalm 150 appear to have survived.

[28] The current location of the AP, previously in possession of the Akademischer Gesangsverein, Vienna, is uncertain; the autograph dating is cited by Victor Keldorfer, (*Chorwerke von Anton Bruckner: Das Deutsche Lied*, Vienna 1911, Vorwort, p. 4); ÖNB 3187 and 19.748 are both copies; the Archives of the Gesellschaft der Musikfreunde, Vienna, contain the apparently complete pc. sk. of the work under the signature A 117, documented in ÖNB PhA 2253. The dating is confirmed in Göll.-A. IV/3, p. 235.

[29] According to the original foliation of 3176 (see Table I), fol. 32^{r}.

[30] The date is to be found on the final page of the Scherzo section and obviously refers to a conclusion of the Scherzo with the second. subsequently discarded Trio (F♯ major, $^{2}/_{4}$ time, with viola solo). The date makes clear that the final Trio (F♯ major, $^{3}/_{8}$ time) must have originated as a by-product of work on the Adagio, as early sketches for the Gesangsp. of that movement (e.g. ÖNB 39.193) share the same key and rhythmic design.

[31] Cf. ÖNB 19.786, a copy (for unknown reasons) by August Göllerich of dates and other annotations in the sketches of *Helgoland* and IX/4: "Auf den bei Hynais befindlichen Bleistiftskizzen steht am Schluß: 20/4 893/ Auf Bogen 13: „Scitze 28. April 893 A. B. / [Auf Bogen] 13: „Scitze 27. April 893, Gesang: 13. Mai 893." Orel (D/3) gives 29/4/1893 for the completion of the sk. of *Helgoland*, in reference to this date.

[32] Photocopy of sketch found in estate of L. Nowak (provenance unknown); see Facs. C/323.

[33] Orel (D/3) mentions a further MS date in reference to progress on the Adagio: 23 April 1894 (MS location unknown).

Date	MS source	In reference to
"23.4." (1894)	StB 4189/55^{r}	IX/3: pc. sk. of Gesangsp. in 2. Abtheilung
"1. Mai" (1894)	StB 4189/46^{r}	IX/3: pc. sk., "Anfang 3. Abth.[eilung]"
"1. Mai", "1. Mai 94"	ÖNB 28.233/2^{v}	IX/3: pc. sk. of final Steigerung (mm. 187ff.)
"11.5.94"	ÖNB 19.481/133^{r}	IX/3: date on last p. of Adagio score (preliminary layout?)[34]
"24.6. [1894] neueste"	StB 4189/43^{r}	IX/3: pc. sk. of beginning
"2. Juli 894"	StB 4189/48^{r}	IX/3: pc. sk.; cf. mm. 145ff.
"13. Juli 1894 Dr. A. Bruckner" [35]	ÖNB 6079/2^{v}	IX/3: rej. bifol. 10
"31. Okt." (1894)	ÖNB 19.481/133^{v}	IX/3, AP: preliminary completion
5 November 1894	—[36]	IX: "Drei Sätze meiner IX. Symphonie sind schon fertig, die beiden ersten schon vollständig, nur im 3. Satze muß ich noch etwas nuancieren."
"30 Nov 894; Wien"	ÖNB 19.481/133^{v}	IX/3, AP: completion
"24. Mai 895"	—[37]	IX/4: "1.^{mal}, Finale neue Scitze"
"8. Juni" (1895)	ÖNB 3194/5^{r} [38]	IX/4: pc. sk. of trans. to chorale
"16. 12." (1895)	StB 3791/7^{r}[39]	IX/4: rej. bifol. 17^{a}D (Repr.)
"14. Jänner" [?] (1896)	ÖNB 6085/77^{r} [40]	IX/4: SVE of Durchf.
"(18.)", "(18)" (May 1896?)	Cracow, IX, fol. 59^{r}	IX/4: pc. sk. for Durchf. & coda
"19. Mai" (1896)	ÖNB 6085/41^{r} [41]	IX/4: 2-m. pc. sk. (Gesangsp.?)
"19[.]", "19." (May 1896)	ÖNB 6085/45^{r} [42]	IX/4: pc. sk. of coda
"21." (May 1896)	ÖNB 6085/47^{r} [43]	IX/4: pc. sk. of coda
"am 21. Don[n]er[s]tag, 22. freitag, 23. Samst.[ag]", "21." (May 1896), "Nacht v.[on] Don.[nerstag] auf fr.[eitag]" (21–22 May 1896)	ÖNB 6085/43^{r} [44]	IX/4: pc. sk. of coda
"gut 14.6.96"[45]	ÖNB 6087/37^{r}	IX/4: bifol. 13E/"14" (Durchf.)
"11. Aug." (1896)	ÖNB 6087/43^{r} [46]	IX/4: bifol. 16C/"17" (Durchf.)
"11. Aug. neu" (1896)	ÖNB 6085/75^{r} [47]	IX/4: bifol. "13a"E (SVE of Durchf.)
"11. Aug." (1896)	ÖNB 6085/79^{r} [48]	IX/4: bifol. "15"E (SVE of Durchf.)

34 Written in faint pencil on last bifol. of IX/3; first noticed in November 2000 by B. G. Cohrs.

35 Probably given to an admirer (wife of Julius Hermann) on this date (date omitted by Orel; cf. *Entwürfe...*, p. 63).

36 Schwanzara, p. 97; cf. Göll.-A. IV/3, p. 445, where the date of Bruckner's last lecture is erroneously given as 12 November; see Schwanzara's discussion thereof, p. 98.

37 Calendar entry, see Facs. C/340; cf. Göll.-A. IV/3, p. 544. The date is given erroneously by Manfred Wagner (*BrLWD*, p. 209) as 1894.

38 See Facs. C/9.

39 See Facs. C/269.

40 See Facs. C/229. From the point of view of content, paper ruling and handwriting, the significance of this date appears questionable. It may be a reference, from August or September 1896, back to an earlier date or event; see chs. 1.1 & 3.2.

41 See Facs. C/44.

42 See Facs. C/45.

43 See Facs. C/46.

44 See Facs. C/47.

45 See Facs. C/225; probably a subsequent revision or inspection; see chs. 1.1 & 3.2.

46 See Facs. C/257; probably a subsequent revision or inspection. The chronological sequence of these last three dates is unclear.

47 See Facs. C/217.

48 See Facs. C/245.

Table III.

Principal Biographical Dates, mid-1887–1896.

For further details and sources see the preceding Table II (compositional dates) and chapter 1.1.

Year	(Day/Month)	In reference to
1887	1 July	Preliminary completion of AP of VIII(87)
	10 August	Final dating of AP of VIII(87)
	12 August–16 September	Pc. sks. for Exp. of IX/1
	19 September	Score of Eighth Symphony sent to Hermann Levi
	21 September	Dating of an initial (subsequently rej.) bifol. 1 of IX/1
	early October	Hermann Levi rejects score of Eighth; Bruckner deeply depressed
	mid-October	Beginning of revision of Eighth
1888	18 February	Last revision dating in Scherzo of Fourth (Löwe arrangement, published Gutmann 1889)
	5 March–29 May	III(89)/4: 1st revision period
	19 July–30 September	III(89)/4: 2nd revision period
	8 September–2 December	III(89)/1: revision period
1889	4 January	IX/Scherzo: pc. sk. (probably also pc. sks. of initial Trio in F [undated])
	7–11 February	III(89)/Trio: revision period
	17–22 February	III(89)/2: revision period
	3–4 March	III(89)/Scherzo: revision period
	4 March–8 May	VIII(90)/3: revision period
	8 May	VIII(90)/4: revision concluded
	4 September	VIII(90)/Scherzo: revision concluded
	25 September	VIII(90)/Trio: revision concluded
1890	November – 10 March	VIII(90)/1: revision period
	March	Medical certificate describes Bruckner suffering from “chronische Katarrhe des Rachens und Kehlkopfes” as well as “hochgradige Nervosität”
	12 March–29 June	I(90/91)/4: revision period
	20 May	Organ sketch in B major, later developed into principal thematic material of IX/3
	12 July	Bruckner granted sick leave by Conservatorium
	5 July–17 August	I(90/91)/Scherzo & Trio: revision period
	14 August–20 October	Bruckner in Steyr
	18 August–24 October	I(90/91)/2: revision period
	26 October	IX/1: pc. sk. of Hauptthema
	25 November–18 April 1891	I(90/91)/1: revision period
	December	Bruckner applies for retirement from Conservatorium
	13–15 December	Composition of *Träumen und Wachen* (WAB 87)
1891	15 January	Conservatorium grants Bruckner full retirement
	10 February	Bruckner writes that revision of First almost complete; he has already sketched most themes for Ninth
	18, 19 February	Datings of rej. bifols. 2 & 3 of IX/1
	19 February	Bruckner writes that Ninth Symphony is begun
	c. February	Bruckner (for the first time?) cites use of Te Deum as ersatz Finale for the Ninth
	March	Bruckner plays passages from all four movements to Nicodé; use of Te Deum again cited.

Year	(Day/Month)	In reference to
(1891)	19 April	Bruckner "restores" early *Pange lingua*
	End of April	Initial dating in AP (definitive bifol. 1) of IX/1
	31 May	Bruckner attends highly successful performance of Te Deum in Berlin under Siegfried Ochs; meets Ida Buhz
	late July—September	Bruckner in Steyr
	End of July	Dating of rej. bifol. 10 of IX/1
	3 August	Dating of rej. bifol. 8 of IX/1
	3–21 August	Further pc. sks. for later part of IX/1 from the beginning of the "2. Teil" (mm. 227ff.)
	26 August	Dating of rej. bifol. 17 of IX/1
	17 September	Chorale theme from Ninth Symphony used in organ improvisation
	7 November	University of Vienna bestows honorary doctorate
	11 December	"Fest-Kommers" held in Bruckner's honour; 3,000 attend
	13 December	Premiere of First Symphony ('Wiener Fassung') under Hans Richter
	20 December	Performance of Te Deum in Vienna under Wilhelm Gericke
	Christmas/New Year	Bruckner in St. Florian
1892	2 January	Bruckner returns to Vienna; largely housebound with swollen feet for 1st part of the year
	9 February	Dating of AP of *Vexilla regis* (WAB 51)
	22 February	Dating of (further,) rej. bifol. 10 of IX/1
	26 March	Work begins (?) on *150. Psalm* (WAB 38)
	15 April	(Good Friday) Performance of Te Deum in Hamburg under Gustav Mahler
	29 April	Completion of AP of *Das Deutsche Lied* (WAB 63)
	29 June	Completion of AP of *150. Psalm*
	1 July	Medical certificate cites Bruckner suffering from arterial sclerosis, hepatitis of the liver & diabetes
	August	Bruckner sees *Parsifal* & *Tannhäuser* for last time in Bayreuth; unspecified health crisis. Bruckner returns as patient to Steyr, where he spends the autumn
	1 October	Dating of a (further) rej. bifol. 17 of IX/1
	14 October	Preliminary completion of AP of IX/1
	17 October	Bruckner recommences university lectures
	28 October	Bruckner officially relieved of duties at the Hofkapelle
	late October	Continuation of work on IX/2 (?)
	13 November	First performance of *150. Psalm* under Wilhelm Gericke
	18 December	Triumphant first performance of Eighth Symphony under Hans Richter in Vienna
	Christmas/New Year	Bruckner in Steyr
1893	2 January	Dating of pc. sk. of opening of IX/3
	10 January	Bruckner seriously ill; extreme difficulty in breathing due to fluid retention ("Wassersucht")
	16 January	Bruckner returns to lectures, but shortly after Dr Schrötter prescribes milk diet & complete bed rest
	c. early February?	Bruckner operated on to relieve fluid retention; complains of depression & isolation
	27 February	Preliminary completion of AP of IX/2 (including, at this stage, the 2nd, discarded Trio in F♯ major); Bruckner commences lectures again
	28 February	Dating of a pc. sk. for Gesangsp. of IX/3
	11 March	Bruckner attends concert of the "Akademische Gesangsverein"
	13 March	Partial relapse
	23 March	Bruckner attends first concert performance of F-minor Mass under Josef Schalk
	end of March	Bruckner travels to St. Florian
	31 March (Good Friday)	Gustav Mahler performs D-minor Mass & Te Deum in Hamburg; in St Florian Bruckner hears *Vexilla regis* for the first time

Year	(Day/Month)	In reference to
(1893)	2 April (Easter Sunday)	Bruckner in Steyr; hears D-minor Mass under Franz Bayer
	April	Bruckner bedridden for three weeks following his return to Vienna
	24 April	Bruckner resumes lectures
	27/28 April	"Scitze" (pc. sk.) of *Helgoland* completed
	24 May–7 August	Progressive completion dates for AP of *Helgoland*
	16 August	Bruckner leaves Vienna for Steyr
	28 August	Last dated revision of *Helgoland*
	September	Bruckner again bed ridden. Correspondence begun with Gertrude Bollé concerning an opera
	early October	Bruckner returns to Vienna to attend final rehearsals of *Helgoland*; apparently considers concluding Ninth Symphony with a chorale fantasy on the hymn *Christus ist erstanden*
	8 October	Bruckner present at first performance of *Helgoland* under Eduard Kremser
	10 November	Bruckner makes out his Will
	8 December	Bruckner's health again improves
	23 December	Completion of AP of IX/1
	Christmas	Plays organ at Klosterneuburg
	27 December	Pc. sk. for the chorale theme of IX/3 & IX/4
1894	January	Bruckner attends performances of Te Deum, String Quintet & Seventh Symphony in Berlin; makes marriage proposal to Ida Buhz
	15 February	Completion date of AP of IX/2 (incl. definitive Trio); severe relapse shortly after
	2 March–2 July	Pc. sks. of IX/3
	24 March	Bruckner receives Last Rites for first time
	9 April	Bruckner unable to attend first performance of Fifth under Franz Schalk in Graz
	25 April (Easter Day)	Bruckner in St. Florian for the last time & plays organ there
	11 May	Bruckner apparently reaches end of score of IX/3 in initial draft stage
	mid-May	Initial improvement in Bruckner's condition
	13 July	Dating of rej. bifol. 10 of IX/3
	26 July	Leaves for Steyr; granted honorary citizenship by city of Linz
	4 September	Bruckner celebrates his seventieth birthday in Steyr, but official events cancelled due to his health. Wiener Schubertbund & Steyrer Liedertafel confer honorary memberships
	25 September	Bruckner adds a codicil to his Will
	30 September	Bruckner returns to Vienna
	29 October	Bruckner resumes lectures
	31 October	Preliminary completion of AP of IX/3
	November	Bruckner granted state annuity from the Ministry for Culture & Education
	4 November	Bruckner attends performance of F-minor Mass under Wilhelm Gericke
	5 November	Last university lecture. Bruckner reports that 3 movements of Ninth finished, first 2 completely, the 3rd requiring further dynamics & articulation
	11 November	Bruckner attends performance of Second Symphony under Hans Richter; spends remainder of November ill & at home
	30 November	Completion of AP of IX/3
	8 December	Bruckner's health so poor that doctors give up hope
	9 December	Bruckner receives Last Rites for the second time
	Christmas	Bruckner recovered; plays organ in Klosterneuburg for last time; collapses with pleurisy on his return to Vienna; Bruckner's brother Ignaz called to Vienna
1895	1 January	Bruckner already somewhat better, but subsequently contracts pneumonia
	late January	Bruckner approaches Prince Liechtenstein concerning a ground-floor or mezzanine apartment
	19 February	Bruckner writes via Meißner to the Archduchess Marie Valerie concerning an apartment

Year	(Day/Month)	In reference to
(1895)	18 April	Bruckner again ambulant, but foregoes Easter visit to St. Florian
	May	Further correspondence (via Meißner) with Gertrude Bollé
	13 May	Josef Schalk writes that Bruckner much better & considering beginning the Finale
	15 May	Imperial decree to renovate Kustodenstöckl apartment for Bruckner
	24 May	Beginning of work on IX/4
	8 June	First date in pc. sks of IX/4
	early July	With Meißner's assistance Bruckner sets estate in order, destroying invalid works & sks.
	4 July	Move to Belvedere
	6 July	Meißner thanks Gertrude Bollé for libretto, noting that Bruckner is working, "jedoch sehr wenig" on completion of the Finale
	11 July	Visit to Bruckner by Josef Schalk
	14 July	Newspaper report concerning Bruckner's move to the Belvedere & advancing composition of the Finale
	September	Bruckner in continuing good health; considers returning to university lectures
	4 October	Josef Schalk takes receipt of first 10 bifols. of Meißner's AS of IX/1
	mid-October	Newspaper report concerning Bruckner's health: rehearsals of String Quintet in Bruckner's apartment
	12 December	Dating of rej. bifol. 17 of the Finale (fugue)
1896	5 January	Bruckner hears Fourth under Richter; shortly after, visit by August Stradal
	12 January	Bruckner hears Te Deum for the last time under Richard Perger
	14 January	? Possibly erroneous date in Finale material (revision of Durchf.; probably late summer or autumn 1896)
	March	Visits of Grieg & Dvorak, Bruckner appearing profoundly absorbed in his work
	27 March	Bruckner writes to Otto Kitzler that he is still unwell
	29 March (Palm Sunday)	Bruckner carried to last concert; hears Strauss' *Till Eulenspiegel* & Wagner's *Liebesmahl der Apostel*
	30 March–2 April	(Holy Week) Bruckner attends services & prays in the Michaelerkirche
	c. 5 April (Easter)	Last visit of Max von Oberleithner
	17 April	Bruckner writes to Bayer that he is again largely confined to bed
	10 May	Newspaper report of Franz Bayer's three-day visit to Bruckner; Finale fully sketched, but Bruckner no longer hoped to complete scoring
	18–23 May	Dating of sks. for coda
	14 June	Dating of a revision of Durchf. in Finale score
	9 July	Bruckner contracts pneumonia; seriously ill, delirious, unable to breathe
	17 July	Bruckner receives Last Rites for 3rd & last time
	19 July	Bruckner "vollkommen wieder hergestellt" but mental faculties noticeably declined
	11 August	Bruckner writes to Josef Gruber; last dates in MS of the Finale (Durchf.)
	15 September	Heller returns from vacation, noticing further deterioration in Bruckner's condition
	24 September	Final visit of Josef Schalk, who writes to his brother "Sein Geist ist zerfallen und zerstört und immer mehr nimmt ihn das Gespenst des religiösen Wahnsinnes gefangen"
	September & October	Last visits of Hugo Wolf, Karl Almeroth & Adalbert von Goldschmidt, Hans Richter & Franz Brunner
	October	Bruckner still ambulant, taking daily walks
	7 October	Bruckner's last letter to his brother & Karl Aigner
	10 October, pm	Last prayer entries in calendar
	11 October	Bruckner dies

Table IV.

Principal Dates, 1896–2002.

For further discussion and details of sources see chapters 1.2, 1.3, 1.4 and 3.4.

Year	(Day/Month)	In reference to
1896	11 October	Bruckner's death
	16 October	Testamentsvollstreckung; estate formally secured
	18 October	"Protokoll" concerning Finale MSS signed by Reisch, F. Schalk & Löwe; principal Finale MSS pass into the hands of Josef Schalk, entrusted with their analysis
	20 October	Inspection of remaining MSS by a delegation
	26 November	Acquisition of AP of IX/1–3 by ÖNB
1900	7 November	Josef Schalk dies; the Finale materials pass into the hands of his brother Franz
1903	11 February	First performance of IX/1–3 by Löwe; Doblinger publishes unacknowledged Löwe arrangement
1911		Auer borrows Finale MSS from Franz Schalk for analysis
1914		ÖNB purchases first Bruckner sks., incl. Mus. Hs. 2105
1915	14 April	StB inventarises 4 Finale bifols. (M. H. 3176); acquisition, from widow of Cyrill Hynais, 1914
1916		Bifol. "2"E given to the then Akademie für Musik und Darstellende Kunst by Max Graf
1919		Publication of Ernst Decsey's *Bruckner: Versuch eines Lebens* (Berlin), with first published reference (p. 110) to the existence of 75 score bifols. for the Finale
1922		First volume of Göllerich-Auer biography published by August Göllerich (Regensburg)
		First publication by Orel of reference to extant materials for the Finale ("Skizzen zum vierten Satz von Bruckners Neunter Symphonie", *Der Merker* 12, pp. 411–19)
1923		Max Auer's one-volume biography *Bruckner* first published (Zurich—Leipzig—Vienna), with references to Finale material
	16 March	August Göllerich dies
1924		*Anton Bruckner In Memoriam* published (ed. by Karl Kobald; Zurich—Leipzig—Vienna), with Heller's report on Bruckner's last months
1925	6 January	Ferdinand Löwe dies
1927	8 January	ÖNB acquires Bruckner sks. & numerous other items (incl. Mus. Hs. 3165) from Hueber family; others (Mus. Hss. 3175 & 3176) from Ferdinand Löwe's estate
		StB acquires Ninth Symphony MSS (M. H. 4189) from Löwe estate (MSS also sold to Berlin?)
	9 November	Foundation of the Bruckner-Gesellschaft (from 1928 Internationale Bruckner-Gesellschaft)
1928		Second volume of Göllerich-Auer biography published by Max Auer (Regensburg)
1930	June	ÖNB acquires materials, including pc. sks. for IX/4, Mus. Hs. 3194, from M. Auer
1931	February	ÖNB acquires further materials, including pc. sks. Mus. Hss. 3196 & 6007, from M. Auer
	3 September	Franz Schalk dies
1932		Third volume of Göllerich-Auer biography published by Max Auer (Regensburg)
		Collapse of Filser Verlag; MWV founded
	2 April	First performance of original version of IX/1–3 under Siegmund von Hausegger at a closed sitting of the IBG in Munich
	23 October	First public performance of the original version of IX/1–3 in Vienna under Clemens Krauß
1933		Preußische Staatsbibliothek, Berlin acquires MSS for Eighth & Ninth Symphony from widow of Ferdinand Löwe; Fritz Oeser undertakes analysis

Year	(Day/Month)	In reference to
1934	March	Publication of Ninth Symphony in GA, along with *Entwürfe und Skizzen zur IX. Symphonie*, both ed. by Alfred Orel
		Piano performance of Finale fragments in Munich by Elsa Krüger & Kurt Bohnen
		Robert Haas publishes his Bruckner biography (Potsdam)
		New edition of M. Auer's *Bruckner* (MWV)
1934–35		Leopold Nowak corrects the Orel edition
1936		Fourth & final volume of Göllerich-Auer biography published by Max Auer
1938		ÖNB acquires pc. sk. for IX/1 (Mus. Hs. 6063) from Hinterberger
1939		ÖNB acquires Finale score & sketch materials (Mus. Hss. 6085–7) from estate of F. Schalk (date uncertain—possibly later, 1947 or 1954)
1940	12 October	First orchestral performance of the Oeser version (exposition of the Finale, preceding the completed three movements of the Ninth) in Leipzig, under Hans Weisbach
1941,	from April	Music collection of the Preußische Staatsbibliothek, Berlin evacuated; Bruckner Ninth MSS transported to Grüßau in Silesia
1947	11 November	ÖNB acquires IX/3 score fol. (Mus. Hs. 6079) from widow of Julius Hermann
1948	17 September	Piano performance of the Finale fragments in London by H. F. Redlich & R. Simpson
1951	August	New GA score of IX/1–3 published by Nowak
1956	15 December	ÖNB purchases Finale bifol. 2F (Mus. Hs. 19.645) from Schneider, Tutzing (formerly apparently in possession of a Baron Vietinghoff, Berlin)
1959–62		"Ricostruzione" of the Finale materials by Edward D. R. Neill & Giuseppe Gastaldi
1960	4 October	Robert Haas dies
1962	24 September	Max Auer dies
1964–70		Transcription made by Arthur D. Walker (Manchester)
1963		IX/1–3 published by Eulenburg, ed. by H.-H. Schönzeler & H. F. Redlich
1966	20 January	ÖNB acquires Finale bifol. 1A (Mus. Hs. 24.264) via H. Schneider from the estate of R. Strauss
1967	11 April	Alfred Orel dies
1969		Ernst Märzendorfer completes Finale
	21 March–26 June	Hein 's Gravesande completes Finale
	23–25 November	First performance of Märzendorfer version in Graz, under the arranger
1971		ÖNB acquires Finale bifol. 1^{d}C via Valentin Stampach from estate of Alfred Orel
1973	October	Performance of a complete Ninth with modified Oeser version as transition to the Te Deum under Peter Ruzicka
1974	17 November	Radio production of the Finale by the BBC under Hans-Hubert Schönzeler
1976		Radio production of the Finale by RIAS, Berlin, under Ruzicka
		Berlin materials for Eighth & Ninth Symphonies again become accessible in Cracow
1977–79		Completion by Marshall Fine
1978–91		Completion by Nors S. Josephson
1979–83		Completion by William Carragan
1983	20 March	First piano performance of Carragan version in New York
1983–85		Nicola Samale & Giuseppe Mazzuca re-examine original MSS & prepare their version
1984	8 January	Premiere of the Carragan's Vollendung in New York, under Moshe Atzmon
1985		ÖNB acquires folio relevant to Finale (Mus. Hs. 38.846) from estate of Ernst Kurth
	14, 16 April	European premieres of the Carragan version in Amsterdam & Utrecht under Hubert Soudant
	28–30 August	Premiere recording by Chandos of the Carragan version with Oslo Philharmonic under Yoav Talmi

Year	(Day/Month)	In reference to
(1985)	December	Premiere recording of Samale/Mazzuca *Ricostruzione* with Frankfurt RSO under Eliahu Inbal
1986		ÖNB acquires pc. sk. for IX/1 (Mus. Hs. 6063) from MWV
		Ricordi Milan publishes Samale/Mazzuca version
	3 January	Samale/Mazzuca version first broadcast by Hessischen Rundfunk
	18 February	Public premiere of the first Samale/Mazzuca version at Werkstattkonzert in Berlin under Peter Gülke
	22–23 May	Samale/Mazzuca version performed in Milan under Eliahu Inbal
	15 June	First performance of Carragan version in Austria, in St. Florian under Kurt Eichhorn
	11–12 September	Samale/Mazzuca version performed & recorded for Teldec in Frankfurt under Eliahu Inbal
1987		Ricordi Milan publishes Samale/Mazzuca *Commentary*
		Revision of Samale/Mazzuca version begun by Samale & Gunnar Cohrs
		Schönzeler publishes booklet on Cracow sks.; dissertation of Mariana Sonntag
	11–12 May	International symposium concerning Finale in Rome
	July	Radio production & recording of Samale/Mazzuca/Cohrs version in Utrecht under Hubert Soudant
1987–90		Further revisions by Samale/Cohrs
1988		ÖNB acquires pc. sk. for IX/3 (Mus. Hs. 39.193) from estate of Ernst Kurth
	October	Recording of Ninth with revised Samale/Mazzuca/Cohrs version in Kattowitz under Samale
1990	January	First meeting between Phillips, Samale & Cohrs; complete re-analysis of the MSS begun in Vienna; thorough revision of the score begun by Samale & Phillips
	13 August	'New' score of the Finale first performed in two-piano arrangement in Adelaide by Phillips & Edward Kriek
	30 December	Radio broadcast of two-piano arrangement by ABC FM, Australia
1991	May	Completion of Samale/Phillips revision (subsequently 'AF') in Rome; publication contract drawn up by MWV
	24 May	Leopold Nowak agrees to a new publication of the Finale material; dies 3 days later
	3 December	Premiere of the AF in Linz by Brucknerorchester under Manfred Mayerhofer
1992		Further minor revisions to AF; negotiations with Ricordi & preparation of AF for publication
		Phillips' article "Neue Erkenntnisse zum Finale der neunten Symphonie Anton Bruckners" published in *Bruckner-Jahrbuch 1989/90*
1993	16–17 February	Premiere recording by Camerata Tokyo of AF in Linz with Brucknerorchester under Kurt Eichhorn; publication by the authors (Adelaide–Bremen)
	August	Release of the Camerata recording
1994	July	Publication of AP of Finale by MWV, Vienna
	17–18 April	German premiere of AF in Braunschweig by Staatsorchester Braunschweig under Manfred Mayerhofer
1995	7, 9, 10 October	Italian premieres of AF, in Brixen, Trento, Bolzano respectively, by Haydn-Orchester Bozen under Johannes Wildner
1996		Centenary of Bruckner's death, with Bruckner conferences in Manchester (April) & Berlin (September); ABIL Bruckner Symposium (Linz, 25–29 September) entitled "Fassungen – Bearbeitungen – Vollendungen"
	May	Publication of the *Faksimile-Ausgabe* by MWV, Vienna
	July	Re-editing of score & parts of AF (revised version, '2. Auflage')
	15 October	Werkstattkonzert of AF only in Wuppertal by Philharmonisches Orchester Wuppertal under Peter Gülke

Year	(Day/Month)	In reference to
(1996)	27 November	BBC recording of AF in Manchester, including 1996 revisions, & first recording of Cohrs' Trio arrangements by BBC Northern Philharmonic under Vassily Sinaisky
	31 December	First broadcast of BBC Radio production "A Grand Mysterious Harmony" with AF & interviews
1997	4 June	First performance of Josephson's completion of Finale in Hot Springs, South Dakota, under Richard Rosenberg
1998		Publication of Studienband on Scherzo & Trio of Ninth by Cohrs in the Bruckner GA
	19–22 April	First performance of 1996 revised version of AF by Neue Philharmonie Westfalen under Johannes Wildner (19 April in Recklingshausen, 20–21 in Gelsenkirchen, 22 in Kamen); Live CD production by SonArte SP 13 (distribution: Disco Center Kassel)
	8 November	Hein 's Gravesande's performing version first performed in Den Haag
	4 December	First Slovenian performance of AF in Zagreb by Zagreb Philharmonic under Ralf Weikert
1999	13–15 August	First Netherlands performance of AF by Het Gelders Orkest under Lawrence Renes, with live radio production (13 August in Arnhem, 14 in Nimwegen, 15 in Amsterdam)
	12–14 November	Dokumentation des Fragments (DdF) first performed by Wiener Symphoniker under Nikolaus Harnoncourt
	December	Publication of 2nd impression of AP of Finale in the Bruckner GA
2000	13–14 March	AF performed in Bremen by Philharmonisches Staatsorchester Bremen under Günter Neuhold; Radio production by Deutschland Radio
	17 May	UK premiere of AF in London by Royal Philharmonic Orchestra under Robert Bachmann
	6 November	Russian premiere of AF in Moscow by Russian National Orchestra under Robert Bachmann (first performance of first three movements from the new performing material)
2001	22 April	DdF (under Cohrs) and AF (under Bachmann) performed in Dusseldorf at farewell concert of Philharmonia Hungarica
	25, 29 April	Performances of AF in Munich with the Münchener Symphoniker under Heiko Mathias Foerster
	May	Publication of new edition of score and parts of first three movements by MWV
	6 July	Belgian premiere in Antwerp of AF by Royal Flanders Philharmonic Orchestra under Philippe Herreweghe
	28 September	Japanese premiere of DdF & AF in Tokyo by Royal Flanders Philharmonic Orchestra under Cohrs
	30 Sept., 5 Oct.	AF performed by Royal Flanders Orchestra under Herreweghe in Tokyo & Osaka
2002		Publication of Kritischer Bericht of Ninth in the GA; commercial publication of DdF score
		Naxos takes over distribution of 1998 Wildner recording of AF
	14, 15, 17 August	Planned performances of DdF under Harnoncourt in Salzburg
	8 October	Planned performance of AF in Gmunden under Cohrs
	16–18 November	Planned performance of DdF in Houston under Hans Graf
		3rd edition of score of AF
2003		Anticipated publication of GA Studienbände on the Finale, first movement and Adagio

Table V.

Significant Versions of the Finale, 1940–1988.

I. Fritz Oeser, ed., *Finalfragment der IX. Symphonie / Anton Bruckner* (Leipzig 1940)
II. *Anton Bruckner / IX. Symphonie D-Moll: Finale / vollendet von William Carragan / Partitur* (Troy, New York 1983; revision 1987)
III. *Anton Bruckner / Finale della IX Sinfonia / Ricostruzione di Nicola Samale/Giuseppe Mazzuca* (Milan: Ricordi, 1986; "New ending" by G. Cohrs and N. Samale, dated Rome 1988)

For discussion see chapter 1.4.

Measure	No. of mm.[1]	Orel references[2] & observations
		I. Fritz Oeser, ed., Finalfragment der IX. Symphonie / Anton Bruckner *(Leipzig 1940)*[3]
1	24	1.[d] Bg. C (D/89); complete original scoring
25	18	2.[b] Bg. E (D/118f.); complete original scoring; mm. 25–26 sustained chord supplemented in brass
43	16	3. Bg. E (D/120f.); complete original scoring
59	2	2-m. interstice between 3E & 3A filled by adapting scoring of last 2 mm. of 2.[b] Bg. C (D/88)
61	16	3. Bg. A (D/76); supplementation of wind scoring
77	16	4. Bg. C (D/76f.; cf. 91); complete original scoring
93	16	5. Bg. B (D/78); supplementation: mm. 93–96: addition of lyrical counterpoint (D/66, adapted) in 2nd vln. mm. 101–104: addition of counterpoint from pc. sk. (D/66) in 2nd vln.; supplementation of woodwind scoring
109	18	6.[c] Bg. B (D/79); mm. 109–22: original scoring mm. 123–126: supplementation of wind scoring
127	18	7. Bg. B (D/79; cf. 92); mm. 127–130: supplementation of wind scoring mm. 131–136: addition of elements of 7C (cf. D/92) in horns & tubas mm. 137–142: complete original scoring
145	16	8. Bg. B (D/92); complete original scoring
161	16	9. Bg. B (D/93ff.); complete original scoring
177	16	10. Bg. A (D/96f.); complete original scoring
193	16	11. Bg. A (D/98f.); complete original scoring
209	10 [+ 2]	12. Bg. C (D/100f.); complete original scoring breaking off after m. 218, adding final 2 mm. & concluding on e (final m. G. P.)

[1] Supplemented measures (i.e. those not found in the original MSS) are enclosed in square brackets.

[2] The bifolio classifications used here are those of Orel's original publication.

[3] 27 pp., 220 mm.; pp. 18–25 photocopy of Orel pp. 92–99, remainder handwritten; 2-p. preface dated Leipzig Oct. 1940. No tempo marking.; Dynamics and articulation added throughout; no metrical numbers; no indications of sources.

Measure	No. of mm.	Orel references & observations
		II. Anton Bruckner / IX. Symphonie D-Moll: Finale / vollendet von William Carragan / Partitur *(Troy, New York 1983; revision 1987)*[4]
1	24	1.[d] Bg. C (D/89); complete original scoring
25	18	2.[b] Bg. E (D/118f.); complete original scoring; mm. 25–26: sustained chord supplemented in brass
43	16	3. Bg. E (D/120f.); complete original scoring
59	2	2-m. interstice between 3E & 3A bridged by adapting scoring of last 2 mm. of 2.[b] Bg. C (D/88)
61	16	3. Bg. A (D/76); some supplementation of wind scoring
77	16	4. Bg. C (D/76f.; cf. 91); complete original scoring
93	[6]	"(short gap in second theme group)";[5] free
99	[2 +] 16	5. Bg. B (D/78), repeating first 2 mm.; original text plus some supplementation, including: mm. 101–104: addition of lyrical counterpoint (D/66) in 2nd vln. mm. 109–112: addition of counterpoint from pc. sk. (D/66) in 2nd vln. mm. 113–116: supplementation of clarinets
117	18	6.[c] Bg. B (D/79); mm. 117–121: supplementation of clarinet 1 mm. 123–126: original text mm. 127–134: supplementation of wind scoring
135	18	7. Bg. B (D/79; cf. 92); mm. 135–138: supplementation in 2nd violin, woodwind & brass mm.141–144: addition of elements of 7C (cf. D/92) in horns & tubas mm. 145–152: complete original scoring
153	16	8. Bg. B (D/92); complete original scoring
169	16	9. Bg. B (D/93ff.); complete original scoring
185	16	10. Bg. A (D/96f.); complete original scoring
201	16	11. Bg. A (D/98f.); complete original scoring
217	10	12. Bg. C breaking off after 10 mm. (D/100f.); complete original scoring
227	[8]	"(end of exposition using flute & oboe lines of Bruckner)"; free, using 13.[c] Bg. E (D/122)
235	8	12. Bg. C[6] (D/101), last 6 mm.; supplementation of scoring
241	[16]	"(missing [bi-]folio in the development)"; free, continuing musical texture of 12C with references to IX/1 Hauptth.
257	16	14.[g] Bg. E (D/123); supplementation of wind scoring
273	[16]	"(missing [bi-]folio in the development)"; free, using theme & textural elements of chorale
289	16	15. Bg. D (D/103f.); supplementation of wind scoring
305	16	16. Bg. C (D/104f.); supplementation of wind scoring
321	16	17.[c] Bg. D (D/109); supplementation of wind scoring
337	16	18. Bg. D (D/110); supplementation of wind scoring
353	16	"(missing [bi-]folio in recapitulation fugue)"; free, in part repeating fragments of fugal exposition
369	16	20. Bg. D (D/111f.); mm. 369–374: complete original scoring mm. 375–384: supplementation of wind scoring
385	16	21. Bg. D (D/113); supplementation of wind scoring

[4] 136 pp., 705 mm.; handwritten, © 1983; 1-p. Foreword dated 1987. Tempo markings: (m.) 1: Allegro moderato, 83: Etwas langsamer, 120: rit., 123: a tempo, 143: ritard., 145: Langsam, 151: accel., 155: tempo wie anfangs, 233: ritard., 235: a tempo, 315: Sehr langsam, 321: Tempo wie anfangs: Sehr kräftig, 418: riten., 427 Etwas langsamer, 454: rit., 457: a tempo, 465: Langsamer, 468: riten., 469: a tempo, 495: accel., 525: molto ritenuto, 527: a tempo, 545: Fließend, 640: ritenuto, 647: a tempo, 657: Maestoso, 687: ritenuto, 689: Tempo des Te Deum: feierlich, kräftig. Dynamics and articulation supplemented throughout; indications of sources; no metrical numbers.

[5] These and the following quotations are taken from the Foreword to the Carragan score dated May 1987 (brackets original).

[6] Carragan's score incorrectly cites "12. Bg. E".

Measure	No. of mm.	Orel references & observations
401	16	22. Bg. D (D/114); supplementation of wind scoring
417	16	23. Bg. D (D/115); supplementation of wind scoring
433	16	Continuity reconstructed from pc. sks. Orel nos. 13 H & I (D/74f.) & 5. Bg. B (D/78); supplementation of scoring
449	16	25. Bg. D (D/116); supplementation of wind scoring
465	16	26. Bg. F (D/113); supplementation of wind scoring
481	[50]	"(long gap in third theme group)"; free, mm. 481–483 ending line of 26. Bg. F on e'''; remainder using previous passages: mm. 484–488: flute & horn interjection in Exp. (1.^{d} Bg. C, cf. mm. 17–20), timpani added mm. 489–510: adaptation of Steigerung preceding chorale in Exp. (cf. mm. 145–166) mm. 511–526: adaptation of Steigerung preceding Hauptth. in Exp. (cf. mm. 35–50) mm. 527–530: arrival on d minor, beginning triplets as on ensuing bifolio
531	32	29. Bg. E (D/126); supplementation of wind scoring
563	143	"(conclusion of third theme group and five-part coda)"; free, consisting of: mm. 563–580: continuation of chorale mm. 581–616: descending tremolandi in strings, later triplets, motives from IX/1 & IX/4 mm. 617–640: pc. sk. Orel no. 12 (D/72), with contrapuntal & instrumental additions mm. 641–646: cadence, adapting elements of the IX/1 Haupth., into: mm. 647–656: free tutti, establishing D major mm. 657–672: overlaying of chorale & principal themes of IX/1, IX/3 & IX/4. etc. mm. 673–688: free continuation using string texture of 21. Bg. E (D/125) mm. 689–705: final D-major peroration, using Te Deum elements, opening theme of IX/1 & incipit of IX/4 chorale, in mm. 697–700 adding brief anabasic trumpet fanfare, in 701–705 the dotted motives of IX/4

III. Anton Bruckner / Finale della IX Sinfonia / Ricostruzione di Nicola Samale/Giuseppe Mazzuca
(Milan: Ricordi, 1986; revision by G. Cohrs and N. Samale, Rome 1988)[7]

1	24	1.^{d} Bg. C (D/89); complete original scoring
25	18	2.^{b} Bg. E (D/118f.); complete original scoring; mm. 25–26: sustained chord supplemented in brass
43	16	3. Bg. E (D/120f.); complete original scoring
59	2	2-m. interstice between 3E & 3A bridged by adapting scoring of last 2 mm. of 2.^{b} Bg. C (D/88)
61	16	3. Bg. A (D/76); supplementation of wind scoring
77	16	4. Bg. C (D/76f.; cf. 91); complete original scoring
93	16	5. Bg. D (D/103): "erweitert um einen Bogen"[8]; supplementations: mm. 95–98: addition of lyrical counterpoint (D/66) in 2nd vln. mm. 105–108: addition of discarded passage from 15. Bg. C (D/102; cf. 91)
109	16	5. Bg. B (D/78), supplementation, including: mm. 117–122: addition of counterpoints from pc. sk. (D/66) in 2nd vln. & clarinets

7 173 pp., 719 mm.; handwritten, based on original Ricordi score (Milan 1986; 711 mm., 171 pp.) with pp. 163–173 new, dated (p. 173): "New ending / Roma 1988 / Cohrs/Samale". Tempo markings: (m.) 1: Bewegt, doch nicht schnell, 21: belebend, 50: rit., 51: Tempo I^{mo}, 75: Ruhig, 83: Etwas langsamer, 116: rit., 117: Langsamer, breit, 128 rit., 131: a tempo (II^{de}), 147: belebend, 153: a tempo, 159: (etwas belebend), 179: Im Hauptzeitmaß, 265: riten., 266: Tempo wie Anfangs, 275: a tempo, 279: etwas ruhiger, 294: a tempo, 305: Moderato, 313: Langsam, 319: Sehr langsam, 325: Fuge/Bedeutend langsamer, 354: allmählich belebter, 379: Moderato, 399: Mit äußerster Kraft, 423: etwas ruhiger, 431: etwas langsamer, 446: rit., 447: Langsam, breit, 458: rit., 461: a tempo, 469: (Langsam), 469: a tempo, 477: belebend, 481: Kräftig, 485: breit/poco riten, 489: a tempo/stringendo poco a poco, 505: Im Hauptzeitmaß, 511: belebend, 523: Choral—Te Deum: a tempo, 582: breit, 583: Tempo des I^{ten} Satzes, 593: sehr ruhig, 609: Etwas belebend, 624: Riten., 625: Im Hauptzeitmaß, 641: Choral, 649: ruhig, 667: Breit, 678: riten., 679: Te Deum/feierlich, mit Kraft, 687: Sehr feierlich, 703: Breit, 718: riten. Dynamics and articulation supplemented throughout; indications of sources; pagination largely that of the originals; typographic distinction (note size) between original and supplemented or added text; metrical numbers; underlaid systems indicating origin of pc. material.

8 These and ensuing quotations are taken from the score.

Measure	No. of mm.	Orel references & observations
125	18	6.[c] Bg. B (D/79); mm. 125–129: supplementation of winds mm. 131–136: original text mm. 137–138: supplementation of horns mm. 139–142: supplementation of trombones
143	18	7. Bg. C (D/79, 91f.); mm. 143–152: original text according to Orel[9] mm. 145–152: complete original scoring
161	16	8. Bg. B (D/92); complete original scoring
177	16	9. Bg. B (D/93ff.); complete original scoring
193	16	10. Bg. A (D/96f.); complete original scoring
209	16	11. Bg. A (D/98f.); complete original scoring
225	2 [+2] +14	Continuity of 12. Bg. C (first 2 mm.; D/100), 2 mm. supplemented, & mm. 3–14 of 13.[c] Bg. E (D/122); supplementation of scoring
243	16	13.[b] Bg. E (D/122): "erweitert um einen Bogen"; supplementation of scoring with reference to 13.[a] Bg. E (D/121)
259	16	14.[g] Bg. E (D/123); supplementation of wind scoring
275	10 + [8]	12. Bg. C (last 10 mm.; D/100f.); 8 mm. supplemented; supplementation of scoring
293	16	15. Bg. D (D/103f.); supplementation of wind scoring
309	16	16. Bg. C (D/104f.); supplementation of wind scoring
325	16	17.[c] Bg. D (D/109); supplementation of wind scoring
341	16	18. Bg. D (D/110); supplementation of wind scoring; in mm. 350–352 redistributing strings to permit better link with pc. sk. Orel no. 13 C (D/74)
357	[13] + 3	"erg.[änzter] 20. [= 19/"20"][10] Bogen"; mm. 357–360: based on pc. sk. Orel no. 13 C (D/74) mm. 360–369: free (based on sequential treatment of the foregoing) mm. 370–372: based on pc. sk. Orel no. 13 G (D/74), which connects with the ensuing Bg.
373	16	20. Bg. D (D/111f.); mm. 373–378: complete original scoring mm. 379–388: supplementation of wind scoring
389	16	21. Bg. D (D/113); supplementation of wind scoring
404	16	22. Bg. D (D/114); supplementation of wind scoring
421	16	23. Bg. D (D/115); supplementation of wind scoring
437	16	"erg.[änzter] 25. [= 24/"25"] Bogen"; continuity reconstructed from pc. sks. Orel nos. 13 H & I (D/74f.) & 5. Bg. B (D/78)
453	16	25. Bg. D (D/116); supplementation of wind scoring
469	16	26. Bg. F (D/113); supplementation of wind scoring
485	16 [+ 8]	"erg.[änzter] 28. [= 27/"28"][11] Bogen"; mm. 485–501: based on pc. sk. Orel no. 13 K (D/75) mm. 501–502: arrival on D minor; mm. 13–14 of Bg. 26. Bg. F (D/113) in d minor mm. 503–508: beginning triplets as on ensuing bifolio
509	32	29. Bg. E[12] (D/126); supplementation of wind scoring
541	[16]	"erg.[änzter] 31. [= 30/"31"][13] Bogen"; mm. 541–550: supplemented as inversion of chorale in Exp. (cf. mm. 1–8, 13–16 thereof, Orel D/94ff.) mm. 551–556: supplemented as transposition of mm. 17–22 of chorale (Orel D/96)

9 Further alterations of 7C *vis-a-vis* 7. Bg. B were not given by Orel.

10 The source citations in the score and commentary use the altered bifolio numerations as found on the original material.

11 See previous fn.

12 Orel here (apparently inadvertently) conflated two 16-m. bifolios into one 32-m. "29.[?] Bg.E"; these are classified in the Samale/Mazzuca/Cohrs score "29 (E)" and "30 (E)".

13 See previous fn.

Measure	No. of mm.	Orel references & observations
557	16	"32" [= 31/"32"E], Orel's "21. Bg. E" (D/125); last mm. repeated with reference to m. nos. added by Bruckner suggesting an expansion; supplementation of wind scoring
573	[4 + 12]	"33";[14] mm. 573–576: continuing expansion of last mm. of bifol. "32" mm. 577–586: continuation by Reihung, leading into: mm. 587–588: IX/1 Hauptth. (cf. IX/1, mm. 63ff. & 345ff.)
589	[4 +] 12	"34"; mm. 589–592: continuation of IX/1 Hauptth. mm. 593–604: Orel no. 12 (D/72), mm. 1–12
605	12 [+ 4]	"35"; mm. 605–616: Orel no. 12 (D/72), mm. 12–24 mm. 617–620: free continuation
621	[16]	"36"; mm. 621–624: free continuation mm. 625–632: 'combination of themes'[15] mm. 633–636: free continuation of the foregoing
637	[16]	"37"; mm. 637–640: continuation mm. 641–648: chorale, in form reminiscent of its appearance on 26. Bg. F mm. 649–652: Orel no. 46 IIa (D/127, mm. 1–4)
653	[16]	"38"; no. 46 II continued in free Steigerung (Samale) featuring tritone progressions
669	[16]	"39"; mm. 669–677: continuation & climax of Steigerung, cadencing (m. 678) via final progression of VIII/4 (cf. letter Zz thereof) into: mm. 679–684: D major, *fff*; Te Deum motive in violins, 'Allelujah' fanfares in trumpets
685	[16]	"40"; mm. 685–686: continuation of *fff* mm. 687–700: 'Klangfläche', *pp poco a poco crescendo*, using multiple permutations of Te Deum motive
701	[16]	"41"; mm. 701–702: last 2 mm. of crescendo mm. 703–714: *ff* peroration, with Te Deum motive in strings, Te Deum & 'Allelujah' fanfares in trumpets mm. 715–719: *fff* conclusion,
717	[3]	"42";[16] continued.

[14] The continuity and length of all bifolios is conjectural from hereon.

[15] A conjectural reconstruction of the sketch supposed to have been seen by Auer was underlaid under mm. 625–632 of the score.

[16] Final bifol. number omitted.

Table VI.

Currently Known Autograph Sources for the Ninth Symphony.

For discussion of this and the following tables see chapters 1.2, 3.1.

Library signature	No. of folios	Description	Provenance
ÖNB 19.481	132[1]	AP of the first three movements	Bequest of the composer, 26 Nov. 1896
		For the first movement:	
StB 4189/1–26, 29–32	30	Pc. sks., rej. score bifols.	Estate of Ferdinand Löwe, 1927
Cracow, IX, fols. 1–29	29	Pc. sks., rej. score bifols.	Estate of Ferdinand Löwe, 1933
Washington	5	Pc. sks., rej. score bifols.	Viktor Christ[2]
ÖNB 6063	3	Pc. sks.	Hinterberger,[3] 1938
ÖNB 28.236[4]	2	Pc. sks.	Hueber,[5] 1927
Private possession	1	Rej. score fol.	Viktor Keldorfer, Vienna[6]
		For the Scherzo:[7]	
ÖNB 3196	2	Pc. sks.	Max Auer, 1931
ÖNB 28.224[8]	1	Pc. sks.	Purchased 1914; provenance unknown
		For the Trio:	
StB 4189/34–39	6	AP of the 2nd rej. version	Estate of Ferdinand Löwe, 1927
ÖNB 28.225[9]	2	Initial pc. sk. of the 1st rej. version[10]	Hueber, 1927
ÖNB 3165[11]	2	Later pc. sk. of the 1st rej. version	Ditto
ÖNB 28.226[12]	2	Pc. sk. (= string score) of the final version	Ditto
		For the Adagio:	
Cracow, IX, fols. 30–58	29	Pc. sks., rej. score bifols.	Estate of Ferdinand Löwe, 1933
StB 4189/41–56	16	Pc. sks.	Estate of Ferdinand Löwe, 1927
ÖNB 28.237[13]	9	Pc. sks.	Hueber, 1927
ÖNB 28.233[14]	2	Pc. sk.	Ditto
ÖNB 6079	2	Rej. score bifol.	Estate of Julius Hermann, 1947
ÖNB 39.193	2	Rej. pc. sk.	Estate of Ernst Kurth, 1988

1 For the first movement 50, for the second 43, for the Adagio 39 fols., inclusive of 7 cover fols.

2 Pupil of the composer; year of acquisition unknown.

3 Antiquarian.

4 Formerly ÖNB Mus. Hs. 3176, fols. 30 & 31.

5 Family of Rosalie Hueber, the composer's sister.

6 Documented in ÖNB PhA 2073.

7 In both 1994 and 1999 editions of the Autograph-Partitur the signature Mus. Hs. 3165, correctly listed here under the sources for the Trio, was inadvertently included under the sources for the Scherzo movement.

8 Formerly ÖNB Mus. Hs. 2105, fol. 6.

9 Formerly fols. 3 & 4 of ÖNB Mus. Hs. 3165 (bound together with Mus. Hss. 3165, fols. 1 & 2, & 28.226); divided up and ordered into the present signature by L. Nowak in 1951.

10 On the final page appears a pc. sk. for the Adagio, probably written in connection with ÖNB 28. 233 & 28.237.

11 Formerly fols. 1 & 2 of ÖNB Mus. Hs. 3165 (bound together with Mus. Hss. 28.226 & 28.225); divided up by L. Nowak in 1951.

12 Formerly fols. 5 & 6 of ÖNB Mus. Hs. 3165 (bound together with current Mus. Hss. 3165 & 28.225); divided up and ordered into the present signatures by L. Nowak in 1951.

13 Formerly ÖNB Mus. Hs. 3176, fols. 20–24, 28, 29, 32 & 33.

14 Formerly ÖNB Mus. Hs. 3176, fols. 8 & 9.

Library signature	No. of folios	Description	Provenance
Private possession (Steyr)	1	Rej. score folio	Franz Bayer[15]
Private possession[16]	1	"Sk." (?)	Leipzig; from estate of Max Auer
? Private possession[17]	1	Pc. sk.	Unknown
ÖNB 28.239[18]	2	Pc. sk.	Hueber, 1927
		For the Finale:	
ÖNB 6085	88[19]	1st main source of surviving score bifols. (largely SVE, some pc. sks. also)	Estate of Franz Schalk, 1939[20]
ÖNB 6087	74[21]	2nd main source of surviving score bifols. (those largely scored out)	Estate of Franz Schalk, 1939[22]
ÖNB 3194	16	Pc. sks.	Max Auer, 1930
StB 3791	8	Rej. score bifols.	Estate of Cyrill Hynais, 1915
ÖNB 6086	4	Pc. sks.	Estate of Franz Schalk, 1939[23]
StB 4189/27–28	2	Bifol. 20F/"21"	Estate of Ferdinand Löwe, 1927
HfM 36 555	2	Bifol. "2"E	Max Graf, 1916
ÖNB 24.264	2	Bifol. 1A (rej.)	Hans Schneider,[24] 1966
HMdSW	2	Bifol. 1^{c}C (rej.)	Schubertbund[25]
ÖNB 13.150	2	Bifol. 1^{d}C (rej.)	Estate of Alfred Orel, 1971
ÖNB 19.645[26]	2	Bifol. 2F (rej.)	Hans Schneider, 1956
ÖNB 6007	2	Pc. sks.	Max Auer, 1931
ÖNB 28.229[27]	1	Pc. sk.	Estate of Ferdinand Löwe, 1927
ÖNB 28.238[28]	2	Pc. sk.	Hueber, 1927
ÖNB 28.240[29]	2	According to A. Stradal, "Meißner behauptet, es sei die Instrumentation des 4ten Satzes der 9ten [...]"	Ditto
ÖNB 38.846	1	According to A. Stradal, "[...] Berechnung des Verhältnisses der Takte [...]"	Estate of Ernst Kurth, 1985
Cracow, IX, fols. 59–60	1	Pc. sk.	Estate of Ferdinand Löwe, 1933
Private possession (Vienna)	1	Voice-leading sk. for bifol. "2"E (cut-out fragment of page)	Unknown

It is possible that further MSS for the Ninth remain in private hands.

---

15 Friend and pupil of the composer.

16 Documented in ÖNB PhA 2307-P; present whereabouts unknown.

17 Known only from a photocopy found in the estate of Leopold Nowak; present whereabouts unknown.

18 Formerly ÖNB Mus. Hs. 3176, fols. 26 & 27; the motivic connection with IX/3 is tenuous, however (possibly revision sk. for III/2).

19 Inclusive of six cover fols.

20 According to the card catalogue of the ÖNB; in the Inventory "1947?" is given; Nowak elsewhere ("Das Bruckner-Erbe der Österreichischen Nationalbibliothek", *ÖMz* 21 [1966], p. 530) appears to imply 1954.

21 Inclusive of two cover fols.

22 Cf. note 20.

23 Cf. note 20.

24 Antiquarian firm; formerly in possession of Frau Alice Strauss, Garmisch-Partenkirchen (documented in ÖNB PhA 1502).

25 See A/4, footnote 44. Formerly on permanent loan by the Schubertbund to the Historisches Museum; documented in ÖNB PhA 2044, according to which it was in possession of Frau Dr. Thyll, Vienna, apparently prior to its acquisition by the Schubertbund.

26 "Aus dem Besitze von Baron Vietinghoff, Berlin" (Orel D/6 and card catalogue of the ÖNB).

27 Previously ÖNB Mus. Hs. 3175, fol. 7.

28 Originally bound together with other MSS as fols. 25 & 34 of ÖNB Mus. Hs. 3176; divided up and ordered into the present signature by L. Nowak in 1951.

29 Non-autograph. Originally bound together with other MSS as fols. 1 & 35 of ÖNB Mus. Hs. 3176; divided up and ordered into the present signature by L. Nowak in 1951.

Table VII.

The Finale MSS Ordered by Library Signature.

Locations:

I. Music Collection of the Österreichische Nationalbibliothek, Vienna (ÖNB)
II. Music Division of the Wiener Stadt- und Landesbibliothek (StB)
III. Library of the Hochschule für Musik und Darstellende Kunst in Vienna (Hochschule)
IV. (Formerly) Historisches Museum der Stadt Wien (HMdSW)
V. Biblioteka Jagiellońska, Cracow (Cracow)
VI. Private possession
VII. Other

Signature	Bifolio/Sketch	Facs. p.
	I. Musik Collection of the Österreichische Nationalbibliothek, Vienna (ÖNB)	
ÖNB 3194	Pc. sks..	C/3
ÖNB 6007	Pc. sks..	C/27
ÖNB 6085	2 cover bifols. (unfoliated)	C/329
ÖNB 6085/1–2	Bifol. 1^{b}D (SVE)	C/73
ÖNB 6085/3–4	Bifol. 1F (SVE)	C/81
ÖNB 6085/5–6	Bifol. 1^{a}D (SVE)	C/71
ÖNB 6085/7–8	Bifol. 2^{c}D (SVE).	C/123
ÖNB 6085/9–10	Bifol. “#”D (= “5b”) (SVE)	C/155
ÖNB 6085/11–12	Bifol. 2^{e}D (SVE).	C/127
ÖNB 6085/13–14	Bifol. 2^{d}D (SVE)	C/125
ÖNB 6085/15–16	Bifol. 2^{a}D (SVE).	C/119
ÖNB 6085/17–18	Bifol. 1^{e}D (SVE).	C/79
ÖNB 6085/19–20	Bifol. 1b^{c}E (SVE).	C/103
ÖNB 6085/21–22	Bifol. 1b^{d}E (SVE).	C/104
ÖNB 6085/23–24	Bifol. 1b^{e}E (SVE).	C/105
ÖNB 6085/25–26	Bifol. 2^{b}D (SVE)	C/121
ÖNB 6085/27–28	Bifol. 1^{d}D (SVE)	C/77
ÖNB 6085/29–30	Bifol. 1^{c}D (SVE).	C/75
ÖNB 6085/31–32	Bifol. 2^{f}D (SVE).	C/129
ÖNB 6085/33–34	Bifol. “13”^{a}E (SVE).	C/209
ÖNB 6085/35–36	Pc. sk..	C/41
ÖNB 6085/37–38	Autograph cover bifol..	C/328
ÖNB 6085/39^{r}	Pc. sk..	C/40
ÖNB 6085/41^{r}	Pc. sk..	C/44
ÖNB 6085/43	Pc. sk..	C/47
ÖNB 6085/45^{r}	Pc. sk..	C/45
ÖNB 6085/47^{r}	Pc. sk..	C/46
ÖNB 6085/49–50	Bifol. “14”^{b}E (SVE).	C/231
ÖNB 6085/51–52	Bifol. “14”^{c}E (SVE).	C/235
ÖNB 6085/53–54	Bifol. “14”^{d}E (SVE).	C/239
ÖNB 6085/55–56	Bifol. 1^{a}C (SVE).	C/57
ÖNB 6085/57–58	Bifol. 1^{b}E (SVE).	C/85
ÖNB 6085/59–60^{r}	Bifol. 1^{d}E (SVE).	C/93
ÖNB 6085/61–62	Bifol. 1b^{b}E (SVE).	C/101
ÖNB 6085/63–64	Bifol. 1^{e}E (SVE).	C/95
ÖNB 6085/65–66	Bifol. 1^{a}E (SVE).	C/83
ÖNB 6085/67–68	Bifol. 1^{c}E (SVE).	C/89

Signature	Bifolio/Sketch	Facs. p.
ÖNB 6085/69–70	Bifol. 1b[a]E (SVE)	C/99
ÖNB 6085/71–72	Bifol. "14"[e]E (SVE)	C/243
ÖNB 6085/73–74	Bifol. "13"[b]E (SVE)	C/213
ÖNB 6085/75–76	Bifol. "13a"E (SVE)	C/217
ÖNB 6085/77–78	Bifol. "14"[a]E (SVE)	C/229
ÖNB 6085/79–80	Bifol. "15"E (SVE)	C/245
ÖNB 6085/81–82	Bifol. "13b"E (SVE)	C/221
ÖNB 6086/1–4	Pc. sk.	C/31
ÖNB 6087	Cover bifol. (unfoliated)	C/331
ÖNB 6087/1–2	Bifol. 2[a]C	C/107
ÖNB 6087/3–4	Bifol. 3A	C/143
ÖNB 6087/5–6	Bifol. "3"E	C/139
ÖNB 6087/7–8	Bifol. 4A	C/147
ÖNB 6087/9–10	Bifol. 4C/"5"	C/151
ÖNB 6087/11–12	Bifol. 5A	C/159
ÖNB 6087/13–14	Bifol. 6[a]B	C/169
ÖNB 6087/15–16	Bifol. 6[b]B	C/171
ÖNB 6087/17–18	Bifol. 6[c]B	C/173
ÖNB 6087/19–20	Bifol. 6A (SVE)	C/167
ÖNB 6087/21–22	Bifol. 7B	C/177
ÖNB 6087/23–24	Bifol. 7C/"8"	C/181
ÖNB 6087/25–26	Bifol. 8A (SVE)	C/185
ÖNB 6087/27–28	Bifol. 8B/"9"	C/189
ÖNB 6087/29–30	Bifol. 9B/"10"	C/193
ÖNB 6087/31–32	Bifol. 10A/"11"	C/197
ÖNB 6087/33–34	Bifol. 11A/"12"	C/201
ÖNB 6087/35–36	Bifol. 12C	C/205
ÖNB 6087/37–38	Bifol. 13E/"14"	C/225
ÖNB 6087/39–40	Bifol. 15C	C/249
ÖNB 6087/41–42	Bifol. 15D/"16"	C/253
ÖNB 6087/43–44	Bifol. 16C/"17"	C/257
ÖNB 6087/45–46	Bifol. 17F	C/265
ÖNB 6087/47–48	Bifol. 17C	C/261
ÖNB 6087/49–50	Bifol. 17[b]D	C/273
ÖNB 6087/51–52	Bifol. 17[c]D/"18"	C/277
ÖNB 6087/53–54	Bifol. 18D/"19"	C/281
ÖNB 6087/55–56	Bifol. 25D/"26"	C/301
ÖNB 6087/57–58	Bifol. 21D/"22"	C/289
ÖNB 6087/59–60	Bifol. 22D/"23"	C/293
ÖNB 6087/61–62	Bifol. 23D/"24"	C/297
ÖNB 6087/63–64	Bifol. 2[c]C	C/115
ÖNB 6087/65–66	Bifol. 26F/"27"	C/305
ÖNB 6087/67–68	Bifol. 28E/"29"	C/309
ÖNB 6087/69–70	Bifol. 29E/"30"	C/313
ÖNB 6087/71–72	Bifol. 31E/"32"	C/317
ÖNB 13.150	Bifol. 1[d]C	C/67
ÖNB 19.645	Bifol. 2F	C/131
ÖNB 19.677	Max Auer's transcription of the score bifols. StB 3791	C/332
ÖNB 24.264	Bifol. 1A	C/53
ÖNB 28.229	Pc. sk.	C/39
ÖNB 28.238	Pc. sk.	C/26
ÖNB 28.240	"Meißner behauptet, es sei die Instrumentation des 4ten Satzes der 9ten [...]./ Stradal"	C/325
ÖNB 38.846	"Dies Blatt ist eine Berechnung des Verhältnisses der Takte im letzten Satze der IX. Symphonie [...] / A. Stradal."	C/324

Signature	Bifolio/Sketch	Facs. p.
	II. Music Division of the Vienna Stadt- und Landesbibliothek (StB)	
StB 3791/1–2	Bifol. 1^{b}C	C/59
StB 3791/3–4	Bifol. 2^{b}C	C/111
StB 3791/5–6	Bifol. 5B	C/163
StB 3791/7–8	Bifol. 17^{a}D	C/269
StB 4189/27–28	Bifol. 20F/“21”	C/285
	III. Library of the Universität für Musik und Darstellende Kunst in Vienna (Hochschule)	
Hochschule	Bifol. “2”E	C/135
	IV. (Formerly) Historisches Museum der Stadt Wien (HMdSW)[1]	
HMdSW	Bifol. 1^{c}C	C/63
	V. Biblioteka Jagiellońska, Cracow (Cracow)	
Cracow, IX, fols. 59–60		C/49
	VI. Private Possession	
Voice-leading sk. (cut-out folio fragment) for bifol. “2”E		C/50
	VII. Other	
Photocopy of a sketch possibly connected with the chorale in the Adagio & Finale of the Ninth Symphony. From the estate of Leopold Nowak (provenance unknown)		C/323

[1] Former location; present location unknown. See A/4, footnote 44, and §1.2.6.

Table VIII.

Concordance of the Finale MSS with the Orel Edition.

I. The Particello Sketches
II. The Score Bifolios and SVE

Listed according to order of reproduction in Section C (see column 2); for discussion see chapter 3.1.

I. The Particello Sketches

Library signature	Facs. p.	AP p.	Orel no.	Orel p.
ÖNB 3194/1[r]	C/3	—	1	D/64
ÖNB 3194/2	C/4–5	—	2	D/64
ÖNB 3194/3[r]	C/6	E/138	12	D/72
ÖNB 3194/3[v]	C/7	—	4 A–C	D/67
ÖNB 3194/4[r]	C/8	—	4 D–F	D/67
ÖNB 3194/5	C/9–10	—	5 A–E	D/68
ÖNB 3194/6[r]	C/11	—	5 E–F	D/68–69
ÖNB 3194/6[v]	C/12	—	5 G–H	D/69
ÖNB 3194/7	C/13–14	—	9–10	D/71
ÖNB 3194/8[r]	C/15	—	11	D/72
ÖNB 3194/9	C/16–17	—	6 A–B	D/69–70
ÖNB 3194/10[r]	C/18	—	6 B	D/70
ÖNB 3194/10[v]	C/19	—	—	—
ÖNB 3194/11[r]	C/20	—	7	D/70
ÖNB 3194/13[r]	C/21	—	13 A	D/73
ÖNB 3194/13[v]	C/22	—	13 B–C	D/73–74
ÖNB 3194/14[r]	C/23	E/87–89	13 D–G	D/74
ÖNB 3194/14[v]	C/24	E/104–106, 117	13 G–H	D/74
ÖNB 3194/15[r]	C/25	E/106	13 I–K	D/75
ÖNB 28.238[r]	C/26	—	Nachtrag J	D/143
ÖNB 6007	C/27–30	—	—	—
ÖNB 6086/1–2	C/31–34	E/22–23, 27	3	D/65–66
ÖNB 6086/3	C/35–36	—	8	D/70–71
ÖNB 6086/4[r]	C/37	—	—	—
ÖNB 28.229[r]	C/39	—	—	—
ÖNB 6085/39[r]	C/40	—	—	—
ÖNB 6085/35–36[r]	C/41–43	—	—	—
ÖNB 6085/41[r]	C/44	—	—	—
ÖNB 6085/45[r]	C/45	E/139	46 II.	D/127
ÖNB 6085/47[r]	C/46	E/140	46 III.	D/127
ÖNB 6085/43	C/47	E/141	46 I.	D/127
Cracow: For the Ninth Symphony, Finale: 1 page pc. sk.	C/49	—	—	—
Private possession: Voice-leading sk. (cut-off fragment of fol.) for bifol. “2”E	C/50	—	—	—

II. The Score Bifolios and SVE

Library signature	Facs. from p.	AP from p.	Revised bifolio classification & sub-ruling (for D, F & E bifolios)[1]	Bifolio classification according to Orel	Orel edn. no.	Orel from p.
ÖNB 24.264	C/53	—	Bifol. 1A	—	—	—
ÖNB 6085/55–56	C/57	—	Bifol. 1^{a}C (SVE)	1^{a}. Bogen C	20	D/80
StB 3791/1–2	C/59	—	Bifol. 1^{b}C	1^{b}. Bogen C	21	D/81
HMdSW	C/63	—	Bifol. 1^{c}C	1^{c}. Bogen C	22	D/84
ÖNB 13.150	C/67	E/1	Bifol. 1^{d}C	1^{d}. Bogen C	23	D/89
ÖNB 6085/5–6	C/71	—	Bifol. 1^{a}D (SVE) (= D^{I})	1^{a}. Bogen D	27	D/103
ÖNB 6085/1–2	C/73	—	Bifol. 1^{b}D (SVE) (= D^{I})	1^{b}. Bogen D	27	D/103
ÖNB 6085/29–30	C/75	—	Bifol. 1^{c}D (SVE) (= D^{I})	—	—	—
ÖNB 6085/27–28^{r}	C/77	—	Bifol. 1^{d}D (SVE) (= D^{I})	—	—	—
ÖNB 6085/17	C/79	—	Bifol. 1^{e}D (SVE) (= D^{I})	—	—	—
ÖNB 6085/3–4	C/81	—	Bifol. 1F (SVE) (= F^{I})	1^{c}. Bogen D [1st part]	27	D/103
ÖNB 6085/65–66	C/83	—	Bifol. 1^{a}E (SVE) (= E^{III})	1^{a}. Bogen E	38	D/117
ÖNB 6085/57–58	C/85	—	Bifol. 1^{b}E (SVE) (= E^{III})	1^{b}. Bogen E	38	D/117
ÖNB 6085/67–68	C/89	—	Bifol. 1^{c}E (SVE) (= E^{III})	1^{f}. Bogen E	38	D/117
ÖNB 6085/59–60^{r}	C/93	—	Bifol. 1^{d}E (SVE) (= E^{III})	1^{d}. Bogen E	38	D/117
ÖNB 6085/63–64	C/95	E/1	Bifol. 1^{e}E (SVE) (= E^{III})	1^{e}. Bogen E	38	D/117
ÖNB 6085/69–70	C/99	—	Bifol. 1b^{a}E (SVE) (= E^{III})	2^{a}. Bogen E	39	D/118
ÖNB 6085/61–62	C/101	—	Bifol. 1b^{b}E (SVE) (= E^{III})	1^{c}. Bogen E	38	D/117
ÖNB 6085/19^{r}	C/103	—	Bifol. 1b^{c}E (SVE) (= E^{III})	—	—	—
ÖNB 6085/21^{r}	C/104	—	Bifol. 1b^{d}E (SVE) (= E^{III})	—	—	—
ÖNB 6085/23–24	C/105	—	Bifol. 1b^{e}E (SVE) (= E^{III})	—	—	—
ÖNB 6087/1–2	C/107	—	Bifol. 2^{a}C	2^{a}. Bogen C[2]	21, cf. 22	D/82
StB 3791/3–4	C/111	—	Bifol. 2^{b}C	2^{b}. Bogen C	22	D/86
ÖNB 6087/63–64	C/115	—	Bifol. 2^{c}C	2^{c}. Bogen C	23	D/90
ÖNB 6085/15–16	C/119	—	Bifol. 2^{a}D (SVE) (= D^{II})	—	—	—
ÖNB 6085/25–26	C/121	—	Bifol. 2^{b}D (SVE) (= D^{II})	—	—	—
ÖNB 6085/7–8^{r}	C/123	—	Bifol. 2^{c}D (SVE) (= D^{I})	1^{c}. Bogen D [2nd part]	27	D/103
ÖNB 6085/13–14	C/125	—	Bifol. 2^{d}D (SVE) (= D^{II})	—	—	—
ÖNB 6085/11–12^{r}	C/127	—	Bifol. 2^{e}D (SVE) (= D^{I})	—	—	—
ÖNB 6085/31–32	C/129	—	Bifol. 2^{f}D (SVE) (= D^{II})	—	—	—
ÖNB 19.645	C/131	E/12	Bifol. 2F (= F^{IIb})	—[3]	—	—
Hochschule	C/135	E/5	Bifol. "2"E (= E^{I})	2^{b}. Bogen E	40	D/118
ÖNB 6087/5–6	C/139	E/9	Bifol. "3"E (= E^{I})	3. Bogen E	40	D/120
ÖNB 6087/3–4	C/143	E/13	Bifol. 3A	3. Bogen A	14	D/76
ÖNB 6087/7–8	C/147	—	Bifol. 4A	4. Bogen A	14	D/76

[1] See Table X, Paper Rulings Used in the Finale Score, A/32 *infra*.

[2] The last 10 mm. were merely mentioned by Orel (D/84); they are, however, identical to the last 10 mm. of 2^{b}C, as he notes.

[3] Cf. Orel D/6: "Aus dem Besitz von Baron Vietinghoff, Berlin ... 2 Blatt zum 4. Satz", which, however, were not transcribed.

Library signature	Facs. from p.	AP from p.	Revised bifolio classification & sub-ruling (for D, F & E bifolios)	Bifolio classification according to Orel	Orel edn. no.	Orel from p.
ÖNB 6087/9–10	C/151	E/17	Bifol. 4C/"5"	4. Bogen C[4]	cf. 14	D/91
ÖNB 6085/9–10	C/155	E/21	Bifol. "#"D (="5b") (SVE) (=D^{I})	5. Bogen D	28	D/103
ÖNB 6087/11–12	C/159	—	Bifol. 5A	5. Bogen A	14	D/77
StB 3791/5–6	C/163	E/25,107	Bifol. 5B	5. Bogen B	16	D/78
ÖNB 6087/19–20	C/167	—	Bifol. 6A (SVE)	6. Bogen A	14	D/77
ÖNB 6087/13	C/169	—	Bifol. 6^{a}B	6^{a}. Bogen B	17	D/78
ÖNB 6087/15	C/171	—	Bifol. 6^{b}B	6^{b}. Bogen B	18	D/78
ÖNB 6087/17–18	C/173	E/29	Bifol. 6^{c}B	6^{c}. Bogen B	19	D/79
ÖNB 6087/21–22	C/177	—	Bifol. 7B	7. Bogen B	19	D/79
ÖNB 6087/23–24	C/181	E/33	Bifol. 7C/"8"	7. Bogen C[5]	24	D/91
ÖNB 6087/25–26	C/185	—	Bifol. 8A (SVE)	8. Bogen A	15	D/77
ÖNB 6087/27–28	C/189	E/37	Bifol. 8B/"9"	8. Bogen B	25	D/92
ÖNB 6087/29–30	C/193	E/41	Bifol. 9B/"10"	9. Bogen B	25	D/93
ÖNB 6087/31–32	C/197	E/45	Bifol. 10A/"11"	10. Bogen A	25	D/96
ÖNB 6087/33–34	C/201	E/49	Bifol. 11A/"12"	11. Bogen A	25	D/98
ÖNB 6087/35–36	C/205	E/53, 65	Bifol. 12C	12. Bogen C	25	D/100
ÖNB 6085/33–34	C/209	—	Bifol. "13"^{a}E (SVE) (= E^{III})	—	—	—
ÖNB 6085/73–74	C/213	E/57	Bifol. "13"^{b}E (SVE) (= E^{I})	13^{a}. Bogen E	41	D/121
ÖNB 6085/75–76	C/217	E/53	Bifol. "13a"E (SVE) (= E^{I})	13^{c}. Bogen E	41	D/122
ÖNB 6085/81–82	C/221	E/57	Bifol. "13b"E (SVE) (= E^{III})	13^{b}. Bogen E	41	D/122
ÖNB 6087/37–38	C/225	E/61	Bifol. 13E/"14" (= E^{I})	14^{g}. Bogen E	43	D/123
ÖNB 6085/77–78^{r}	C/229	—	Bifol. "14"^{a}E (SVE) (= E^{I})	14^{d}. Bogen E	42	D/122
ÖNB 6085/49–50	C/231	—	Bifol. "14"^{b}E (SVE) (= E^{I})	14^{e}. Bogen E	42	D/122
ÖNB 6085/51–52	C/235	—	Bifol. "14"^{c}E (SVE) (= E^{I})	14^{c}. Bogen E	42	D/122
ÖNB 6085/53–54	C/239	—	Bifol. "14"^{d}E (SVE) (= E^{I})	14^{b}. Bogen E	42	D/122
ÖNB 6085/71–72	C/243	—	Bifol. "14"^{e}E (SVE) (= E^{I})	14^{a}. Bogen E	42	D/122
ÖNB 6085/79–80	C/245	E/61	Bifol. "15"E (SVE) (= E^{III})	14^{f}. Bogen E	42	D/122
ÖNB 6087/39–40	C/249	—	Bifol. 15C	15. Bogen C	26	D/102
ÖNB 6087/41–42	C/253	E/69	Bifol. 15D/"16" (= D^{I})	15. Bogen D	29	D/103
ÖNB 6087/43–44	C/257	E/73	Bifol. 16C/"17"	16. Bogen C	29	D/104
ÖNB 6087/47–48	C/261	—	Bifol. 17C	17. Bogen C	30	D/105
ÖNB 6087/45–46	C/265	—	Bifol. 17F (= F^{IIa})	17. Bogen F	31	D/106
StB 3791/7–8	C/269	—	Bifol. 17^{a}D (= D^{I})	17^{a}. Bogen D	32	D/107
ÖNB 6087/49–50	C/273	—	Bifol. 17^{b}D (= D^{I})	17^{b}. Bogen D	33	D/108
ÖNB 6087/51–52	C/277	E/77	Bifol. 17^{c}D/"18" (= D^{I})	17^{c}. Bogen D	34	D/109
ÖNB 6087/53–54	C/281	E/81	Bifol. 18D/"19" (= D^{I})	18. Bogen D	34	D/110
StB 4189/27–28	C/285	E/89	Bifol. 20F/"21" (= F^{IIa})	20. Bogen D	35	D/111
ÖNB 6087/57–58	C/289	E/93	Bifol. 21D/"22" (= D^{I})	21. Bogen D	35	D/113
ÖNB 6087/59–60	C/293	E/97	Bifol. 22D/"23" (= D^{II})	22. Bogen D	35	D/114

[4] Orel (D/91f.) merely makes reference to the divergences from the text of 4A and gives a brief musical example.

[5] Orel merely makes reference to the differences to 7B, which, however, are not completely listed.

Library signature	Facs. from p.	AP from p.	Revised bifolio classification & sub-ruling (for D, F & E bifolios)	Bifolio classification according to Orel	Orel edn. no.	Orel from p.
ÖNB 6087/61–62	C/297	E/101	Bifol. 23D/"24" (= D^{II})	23. Bogen D	35	D/115
ÖNB 6087/55–56	C/301	E/109	Bifol. 25D/"26" (= D^{II})	25. Bogen D	36	D/116
ÖNB 6087/65–66	C/305	E/113	Bifol. 26F/"27" (= F^{IIa})	26. Bogen F	37	D/116
ÖNB 6087/67–68	C/309	E/121	Bifol. 28E/"29" (= E^{I})	$29^{?}$. Bogen E [1st part]	45	D/126
ÖNB 6087/69–70	C/313	E/125	Bifol. 29E/"30" (= E^{II})	$29^{?}$. Bogen E [2nd part][6]	45	D/126
ÖNB 6087/71–72	C/317	E/133	Bifol. 31E/"32" (= E^{II})	21. Bogen E	44	D/125

6 Reproduced by Orel without further comment as part of his bifol. 29.

Table IX.

Paper Types Used in the Composition of the Finale.

Ordered by paper type (after Orel); signatures listed in numerical, not compositional, order. For discussion see chapter 3.1.

Paper type & trademark	Format	No. of systems	Size (millimetres)	Signatures	Extant material
1. "B. & H. Nr. 15. A." , in lower margin, partly below staves, of 1st p. of bifols.[1] (Orel: Sigel c.[2])	oblong	16	266–70 x 355	ÖNB 3194/1–12	Early pc. sks.
2. "B. & H. Nr. 16. A.", in lower margin, partly below staves, of 1st p. of bifols.[3] (Orel: Sigel d.[4])	oblong	20	271 x 353–5	ÖNB 3194/13–15, 28.229,[5] 28.238,	Pc. sks.
			266 x 335	28.240[6]	'Template' for instrumental designations.
3. "B. & H. Nr. 14. A.", in lower margin, partly below staves, of 1st p. of each bifol. (Orel: Sigel F.)	upright	24	351–4 x 269	ÖNB 6086/1–2	Early pc. sks.
				ÖNB 24.264	Bifol. 1A
4. "JE & Co./No. 8./24 linig.", in lower left corner of 1st & 3rd p. of each bifol.[7] (Orel: Sigel E.)	upright	24	338–45 x 261–8	ÖNB 6007	Pc. sks.
				ÖNB 6085/1–2, /5–18, /25–32	All D-Ruling SVE to bifols. 1 & 2
				ÖNB 6085/35–6	Pc. sks. for Steigerung following the fugue.
				ÖNB 6085/39–40[8]	Late pc. sk.
				ÖNB 6085/55–56	1^{a}C (SVE)
				ÖNB 6086/3–4	Early pc. sks.
				ÖNB 6087/1–4, 7–36, 39–44, /47–64	All A-, B-, C- & D-Ruling score bifols., except:
				StB 3791/1–8	1^{b}C, 2^{b}C, 5B, 17^{a}D
				HMdSW	1^{c}C
				ÖNB 13.150	1^{d}C
				Cracow, IX, fols. 59–60	Late pc. sk. for revision of Durchf. & for coda.

1 Trademarks are visible on ÖNB 3194/2^{r}, 3^{r}, 5^{r}, 7^{r}, 9 11^{r}; fols. 1 & 2 either constituted a bifol. which was reversed before use, or separate fols., the companion fols. to which are lost; see §3.1.6.

2 Orel (*Entwürfe und Skizzen…*, pp. 3f.) inadvertently included the 20-stave fols. of ÖNB 3194—which should have been included under the listing given for his Sigel d (Orel, p. 4)—within this Sigel.

3 Trademarks are visible on ÖNB 3194 fols. 13^{r}, 14^{r} , and 28.238/1^{r}. Bruckner used paper type 2 during composition of the score on type 4 paper; it has been listed here after the other oblong-format paper in accord with the sequence given in Orel.

4 See footnote 2.

5 This folio was used upside down, so that the trademark appears in the upper right hand corner of the verso p.

6 Two separate fols., hence possibly both 2nd fols. of original "B. & H. Nr. 16. A." bifols.

7 Inclusive of a similar bifol. without trademark, bifol. 8B/"9" (ÖNB 6087/27–28).

8 This bifol. was used upside down, so that the trademarks appear in the upper right hand corner of the verso pp.

Trade mark	Format	No. of systems	Size (millimetres)	Signatures	Compositional material
5. "JE & Co./No. 8./24 lienig"[9] in lower left corner of 1st & 3rd p. of each bifol (Orel: Sigel J)	upright	24	345–7 x 263–7	ÖNB 6085/3–4	Bifol. 1F (SVE)
				ÖNB 6085/37–38	Cover bifol. (autograph)
				ÖNB 6085/41–48	Pc. sks. for coda
				ÖNB 6087/45–46	Bifol. 17F
				ÖNB 6087/65–66	Bifol. 26F/"27"
				ÖNB 19.645	Bifol. 2F
				StB 4189/27–28	Bifol. 20F/"21"
6. "JE & Co./No. 8./24 linig.", placed in lower left hand corner, partly alongside the lowest staff, on p. 1 of each bifol. only.[10] (Orel: Sigel H)	upright	24	345 x 263–5	ÖNB 6085/19–24, /33–34, /49–54, /57–82	All E-Ruling SVE to bifols. 1, "13", "14" & "15"
				ÖNB 6087/5–6, /37–38, 67–72	All E-Ruling score bifols. except:
				Hochschule	Bifol. "2"E

9 Paper corresponds to Orel's "Fassung F" (= ruling F).

10 This paper was used exclusively for the E ruling (Orel: "Fassung E").

Table X.

Paper Rulings Used in the Finale Score.

For discussion of this and the following two tables see chapter 3.1.

Ruling	Paper specifications	Indices (instrumental designations, etc.)	Extant bifolios	Apparently lost
A	No. 3, "B. H. Nr. 14. *A*.", below stave area (bifol. 1A only); No. 4, "J. E. & Co./No. 8./24 linig." in left margin, below level of staves,[1] on pp. 1 & 3	All instrumental designations & rulings[2] autograph. "Ob.", "Clar.", "Fag.", "C.", "Tr.", "Tb 1.2./ B Ten/ = 3.4./ F basso", "Tymp.", "Tromboni", "CBT"; strings indicated "I/ II /III/ C/ B"	1A, 3A, 4A, 5A; SVE 6A, 8A;[3] 10A/"11" & 11A/"12"	[2A], [7A] & [9A]
B	No. 4, "J. E. & Co./No. 8./24 linig." in left margin, below level of staves, on pp. 1 & 3	Instrumental designations copied from those of ruling A & pages ruled into 4 mm., by Meißner	5B, 6$^{a–c}$B, 7B, 8B/"9" [4] & 9B/"10"	Unknown[5]
C	*As for B, above*	"Tb. 1.2./B. Ten./= 3. 4./F. basso"; "Tymp."; "Tromboni/A. F. [= T.]"; "C.B.F." [= CBT.]; upper strings "I./ II./ III."; pages ruled into 4 mm. Copyist?[6]	1$^{a–d}$C, 2$^{a–c}$C, 4C/"5", 7C/"8", 12C, 15C, 16C/"17" & 17C	[3C], [5C/"6"], [6C/"7"]; [13C], [14C][7]
D^{I,II}	*As for B, above*	Meißner. "Timp."; incorrect designations of trombones & tuba persist; upper strings indicated "I/ II/ III". Ruling of mm. (pages divided into 4 mm. each) also undertaken by Meißner. Significant variation in designations of tubas 1 & 2: Meißner's initial random "B Ten." & "b Ten." (ruling D^{I}) later standardises to "B Ten." (ruling D^{II})	*See below:*	*See infra:*
	Subdivisions of ruling D in likely order of composition (with probably exceptions, and overlapping with the use of ruling F–see infra*):*			
	D^{I}	a & c: Tubas 1 & 2 randomly designated "b. Ten.", "B. Ten." etc.; b: "Tenor" used	a. 17^{a}D,[8] 17^{b}D,[9] 17^{c}D/"18",[10] 18D/"19";[11] b. 21D/"22"[12] & 15D/"16";[13]	Probably a. [19D/"20"]; b. possibly [13D/"14"] & [14D/"15"][16]

[1] Cf. Orel D/3, "unterhalb des Zeilenspiegels".

[2] Bifol. 1A: 6 mm. per page; subsequent bifols. ruled with 4 mm. per page.

[3] Only the strings are designated on these two bifols.

[4] This bifol. bears no trademark but is otherwise consistent with the paper used for rulings A–D.

[5] Ruling B appears to have been used merely as supplementary material to A; hence it is impossible to specify whether bifols. are lost.

[6] As for B, but somewhat rougher handwriting. Apparently copied by rote mistaking Bruckner's capital Ts for Fs.

[7] Later, revised C-versions of bifols. 12 and 13 may have been lost instead of either D^{I} or F^{IIa} rulings of [13] and [14] (*infra*).

[8] On p. 2 tubas 1 & 2 designated "B Ten.", on pp. 3 & 4 "b Ten.".

[9] Tubas 1 & 2 designated "b Ten." throughout.

[10] On pp. 1 & 2 tubas designated "b Ten.", on pp. 3 & 4 "B. Ten.".

[11] Although the tuba designations are consistent with those of D^{II} this was probably used within the D^{I} sequence of bifols. 17–21.

[12] On pp. 1–3 tubas 1 & 2 designated "b Ten.", on p. 4 "b Tenor".

[13] On pp. 1, 2 & 4 tubas 1 & 2 designated "B$_{(.)}$ Tenor", on p. 3 "B Ten.". The use of "B Tenor" suggests that this bifol. followed 21D/"22", which uses "b. Tenor" on its last p.

[14] On pp. 1 & 3 tubas 1 & 2 designated "b Ten.", on p. 2 "B. Ten.", on p. 4 "b. Ten.".

[15] In 10 instances, on bifol. 1^{a}D p. 2, 1^{b}D pp. 2, 4, 1^{c}D p. 2, 1^{d}D pp. 2, 4, 1^{e}D p. 4, 2^{c}D p. 1, & 2^{e}D pp. 2, 3 the tubas 1 & 2 are cited as "b Ten."; all 18 other pp. have "B ten.".

Ruling	Paper specifications	Indices (instrumental designations, etc.)	Extant bifolios	Apparently lost
			c. SVE "#"D,[14] 1[a–e]D & 2[c, e]D[15]	
		D^{II} Tubas consistently designated "B. Ten./f basso" throughout	SVE 2[a, b, d, f]D; 22D/"23", 23D/"24" & 25D/"26"	Probably [24D/"25"]
F^{I}	No. 5, "J. E. & Co./No. 8./24 lienig." in left margin, partly alongside the stave area, on pp. 1 & 3	Definitely Meißner. Tubas indicated "B. Ten./f basso"; "Tymp.", "Tromboni A. F.", "C.B.F."; upper strings "I / II / III"; pages ruled by Meißner into 6 mm.; no prepared clefs; otherwise same as D^{II}	SVE 1F	Possibly further 24-mm. bifols.: a 2nd [1F] and [27F/"28"]
$F^{IIa,b}$	*As for F^{I}, above*	Definitely Meißner. "Hb.", "Cl.", "Fg.", "Hr.", "Trp.", "Tromboni A. T.", "CBT", "Pk."; '=' no longer used for 2nd staves; upper strings designated "Vl.1./ 2./ Br."; generally the same as subsequent ruling E (*infra*)	*See below:*	*See infra:*
	Subdivisions of ruling F^{II} in likely order of composition (overlapping with use of rulings $D^{I\,II}$ and E^{I}):			
		F^{IIa} Tubas designated only "1. 2./ 3. 4."; no prepared clefs; ruling of bar lines also left to Bruckner. Used parallel with D rulings, probably where tubas not required	17F,[17] 20F/-"21", 26F/"27" & cover bifol. 6085/37-8	Possibly [13F/"14"] & [14F/"15"] (cf. ruling D^{I})
		F^{IIb} Tubas "Ten. B 1. 2./ Tub./ Baß F 3. 4."; clefs included & pages ruled into 4 mm. by Meißner; identical with E^{I} (*infra*)	2F	Unknown
$E^{I–II}$	No. 6, "J. E. & Co./No. 8./24 linig." in left margin, partly alongside the stave area, on p. 1 only	Definitely Meißner. "Hb.", "Cl.", "Fg.", "Hr.", "Trp.", "Tromboni A. T.", "CBT", "Pk."; upper strings designated "Vl.1./ 2./ Br."; clefs included; 4 mm./p. ruling	*See below:*	*See below:*
	Subdivisions of ruling E in likely order of composition:			
		E^{I} Identical to F^{IIb}. Tubas designated "Ten. B 1. 2./ Tub./ Baß F 3. 4."; Used: a. before; b. during; & c. after the re-numbering of all valid bifols. of the score in June 1896.	a. 28E/"29"; 29E/"30" & 31E/"32"; b. 13E/"14",[18] "2"E & "3"E; c. SVE "13"[b]E & "14"[a–e]E	Probably [30E/"31"] & final score bifols.(incl. coda); [1E], ["4"E], ["5a"E] & ["5b"E]
		E^{II} Used after the renumbering together with E^{I} c. Tubas not indicated, no clefs written for them[19]	SVE 13[a]E, "13a"E,[20] ="13b"E, "15"E, 1[a–e]E & 1b[a–e]E	Unknown

[16] Bifols. 12C and [13–14C] were later revised. If, as seems possible, F^{IIa} bifols. used in parallel with D^{I}, for passages in which no tubas were marked, the replacement bifols. for [13C] and [14C] may have been F^{IIa} , rather than D^{I} rulings.

[17] 17F was apparently among the first used of the F^{IIa} bifols. which were apparently used in parallel with the previously prepared D ruling.

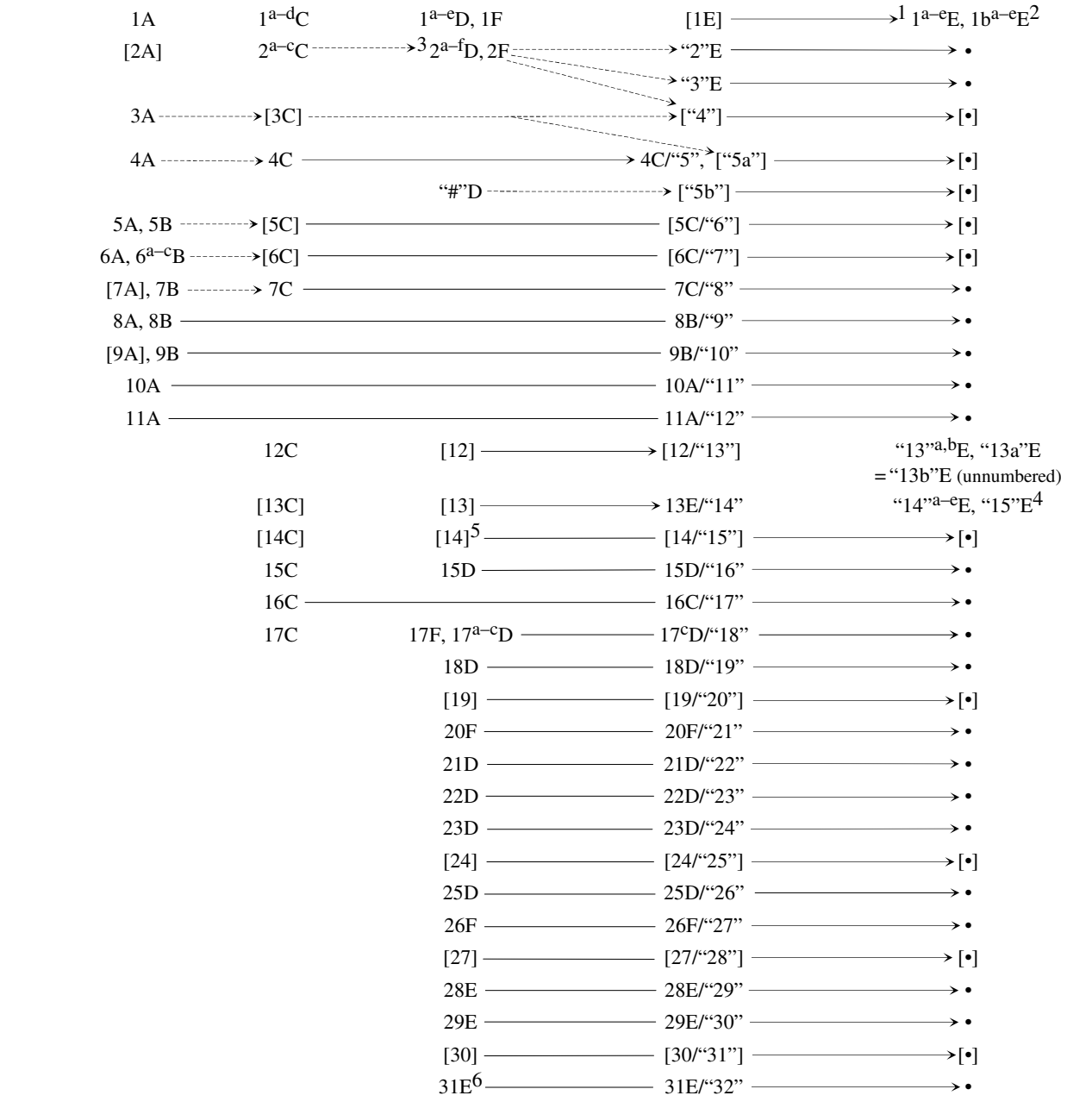
[18] The tuba designations were erased by Bruckner on p. 1.

[19] The instrumental indications of the tubas were probably omitted after Meißner realised Bruckner had to erase them on bifol. 13E/"14"; "13a"E constitutes a transitional form between E^{I} and E^{II} (*infra*).

[20] On p. 1 only the tubas are indicated with "1. 2./Tb. Ten. B/3. 4." and treble and bass clefs; remainder no tuba indications nor clefs; hence this was probably the first bifol. of the E^{II} ruling to be prepared by Meißner.

Table XI.

Genesis of the Finale Score.



1 Arrows indicate the continuing validity of bifolios through later work phases.

2 Continuity drafts; last form of the bifolio inconclusive. The beginning of “2”E reveals, however, that it must have connected with a later scored-out version of bifolio 1, here given as [1E].

3 Dotted arrows indicate the maintenance of musical continuity where the bifolio in question was recopied or reorchestrated.

4 Continuity draft; inconclusive: 13E/“14” still valid?

5 In place of lost ruling C and later (D or F) versions of both [13] and [14], the Durchführung may have been drafted and revised within work phase 3, in which case only additional versions of 12 and 13C may have been lost; [14C] would have later been renumbered.

6 Several further score bifolios after 31E/“32” have probably also been lost.

Table XII.

Sources Used in the Rekonstruktion der Autograph-Partitur.

AP from p.	Bifolio	Library signature	Facs. from p.	No. of mm.	Metrical numbering[1]	Comments
E/1	1[d]C	13.150	C/67	24	1–4; 1–8; 1–2; 1–2-	Scored out; numerous revisions & crossings out (rej.). Underlaid with:
	1[e]E	6085/63–64	C/95	16	21–24 [?]-5–6-[...]; 1–3-[...]	SVE.
E/5	"2"E	Hochschule	C/135	18	-3–4; 1–8; 1–4; 1–4-	Scored out.
E/9	"3"E	6087/5–6	C/139	16	-5–12; 1–8	Scored out; connects with a bifolio ["4"]. Last p. underlaid with:
E/12	2F, last 6 mm.					
		19.645/2[v]	C/134	6	-5–10	partly scored out.
E/13	3A	6087/3–4	C/143	16	-3–8; 1–8; 1–2-	Partly scored out. Underlaid with:
	["4"]	–	–	16	-9–10-[12; 1–4]; 1–8;	Reconstruction of musical continuity.
E/17	4C/"5"	6087/9–10	C/151	16	-3–8; 1–2; 1–8[2];	Scored out; "fertig". Underlaid with:
	["5a"]	–	–	16	1–8; 1–2; [1–2]-3–6-	Reconstruction of musical continuity.
E/21	"#"D (= "5b")					
		6085/9–10	C/155	16	-7–10; [1–2; 1–4]-5–6; 1–4	SVE. Underlaid with:
	["5b"]	–	–	16	-7–10; [1–2;] 1–6; 1–4-	Reconstruction of continuity; mm. 7–10 underlaid with:
E/22	–	6086/2[r], br. 4	C/33	4	1–4-	Pc. sk.
E/25	5B	StB 3791/5–6	C/163	16	[5–12]; 1–8;	Strings largely complete, partly scored out. Mm. 9–12 underlaid with:
E/27	–	6086/2[r], br. 6	C/33	4	1–4-	Pc. sk.
E/29	6[c]B	6087/17–18	C/173	18	1–3; 1–3; 1–8; 1–4-	Scored out; "fertig".
E/33	7C/"8"	6087/23–24	C/181	18	-5–8; 1–6; 1–2; 1–6-	Scored out.
E/37	8B/"9"	6087/27–28	C/189	16	-7–8; 1–8; 1–6-	Scored out; "fertig".
E/41	9B/"10"	6087/29–30	C/193	16	-7–8; 1–8; 1–6-	Scored out; "fertig".
E/45	10A/"11"	6087/31–32	C/197	16	-7–8; 1–8; 1–6-	Scored out; "fertig".
E/49	11A/"12"	6087/33–34	C/201	16	-7–12; 1–8; 1–2-	Scored out.
E/53	12C, p. 1	6087/35[r]	C/205	4	-3–4; 1–2-	Scored out. Underlaid with:
	"13a"E	6085/75–76	C/217	16	-3–6-[7–8; 1–8; 1–2-]	SVE, from p. 54 given as whole page.
E/57	= "13b"E	6085/81–82	C/221	16	[-3–12; 1–6-]	SVE. Underlaid with:
	"13"[b]E	6085/73–74	C/209	16	-7–8; 1–8; 1–6-	SVE.
E/61	13E/"14"	6087/37–38	C/225	16	-7–8; 1–8; 1–6-	Largely scored out. Underlaid with:
	"15"E	6085/79–80	C/245	16	[...] 1–10; 1–4-	SVE.
E/65	[14/"15"]	–	–	16?	[-7–8; 1–8; 1–6-]	Not extant. First 2 pp. underlaid with:
	12C, pp. 3–4	6087/36	C/207	8	-7–8; 1–6-	Partly scored (rej.).
E/69	15D/"16"	6087/41–42	C/253	16	-7–8; 1–6; 1–4;	Partly scored out.
E/73	16C/"17"	6087/43–44	C/257	16	[1–4]-5–8; 1–12;	Strings complete, some wind indications.
E/77	17[c]D/"18"	6087/51–52	C/277	16	1–8; 1–8;	Strings complete, some wind indications.
E/81	18D/"19"	6087/53–54	C/281	16	1–4; 1–3; 1–3; 1–3; 1–3;	Strings complete, some wind indications.

[1] These have been simplified in those instances where Bruckner gives more than one set of figures.

[2] Metrical numbers corrected according to bifol. 4A. Cf. AP, E/19, note 2.

AP from p.	Bifolio	Library signature	Facs. from p.	No. of mm.	Metrical numbering	Comments
E/85	[19/"20"]	–	–	16	[33–48][3]	Not extant. From m. 11 underlaid with:
E/87	–	3194/14[r], br. 2–5	C/23	7	-5–7-[8]; 1–3;	Pc. sk., continued on p. 89.
E/89	20F/"21"	StB 4189/27–28	C/285	16	1–3; 1–3; 1–8; 1–2-	Partly scored out.
E/93	21D/"22"	6087/57–58	C/289	16	-3–8; 1–8; 1–2-	Strings complete, some wind indications.
E/97	22D/"23"	6087/59–60	C/293	16	-3–8; 1–8; 1–2-	Strings complete, some wind indications.
E/101	23D/"24"	6087/61–62	C/297	16	-3–12; 1–6-	Strings complete, some wind indications. Last p. underlaid with:
E/104	–	3194/14[v], br. 2	C/24	4	-3–6-	Pc. sk.
E/105	[24/"25"]	–	–	16?	[-7–8; 1–8; 1–6-]	Not extant. Underlaid with:
	–	3194/14[v], br. 2	C/24	6	-7–8; 1-[2]–3–[4]-	Pc. sk.;
E/106	–	3194/15[r], br. 3	C/25	4	-5–8;	Pc. sk.; as well as:
E/107	5B, from m. 9					
		StB 3791/6	C/165	8	1–8;	Strings largely complete.
E/109	25D/"26"	6087/55–56	C/301	16	-7–8; 1–6; 1–8;	Strings complete, some wind indications.
E/113	26F/"27"	6087/65–66	C/305	16	1–4; 1–8; 1–4;	Strings complete, some wind indications.
E/117	[27/"28"]	–	–	?	[? ; 1–4-]	Non-extant. Pages 1–3 underlaid with:
	–	3194/14[v], from br. 3, m. 5				
			C/24	17	1–8; 1–8; [1-]	Pc. sk.
E/121	28E/"29"	6087/67–68	C/309	16	-5–6; 1–6; 1–6; 1–2-	Strings complete, some wind indications.
E/125	29E/"30"	6087/69–70	C/313	16	-3–8; 1–8; 1–2-	Strings complete, some wind indications.
E/129	[30/"31"]	–	–	16[4]	[-3–12; 1–6-]	Not extant.
E/133	31E/"32"	6087/71–72	C/317	16	-7–8; 1–8; 1–6-	Strings complete, some wind indications.

The surviving fragments of the score break off at this point.

Surviving sketches for the coda:

E/138	–	3194/3[r]	C/6	36	1–8; 1–8; 1–8; [...]	Pc. sk.
E/139	–	6085/45[r]	C/45	?	1–4 [...] 1–8 [...] 4–8 [...]	Pc. sk.
E/140	–	6085/47[r]	C/46	20	1–8; 1–8 [...]	Pc. sk.
E/141	–	6085/43	C/47	?	1–8; 1–8; 1–8; [...]	Pc. sk.

[3] Cf. the numeration of measures from the beginning of the fugue, AP, E/89, lower margin.

[4] Cf. the numeration of measures from the beginning of the chorale reprise, AP, E/133, upper margin.

Table XIII.

Repetition Signs and Instrumental Directives Written Out in the Autograph-Partitur.

For explanation see §3.1.9.

RS = Repetition Sign(s)
All further abbreviations see §0.2.2.

Page	M(m).	Instrument(s)	Notation or directive
E/1	2–6	Timp.	RS.
E/2	1–6	Timp.	RS.
E/3	2–3	Timp.	RS.
E/4	1–4	Cb.	RS (superfluous in 1st m.).
	2–4	2nd–3rd bsns., 3rd–4th hrns., 1st–4th tbas., timp., alto, ten., bass. trombs., cb. tba.	RS.
	1–4	Cb.	RS.
E/5	3	2nd–3rd fls.	“2. u[nd] 3.”, single-stem notation.
		2nd–3rd obs.	“2. u[nd] 3.”, single-stem notation.
	4–6	1st–3rd fls.	RS.
	5–6	2nd–3rd obs.	“col I^{mo}”.
	2	1st–2nd vlns.	RS.
	4–6	1st vln.	RS.
		2nd vln.	“col I^{mo}”.
		Vla.	RS.
E/6	1–2, 4	1st–3rd fls.	RS.
	1–4	2nd–3rd obs.	“col I^{mo}”.
	1–2, 4	1st vln.	RS.
	1–4	2nd vln.	“col I^{mo}”.
E/7	2–4	1st fl., 1st–3rd obs., 1st–3rd clars., vla., vlc., cb.	RS.
		2nd–3rd fls.	“col I^{mo}”.
	1–4	2nd vln.	“col I^{mo}”.
E/8	2–4	1st fl., 1st–3rd obs., 1st–3rd clars., 1st–4th hrns., 1st–3rd trs., vla., vlc., cb.	RS.
		2nd–3rd fls.	“col I^{mo}”.
	1–4	2nd vln.	“col I^{mo}”.
E/9	1–4	1st fl., 1st–3rd obs., 1st–3rd clars., 1st–4th hrns., 1st–3rd trs., vla.	RS.
	2–4	Vlc., cb.	RS.
		2nd–3rd fls.	“col I^{mo}”.
	1–4	2nd vln.	“col I^{mo}”.
E/10	1–4	1st–3rd obs., 1st–3rd clars., 1st–3rd trs., vla., vlc., cb.	RS.
	1–3	1st–4th hrns.	RS (m. 4 written out, however).
	2–4	1st–3rd fls., 1st vln.	RS.
	1–4	2nd vln.	“col I^{mo}”.
E/11	1–4	2nd–3rd fls., 2nd–3rd obs.	“2. 3.”; after 1st m. single-stem notation.
		2nd–3rd clars., 2nd–3rd bsns.	After 1st m. single-stem notation.
	1–4	1st–2nd hrns.	“1. 2.”; after the 1st m. single-stem notation.
		3rd–4th hrns.	“3. 4.”; after the 1st m. single-stem notation.
	3–4	2nd vln.	“col I^{mo}”.
		Vlc.	“col Basso”.
E/12	1–4	2nd–3rd fls., obs., clars., bsns.	“2. 3. col I^{mo}”.
		2nd vln.	“col I^{mo}”
		Vlc.	“col Basso”.
	2–4	1st–4th hrns.	Single-stem notation.
E/19	1–4	1st–2nd hrns.	“a 2”; double-stem notation.

Page	M(m).	Instrument(s)	Notation or directive
E/27	2	Vla.	RS.
E/30	1	2nd–3rd clars.	"2. 3."; double-stem notation.
E/32	2–4	Cb.	RS.
E/34	1–6	1st–4th tbas.	"a 2"; double-stem notation.
	2–4, 6	1st–4th tbas., cb. tba.	RS.
	2–4	Vlc., cb.	RS.
E/35	2–4	Timp.	RS.
	3–4	1st–2nd hrns.	Single-stem notation, no further marking: Probably 1st Hrn solo
	4	Vlc., cb.	RS.
E/36	1	Timp.	RS.
	2	Vlc., cb.	RS.
	2–4	5th–6th hrns.	"a 2"; single-stem notation.
E/38	1–4	2nd–3rd fls.	"col 1.".
		1st–2nd hrns.	"a 2"; double-stem notation.
E/39	1–4	2nd–3rd fls.	"col 1.".
E/40	1–4	2nd–3rd fls.	"col 1.".
		7th–8th hrns.	"a 2 semp[re]"; single-stem notation.
	4	Vla., vlc.	RS.
E/41	1–2	2nd–3rd fls.	"col 1.".
		7th–8th hrns.	Single-stem notation; probably a 2 (cf. previous p.).
	4	Strings	RS.
E/42	2	1st–2nd vlns., vla.	RS.
	4	Cb. tba., vla., vlc., cb.	RS.
E/43	2	Alto, ten., bass trombs., cb. tba, 1st–2nd vlns., vla.	RS.
E/46	1–4	2nd vln.	"col I^{mo}"
	2–4	2nd vl.	RS.
E/47	4	Strings	RS.
E/48	2	1st–2nd vln., vla.	RS.
	4	Vla.	RS.
E/49	2, 4	7th–8th hrns.	RS.
		Vla.	RS.
E/50	2, 4	Vla.	RS.
E/51	1–4	2nd vln.	"col I^{mo}".
	2–4	Vla.	RS.
E/52	1–4	2nd vln.	"col I^{mo}".
	1–2	Vla.	RS.
E/53	1–4	2nd vln.	"col I^{mo}".
	2–4	1st vln.	RS.
	4	1st fl., timp., vla.	RS.
E/57	1–4	1st vln.	Dots, 4 per m.; presumably RS.
	1	2nd vln.	Dots, 4 per m.; presumably RS.
	2–4	2nd vln.	RS.
E/58	1	1st vln.	Dots, 4 per m.; presumably RS.
	2–4	1st vln.	RS.
	4	1st fl.	RS.
E/59	1–4	1st fl.	Oblique strokes; presumably RS.
	1	1st vln.	Dots, 4 per m.; presumably RS.
	2–4	1st vln.	RS.
E/61	1	2nd–3rd obs.	Single-stem notation.
	1–4	5th–6th hrns.	Single-stem notation: 5th–6th a 2?
		7th–8th hrns.	Single-stem notation: 7th–8th a 2?
	3–4	2nd–3rd fls.	Single-stem notation: 2nd–3rd a 2?
	4	1st–2nd vlns., vlc.	RS.
E/62	1	2nd–3rd fls.	"col 1. u[nd] 2." (= 2. 3. col I^{mo}).
	1–4	2nd–3rd obs.	Single-stem notation: 2nd–3rd a 2?
	2, 4	1st–2nd vlns., vla., vlc.	RS.
E/63	1–4	2nd–3rd obs.	Single-stem notation: 2nd–3rd a 2?
E/71	2–4	2nd vln., vla.	RS.
E/72	1–4	2nd vln.	"col I^{mo}".
		Vlc.	"col Basso".

Page	M(m).	Instrument(s)	Notation or directive
E/73	1–4	2nd vln.	"col I^{mo}".
		Vlc.	"col Basso".
E/78	2–4	Vlc.	"col Basso".
E/79	1–4	Vlc.	"col Basso".
E/81	1–4	Vlc.	"col Basso".
E/82	1–4	Vlc.	"col Basso".
E/83	1–4	Vlc.	"col Basso".
E/89	1–4	2nd–3rd fls.	"col 1. 2." (= 2nd–3rd col I^{mo}).
	1–4	2nd–3rd clars.	"col 2. u[nd] 3.".
		Vlc.	"col Basso".
	1–2	1st clar.	Partially double-stem notation.
	2–3	2nd–3rd obs.	"col 2. u[nd] 3." (= 2nd–3rd col I^{mo}).
	3	"C[orni] in F 1. 2." (= 5th–6th hrns.)	"1. 2."; partially double-stem notation.
	4	1st–4th hrns.	Single-stem notation, probably continues a 2.
E/90	1–2	3rd–4th hrns.	Largely single-stem notation; probably continues a 2.
	1–2	= 7th–8th hrns.	Single-stem notation; probably continues a 2.
		Vlc.	"col Basso".
	4	Cb.	RS.
E/91	1–4	Cb.	RS.
E/92	1–4	Cb.	RS.
E/93	1–2	Cb.	RS.
E/95	2–4	Vlc.	"col Basso".
E/96	1–4	Vlc.	"col Basso".
E/97	1–4	Vlc.	"col Basso".
E/98	1–4	Vlc.	"col Basso".
E/99	1–4	Vlc.	"col Basso".
E/100	1–2	Vlc.	"col Basso".
E/102	1	Vlc.	"col Basso" as well as whole-m. rest.
E/121	1–4	2nd vln.	"col I^{mo}".
	2	1st vln., vla.	RS.
E/122	1–4	2nd vln.	"col I^{mo}".
E/123	1–4	2nd vln.	"col I^{mo}".
	2, 4	1st vln.	2 RS in each m.
E/124	1–2	2nd vln.	"col I^{mo}".
	2	1st vln., vla.	RS.
	3–4	1st–2nd vlns.	Each 2nd half-m. notated as RS.
	3	Vlc., cb.	Each 2nd half-m. notated as RS.
	4	Vla.	RS.
		Vlc., cb.	Notated as 2 RS.
E/125	1–4	1st–2nd vlns.	Each 2nd half-m. notated as RS.
	1, 3	Vlc., cb.	Each 2nd half-m. notated as RS.
	2, 4	Vla.	RS.
		Vlc., cb.	Notated as 2 RS.
E/126	1, 3–4	1st–2nd vlns., cb.	Each 2nd half-m. notated as RS.
	1	Vlc.	2nd half-m. notated as RS.
	2	Vla., vlc.	RS.
		1st–2nd vlns., vlc., cb.	Notated as 2 RS.
	3–4	Vlc.	"col Basso".
E/127	1–4	1st–2nd vlns., cb.	Each 2nd half-m. notated as RS.
		Vlc.	"col Basso".
E/128	1, 3–4	1st–2nd vlns.	Each 2nd half-m. notated as RS.
	1	Cb.	2nd half-m. notated as RS.
	1–2	Vlc.	"col Basso".
	2	1st–2nd vlns., cb.	Notated as 2 RS.
		Vla.	RS.
	3–4	Vla., vlc.	Each 2nd half-m. notated as RS.
E/133	1–4	Vlc.	"col Basso".
E/134	1–4	Vlc.	"col Basso".
E/135	1–4	Vlc.	"col Basso".
E/136	1–4	Vlc.	"col Basso".
	4	Cb.	RS.

Table XIV.

Sources Used in the Dokumentation des Fragments.

For discussion see chapter 3.2.

DdF from m.	Bifolio	Signature[1]	Facs. from p.	AP from p.	No. of mm.	Metrical numbering[2]	Comments
1	1[d]C	13.150	C/67	E/1	24	1–4; 1–8; 1–2; 1–2-	Scored out; numerous revisions & crossings out (discarded; retained here, however, for practical reasons).
25	"2"E	Hochschule	C/135	E/5	18	-3–4; 1–8; 1–4; 1–4-	Scored out (due to non-correspondence with 1[d]C some additions necessary).
43	"3"E	6087/5–6	C/139	E/9	16	-5–12; 1–8-	Scored out (bifolio "3"E originally joined up with a bifolio ["4"]).
59	["4"]	–	–	E/13	16	-9–10-[12; 1–4]; 1–8;	Not extant; reconstructed from:
	3A	6087/3–4	C/143	E/13	16	-3–8; 1–8; 1–2-	Partially scored out;
	2F, last 6 mm.	19.645/2[v]	C/134	E/12	6	-5–10	Partially scored out; &:
	–	6086/1[v], br. 4	C/4	–	4	–	Pc. sk. (additional harmony).
75	["5a"]	–	–	E/17	16	1–8; 1–2; [1–2]-3–6-	Not extant; reconstructed from the last 2 mm. of 3A; &:
	4C/"5"	6087/9–10	C/151	E/17	16	-3–8; 1–2; 1–8;[3]	Scored out; "fertig".[4]
91	["5b"]	–	–	E/21	16	-7–10; [1–2;] 1–6; 1–4-	Not extant; reconstructed from:
	"#"D	6085/9–10	C/155	E/21	16	-7–10; [1–2; 1–4]-5–6; 1–4	SVE; &:
	–	6086/2[r], br. 4	C/33	E/22	4	1–4-	Pc. sk.
107	[5/"6"]	–	–	E/25	16	[-5–12]; 1–8	Not extant; reconstructed from:
	5B	StB 3791/5–6	C/163	E/25	16		Strings largely complete, partly scored out; & (mm. 9–12):
	–	6086/2[r], br. 6	C/33	E/27	4	1–4-	Pc. sk.
123	[6/"7"]	–	–	E/29	18	1–3; 1–3; 1–8; 1–4-	Not extant; reconstructed from:
	6[c]B	6087/17–18	C/173	E/29	18	1–3; 1–3; 1–8; 1–4-	Scored out; "fertig".
141	7C/"8"	6087/23–24	C/181	E/33	18	-5–8; 1–6; 1–2; 1–6-	Scored out.
159	8B/"9"	6087/27–28	C/189	E/37	16	-7–8; 1–8; 1–6-	Scored out; "fertig".
175	9B/"10"	6087/29–30	C/193	E/41	16	-7–8; 1–8; 1–6-	Scored out; "fertig".
191	10A/"11"	6087/31–32	C/197	E/45	16	-7–8; 1–8; 1–6-	Scored out; "fertig".
207	11A/"12"	6087/33–34	C/201	E/49	16	-7–12; 1–8; 1–2-	Scored out.
223	"13a"E	6085/75–76	C/217	E/53	16	-3–6-[7–8; 1–8; 1–2-]	SVE; supplemented with:
	12C, p. 1	6087/35[r]	C/205	E/53	4	-3–4; 1–2-	Scored out.
239	="13b"E	6085/81–82	C/221	E/57	16	probably [-3–12; 1–6-]	SVE; supplemented with:
	"13"[b]E	6085/73–74	C/213	E/57	16	-7–8; 1–8; 1–6-	SVE.

1 Where no further information is given, library signatures are those of the Music Collection of the Austrian National Library (ÖNB).

2 Where Bruckner left variant metrical numberings of measures, only the newly beginning numbering is given. '[ ]' indicates supplemented numeration, '[...]' indicates measures, the numeration of which is inconclusive, '-' indicates a continued period, ';' indicates the end of a period.

3 Metrical numbers corrected according to those given on bifolio 4A. Cf. AP, E/19, note 2.

4 This as well as several of the following bifolios were marked by Bruckner himself as "fertig" (finished). Cf. Facs. C/150, 176, 180, 192, 196, 200, lower right margin of each page.

DdF from m.	Bifolio	Signature	Facs. from p.	AP from p.	No. of mm.	Metrical numbering	Comments
255	13E/“14”	6087/37–38	C/225	E/61	16	-7–8; 1–8; 1–6-	Largely scored out.
271	[14/“15”]	–	–	E/65	16?	probably [-7–8; 1–8; 1–6-]	Not extant; first two pp. reconstructed from:
	12C, pp.3-4	6087/36	C/207	E/65	8	-7–8; 1–6-	Partly scored out (discarded).
279	15D/“16”	6087/41–42	C/253	E/69	16	-7–8; 1–6; 1–4; 1–4-	Partly scored out.
295	16C/“17”	6087/43–44	C/257	E/73	16	-5–8; 1–12;	Strings complete; some wind indications.
311	17^{c}D/“18”	6087/51–52	C/277	E/77	16	1–8; 1–8;	Strings complete; some wind indications.
327	18D/“19”	6087/53–54	C/281	E/81	16	1–4; 1–3; 1–3; 1–3; 1–3;	Strings complete; some wind indications.
–	[19/“20”]	–	–	E/85	16	[33–48][5]	Not extant; from m. 10 reconstructed from:
343	–	3194/14^{r}, br. 2–5	C/23	E/87	7	-5–7-[8]; 1–3;	Pc. sk.
350	20F/“21”	StB 4189/27–28					
			C/285	E/89	16	1–3; 1–3; 1–8; 1–2-	Largely scored out.
366	21D/“22”	6087/57–58	C/289	E/93	16	-3–8; 1–8; 1–2-	Strings complete; some wind indications.
382	22D/“23”	6087/59–60	C/293	E/97	16	-3–8; 1–8; 1–2-	Strings complete; some wind indications.
398	23D/“24”	6087/61–62	C/297	E/101	16	-3–12; 1–6-	Strings complete; some wind indications.
414	[24/“25”]	–	–	E/105	16?	probably -7–8; 1–8; 1–6-	Not extant; reconstructed from:
	–	3194/14^{v}, br. 2	C/24	E/105	6	-7–8; 1-[2]–3–[4]-	Pc. sk.;
	–	3194/15^{r}, br. 3	C/25	E/106	4	-5–8;	Pc. sk., &:
	5B, from m. 9	StB 3791/6	C/165	E/107	8	1–8;	Strings largely complete.
428	25D/“26”	6087/55–56	C/301	E/109	16	-7–8; 1–6; 1–8;	Strings complete; some wind indications.
446	26F/“27”	6087/65–66	C/305	E/113	16	1–4; 1–8; 1–4;	Strings complete.
462	[27/“28”]	–	–	E/117	?	[? ; 1–4-]	Not extant; in part reconstructed from:
	–	3194/14^{v}, from br. 3, m. 5					
			C/24	E/117	17	1–8; 1–8; [1-]	Pc. sk.
479	28E/“29”	6087/67–68	C/309	E/121	16	-5–6; 1–6; 1–6; 1–2-	Strings complete; some wind indications.
495	29E/“30”	6087/69–70	C/313	E/125	16	-3–8; 1–8; 1–2-	Strings complete; some wind indications.
–	[30/“31”]	–	–	E/129	16[6]	probably [-3–12; 1–6-]	Not extant.
511	31E/“32”	6087/71–72	C/317	E/133	16	-7–8; 1–8; 1–6-	Strings complete; some wind indications.

The surviving fragments of the score break off at this point

Concerning the Coda

527	–	3194/3^{r}	C/6	E/138	36	1–8; 1–8; 1–8; [...]	Pc. sk.
551	–	6085/45^{r}	C/45	E/139	?	1–4 [...]	Pc. sk.
555	–	6085/43	C/47	E/141	?	1–8; 1–8; 1–8; [...]	Pc. sk.

[5] Cf. the numeration of measures from the beginning of the fugue, AP E/89, lower margin.

[6] Cf. the numeration of measures from the beginning of the chorale Repr., AP E/133, upper margin.

Table XV.

Sources Used in the Aufführungsfassung.

For discussion see chapter 3.3.

AF from m.	Bifolio	Signature[1]	Facs. from p.	AP from p.	No. of mm.	Metrical structure[2]	Comments
1	[1E]	–	–	cf. E/1	16	1–4; 1 – [2–8]; 1–2; 1–2-	Reconstructed from:
	1[d]C	13.150	C/67	E/1	24	1–4; 1–8; 1–8; 1–2; 1–2	Scored out,
	1[e]E	6085/63–64	C/95	E/1	16	1–6-[7–8;] 1–3-[-4; 1–2;1–2-]	SVE,
	–	3194/1[r]	C/3	–	... [3]	...[4]	Pc. sk., &:
	–	6086/1[r]	C/31	–	...	...	Ditto.
17	"2"E	Hochschule	C/135	E/5	18	-3–4; 1-8; 1–4; 1–4-	Scored out.
35	"3"E	6087/5-6	C/139	E/9	16	-5–12; 1–8-;	Ditto.
51	["4"]	–	–	cf. E/13	16	-9–10–[12; 1–4]; 1–8;	Reconstructed from:
	= 2F	19.645	C/131	E/12	36	(last 2 mm.)	Scored out, &:
	3A	6087/3–4	C/143	E/13	16	(first 14 mm.)	Partly scored.
67	["5a"]	–	–	E/17	16	1–8; 1–2; [1–2]–6-	Reconstructed from:
	3A	6087/3–4	C/143	E/13	16	(last 2 mm.)	Partly scored, &:
	4C/"5"	6087/9–10	C/151	E/17	16	(first 12 mm.)	Scored out, with reference to insertion SVE "#"D.
83	["5b"]	–	–	E/21	16	-7–10; [1–2; 1–4]–6; 1–4-	Reconstructed from:
	"#"D	6085/9–10	C/155	E/21	16	-7–10; [1–2; 1–4]–6; 1–4-	SVE, suppl. from:
	–	6086/2[r]	C/33	E/22	...	...	Pc. sk.
99	[5/"6"]	–	–	cf. E/25	16	[-5–12;] 1–8;	Reconstructed from:
	5B	StB 3791/5–6	C/163	E/25	16	– 1–8;	Partly scored out.
115	[6/"7"]	–	–	cf. E/25	18	1–6; 1–8; 1–4-	Reconstructed from:
	6[c]B	6087/17–18	C/173	E/29	18	1–6; 1–8; 1–4-	partly scored out, &:
	–	6086/2	C/33	–	...	...	Pc. sk.
133	7C/"8"	6087/23–24	C/181	E/33	18	-5–8; 1–6; 1–2; 1–6-	Scored out.
151	8B/"9"	6087/27–28	C/189	E/37	16	-7–8; 1–8; 1–6-	Ditto.
167	9B/"10"	6087/29–30	C/193	E/41	16	-7–8; 1–8; 1–6-	Ditto.
183	10A/"11"	6087/31–32	C/197	E/45	16	-7–8; 1–8; 1–6-	Ditto.
199	11A/"12"	6087/33–34	C/201	E/49	16	-7–12; 1–8; 1–2-	Ditto.

1 Where not otherwise stated these are signatures of the ÖNB.

2 Where Bruckner left variant metrical numberings of measures, only the newly beginning numbering is given. '[ ]' indicates supplemented numeration, '[...]' indicates measures, the numeration of which is inconclusive, '-' indicates a continued period, ';' indicates the end of a period.

3 In the case of the longer pc. sks. the number of mm. has been omitted where not significant.

4 Indicates a metrical numbering either too fragmentary or too complex to be given here.

AF from m.	Bifolio	Signature	Facs. from p.	AP from p.	No. of mm.	Metrical structure	Comments
215	"13a"E	6085/75–76	C/217	E/53	16	-3–8; [1–8; 1–2-]	SVE, supplemented with reference to:
	12C	6087/35–36	C/205	E/53	16	-7–8; 1–8; 1–6-	Partly scored out.
231	= "13b"E	6085/81–82	C/221	E/57	16	[-3–12; 1–6-]	Incomplete SVE, supplemented with reference to:
	"13"^{b}E	6085/73–74	C/213	E/57	16	-7–8; 1–8; 1–6-	SVE, & connection with 13E/"14".
247	13E/"14"	6087/37–38	C/225	E/61	16	-7–8; 1–8; 1–6-	Largely scored out.
263	[14/"15"]	–	–	E/65	16	[-7–8]; 1–6-[7–8; 1–6-]	Reconstructed from: 12C (last 6 mm.) & connection with preceding 13E/"14" & ensuing 15D/"16".
279	15D/"16"	6087/41–42	C/253	E/69	16	-7–8; 1–6; 1–4; 1–4-	Strings complete, some wind indications.
295	16C/"17"	6087/43–44	C/257	E/73	16	-5–8; 1–12;	Ditto.
311	17^{c}D/"18"	6087/51–52	C/277	E/77	16	1–8; 1–8;	Ditto.
327	18D/"19"	6087/53–54	C/281	E/81	16	1–4; 1–3; 1–3; 1–3; 1–3;	Ditto.
343	[19/"20"]	–	–	E/85	16	[1-3; 1–3; 1–3;] 1–4; 1–3;	Reconstructed from sks. on 18D/"19", &:
	–	3194/14^{r} , br. 2–5	C/23	E/87	7	-5–7-[8]; 1–3;	Pc. sk.
359	20F/"21"	StB 4189/27–28	C/285	E/89	16	1–3; 1–3; 1–8; 1–2-	Largely scored out.
375	21D/"22"	6087/57–58	C/289	E/93	16	-3–8; 1–8; 1–2-	Strings complete, some wind indications.
391	22D/"23"	6087/59–60	C/293	E/97	16	-3–8; 1–8; 1–2-	Ditto.
407	23D/"24"	6087/61–62	C/297	E/101	16	-3–12; 1–6-	Ditto.
423	[24/"25"]	–	–	E/105	16	-7–8; 1–8; 1–6-	Reconstructed from:
		3194/14^{v}, br. 2	C/24	E/104	6	-7–8; 1-[2]–3–[4]-	Pc. sk.,
	–	3194/15^{r}, br. 3	C/25	E/106	4	-5–8;	Pc. sk., &:
	5B,from m. 9	StB 3791/6	C/165	E/107	8	1–8;	Strings largely complete.
439	25D/"26"	6087/55–56	C/301	E/109	16	-7–8; 1–6; 1–8;	Strings complete, some wind indications.
455	26F/"27"	6087/65–66	C/305	E/113	16	1–4; 1–8; 1–4;	Ditto.
471	[27/"28"]	–	–	E/117	24	1–8; 1–8; [1–4; 1–4-]	Reconstructed from:
	–	3194/14^{v}–15^{r}	C/24	E/117	16	1–8; 1–8;	Pc. sk., &:
	–	28.238	C/26	–	...	...	Pc. sk., with reference to last 4 mm. of preceding 26F/"27" & beginning of ensuing 28E/"29".
495	28E/"29"	6087/67–68	C/309	E/121	16	-5–6; 1–6; 1–6; 1–2-	Strings complete, some wind indications.
511	29E/"30"	6087/69–70	C/313	E/125	16	-3–8; 1–8; 1–2-	Ditto.
527	[30/"31"]	–	–	E/129	16	[-3–12; 1–6-]	Reconstructed as inversion of chorale theme, with reference to end of preceding 29E/"30" & beginning of ensuing 31E/"32".

AF from m.	Bifolio	Signature	Facs. from p.	AP from p.	No. of mm.	Metrical structure	Comments
543	31E/"32"	6087/71–72	C/317	E/133	20	-7–8; 1–8; 1–4-[5–10-]	Strings complete, some wind indications. Extended to 20 mm. with reference to Bruckner's repeated measure nos. on last p.
563	[32/"33"][5]	–	–	–	16	[-11–12; 1–8;] 1–6;	Reconstructed as sequential continuation of the material of 31E/"32" and truncation of IX/1 Hauptth.
579	[33/"34"]	–	–	–	16	1–8; 1–8;	Reconstructed from:
	–	3194/3^{r}	C/6	E/138	24	1–8; 1–8; 1–8;	Pc. sk. (first 16 mm.).
595	[34/"35"]	–	–	cf. E/138	16	1–8-[9–12; 1–4-]	Reconstructed from last 8 mm. of 3194/3^{r}, with addition of 4 mm., followed by Themenüberlagerung.
611	[35/"36"]	–	–	cf. E/138	16	[-5–12; 1–8;]	Reconstructed as continuation of Themenüberlagerung followed by the chorale in D major (an augmentation of the first 4 mm. of 26F/"27").
627	[36/"37"]	–	–		16	1–4-[5–8]; 1–8;	Reconstructed from:
	–	6085/45^{r}	C/45	E/139	?	1–4-(incomplete)	pc. sk., mm. 5–8 supplemented, followed by first 8 mm. of:
	–	6085/43^{r}	C/47	E/141	24	1–8; 1–8; 1–8;	Pc. sk.
643	[37/"38"]	–	C/47	E/141	16	1–8; 1–8;	Reconstructed from the remaining 16 mm. of 6085/43^{r}.
659	[38/"39"]	–	–	cf. E/142	16	[1–8; 1–8-]	Reconstructed from the "Allelujah des zweiten Satzes" (cf. VIII/Trio, mm. 25ff.).
675	[39/"40"]	–	–	cf. E/142	13	[-9–12; 1–4; 1–5.]	Reconstructed as the conclusion of the "Allelujah."

[5] The division of bifols. is hypothetical from here on, following the standard configuration of 16 measures.

Table XVI.

Formal Overview of the Aufführungsfassung.

“ ” indicates use of Bruckner’s own terminology; for discussion see chapters 2.1, 2.2 and 3.3.

Mm.	No. of mm.		Formal Components
			“1. TEIL”: EXPOSITION (220 measures).
1–42	42		Principal theme group.
		74	Opening tritone sequence & Steigerung.
43–74	32		“Hauptthema” & diminuendo.
			M. 67: chorale-like transition.
75–136	62		“Gesangsperiode”, motivically related to the Hauptthema.
		68	m. 107: “Trio” in F♯ major.
137–142	6		Transition.
143–168	26		“Schlußperiode”.
		78	Ascending harmonic sequence leading to:
169–220	52		Chorale, accompanied by triplet figuration.
			M. 205: climax & diminuendo over a descending bass line.
			M. 213: entry of the Te Deum motive.
			“2. TEIL”: (i) DURCHFÜHRUNG (90 measures).
221–290	70		1st episode, dominated by the Te Deum motive, beginning passacaglia-like on a fragment of the descending bass line; interspersed with 2 passages inverting the material of the
		90	opening sequence.
291–310	20		2nd episode, derived from the material of the Gesangsperiode.
			(ii) REPRISE (268 measures).
311–355	45		Reprise of principal group. “Fuge”, subject derived from Hauptthema.
356–364	9		Climax of fugue in C♯ minor.
365–396	32	106	Steigerung using motoric quaver figuration.
397–416	20		Climax: horn theme in G♭ major; transition.
417–474	58		Reprise of Gesangsperiode.
			M. 455: 4-m. statement of chorale in C♭ major.
		74	M. 467: 4-m. statement of a ‘Gregorian’ theme in A minor.
475–486	12		Chorale incipit combined with self-diminution & dotted rhythm; Steigerung.
487–490	4		Reaffirmation of D minor with Gregorian theme.
491–508	18		Reprise of Schlußperiode. Resumption of triplets; transition to:
509–552	44	88	Chorale, combined with Te Deum motive in quavers, later with triplet figuration.
553–572	20		Horn theme restated & developed, leading to:
573–578	6		Entry of Hauptthema of IX/1.
			(iii) CODA (109 measures).
579–606	28		a. Introductory Steigerung (ÖNB 3194/3).
607–618	12		b. Contrapuntal combination of the four principal themes of the symphony.
619–626	8	72	c. Entry of the chorale in D major.
627–634	8		d. Ascending sequence (ÖNB 6085/45).
635–650	16		e. Progression C♭–F–A^{11} (ÖNB 6085/43).
651–687	37		f. Pedal point on D (last 8 mm. of 6085/43) continuing to the end, on which a counter-point derived from the Te Deum motive is built.
			M. 659: Entry of the “Allelujah” theme in the trumpets.
			M. 667: ***ff***: Allelujah continues in minims.
			M. 683: Final fanfare combining Te Deum & triplet motives.

BRUCKNER'S NINTH REVISITED

TOWARDS THE RE-EVALUATION OF A FOUR-MOVEMENT SYMPHONY

T H E S I S

Submitted for the Degree of

Doctor of Philosophy

in

Adelaide University

Elder Conservatorium — School of Performing Arts

by

J O H N A L A N P H I L L I P S

— V O L U M E T W O —

© Copyright Adelaide 2002

Text pages prepared by the author in Times New Roman using Microsoft Word 2000™ on an IBM-compatible Pentium 3 PC; Musical examples, the Reconstruction of the Autograph, Documentation and Performing Version scores prepared by the author using Score™; printed on an Okipage 12i™ Laser printer.

Facsimile pages 1–339 reproduced from a pre-print publication by Maier and Co., 1220 Vienna; © by Musikwissenschaftlicher Verlag, Vienna, 1996. Used by permission **(included only in examination copies)**.

Reconstruction of the Autograph Score © 1994, 1999 by Musikwissenschaftlicher Verlag, Vienna.
Used by permission **(included only in examination copies)**.

Documentation of the Fragment © 1999, 2002 by Musikwissenschaftlicher Verlag, Vienna.
Used by permission **(included only in examination copies)**.

Performing Version © 1992, 1996 by John A. Phillips, Adelaide.

Overall production © May 2002 by John A. Phillips, Adelaide.

Original printout 27 May 2002;

this printout 24 March 2003.

Contents

VOLUME II

A. Tables [Tabs.]. . . . . A/i–ii, 1–47

B. Musical Examples [Mus. Ex.]. . . . . B/i–ii, 1–25

C. Facsimiles [Facs.]. . . . . C/i–vi, 1–361

D. *Entwürfe und Skizzen zur IX. Symphonie*, edited by Alfred Orel (Vienna 1934),
pages relevant to the Finale [Orel] . . . . . D/i–ii, 1–6, 63–143

E. Rekonstruktion der Autograph-Partitur (Reconstruction of the Autograph-Score),
edited by John A. Phillips (Vienna 1994) [AP] . . . . . E/i–iv, 1–145

F. Dokumentation des Fragments (Documentation of the Fragment),
edited by John A. Phillips (Vienna 1999, 2002) [DdF] . . . . . F/i–xvi, 1–84

G. Aufführungsfassung der Rekonstruktion (Performing Version of the Reconstruction),
edited by John A. Phillips (Adelaide 1992; 2nd, revised Impression July 1996) [AF]. . . G/i–iv, 1–103

Concerning Sections C, E and F see overleaf

For copyright reasons, the facsimiles C/1–339, as well as sections E (E/1–145) and F (F/i–xvi, 1–84) were included only in the three official copies of this thesis. The reader is referred to the identically numbered pages of the following MWV publications:

- **Section C (as far as C/339; facsimiles C/340–361 are included here):** ***Anton Bruckner, Sämtliche Werke: Zu Band 9: Finale (unvollendet): Faksimile-Ausgabe sämtlicher autographen Notenseiten*****, John A. Phillips, ed., Vienna: Musikwissenschaftlicher Verlag, 1996 (pp. 1–339 correspond with C/1–339)**

- **Section E:** ***Anton Bruckner, Sämtliche Werke: Zu Band 9: Finale (unvollendet): Rekonstruktion der Autograph-Partitur nach den erhaltenen Quellen: Studienpartitur*****., John A. Phillips, ed., Vienna: Musikwissenschaftlicher Verlag, 1994, 1999 (pp. 1–142 correspond with E/1–142)**

- **Section F:** ***Anton Bruckner: IX. Symphonie D-Moll: Finale (unvollendet): Dokumentation des Fragments: Partitur*****, John A. Phillips, ed., Vienna: Musikwissenschaftlicher Verlag, 1999, 2002 (pp. 1–84 correspond with F/1–84).**

Section A:

TABLES

[Tabs.]

Index to Section A [Tabs.]

I. Relevant MS Sources A/1

II. Compositional Dates, mid-1887–1896. . . . . A/6

III. Principal Biographical Dates, mid-1887–1896. . . . . A/10

IV. Principal Dates, 1896–2002. . . . . A/14

V. Significant Versions of the Finale, 1940–1988 . . . . . A/18

VI. Currently Known Autograph Sources for the Ninth Symphony A/23

VII. The Finale MSS Ordered by Library Signature[1] A/25

VIII. Concordance of the Finale MSS with the Orel Edition A/28

IX. Paper Types Used in the Composition of the Finale A/32

X. Paper Rulings Used in the Finale Score. A/34

XI. Genesis of the Finale Score A/36

XII. Sources Used in the Rekonstruktion der Autograph-Partitur A/37

XIII. Repetition Signs and Instrumental Directives Written Out in the Autograph-Partitur A/39

XIV. Sources Used in the Dokumentation des Fragments A/42

XV. Sources Used in the Aufführungsfassung. A/44

XVI. Formal Overview of the Aufführungsfassung A/47

For abbreviations see vol. I, §0.2.2, citations of symphonies §0.2.5, bifolio classifications §0.3.

[1] A complete index of all MSS reproduced in facsimile will be found in Facs. C/iii ff.

Table I.

Relevant MS Sources.

(Listing in order of library signature.)

1. Österreichische Nationalbibliothek, Vienna (ÖNB)
   - A. Autographs
   - B. AS, Transcriptions
   - C. Miscellaneous
   - D. Inventoried Estates
2. Stadt- und Landesbibliothek, Vienna (StB)
   - A. Autographs
3. Archive of the Gesellschaft der Musikfreunde, Vienna
4. Library of the Universität für Musik und Darstellende Kunst, Vienna (Hochschule)[1]
5. (Formerly) Historisches Museum der Stadt Wien (HMdSW)[2]
6. Universitätssängerschaft Barden, Vienna
7. Biblioteka Jagiellonska, Cracow (Cracow): (drafts for the Ninth Symphony)
8. Library of Congress, Washington D. C. (Washington)
9. Private possession

Signature		No. of fols.	Size (millimetres)[3]	Description
		1. Österreichische Nationalbibliothek, Vienna (ÖNB) *A. Autographs*		
Mus. Hs.	3165[4]	2	270 x 352 / obl.	IX/Trio, 1st rej. version: pc. sk.
”	3175[5]	2	253 x 330 / obl.	*Träumen und Wachen*: pc. sk.
”	3176[6]	—	—	—
”	3184	2	252 x 330 / obl.	*Pange Lingua*, AP[7]
”	3194	16	266–270 x 355 / obl.	IX/4: pc. sk.
”	3196	2	268 x 354 / obl.	IX/Scherzo: pc. sk.
”	6007	2	340 x 265	IX/4: pc. sk.
”	6038	2	342 x 264	*Helgoland*: pc. sk.
”	6063	3	354 x 270	IX/1: pc. sk.
”	6072	1	c. 264 x 310 / obl.	Theory sketch
”	6079	2	341 x 265	IX/3: rej. score bifol. 10
”	6081	92	334 x 266[8]	III(89): AP[9]
”	6083	33	330 x 259	VIII(87)/1: AP
”	6085	88[10]	338–346 x 262–268	IX/4: 1st main source of surviving score bifols.

[1] The (now) Universität für Musik und Darstellende Kunst in Vienna, formerly Hochschule; the designation “Hochschule” has been maintained throughout the tables in line with previous publications.

[2] This location is no longer valid, but has been maintained throughout the tables in line with previous publications. The current whereabouts of this source, auctioned in 2001 by the antiquarian Hassfurther, is unknown. See A/4, footnote 44; further details see §1.2.6.

[3] The majority of the ÖNB measurements were verified by Cohrs in Vienna in March 1995; the remainder are taken from the card catalogue of the ÖNB, confirmed in several cases by the present writer’s own measurements, made in 1991 and 1992, as well as by specifications given by ABIL. The measurements are generally accurate to within c. 2 millimetres; order: height x width. MS formats are upright where not otherwise indicated. In some cases original sizes may have been trimmed during binding.

[4] Now fols. 1–2 only of former signature, a miscellaneous collection of sketches by Bruckner acquired by the ÖNB in 1927 from the estate of the composer’s sister Rosalie Hueber. These were divided up and reordered into separate signatures by Leopold Nowak in 1951.

[5] Now fols. 1–2 only of former signature, a miscellaneous collection of sketches by Bruckner acquired by the ÖNB in 1927 from the estate of Ferdinand Löwe. These were divided up and reordered into separate signatures by Leopold Nowak in 1951.

[6] No longer in existence. Formerly miscellaneous collection of sketches by Bruckner acquired by the ÖNB in 1927 from the estate of the composer’s sister Rosalie Hueber, divided up and reordered into several separate signatures by Leopold Nowak in 1951.

[7] Originally composed 1835 or 1836. “19. April 891 restaurirt” (Bruckner).

[8] Figures given apply to movements 1–3, with insertions 343 x 263; fourth movement (AS by F. Schalk) 330 x 258.

[9] The MS of the fourth movement is an AS by Franz Schalk, with numerous autograph corrections by Bruckner.

Signature		No. of fols.	Size (millimetres)	Description
Mus. Hs.	6086[11]	6[12]	351 x 268[13]	IX/4: pc. sk.
"	6087[14]	74[15]	340–344 x 261–265	IX/4: 2nd main source of surviving score bifols.
"	13.150	2	340 x 265	IX/4: bifol. 1[d]C (rej.)
"	19.473	106[16]	248 x 333[17]/ obl.	I(90/91): AP
"	19.480	189[18]	335–345 x 260–265	VIII(90)/1, 2, 4: AP; VIII(87)/3: AP
"	19.481[19]	132[20]	340 x 262–267	IX/1–3: AP
"	19.484	22	354 x 265	*Psalm 150*: AP
"	19.485	28	342–348 x 267–270	*Helgoland*: AP
"	19.645	2	345 x 264	IX/4: bifol. 2F (rej.)
"	24.261	2	343 x 264	*Helgoland*: pc. sk.
"	24.262	2	255 x 335[21]/ obl.	*Vexilla regis*: AP
"	24.264	2	354 x 269	IX/4: bifol. 1A (rej.)
"	28.224[22]	1	327 x 255	IX/Scherzo: pc. sk.[23]
"	28.225[24]	4	270 x 352 / obl.	Pp. 1–3: IX/Trio, 1st vsn.: pc. sk.; p. 4: IX/3: pc. sk.
"	28.226[25]	2	256 x 330 / obl.	IX/Trio: pc. sk.
"	28.228[26]	2	270 x 356 / obl.	*Vexilla regis*: pc. sk.
"	28.229[27]	1	271 x 353 / obl.	IX/4: pc. sk.
	28.232[28]	2	330 x 256	VII/4: pc. sk.
"	28.233[29]	2	258 x 329	IX/3: pc. sk.
"	28.236[30]	2	259 x 329	IX/1: pc. sk.
"	28.237[31]	9	247–267 x 329–355 / obl.	IX/3: pc. sk.
"	28.238[32]	2	271 x 355 / obl.	IX/4: pc. sk.

10 Inclusive of 6 cover fols.

11 Documented in ÖNB PhA 2250.

12 Inclusive of 2 cover fols.

13 Fols. 1 & 2; fols. 3 & 4: 343 x 264.

14 Documented in ÖNB PhA 2250.

15 Inclusive of 2 cover fols.

16 For the first movement 36, Adagio 16, Scherzo 14, Finale 36 fols., plus in all 4 cover fols. (not autograph).

17 The pages have been trimmed to a uniform size.

18 For the first movement 43, for the second 29, for the Adagio 43, for the Finale 74 fols. (each figure inclusive of 2 cover fols.).

19 Documented in ÖNB PhA 2023.

20 For the first movement 50 (inclusive of 2 cover fols.), for the second 43 (inclusive of 3 cover fols.), for the Adagio 39 (inclusive of 2 cover fols.).

21 The upper and lower edges have been trimmed.

22 Formerly Mus. Hs. 2105, fol. 6.

23 The lowest two staves contain a pencil sk. (inverted) for the trumpet line in III(89)/2, mm. 188–9, written as for Trumpet in D (i.e., as in the 1877 version).

24 Formerly fols. 3–4 of Mus. Hs. 3165, bound together with Mus. Hs. 28.226 & fols. 1–2 of the present Mus. Hs. 3165; in 1951 divided up and ordered into the present signatures by L. Nowak.

25 Formerly fols. 5–6 of Mus. Hs. 3165, bound together with Mus. Hs. 28.225 and fols. 1–2 of the present Mus. Hs. 3165; in 1951 divided up and ordered into the present signatures by L. Nowak.

26 Formerly Mus. Hs. 3175, fols. 5 & 6.

27 Formerly Mus. Hs. 3175, fol. 7.

28 Formerly Mus. Hs. 3176, fols. 7 & 10.

29 Formerly Mus. Hs. 3176, fols. 8 & 9.

30 Formerly Mus. Hs. 3176, fols. 30 & 31.

31 Formerly Mus. Hs. 3176, fols. 20–24, 28, 29, 32 & 33.

32 Formerly Mus. Hs. 3176, fols. 25 & 34.

Signature		No. of fols.	Size (millimetres)	Description
Mus. Hs.	28.239[33]	2	250 x 330 / obl.	Unidentified pc. sk. (for IX/3?)
”	29.304	1	75 x 245[34]	*Helgoland*: pc. sk. (probably intentionally written as autograph souvenir)
”	38.846	1	341 x 265	According to A. Stradal “[...] Berechnung des Verhältnisses der Takte [...]”
”	39.193	2	269 x 353 / obl.	IX/3: pc. sk.
”	40.999	43	270 x 355[35]	VIII(90)/3: AP[36]
			B. AS, Transcriptions	
Mus. Hs.	3187	6	257 x 325 / obl.	*Das Deutsche Lied /Der Deutsche Gesang*: AS[37]
”	19.676	2	324 x 254	IX/Trio: AS of 1st version by M. Auer
”	19.677	2	325 x 254	IX/4: transcription by M. Auer of StB 3791 bifolios.
”	19.748	7	326 x 255	*Der Deutsche Gesang*: AS by Cajetan Schmiedinger
”	19.786	2	327 x 258	Transcription of annotations/dates from sks. for the Ninth & for *Helgoland* by A. Göllerich
”	28.240[38]	2	250 x 329 / obl.	Instrumental designations of IX/4[39]
”	28.419	30	various	VIII(87)/1: AS, instrumental revisions, by F. Schalk
”	28.420	38	345 x 265	“II. Satz Adagio, III. Scherzo (nur bis T. 110)” piano transcription (4 hands) by J. Schalk[40]
”	29.305	56[41]	344 x 265	IX/1: AS [Meißner]; instrumental revisions by F. Schalk
”	33.208	17	—	IX/Scherzo: piano transcription by A. Stradal
			C. Miscellaneous	
Mus. Hs.	3174	—	—	S. Sechter, *Grundsätze der musikalischen Komposition* (Vienna 1853–4); Bruckner’s personal copy with autograph annotations
”	3179a–c	—	—	*Österreichischer Professoren- und Lehr-Kalender für das Schuljahr …. Wien, Druck und Verlag von Carl Fromme* [...]
”	27.893	—	—	Bruckner, autograph: “Entwurf zur Dankrede beim Festcommers einschließlich der Promotion zur Ehrendoktor am 11. Dezember 1891 in der Wiener Sophiensälen. Beiliegend: Programmzettel”
”	28.246	—	—	J. Aug. Dürrnberger, *Elementarlehrbuch der Harmonie- und Generalbass-Lehre* (Linz 1841); Bruckner’s personal copy, with autograph annotations
”	28.275	—	—	F. W. Marpurg, *Abhandlung von der Fuge* (ed. S. Sechter, Vienna 1843); Bruckner’s personal copy with autograph annotations
”	28.443	—	—	Friedrich Eckstein: *A. Bruckners System der Musiktheorie* (MS, 3 vols.)
”	28.444	—	—	——: “Universitäts-Vorlesungen und Nachträge zur Harmonielehre / Notizen zum doppelten Kontrapunkt” (MS)

33 Formerly Mus. Hs. 3176, fols. 26 & 27.

34 Fol. fragment (rectangular oblong).

35 Fols. 18–19, 33–40: 260 x 340.

36 Partly in copyist’s hand with numerous autograph corrections; partly autograph.

37 According to the catalogue of the ÖNB “AP”, but the score is a clean copy, and definitively not Bruckner’s hand.

38 Formerly Mus. Hs. 3176, fols. 1 & 35.

39 A note thereon by August Stradal reads: “Meißner behauptet, es sei die / Instrumentation des 4ten Satzes der 9ten. | Es fehlen aber die Streicher | Das Blatt war schief abgeschnitten | Wahrscheinlich werden die Streicher abgeschnitten. | Stradal”. As the lower edge of the paper shows no sign of being cut (the paper is a normal 20-stave issue), it would appear that the bifol. was written as a model, perhaps for or by Meißner, of the woodwind and brass scoring of the Finale.

40 As designated in the ÖNB card catalogue; in fact the transcription includes the first movement.

41 Inclusive of 2 cover fols.

Signature		No. of fols.	Size (millimetres)	Description
Mus. Hs.	28.445	—	—	——: "Anton Bruckners Universitäts-Vorlesungen über Harmonielehre, gehalten 1884–86 zu Wien" (MS)
"	28.446	—	—	——: "Studien über Harmonielehre, gemacht bei Anton Bruckner. 5 Notenhefte" (MS)
"	28.447	—	—	——: "6 Notenhefte zum Theorieunterricht bei Anton Bruckner" (MS)
"	28.248	2	—	R. Heller: "Ärztliches Zeugnis für A. Bruckner [Wien, 20. Juli 1896[42]]
"	28.251	—	—	"Telegramme an A. Bruckner zum 70. Geburtstag."
"	28.412	1	—	K. Kachelmaier: Letter to A. Göllerich 8. Oct. 1902
			D. Inventoried Estates (Fonds)	
F18 Schalk		—	—	Franz Schalk Archive
F31 Auer		—	—	Max Auer Archive
F32 Oberleithner		—	—	Max von Oberleithner Archive
F60 BRGA		—	—	Bruckner Gesellschaft Archive
F110 Nowak		—	—	Leopold Nowak Archive
			2. Stadt- und Landesbibliothek, Vienna (StB)	
			A. Autographs	
M. H.	3791	8	345 x 265	IX/4: rej. bifols. 1^{b}C, 2^{b}C, 5B, 17^{a}D
"	3792/1–6	6	327 x 252	*Helgoland*: pc. sk.
"	3792/7–12	6	355 x 268	*Helgoland*: rej. score bifols.
"	4189/1–26, 29–32	30	c. 343 x 262	IX/1: pc. sk., rej. score bifols.
"	4189/27–28	2	345 x 265	IX/4: bifol. 20F/"21"
"	4189/33, 40	2	343 x 265	VIII/4: rej. bifol., probably used as cover bifolio
"	4189/34–39	6	343 x 265	IX/Trio: score of 2nd rej. version
"	4189/41–56	16	c. 344 x 264	IX/3: pc. sk.
			B. AS, Transcriptions	
M. H.	9013	—	—	I(90/91): AP: Photographic reproduction
M. H.	9098/c	—	—	IV: photographic reproduction of AS (Stichvorlage)
			3. Archive of the Gesellschaft der Musikfreunde, Vienna	
A 177[43]		2	344 x 264	*Das Deutsche Lied*: pc. sk.
A 178a		—	—	VIII: AS (Stichvorlage)
			4. Library of the Universität für Musik und Darstellende Kunst, Vienna (Hochschule)	
I. N. 36 555		2	343 x 264	IX/4: rej. bifol. "2"E
			5. (Formerly held by) Historisches Museum der Stadt Wien, Vienna (HMdSW)	
—		2	341 x 260	IX/4: rej. bifol. 1^{c}C[44]
			6. Universitätssängerschaft Barden, Vienna	
—		—	—	*Träumen und Wachen*: AP
			7. Biblioteka Jagiellońska, Cracow (Cracow)	
—		64[45]	366–330 x 275–256[46]	IX/1, IX/3, IX/4: pc. sks., rej. score bifols.

[42] The incorrect date of 14. Nov. 1891 was until recently given in the ÖNB's card catalogue.

[43] Documented in ÖNB PhA 2253.

[44] This bifolio, formerly held by the Historisches Museum on permanent loan from the Wiener Schubertbund, was sold in the late 1990s to the Vienna antiquarian Hassfurther and in May 2001 auctioned to an unknown buyer. Documented in ÖNB PhA 2044. See §1.2.6.

[45] 29 fols. for the 1st mvt., 29 for the 3rd, 2 for the Finale and 4 "unbestimmt" (foliation after Cohrs, ed., Bruckner GA, *zu Band IX: Scherzo und Trio… Studienband*, "Der Mikrofilm der Krakauer Bruckner-Skizzen in der ÖNB", pp. 131f.). H. H. Schönzeler (*Zu Bruckners IX. Symphonie: Die Krakauer Skizzen* [Vienna 1987], p. 7), on the basis of another microfilm, identified 118 pages, including 16 blank pp.; 48 pages for the 1st mvt., 51 for the 3rd, 1 for the Finale and two marked "unidentified", several blank pages not being reproduced.

[46] According to information given to Schönzeler by Prof. Dr. Grzeszczuk of the Jagiellońska library (*Zu Bruckners IX. Symphonie…*, p. 7).

Signature	No. of fols.	Size (millimetres)	Description
		8. Library of Congress, Washington D. C. (Washington)	
—	5	360 x 270[47]	IX/1: pc. sk.
		9. Private possession	
Unknown[48]	2	158 x 243 / obl.	Pc. sk. for organ, later used for IX/3
Unknown[49]	1	unknown	IX/1: rej. score fol.
Unknown (Leipzig?)[50]	1	c. 345 x 265	IX/3: rej. score fol.
"Sängerlust" (Steyr)[51]	1	c. 345 x 265	IX/3: rej. score fol.
O. Wessely (Vienna)	1	264 x 144[52]	IX/4: voice-leading sketch for bifol. "2"E
Unknown[53]	1	353 x 269[54]	IX/4?: early sketch for chorale theme?

[47] Paper size courtesy of ABIL's list. The measurements 295 x 215 given by Sonntag (see her table of paper sizes, p. 22 and the listings given in her table of sources, pp. 407ff.) are incorrect.

[48] Documented in G. Kinsky, ed., *Katalog der Musikautographen—Sammlung Louis Koch*, Stuttgart 1953, p. 277; provenance probably August Göllerich. AS by Göllerich (?) also mentioned (*ibid*., p. 278); further AS (also Göllerich?) with Wolfgang Liebisch (St. Veit/Glan).

[49] Documented in ÖNB PhA 2073, provenance V. Keldorfer (Vienna).

[50] Provenance Max Auer. Documented in ÖNB PhA 2307-P.

[51] In possession of the "Männergesang-Verein Sängerlust", Steyr; provenance Franz Bayer, Steyr.

[52] Folio fragment (rectangular oblong).

[53] Known only from a reduced-size photocopy found in estate of L. Nowak (Vienna).

[54] Size based on comparison with an apparently identical type of oblong, 20-stave paper "B. & H. Nr.16.A.", trademark partly below the staves, used for Mus. Hss. 39.193, 28.229, 28.238 etc.

Table II.

Compositional Dates, mid-1887–1896.

Date	MS source	In reference to
"1. Juli 8. Sinf. fertig"	—[1]	VIII(87), AP: completion
"9. Aug. 1887 das Abschreiben fertig."	—[2]	VIII(87), AS: completion
10 August 1887	—	VIII(87), AP: final revision date
"12. Aug. 1887"	Cracow, IX, fol. 1^{r} [3]	IX/1: pc. sk. of mm. 18ff. (horn theme)
"13. Aug." (1887)	" , IX, fol. 1^{v}	Ditto
"14. Aug."; "15. Aug." (1887)	" , IX, fol. 2^{r}	Ditto
"18. Aug." (1887)	" , IX, fol. 2^{v}	Ditto
"Aug. 887" [4]	" , IX, fol. 5^{r}	IX/1: pc. sk. of mm. 1–75
"4.9." (1887)	" , IX, fol. 8^{r}	IX/1: pc. sk. of Schlußp.
"7. Sept. 1887"	Washington, fol. 2^{v} [5]	IX/1: pc. sk. of Schlußp.
"9.9." (1887)	Cracow, IX, fol. 9^{r}	IX/1: pc. sk. of Schlußp.
"Wien 16.9." (1887)	" , IX, fol. 9^{v}	IX/1: pc. sk. of Schlußp.
"21. Sept. 1887"	StB 4189/1^{r}	IX/1: rej. bifol. 1; cf. mm. 1–28
Mid-October 1887	—	VIII(90): revision begun[6]
"18. Fb. 888"	StB 9098/c[7]	IV(ed. Löwe)/Scherzo: final revision of proofs
5 March–29 May 1888	ÖNB 6081	III(89)/4, AP:[8] 1st revision period dates[9]
19 July–30 September 1888	ÖNB 6081	III(89)/4 , AP: 2nd revision period dates
8 September–2 December 1888	ÖNB 6081	III(89)/1, AP: revision period
"Scherzo. 4.1.89"[10]	ÖNB 3196/1^{r}	IX/Scherzo: pc. sk.
7–11 February 1889[11]	ÖNB 6081	III(89)/Trio, AP: revision period

1 Calendar entry, Göll.-A. IV/2, p. 579; on the previous page the year is erroneously given as 1888.

2 *Ibid*.

3 Foliation after Cohrs, "Der Mikrofilm der Krakauer Bruckner-Skizzen in der ÖNB", in: *Trio Studienband*, Bruckner GA (in preparation); see text, ch. 1.2. The dates found in the Cracow sketches are also cited by H.-H. Schönzeler, *Zu Bruckners IX. Symphonie / Die Krakauer Skizzen*, Vienna 1987, pp. 9ff.; the sources for the first movement and associated MS datings are given by M. Sonntag, *The Compositional Process...*, pp. 408ff. (foliations incorrect).

4 Bruckner frequently omitted the millennial digit in writing dates, in its place drawing a horizontal line above the remaining three figures (not reproduced here for technical reasons).

5 Dating and foliation after M. Sonntag, *The Compositional Process...*, p. 411; confirmed by the present writer's photocopies.

6 According to a letter of Josef Schalk to Hermann Levi, dated 18 October 1887. See Leopold Nowak, ed., *Anton Bruckner GA, VIII. Symphonie (Fassung von 1890)*, Vienna 1955, Vorwort.

7 Photographic reproduction of Löwe's AS of the Fourth, with autograph corrections by Bruckner; used as printer's proof.

8 This MS is largely an AS by Franz Schalk, with numerous autograph corrections by Bruckner.

9 Concerning this and the following entries, see Leopold Nowak, ed., *Anton Bruckner Gesamtausgabe, III. Symphonie (Fassung von 1889)*, Vienna 1959, Vorwort. Orel (D/3) cites a letter dated 1 January 1889 from Bruckner to von Wolzogen, confirming March 1888 as the beginning of the revision of the Third.

10 Orel (D/4) conjectures that the first Trio, in F major (ÖNB 28.225, 3165), was also drafted in early 1889; confirmed by Gunnar Cohrs (*Trio Studienband*, Bruckner GA, in preparation). Cf. the following dates concerning the revision of VIII(90)/Trio.

11 Göll.-A. (IV/2, p. 686) cites Bruckner's apparently over-hasty calendar entry "Am 11. Febr. 1889 Sinf. in Dmoll Nr. 3 ganz fertig". This explains Orel's citation of this date for the completion of the revision of the Third (Orel., D/3, where a footnote to this entry, which may perhaps have clarified the dating, appears to have been omitted in printing).

Date	MS source	In reference to
17–22 February 1889	ÖNB 6081	III(89)/2, AP: revision period
3–4 March 1889	ÖNB 6081	III(89)/Scherzo, AP: revision period
4 March–8 May 1889	ÖNB 40.999	VIII(90)/3, AP: revision period[12]
8 May 1889	ÖNB 19.480	VIII(90)/4, AP: revision concluded
4 September 1889	ÖNB 19.480	VIII(90)/Scherzo, AP: revision concluded
25 September 1889	ÖNB 19.480	VIII(90)/Trio, AP: revision concluded
November 1889–10 March 1890[13]	ÖNB 19.480	VIII(90)/1, AP: revision period
12 March–29 June 1890	ÖNB 19.473	I(90/91)/4, AP: revision period[14]
"am 20. Mai 1890"	AS (Göllerich?)[15]	Pc. sk. (organ) in B major, later in Cracow, IX., fol. 32^{r}f.
5 July–17 August 1890	ÖNB 19.473	I(90/91)/Scherzo & Trio, AP: revision period
18 August–24 October 1890	ÖNB 19.473	I(90/91)/2, AP: revision period
"26.10.90"	Cracow, IX, fol. 6^{v}	IX/1: pc. sk. of Hauptth.
25 Nov. 1890[16]–18 April 1891	ÖNB 19.473	I(90/91)/1, AP: revision period[17]
"13.12.90."	ÖNB 3175/1^{v}	*Träumen und Wachen*: pc. sk.[18]
15 December 1890[19]	Univ.-Sängerschaft Barden, Vienna	*Träumen und Wachen*, AP
10 February 1891	—[20]	I, IX: "Vom Beserl (1. Sinfonie) habe ich nur noch 3 Bogen Vortragszeichen zu machen, dann geht's an die neunte (D-moll), wozu ich bereits die meisten Themen notiert habe."
"18. Feb. 1891"[21]	StB 4189/3^{r}	IX/1: rej. bifol. 2; cf. mm. 29–52
"19. Feb. 1891"	StB 4189/5^{r}	IX/1: rej. bifol. 3; cf. mm. 49–72
19 February 1891	—[22]	IX: "die neunte Sinf[onie] (D-moll) ist begonnen"
? February 1891	—[23]	IX: Bruckner (first?) cites use of Te Deum as ersatz Finale
March 1891	—[24]	IX: Bruckner plays passages "aus allen vier Sätzen" to visiting composer Jean Louis Nicodé; use of Te Deum as ersatz Finale
"19. April 891 restaurirt"	ÖNB 3184	*Pange lingua,* AP
"Ende April 1891"	ÖNB 19.481/1^{r}	IX/1, AP: bifol. 1[25]

12 Concerning this and the following entries, see Leopold Nowak, ed., *Anton Bruckner Gesamtausgabe, VIII. Symphonie (Fassung von 1890)*, (Vienna 1955), Vorwort; cf. Göll.-A. IV/3, pp. 13f.

13 See, however, the calendar entry "14.3.90. letzte auswendige Wiederholung v. I. Satze der 8. Sinf.", Göll.-A. IV/3, p. 124.

14 Concerning this and the following entries, see Günter Brosche, ed., *Anton Bruckner Gesamtausgabe, I. Symphonie (Wiener Fassung)*, (Vienna 1980), Vorwort. Cf. also Orel (D/3), where Bruckner's letter of 19 February 1891 to Theodor Helm is cited.

15 Cited in Georg Kinsky, ed., *Katalog der Musikautographen: Sammlung Louis Koch* (Stuttgart 1953), pp. 277f.; AS by von Oberleithner?

16 According to Brosche (see fn. 14); Orel (D/3) cites 17 October 1890 for the commencement of work on the first movement.

17 The principal date at the end of the MS is "12.1.1891"; the later dates to be found, 13 March and 18 April 1891, represent further revisions or inspections (cf. Orel, D/3).

18 The final page (fol. 2^{v}) has (inverted) a 2-m. sk. for the opening of I/4 in ink, in 3-stave organ score, marked "feierlich".

19 Cf. Göll.-A. IV/3, p. 129. A later revision (apparently of the proof) is dated "4. Febr 92".

20 Letter to Hermann Levi; Göll.-A. IV/3, pp. 137, 456.

21 This and the following dates are possibly only later revisions; cf. previous date of 21 September 1887.

22 Letter to Theodor Helm, Göll.-A. IV/3, pp. 137, 456; cited by Orel (D/3).

23 Bruckner in conversation with Hermann Haböck: "Schon damals erklärte er: 'Wann i's nimmer dalöb, kummt 's Te Deum zum Schluß dran.'" Göll.-A. IV/3, p. 138.

24 Göll.-A. IV/3, p. 146.

25 Presumably commencement of the AP. Cf. Orel, D/3.

Date	MS source	In reference to
"Steyr. 891. Ende Juli"	StB 4189/17^{v}	IX/1: rej. bifol. 10; cf. mm. 221–240
"3.8." (1891)	StBb4189/14^{r}	IX/1: rej. bifol. 8; cf. mm. 173–196
"3. Aug. 1891"	Cracow, IX, fol. 19^{r}	IX/1: pc. sk. of mm. 227–252 (2. Teil)
"4. Aug." (1891)	Cracow, IX, fol. 19^{v}	IX/1: pc. sk. of mm. 303ff. (2. Teil)
"Steyr. 11. Aug. 891"	Cracow, IX, fol. 21^{v}	IX/1: pc. sk. of mm. 400ff. (trans. to Repr. of Gesangsp.)
"21. Aug. 891 Steyr."	Cracow, IX, fol. 23^{r}	IX/1: pc. sk. of mm. 421ff. (from Repr. of Gesangsp. to end)
"26.8. / 891."	StB 4189/25^{r}	IX/1: rej. bifol. 17; cf. mm. 397–420
17 September 1891	—[26]	IX/4?: Chorale used in "grandiose" organ improvisation
"Wien. 9. Feb. 1892"	ÖNB 24.262	*Vexilla regis*, AP
"22.2. / 92"	StB 4189/17^{r}	IX/1: rej. bifol. 10; cf. mm. 221–240
26 March 1892	—[27]	*150. Psalm*: work thereon
"Wien 29. April 1892"	—[28]	*Das Deutsche Lied*, AP: completion
"Wien 29. Juni 1892"	ÖNB 19.484/21^{v}	*150. Psalm*, AP: completion
"1. Okt / 1892"	StB 4189/23^{r}	IX/1: rej. bifol. 17; cf. mm. 375–398
"14. 10 / 92."	ÖNB 19.481/49^{v}	IX/1, AP: preliminary completion
"2. Jänner / 893"	ÖNB 28.237/8^{r} [29]	IX/3: pc. sk. of beginning
"Trio / 27.2.893"	ÖNB 19.481/71^{v}	IX/2, AP: preliminary completion[30]
"28.2 / 893"	Cracow, IX, fol. 35^{r}	IX/3: pc. sk. of Gesangsp.
"Scitze 28. April 893 / A. B."	StB 3792/unfol.	*Helgoland*: rej. final bifol.[31]
"Scitze 27. April 893 / Gesang 13. Mai 893"	StB 3792/unfol.	*Helgoland*: rej. final bifol.
"Scitze 27.4.893 / Chor 24.5. / Streicher 18.6. / Holz 7.7. / Blech 23.7.893 / Wien 7. Aug. 1893"	ÖNB 19.485/26^{v}	*Helgoland*, AP: completion
"28.8" (1893)	ÖNB 19.485/25^{v}	*Helgoland*, AP: last dated revision
"23.12. 93"	ÖNB 19.481/49^{v}	IX/1, AP: completion
"27.12.93"	Nowak sketch[32]	IX/3, /4?: probable pc. sk. for chorale theme
"Fine 15.2.94"	ÖNB 19.481/71^{v}	IX/2, AP: completion (incl. definitive Trio)
"2. März 894"	Cracow, IX, fol. 40^{r}	IX/3: pc. sk. of mm. 1–44
"Apr. 94"	StB 4189/42^{r}	IX/3: pc. sk. of coda[33]

26 Göll.-A. IV/3, p. 177, where the date, as is clear from the context, is erroneously given as 17 *December*.

27 Letter to Theodor Helm; cf. Orel, D/3. No sketches to Psalm 150 appear to have survived.

28 The current location of the AP, previously in possession of the Akademischer Gesangsverein, Vienna, is uncertain; the autograph dating is cited by Victor Keldorfer, (*Chorwerke von Anton Bruckner: Das Deutsche Lied*, Vienna 1911, Vorwort, p. 4); ÖNB 3187 and 19.748 are both copies; the Archives of the Gesellschaft der Musikfreunde, Vienna, contain the apparently complete pc. sk. of the work under the signature A 117, documented in ÖNB PhA 2253. The dating is confirmed in Göll.-A. IV/3, p. 235.

29 According to the original foliation of 3176 (see Table I), fol. 32^{r}.

30 The date is to be found on the final page of the Scherzo section and obviously refers to a conclusion of the Scherzo with the second. subsequently discarded Trio (F♯ major, $^{2}/_{4}$ time, with viola solo). The date makes clear that the final Trio (F♯ major, $^{3}/_{8}$ time) must have originated as a by-product of work on the Adagio, as early sketches for the Gesangsp. of that movement (e.g. ÖNB 39.193) share the same key and rhythmic design.

31 Cf. ÖNB 19.786, a copy (for unknown reasons) by August Göllerich of dates and other annotations in the sketches of *Helgoland* and IX/4: "Auf den bei Hynais befindlichen Bleistiftskizzen steht am Schluß: 20/4 893/ Auf Bogen 13: „Scitze 28. April 893 A. B. / [Auf Bogen] 13: „Scitze 27. April 893, Gesang: 13. Mai 893." Orel (D/3) gives 29/4/1893 for the completion of the sk. of *Helgoland*, in reference to this date.

32 Photocopy of sketch found in estate of L. Nowak (provenance unknown); see Facs. C/323.

33 Orel (D/3) mentions a further MS date in reference to progress on the Adagio: 23 April 1894 (MS location unknown).

Date	MS source	In reference to
"23.4." (1894)	StB 4189/55^{r}	IX/3: pc. sk. of Gesangsp. in 2. Abtheilung
"1. Mai" (1894)	StB 4189/46^{r}	IX/3: pc. sk., "Anfang 3. Abth.[eilung]"
"1. Mai", "1. Mai 94"	ÖNB 28.233/2^{v}	IX/3: pc. sk. of final Steigerung (mm. 187ff.)
"11.5.94"	ÖNB 19.481/133^{r}	IX/3: date on last p. of Adagio score (preliminary layout?)[34]
"24.6. [1894] neueste"	StB 4189/43^{r}	IX/3: pc. sk. of beginning
"2. Juli 894"	StB 4189/48^{r}	IX/3: pc. sk.; cf. mm. 145ff.
"13. Juli 1894 Dr. A. Bruckner" [35]	ÖNB 6079/2^{v}	IX/3: rej. bifol. 10
"31. Okt." (1894)	ÖNB 19.481/133^{v}	IX/3, AP: preliminary completion
5 November 1894	—[36]	IX: "Drei Sätze meiner IX. Symphonie sind schon fertig, die beiden ersten schon vollständig, nur im 3. Satze muß ich noch etwas nuancieren."
"30 Nov 894; Wien"	ÖNB 19.481/133^{v}	IX/3, AP: completion
"24. Mai 895"	—[37]	IX/4: "1.^{mal}, Finale neue Scitze"
"8. Juni" (1895)	ÖNB 3194/5^{r} [38]	IX/4: pc. sk. of trans. to chorale
"16. 12." (1895)	StB 3791/7^{r}[39]	IX/4: rej. bifol. 17^{a}D (Repr.)
"14. Jänner" [?] (1896)	ÖNB 6085/77^{r} [40]	IX/4: SVE of Durchf.
"(18.)", "(18)" (May 1896?)	Cracow, IX, fol. 59^{r}	IX/4: pc. sk. for Durchf. & coda
"19. Mai" (1896)	ÖNB 6085/41^{r} [41]	IX/4: 2-m. pc. sk. (Gesangsp.?)
"19[.]", "19." (May 1896)	ÖNB 6085/45^{r} [42]	IX/4: pc. sk. of coda
"21." (May 1896)	ÖNB 6085/47^{r} [43]	IX/4: pc. sk. of coda
"am 21. Don[n]er[s]tag, 22. freitag, 23. Samst.[ag]", "21." (May 1896), "Nacht v.[on] Don.[nerstag] auf fr.[eitag]" (21–22 May 1896)	ÖNB 6085/43^{r} [44]	IX/4: pc. sk. of coda
"gut 14.6.96"[45]	ÖNB 6087/37^{r}	IX/4: bifol. 13E/"14" (Durchf.)
"11. Aug." (1896)	ÖNB 6087/43^{r} [46]	IX/4: bifol. 16C/"17" (Durchf.)
"11. Aug. neu" (1896)	ÖNB 6085/75^{r} [47]	IX/4: bifol. "13a"E (SVE of Durchf.)
"11. Aug." (1896)	ÖNB 6085/79^{r} [48]	IX/4: bifol. "15"E (SVE of Durchf.)

34 Written in faint pencil on last bifol. of IX/3; first noticed in November 2000 by B. G. Cohrs.

35 Probably given to an admirer (wife of Julius Hermann) on this date (date omitted by Orel; cf. *Entwürfe...*, p. 63).

36 Schwanzara, p. 97; cf. Göll.-A. IV/3, p. 445, where the date of Bruckner's last lecture is erroneously given as 12 November; see Schwanzara's discussion thereof, p. 98.

37 Calendar entry, see Facs. C/340; cf. Göll.-A. IV/3, p. 544. The date is given erroneously by Manfred Wagner (*BrLWD*, p. 209) as 1894.

38 See Facs. C/9.

39 See Facs. C/269.

40 See Facs. C/229. From the point of view of content, paper ruling and handwriting, the significance of this date appears questionable. It may be a reference, from August or September 1896, back to an earlier date or event; see chs. 1.1 & 3.2.

41 See Facs. C/44.

42 See Facs. C/45.

43 See Facs. C/46.

44 See Facs. C/47.

45 See Facs. C/225; probably a subsequent revision or inspection; see chs. 1.1 & 3.2.

46 See Facs. C/257; probably a subsequent revision or inspection. The chronological sequence of these last three dates is unclear.

47 See Facs. C/217.

48 See Facs. C/245.

Table III.

Principal Biographical Dates, mid-1887–1896.

For further details and sources see the preceding Table II (compositional dates) and chapter 1.1.

Year	(Day/Month)	In reference to
1887	1 July	Preliminary completion of AP of VIII(87)
	10 August	Final dating of AP of VIII(87)
	12 August–16 September	Pc. sks. for Exp. of IX/1
	19 September	Score of Eighth Symphony sent to Hermann Levi
	21 September	Dating of an initial (subsequently rej.) bifol. 1 of IX/1
	early October	Hermann Levi rejects score of Eighth; Bruckner deeply depressed
	mid-October	Beginning of revision of Eighth
1888	18 February	Last revision dating in Scherzo of Fourth (Löwe arrangement, published Gutmann 1889)
	5 March–29 May	III(89)/4: 1st revision period
	19 July–30 September	III(89)/4: 2nd revision period
	8 September–2 December	III(89)/1: revision period
1889	4 January	IX/Scherzo: pc. sk. (probably also pc. sks. of initial Trio in F [undated])
	7–11 February	III(89)/Trio: revision period
	17–22 February	III(89)/2: revision period
	3–4 March	III(89)/Scherzo: revision period
	4 March–8 May	VIII(90)/3: revision period
	8 May	VIII(90)/4: revision concluded
	4 September	VIII(90)/Scherzo: revision concluded
	25 September	VIII(90)/Trio: revision concluded
1890	November – 10 March	VIII(90)/1: revision period
	March	Medical certificate describes Bruckner suffering from “chronische Katarrhe des Rachens und Kehlkopfes” as well as “hochgradige Nervosität”
	12 March–29 June	I(90/91)/4: revision period
	20 May	Organ sketch in B major, later developed into principal thematic material of IX/3
	12 July	Bruckner granted sick leave by Conservatorium
	5 July–17 August	I(90/91)/Scherzo & Trio: revision period
	14 August–20 October	Bruckner in Steyr
	18 August–24 October	I(90/91)/2: revision period
	26 October	IX/1: pc. sk. of Hauptthema
	25 November–18 April 1891	I(90/91)/1: revision period
	December	Bruckner applies for retirement from Conservatorium
	13–15 December	Composition of *Träumen und Wachen* (WAB 87)
1891	15 January	Conservatorium grants Bruckner full retirement
	10 February	Bruckner writes that revision of First almost complete; he has already sketched most themes for Ninth
	18, 19 February	Datings of rej. bifols. 2 & 3 of IX/1
	19 February	Bruckner writes that Ninth Symphony is begun
	c. February	Bruckner (for the first time?) cites use of Te Deum as ersatz Finale for the Ninth
	March	Bruckner plays passages from all four movements to Nicodé; use of Te Deum again cited.

Year	(Day/Month)	In reference to
(1891)	19 April	Bruckner "restores" early *Pange lingua*
	End of April	Initial dating in AP (definitive bifol. 1) of IX/1
	31 May	Bruckner attends highly successful performance of Te Deum in Berlin under Siegfried Ochs; meets Ida Buhz
	late July—September	Bruckner in Steyr
	End of July	Dating of rej. bifol. 10 of IX/1
	3 August	Dating of rej. bifol. 8 of IX/1
	3–21 August	Further pc. sks. for later part of IX/1 from the beginning of the "2. Teil" (mm. 227ff.)
	26 August	Dating of rej. bifol. 17 of IX/1
	17 September	Chorale theme from Ninth Symphony used in organ improvisation
	7 November	University of Vienna bestows honorary doctorate
	11 December	"Fest-Kommers" held in Bruckner's honour; 3,000 attend
	13 December	Premiere of First Symphony ('Wiener Fassung') under Hans Richter
	20 December	Performance of Te Deum in Vienna under Wilhelm Gericke
	Christmas/New Year	Bruckner in St. Florian
1892	2 January	Bruckner returns to Vienna; largely housebound with swollen feet for 1st part of the year
	9 February	Dating of AP of *Vexilla regis* (WAB 51)
	22 February	Dating of (further,) rej. bifol. 10 of IX/1
	26 March	Work begins (?) on *150. Psalm* (WAB 38)
	15 April	(Good Friday) Performance of Te Deum in Hamburg under Gustav Mahler
	29 April	Completion of AP of *Das Deutsche Lied* (WAB 63)
	29 June	Completion of AP of *150. Psalm*
	1 July	Medical certificate cites Bruckner suffering from arterial sclerosis, hepatitis of the liver & diabetes
	August	Bruckner sees *Parsifal* & *Tannhäuser* for last time in Bayreuth; unspecified health crisis. Bruckner returns as patient to Steyr, where he spends the autumn
	1 October	Dating of a (further) rej. bifol. 17 of IX/1
	14 October	Preliminary completion of AP of IX/1
	17 October	Bruckner recommences university lectures
	28 October	Bruckner officially relieved of duties at the Hofkapelle
	late October	Continuation of work on IX/2 (?)
	13 November	First performance of *150. Psalm* under Wilhelm Gericke
	18 December	Triumphant first performance of Eighth Symphony under Hans Richter in Vienna
	Christmas/New Year	Bruckner in Steyr
1893	2 January	Dating of pc. sk. of opening of IX/3
	10 January	Bruckner seriously ill; extreme difficulty in breathing due to fluid retention ("Wassersucht")
	16 January	Bruckner returns to lectures, but shortly after Dr Schrötter prescribes milk diet & complete bed rest
	c. early February?	Bruckner operated on to relieve fluid retention; complains of depression & isolation
	27 February	Preliminary completion of AP of IX/2 (including, at this stage, the 2nd, discarded Trio in F♯ major); Bruckner commences lectures again
	28 February	Dating of a pc. sk. for Gesangsp. of IX/3
	11 March	Bruckner attends concert of the "Akademische Gesangsverein"
	13 March	Partial relapse
	23 March	Bruckner attends first concert performance of F-minor Mass under Josef Schalk
	end of March	Bruckner travels to St. Florian
	31 March (Good Friday)	Gustav Mahler performs D-minor Mass & Te Deum in Hamburg; in St Florian Bruckner hears *Vexilla regis* for the first time

Year	(Day/Month)	In reference to
(1893)	2 April (Easter Sunday)	Bruckner in Steyr; hears D-minor Mass under Franz Bayer
	April	Bruckner bedridden for three weeks following his return to Vienna
	24 April	Bruckner resumes lectures
	27/28 April	"Scitze" (pc. sk.) of *Helgoland* completed
	24 May–7 August	Progressive completion dates for AP of *Helgoland*
	16 August	Bruckner leaves Vienna for Steyr
	28 August	Last dated revision of *Helgoland*
	September	Bruckner again bed ridden. Correspondence begun with Gertrude Bollé concerning an opera
	early October	Bruckner returns to Vienna to attend final rehearsals of *Helgoland*; apparently considers concluding Ninth Symphony with a chorale fantasy on the hymn *Christus ist erstanden*
	8 October	Bruckner present at first performance of *Helgoland* under Eduard Kremser
	10 November	Bruckner makes out his Will
	8 December	Bruckner's health again improves
	23 December	Completion of AP of IX/1
	Christmas	Plays organ at Klosterneuburg
	27 December	Pc. sk. for the chorale theme of IX/3 & IX/4
1894	January	Bruckner attends performances of Te Deum, String Quintet & Seventh Symphony in Berlin; makes marriage proposal to Ida Buhz
	15 February	Completion date of AP of IX/2 (incl. definitive Trio); severe relapse shortly after
	2 March–2 July	Pc. sks. of IX/3
	24 March	Bruckner receives Last Rites for first time
	9 April	Bruckner unable to attend first performance of Fifth under Franz Schalk in Graz
	25 April (Easter Day)	Bruckner in St. Florian for the last time & plays organ there
	11 May	Bruckner apparently reaches end of score of IX/3 in initial draft stage
	mid-May	Initial improvement in Bruckner's condition
	13 July	Dating of rej. bifol. 10 of IX/3
	26 July	Leaves for Steyr; granted honorary citizenship by city of Linz
	4 September	Bruckner celebrates his seventieth birthday in Steyr, but official events cancelled due to his health. Wiener Schubertbund & Steyrer Liedertafel confer honorary memberships
	25 September	Bruckner adds a codicil to his Will
	30 September	Bruckner returns to Vienna
	29 October	Bruckner resumes lectures
	31 October	Preliminary completion of AP of IX/3
	November	Bruckner granted state annuity from the Ministry for Culture & Education
	4 November	Bruckner attends performance of F-minor Mass under Wilhelm Gericke
	5 November	Last university lecture. Bruckner reports that 3 movements of Ninth finished, first 2 completely, the 3rd requiring further dynamics & articulation
	11 November	Bruckner attends performance of Second Symphony under Hans Richter; spends remainder of November ill & at home
	30 November	Completion of AP of IX/3
	8 December	Bruckner's health so poor that doctors give up hope
	9 December	Bruckner receives Last Rites for the second time
	Christmas	Bruckner recovered; plays organ in Klosterneuburg for last time; collapses with pleurisy on his return to Vienna; Bruckner's brother Ignaz called to Vienna
1895	1 January	Bruckner already somewhat better, but subsequently contracts pneumonia
	late January	Bruckner approaches Prince Liechtenstein concerning a ground-floor or mezzanine apartment
	19 February	Bruckner writes via Meißner to the Archduchess Marie Valerie concerning an apartment

Year	(Day/Month)	In reference to
(1895)	18 April	Bruckner again ambulant, but foregoes Easter visit to St. Florian
	May	Further correspondence (via Meißner) with Gertrude Bollé
	13 May	Josef Schalk writes that Bruckner much better & considering beginning the Finale
	15 May	Imperial decree to renovate Kustodenstöckl apartment for Bruckner
	24 May	Beginning of work on IX/4
	8 June	First date in pc. sks of IX/4
	early July	With Meißner's assistance Bruckner sets estate in order, destroying invalid works & sks.
	4 July	Move to Belvedere
	6 July	Meißner thanks Gertrude Bollé for libretto, noting that Bruckner is working, "jedoch sehr wenig" on completion of the Finale
	11 July	Visit to Bruckner by Josef Schalk
	14 July	Newspaper report concerning Bruckner's move to the Belvedere & advancing composition of the Finale
	September	Bruckner in continuing good health; considers returning to university lectures
	4 October	Josef Schalk takes receipt of first 10 bifols. of Meißner's AS of IX/1
	mid-October	Newspaper report concerning Bruckner's health: rehearsals of String Quintet in Bruckner's apartment
	12 December	Dating of rej. bifol. 17 of the Finale (fugue)
1896	5 January	Bruckner hears Fourth under Richter; shortly after, visit by August Stradal
	12 January	Bruckner hears Te Deum for the last time under Richard Perger
	14 January	? Possibly erroneous date in Finale material (revision of Durchf.; probably late summer or autumn 1896)
	March	Visits of Grieg & Dvorak, Bruckner appearing profoundly absorbed in his work
	27 March	Bruckner writes to Otto Kitzler that he is still unwell
	30 March–2 April	(Holy Week) Bruckner attends services & prays in the Michaelerkirche
	c. 5 April (Easter)	Last visit of Max von Oberleithner
	17 April	Bruckner writes to Bayer that he is again largely confined to bed
	10 May	Newspaper report of Franz Bayer's three-day visit to Bruckner; Finale fully sketched, but Bruckner no longer hoped to complete scoring
	18–23 May	Dating of sks. for coda
	24 May (Whitsunday)	Bruckner carried to last concert; hears Strauss' *Till Eulenspiegel* & Wagner's *Liebesmahl der Apostel*
	14 June	Dating of a revision of Durchf. in Finale score
	9 July	Bruckner contracts pneumonia; seriously ill, delirious, unable to breathe
	17 July	Bruckner receives Last Rites for 3rd & last time
	19 July	Bruckner "vollkommen wieder hergestellt" but mental faculties noticeably declined
	11 August	Bruckner writes to Josef Gruber; last dates in MS of the Finale (Durchf.)
	15 September	Heller returns from vacation, noticing further deterioration in Bruckner's condition
	24 September	Final visit of Josef Schalk, who writes to his brother "Sein Geist ist zerfallen und zerstört und immer mehr nimmt ihn das Gespenst des religiösen Wahnsinnes gefangen"
	September & October	Last visits of Hugo Wolf, Karl Almeroth & Adalbert von Goldschmidt, Hans Richter & Franz Brunner
	October	Bruckner still ambulant, taking daily walks
	7 October	Bruckner's last letter to his brother & Karl Aigner
	10 October, pm	Last prayer entries in calendar
	11 October	Bruckner dies

Table IV.

Principal Dates, 1896–2002.

For further discussion and details of sources see chapters 1.2, 1.3, 1.4 and 3.4.

Year	(Day/Month)	In reference to
1896	11 October	Bruckner's death
	16 October	Testamentsvollstreckung; estate formally secured
	18 October	"Protokoll" concerning Finale MSS signed by Reisch, F. Schalk & Löwe; principal Finale MSS pass into the hands of Josef Schalk, entrusted with their analysis
	20 October	Inspection of remaining MSS by a delegation
	26 November	Acquisition of AP of IX/1–3 by ÖNB
1900	7 November	Josef Schalk dies; the Finale materials pass into the hands of his brother Franz
1903	11 February	First performance of IX/1–3 by Löwe; Doblinger publishes unacknowledged Löwe arrangement
1911		Auer borrows Finale MSS from Franz Schalk for analysis
1914		ÖNB purchases first Bruckner sks., incl. Mus. Hs. 2105
1915	14 April	StB inventarises 4 Finale bifols. (M. H. 3176); acquisition, from widow of Cyrill Hynais, 1914
1916		Bifol. "2"E given to the then Akademie für Musik und Darstellende Kunst by Max Graf
1919		Publication of Ernst Decsey's *Bruckner: Versuch eines Lebens* (Berlin), with first published reference (p. 110) to the existence of 75 score bifols. for the Finale
1922		First volume of Göllerich-Auer biography published by August Göllerich (Regensburg)
		First publication by Orel of reference to extant materials for the Finale ("Skizzen zum vierten Satz von Bruckners Neunter Symphonie", *Der Merker* 12, pp. 411–19)
1923		Max Auer's one-volume biography *Bruckner* first published (Zurich—Leipzig—Vienna), with references to Finale material
	16 March	August Göllerich dies
1924		*Anton Bruckner In Memoriam* published (ed. by Karl Kobald; Zurich—Leipzig—Vienna), with Heller's report on Bruckner's last months
1925	6 January	Ferdinand Löwe dies
1927	8 January	ÖNB acquires Bruckner sks. & numerous other items (incl. Mus. Hs. 3165) from Hueber family; others (Mus. Hss. 3175 & 3176) from Ferdinand Löwe's estate
		StB acquires Ninth Symphony MSS (M. H. 4189) from Löwe estate (MSS also sold to Berlin?)
	9 November	Foundation of the Bruckner-Gesellschaft (from 1928 Internationale Bruckner-Gesellschaft)
1928		Second volume of Göllerich-Auer biography published by Max Auer (Regensburg)
1930	June	ÖNB acquires materials, including pc. sks. for IX/4, Mus. Hs. 3194, from M. Auer
1931	February	ÖNB acquires further materials, including pc. sks. Mus. Hss. 3196 & 6007, from M. Auer
	3 September	Franz Schalk dies
1932		Third volume of Göllerich-Auer biography published by Max Auer (Regensburg)
		Collapse of Filser Verlag; MWV founded
	2 April	First performance of original version of IX/1–3 under Siegmund von Hausegger at a closed sitting of the IBG in Munich
	23 October	First public performance of the original version of IX/1–3 in Vienna under Clemens Krauß
1933		Preußische Staatsbibliothek, Berlin acquires MSS for Eighth & Ninth Symphony from widow of Ferdinand Löwe; Fritz Oeser undertakes analysis

Year	(Day/Month)	In reference to
1934	March	Publication of Ninth Symphony in GA, along with *Entwürfe und Skizzen zur IX. Symphonie*, both ed. by Alfred Orel
		Piano performance of Finale fragments in Munich by Elsa Krüger & Kurt Bohnen
		Robert Haas publishes his Bruckner biography (Potsdam)
		New edition of M. Auer's *Bruckner* (MWV)
1934–35		Leopold Nowak corrects the Orel edition
1936		Fourth & final volume of Göllerich-Auer biography published by Max Auer
1938		ÖNB acquires pc. sk. for IX/1 (Mus. Hs. 6063) from Hinterberger
1939		ÖNB acquires Finale score & sketch materials (Mus. Hss. 6085–7) from estate of F. Schalk (date uncertain—possibly later, 1947 or 1954)
1940	12 October	First orchestral performance of the Oeser version (exposition of the Finale, preceding the completed three movements of the Ninth) in Leipzig, under Hans Weisbach
1941,	from April	Music collection of the Preußische Staatsbibliothek, Berlin evacuated; Bruckner Ninth MSS transported to Grüßau in Silesia
1947	11 November	ÖNB acquires IX/3 score fol. (Mus. Hs. 6079) from widow of Julius Hermann
1948	17 September	Piano performance of the Finale fragments in London by H. F. Redlich & R. Simpson
1951	August	New GA score of IX/1–3 published by Nowak
1956	15 December	ÖNB purchases Finale bifol. 2F (Mus. Hs. 19.645) from Schneider, Tutzing (formerly apparently in possession of a Baron Vietinghoff, Berlin)
1959–62		"Ricostruzione" of the Finale materials by Edward D. R. Neill & Giuseppe Gastaldi
1960	4 October	Robert Haas dies
1962	24 September	Max Auer dies
1964–70		Transcription made by Arthur D. Walker (Manchester)
1963		IX/1–3 published by Eulenburg, ed. by H.-H. Schönzeler & H. F. Redlich
1966	20 January	ÖNB acquires Finale bifol. 1A (Mus. Hs. 24.264) via H. Schneider from the estate of R. Strauss
1967	11 April	Alfred Orel dies
1969		Ernst Märzendorfer completes Finale
	21 March–26 June	Hein 's Gravesande completes Finale
	23–25 November	First performance of Märzendorfer version in Graz, under the arranger
1971		ÖNB acquires Finale bifol. 1^{d}C via Valentin Stampach from estate of Alfred Orel
1973	October	Performance of a complete Ninth with modified Oeser version as transition to the Te Deum under Peter Ruzicka
1974	17 November	Radio production of the Finale by the BBC under Hans-Hubert Schönzeler
1976		Radio production of the Finale by RIAS, Berlin, under Ruzicka
		Berlin materials for Eighth & Ninth Symphonies again become accessible in Cracow
1977–79		Completion by Marshall Fine
1978–91		Completion by Nors S. Josephson
1979–83		Completion by William Carragan
1983	20 March	First piano performance of Carragan version in New York
1983–85		Nicola Samale & Giuseppe Mazzuca re-examine original MSS & prepare their version
1984	8 January	Premiere of the Carragan's Vollendung in New York, under Moshe Atzmon
1985		ÖNB acquires folio relevant to Finale (Mus. Hs. 38.846) from estate of Ernst Kurth
	14, 16 April	European premieres of the Carragan version in Amsterdam & Utrecht under Hubert Soudant
	28–30 August	Premiere recording by Chandos of the Carragan version with Oslo Philharmonic under Yoav Talmi

Year	(Day/Month)	In reference to
(1985)	December	Premiere recording of Samale/Mazzuca *Ricostruzione* with Frankfurt RSO under Eliahu Inbal
1986		ÖNB acquires pc. sk. for IX/1 (Mus. Hs. 6063) from MWV
		Ricordi Milan publishes Samale/Mazzuca version
	3 January	Samale/Mazzuca version first broadcast by Hessischen Rundfunk
	18 February	Public premiere of the first Samale/Mazzuca version at Werkstattkonzert in Berlin under Peter Gülke
	22–23 May	Samale/Mazzuca version performed in Milan under Eliahu Inbal
	15 June	First performance of Carragan version in Austria, in St. Florian under Kurt Eichhorn
	11–12 September	Samale/Mazzuca version performed & recorded for Teldec in Frankfurt under Eliahu Inbal
1987		Ricordi Milan publishes Samale/Mazzuca *Commentary*
		Revision of Samale/Mazzuca version begun by Samale & Gunnar Cohrs
		Schönzeler publishes booklet on Cracow sks.; dissertation of Mariana Sonntag
	11–12 May	International symposium concerning Finale in Rome
	July	Radio production & recording of Samale/Mazzuca/Cohrs version in Utrecht under Hubert Soudant
1987–90		Further revisions by Samale/Cohrs
1988		ÖNB acquires pc. sk. for IX/3 (Mus. Hs. 39.193) from estate of Ernst Kurth
	October	Recording of Ninth with revised Samale/Mazzuca/Cohrs version in Kattowitz under Samale
1990	January	First meeting between Phillips, Samale & Cohrs; complete re-analysis of the MSS begun in Vienna; thorough revision of the score begun by Samale & Phillips
	13 August	'New' score of the Finale first performed in two-piano arrangement in Adelaide by Phillips & Edward Kriek
	30 December	Radio broadcast of two-piano arrangement by ABC FM, Australia
1991	May	Completion of Samale/Phillips revision (subsequently 'AF') in Rome; publication contract drawn up by MWV
	24 May	Leopold Nowak agrees to a new publication of the Finale material; dies 3 days later
	3 December	Premiere of the AF in Linz by Brucknerorchester under Manfred Mayerhofer
1992		Further minor revisions to AF; negotiations with Ricordi & preparation of AF for publication
		Phillips' article "Neue Erkenntnisse zum Finale der neunten Symphonie Anton Bruckners" published in *Bruckner-Jahrbuch 1989/90*
1993	16–17 February	Premiere recording by Camerata Tokyo of AF in Linz with Brucknerorchester under Kurt Eichhorn; publication by the authors (Adelaide–Bremen)
	August	Release of the Camerata recording
1994	July	Publication of AP of Finale by MWV, Vienna
	17–18 April	German premiere of AF in Braunschweig by Staatsorchester Braunschweig under Manfred Mayerhofer
1995	7, 9, 10 October	Italian premieres of AF, in Brixen, Trento, Bolzano respectively, by Haydn-Orchester Bozen under Johannes Wildner
1996		Centenary of Bruckner's death, with Bruckner conferences in Manchester (April) & Berlin (September); ABIL Bruckner Symposium (Linz, 25–29 September) entitled "Fassungen – Bearbeitungen – Vollendungen"
	May	Publication of the *Faksimile-Ausgabe* by MWV, Vienna
	July	Re-editing of score & parts of AF (revised version, '2. Auflage')
	15 October	Werkstattkonzert of AF only in Wuppertal by Philharmonisches Orchester Wuppertal under Peter Gülke

Year	(Day/Month)	In reference to
(1996)	27 November	BBC recording of AF in Manchester, including 1996 revisions, & first recording of Cohrs' Trio arrangements by BBC Northern Philharmonic under Vassily Sinaisky
	31 December	First broadcast of BBC Radio production "A Grand Mysterious Harmony" with AF & interviews
1997	4 June	First performance of Josephson's completion of Finale in Hot Springs, South Dakota, under Richard Rosenberg
1998		Publication of Studienband on Scherzo & Trio of Ninth by Cohrs in the Bruckner GA
	19–22 April	First performance of 1996 revised version of AF by Neue Philharmonie Westfalen under Johannes Wildner (19 April in Recklingshausen, 20–21 in Gelsenkirchen, 22 in Kamen); Live CD production by SonArte SP 13 (distribution: Disco Center Kassel)
	8 November	Hein 's Gravesande's performing version first performed in Den Haag
	4 December	First Slovenian performance of AF in Zagreb by Zagreb Philharmonic under Ralf Weikert
1999	13–15 August	First Netherlands performance of AF by Het Gelders Orkest under Lawrence Renes, with live radio production (13 August in Arnhem, 14 in Nimwegen, 15 in Amsterdam)
	12–14 November	Dokumentation des Fragments (DdF) first performed by Wiener Symphoniker under Nikolaus Harnoncourt
	December	Publication of 2nd impression of AP of Finale in the Bruckner GA
2000	13–14 March	AF performed in Bremen by Philharmonisches Staatsorchester Bremen under Günter Neuhold; Radio production by Deutschland Radio
	17 May	UK premiere of AF in London by Royal Philharmonic Orchestra under Robert Bachmann
	6 November	Russian premiere of AF in Moscow by Russian National Orchestra under Robert Bachmann (first performance of first three movements from the new performing material)
2001	22 April	DdF (under Cohrs) and AF (under Bachmann) performed in Dusseldorf at farewell concert of Philharmonia Hungarica
	25, 29 April	Performances of AF in Munich with the Münchener Symphoniker under Heiko Mathias Foerster
	May	Publication of new edition of score and parts of first three movements by MWV
	6 July	Belgian premiere in Antwerp of AF by Royal Flanders Philharmonic Orchestra under Philippe Herreweghe
	28 September	Japanese premiere of DdF & AF in Tokyo by Royal Flanders Philharmonic Orchestra under Cohrs
	30 Sept., 5 Oct.	AF performed by Royal Flanders Orchestra under Herreweghe in Tokyo & Osaka
2002		Publication of Kritischer Bericht of Ninth in the GA; commercial publication of DdF score
		Naxos takes over distribution of 1998 Wildner recording of AF
	14, 15, 17 August	Planned performances of DdF under Harnoncourt in Salzburg
	8 October	Planned performance of AF in Gmunden under Cohrs
	16–18 November	Planned performance of DdF in Houston under Hans Graf
		3rd edition of score of AF
2003		Anticipated publication of GA Studienbände on the Finale, first movement and Adagio

Table V.

Significant Versions of the Finale, 1940–1988.

I. Fritz Oeser, ed., *Finalfragment der IX. Symphonie / Anton Bruckner* (Leipzig 1940)
II. *Anton Bruckner / IX. Symphonie D-Moll: Finale / vollendet von William Carragan / Partitur* (Troy, New York 1983; revision 1987)
III. *Anton Bruckner / Finale della IX Sinfonia / Ricostruzione di Nicola Samale/Giuseppe Mazzuca* (Milan: Ricordi, 1986; "New ending" by G. Cohrs and N. Samale, dated Rome 1988)

For discussion see chapter 1.4.

Measure	No. of mm.[1]	Orel references[2] & observations
		I. Fritz Oeser, ed., Finalfragment der IX. Symphonie / Anton Bruckner *(Leipzig 1940)*[3]
1	24	1.[d] Bg. C (D/89); complete original scoring
25	18	2.[b] Bg. E (D/118f.); complete original scoring; mm. 25–26 sustained chord supplemented in brass
43	16	3. Bg. E (D/120f.); complete original scoring
59	2	2-m. interstice between 3E & 3A filled by adapting scoring of last 2 mm. of 2.[b] Bg. C (D/88)
61	16	3. Bg. A (D/76); supplementation of wind scoring
77	16	4. Bg. C (D/76f.; cf. 91); complete original scoring
93	16	5. Bg. B (D/78); supplementation: mm. 93–96: addition of lyrical counterpoint (D/66, adapted) in 2nd vln. mm. 101–104: addition of counterpoint from pc. sk. (D/66) in 2nd vln.; supplementation of woodwind scoring
109	18	6.[c] Bg. B (D/79); mm. 109–22: original scoring mm. 123–126: supplementation of wind scoring
127	18	7. Bg. B (D/79; cf. 92); mm. 127–130: supplementation of wind scoring mm. 131–136: addition of elements of 7C (cf. D/92) in horns & tubas mm. 137–142: complete original scoring
145	16	8. Bg. B (D/92); complete original scoring
161	16	9. Bg. B (D/93ff.); complete original scoring
177	16	10. Bg. A (D/96f.); complete original scoring
193	16	11. Bg. A (D/98f.); complete original scoring
209	10 [+ 2]	12. Bg. C (D/100f.); complete original scoring breaking off after m. 218, adding final 2 mm. & concluding on e (final m. G. P.)

[1] Supplemented measures (i.e. those not found in the original MSS) are enclosed in square brackets.

[2] The bifolio classifications used here are those of Orel's original publication.

[3] 27 pp., 220 mm.; pp. 18–25 photocopy of Orel pp. 92–99, remainder handwritten; 2-p. preface dated Leipzig Oct. 1940. No tempo marking.; Dynamics and articulation added throughout; no metrical numbers; no indications of sources.

Measure	No. of mm.	Orel references & observations
		II. Anton Bruckner / IX. Symphonie D-Moll: Finale / vollendet von William Carragan / Partitur *(Troy, New York 1983; revision 1987)*[4]
1	24	1.[d] Bg. C (D/89); complete original scoring
25	18	2.[b] Bg. E (D/118f.); complete original scoring; mm. 25–26: sustained chord supplemented in brass
43	16	3. Bg. E (D/120f.); complete original scoring
59	2	2-m. interstice between 3E & 3A bridged by adapting scoring of last 2 mm. of 2.[b] Bg. C (D/88)
61	16	3. Bg. A (D/76); some supplementation of wind scoring
77	16	4. Bg. C (D/76f.; cf. 91); complete original scoring
93	[6]	"(short gap in second theme group)";[5] free
99	[2 +] 16	5. Bg. B (D/78), repeating first 2 mm.; original text plus some supplementation, including: mm. 101–104: addition of lyrical counterpoint (D/66) in 2nd vln. mm. 109–112: addition of counterpoint from pc. sk. (D/66) in 2nd vln. mm. 113–116: supplementation of clarinets
117	18	6.[c] Bg. B (D/79); mm. 117–121: supplementation of clarinet 1 mm. 123–126: original text mm. 127–134: supplementation of wind scoring
135	18	7. Bg. B (D/79; cf. 92); mm. 135–138: supplementation in 2nd violin, woodwind & brass mm.141–144: addition of elements of 7C (cf. D/92) in horns & tubas mm. 145–152: complete original scoring
153	16	8. Bg. B (D/92); complete original scoring
169	16	9. Bg. B (D/93ff.); complete original scoring
185	16	10. Bg. A (D/96f.); complete original scoring
201	16	11. Bg. A (D/98f.); complete original scoring
217	10	12. Bg. C breaking off after 10 mm. (D/100f.); complete original scoring
227	[8]	"(end of exposition using flute & oboe lines of Bruckner)"; free, using 13.[c] Bg. E (D/122)
235	8	12. Bg. C[6] (D/101), last 6 mm.; supplementation of scoring
241	[16]	"(missing [bi-]folio in the development)"; free, continuing musical texture of 12C with references to IX/1 Hauptth.
257	16	14.[g] Bg. E (D/123); supplementation of wind scoring
273	[16]	"(missing [bi-]folio in the development)"; free, using theme & textural elements of chorale
289	16	15. Bg. D (D/103f.); supplementation of wind scoring
305	16	16. Bg. C (D/104f.); supplementation of wind scoring
321	16	17.[c] Bg. D (D/109); supplementation of wind scoring
337	16	18. Bg. D (D/110); supplementation of wind scoring
353	16	"(missing [bi-]folio in recapitulation fugue)"; free, in part repeating fragments of fugal exposition
369	16	20. Bg. D (D/111f.); mm. 369–374: complete original scoring mm. 375–384: supplementation of wind scoring
385	16	21. Bg. D (D/113); supplementation of wind scoring

[4] 136 pp., 705 mm.; handwritten, © 1983; 1-p. Foreword dated 1987. Tempo markings: (m.) 1: Allegro moderato, 83: Etwas langsamer, 120: rit., 123: a tempo, 143: ritard., 145: Langsam, 151: accel., 155: tempo wie anfangs, 233: ritard., 235: a tempo, 315: Sehr langsam, 321: Tempo wie anfangs: Sehr kräftig, 418: riten., 427 Etwas langsamer, 454: rit., 457: a tempo, 465: Langsamer, 468: riten., 469: a tempo, 495: accel., 525: molto ritenuto, 527: a tempo, 545: Fließend, 640: ritenuto, 647: a tempo, 657: Maestoso, 687: ritenuto, 689: Tempo des Te Deum: feierlich, kräftig. Dynamics and articulation supplemented throughout; indications of sources; no metrical numbers.

[5] These and the following quotations are taken from the Foreword to the Carragan score dated May 1987 (brackets original).

[6] Carragan's score incorrectly cites "12. Bg. E".

Measure	No. of mm.	Orel references & observations
401	16	22. Bg. D (D/114); supplementation of wind scoring
417	16	23. Bg. D (D/115); supplementation of wind scoring
433	16	Continuity reconstructed from pc. sks. Orel nos. 13 H & I (D/74f.) & 5. Bg. B (D/78); supplementation of scoring
449	16	25. Bg. D (D/116); supplementation of wind scoring
465	16	26. Bg. F (D/113); supplementation of wind scoring
481	[50]	"(long gap in third theme group)"; free, mm. 481–483 ending line of 26. Bg. F on e'''; remainder using previous passages: mm. 484–488: flute & horn interjection in Exp. (1.^{d} Bg. C, cf. mm. 17–20), timpani added mm. 489–510: adaptation of Steigerung preceding chorale in Exp. (cf. mm. 145–166) mm. 511–526: adaptation of Steigerung preceding Hauptth. in Exp. (cf. mm. 35–50) mm. 527–530: arrival on d minor, beginning triplets as on ensuing bifolio
531	32	29. Bg. E (D/126); supplementation of wind scoring
563	143	"(conclusion of third theme group and five-part coda)"; free, consisting of: mm. 563–580: continuation of chorale mm. 581–616: descending tremolandi in strings, later triplets, motives from IX/1 & IX/4 mm. 617–640: pc. sk. Orel no. 12 (D/72), with contrapuntal & instrumental additions mm. 641–646: cadence, adapting elements of the IX/1 Haupth., into: mm. 647–656: free tutti, establishing D major mm. 657–672: overlaying of chorale & principal themes of IX/1, IX/3 & IX/4. etc. mm. 673–688: free continuation using string texture of 21. Bg. E (D/125) mm. 689–705: final D-major peroration, using Te Deum elements, opening theme of IX/1 & incipit of IX/4 chorale, in mm. 697–700 adding brief anabasic trumpet fanfare, in 701–705 the dotted motives of IX/4

III. Anton Bruckner / Finale della IX Sinfonia / Ricostruzione di Nicola Samale/Giuseppe Mazzuca
(Milan: Ricordi, 1986; revision by G. Cohrs and N. Samale, Rome 1988)[7]

1	24	1.^{d} Bg. C (D/89); complete original scoring
25	18	2.^{b} Bg. E (D/118f.); complete original scoring; mm. 25–26: sustained chord supplemented in brass
43	16	3. Bg. E (D/120f.); complete original scoring
59	2	2-m. interstice between 3E & 3A bridged by adapting scoring of last 2 mm. of 2.^{b} Bg. C (D/88)
61	16	3. Bg. A (D/76); supplementation of wind scoring
77	16	4. Bg. C (D/76f.; cf. 91); complete original scoring
93	16	5. Bg. D (D/103): "erweitert um einen Bogen"[8]; supplementations: mm. 95–98: addition of lyrical counterpoint (D/66) in 2nd vln. mm. 105–108: addition of discarded passage from 15. Bg. C (D/102; cf. 91)
109	16	5. Bg. B (D/78), supplementation, including: mm. 117–122: addition of counterpoints from pc. sk. (D/66) in 2nd vln. & clarinets

7 173 pp., 719 mm.; handwritten, based on original Ricordi score (Milan 1986; 711 mm., 171 pp.) with pp. 163–173 new, dated (p. 173): "New ending / Roma 1988 / Cohrs/Samale". Tempo markings: (m.) 1: Bewegt, doch nicht schnell, 21: belebend, 50: rit., 51: Tempo I^{mo}, 75: Ruhig, 83: Etwas langsamer, 116: rit., 117: Langsamer, breit, 128 rit., 131: a tempo (II^{de}), 147: belebend, 153: a tempo, 159: (etwas belebend), 179: Im Hauptzeitmaß, 265: riten., 266: Tempo wie Anfangs, 275: a tempo, 279: etwas ruhiger, 294: a tempo, 305: Moderato, 313: Langsam, 319: Sehr langsam, 325: Fuge/Bedeutend langsamer, 354: allmählich belebter, 379: Moderato, 399: Mit äußerster Kraft, 423: etwas ruhiger, 431: etwas langsamer, 446: rit., 447: Langsam, breit, 458: rit., 461: a tempo, 469: (Langsam), 469: a tempo, 477: belebend, 481: Kräftig, 485: breit/poco riten, 489: a tempo/stringendo poco a poco, 505: Im Hauptzeitmaß, 511: belebend, 523: Choral—Te Deum: a tempo, 582: breit, 583: Tempo des I^{ten} Satzes, 593: sehr ruhig, 609: Etwas belebend, 624: Riten., 625: Im Hauptzeitmaß, 641: Choral, 649: ruhig, 667: Breit, 678: riten., 679: Te Deum/feierlich, mit Kraft, 687: Sehr feierlich, 703: Breit, 718: riten. Dynamics and articulation supplemented throughout; indications of sources; pagination largely that of the originals; typographic distinction (note size) between original and supplemented or added text; metrical numbers; underlaid systems indicating origin of pc. material.

8 These and ensuing quotations are taken from the score.

Measure	No. of mm.	Orel references & observations
125	18	6.[c] Bg. B (D/79); mm. 125–129: supplementation of winds mm. 131–136: original text mm. 137–138: supplementation of horns mm. 139–142: supplementation of trombones
143	18	7. Bg. C (D/79, 91f.); mm. 143–152: original text according to Orel[9] mm. 145–152: complete original scoring
161	16	8. Bg. B (D/92); complete original scoring
177	16	9. Bg. B (D/93ff.); complete original scoring
193	16	10. Bg. A (D/96f.); complete original scoring
209	16	11. Bg. A (D/98f.); complete original scoring
225	2 [+2] +14	Continuity of 12. Bg. C (first 2 mm.; D/100), 2 mm. supplemented, & mm. 3–14 of 13.[c] Bg. E (D/122); supplementation of scoring
243	16	13.[b] Bg. E (D/122): "erweitert um einen Bogen"; supplementation of scoring with reference to 13.[a] Bg. E (D/121)
259	16	14.[g] Bg. E (D/123); supplementation of wind scoring
275	10 + [8]	12. Bg. C (last 10 mm.; D/100f.); 8 mm. supplemented; supplementation of scoring
293	16	15. Bg. D (D/103f.); supplementation of wind scoring
309	16	16. Bg. C (D/104f.); supplementation of wind scoring
325	16	17.[c] Bg. D (D/109); supplementation of wind scoring
341	16	18. Bg. D (D/110); supplementation of wind scoring; in mm. 350–352 redistributing strings to permit better link with pc. sk. Orel no. 13 C (D/74)
357	[13] + 3	"erg.[änzter] 20. [= 19/"20"][10] Bogen"; mm. 357–360: based on pc. sk. Orel no. 13 C (D/74) mm. 360–369: free (based on sequential treatment of the foregoing) mm. 370–372: based on pc. sk. Orel no. 13 G (D/74), which connects with the ensuing Bg.
373	16	20. Bg. D (D/111f.); mm. 373–378: complete original scoring mm. 379–388: supplementation of wind scoring
389	16	21. Bg. D (D/113); supplementation of wind scoring
404	16	22. Bg. D (D/114); supplementation of wind scoring
421	16	23. Bg. D (D/115); supplementation of wind scoring
437	16	"erg.[änzter] 25. [= 24/"25"] Bogen"; continuity reconstructed from pc. sks. Orel nos. 13 H & I (D/74f.) & 5. Bg. B (D/78)
453	16	25. Bg. D (D/116); supplementation of wind scoring
469	16	26. Bg. F (D/113); supplementation of wind scoring
485	16 [+ 8]	"erg.[änzter] 28. [= 27/"28"][11] Bogen"; mm. 485–501: based on pc. sk. Orel no. 13 K (D/75) mm. 501–502: arrival on D minor; mm. 13–14 of Bg. 26. Bg. F (D/113) in d minor mm. 503–508: beginning triplets as on ensuing bifolio
509	32	29. Bg. E[12] (D/126); supplementation of wind scoring
541	[16]	"erg.[änzter] 31. [= 30/"31"][13] Bogen"; mm. 541–550: supplemented as inversion of chorale in Exp. (cf. mm. 1–8, 13–16 thereof, Orel D/94ff.) mm. 551–556: supplemented as transposition of mm. 17–22 of chorale (Orel D/96)

9 Further alterations of 7C *vis-a-vis* 7. Bg. B were not given by Orel.

10 The source citations in the score and commentary use the altered bifolio numerations as found on the original material.

11 See previous fn.

12 Orel here (apparently inadvertently) conflated two 16-m. bifolios into one 32-m. "29.[?] Bg.E"; these are classified in the Samale/Mazzuca/Cohrs score "29 (E)" and "30 (E)".

13 See previous fn.

Measure	No. of mm.	Orel references & observations
557	16	"32" [= 31/"32"E], Orel's "21. Bg. E" (D/125); last mm. repeated with reference to m. nos. added by Bruckner suggesting an expansion; supplementation of wind scoring
573	[4 + 12]	"33";[14] mm. 573–576: continuing expansion of last mm. of bifol. "32" mm. 577–586: continuation by Reihung, leading into: mm. 587–588: IX/1 Hauptth. (cf. IX/1, mm. 63ff. & 345ff.)
589	[4 +] 12	"34"; mm. 589–592: continuation of IX/1 Hauptth. mm. 593–604: Orel no. 12 (D/72), mm. 1–12
605	12 [+ 4]	"35"; mm. 605–616: Orel no. 12 (D/72), mm. 12–24 mm. 617–620: free continuation
621	[16]	"36"; mm. 621–624: free continuation mm. 625–632: 'combination of themes'[15] mm. 633–636: free continuation of the foregoing
637	[16]	"37"; mm. 637–640: continuation mm. 641–648: chorale, in form reminiscent of its appearance on 26. Bg. F mm. 649–652: Orel no. 46 IIa (D/127, mm. 1–4)
653	[16]	"38"; no. 46 II continued in free Steigerung (Samale) featuring tritone progressions
669	[16]	"39"; mm. 669–677: continuation & climax of Steigerung, cadencing (m. 678) via final progression of VIII/4 (cf. letter Zz thereof) into: mm. 679–684: D major, *fff*; Te Deum motive in violins, 'Allelujah' fanfares in trumpets
685	[16]	"40"; mm. 685–686: continuation of *fff* mm. 687–700: 'Klangfläche', *pp poco a poco crescendo*, using multiple permutations of Te Deum motive
701	[16]	"41"; mm. 701–702: last 2 mm. of crescendo mm. 703–714: *ff* peroration, with Te Deum motive in strings, Te Deum & 'Allelujah' fanfares in trumpets mm. 715–719: *fff* conclusion,
717	[3]	"42";[16] continued.

[14] The continuity and length of all bifolios is conjectural from hereon.

[15] A conjectural reconstruction of the sketch supposed to have been seen by Auer was underlaid under mm. 625–632 of the score.

[16] Final bifol. number omitted.

Table VI.

Currently Known Autograph Sources for the Ninth Symphony.

For discussion of this and the following tables see chapters 1.2, 3.1.

Library signature	No. of folios	Description	Provenance
ÖNB 19.481	132[1]	AP of the first three movements	Bequest of the composer, 26 Nov. 1896
		For the first movement:	
StB 4189/1–26, 29–32	30	Pc. sks., rej. score bifols.	Estate of Ferdinand Löwe, 1927
Cracow, IX, fols. 1–29	29	Pc. sks., rej. score bifols.	Estate of Ferdinand Löwe, 1933
Washington	5	Pc. sks., rej. score bifols.	Viktor Christ[2]
ÖNB 6063	3	Pc. sks.	Hinterberger,[3] 1938
ÖNB 28.236[4]	2	Pc. sks.	Hueber,[5] 1927
Private possession	1	Rej. score fol.	Viktor Keldorfer, Vienna[6]
		For the Scherzo:[7]	
ÖNB 3196	2	Pc. sks.	Max Auer, 1931
ÖNB 28.224[8]	1	Pc. sks.	Purchased 1914; provenance unknown
		For the Trio:	
StB 4189/34–39	6	AP of the 2nd rej. version	Estate of Ferdinand Löwe, 1927
ÖNB 28.225[9]	2	Initial pc. sk. of the 1st rej. version[10]	Hueber, 1927
ÖNB 3165[11]	2	Later pc. sk. of the 1st rej. version	Ditto
ÖNB 28.226[12]	2	Pc. sk. (= string score) of the final version	Ditto
		For the Adagio:	
Cracow, IX, fols. 30–58	29	Pc. sks., rej. score bifols.	Estate of Ferdinand Löwe, 1933
StB 4189/41–56	16	Pc. sks.	Estate of Ferdinand Löwe, 1927
ÖNB 28.237[13]	9	Pc. sks.	Hueber, 1927
ÖNB 28.233[14]	2	Pc. sk.	Ditto
ÖNB 6079	2	Rej. score bifol.	Estate of Julius Hermann, 1947
ÖNB 39.193	2	Rej. pc. sk.	Estate of Ernst Kurth, 1988

1 For the first movement 50, for the second 43, for the Adagio 39 fols., inclusive of 7 cover fols.

2 Pupil of the composer; year of acquisition unknown.

3 Antiquarian.

4 Formerly ÖNB Mus. Hs. 3176, fols. 30 & 31.

5 Family of Rosalie Hueber, the composer's sister.

6 Documented in ÖNB PhA 2073.

7 In both 1994 and 1999 editions of the Autograph-Partitur the signature Mus. Hs. 3165, correctly listed here under the sources for the Trio, was inadvertently included under the sources for the Scherzo movement.

8 Formerly ÖNB Mus. Hs. 2105, fol. 6.

9 Formerly fols. 3 & 4 of ÖNB Mus. Hs. 3165 (bound together with Mus. Hss. 3165, fols. 1 & 2, & 28.226); divided up and ordered into the present signature by L. Nowak in 1951.

10 On the final page appears a pc. sk. for the Adagio, probably written in connection with ÖNB 28. 233 & 28.237.

11 Formerly fols. 1 & 2 of ÖNB Mus. Hs. 3165 (bound together with Mus. Hss. 28.226 & 28.225); divided up by L. Nowak in 1951.

12 Formerly fols. 5 & 6 of ÖNB Mus. Hs. 3165 (bound together with current Mus. Hss. 3165 & 28.225); divided up and ordered into the present signatures by L. Nowak in 1951.

13 Formerly ÖNB Mus. Hs. 3176, fols. 20–24, 28, 29, 32 & 33.

14 Formerly ÖNB Mus. Hs. 3176, fols. 8 & 9.

Library signature	No. of folios	Description	Provenance
Private possession (Steyr)	1	Rej. score folio	Franz Bayer[15]
Private possession[16]	1	"Sk." (?)	Leipzig; from estate of Max Auer
? Private possession[17]	1	Pc. sk.	Unknown
ÖNB 28.239[18]	2	Pc. sk.	Hueber, 1927
		For the Finale:	
ÖNB 6085	88[19]	1st main source of surviving score bifols. (largely SVE, some pc. sks. also)	Estate of Franz Schalk, 1939[20]
ÖNB 6087	74[21]	2nd main source of surviving score bifols. (those largely scored out)	Estate of Franz Schalk, 1939[22]
ÖNB 3194	16	Pc. sks.	Max Auer, 1930
StB 3791	8	Rej. score bifols.	Estate of Cyrill Hynais, 1915
ÖNB 6086	4	Pc. sks.	Estate of Franz Schalk, 1939[23]
StB 4189/27–28	2	Bifol. 20F/"21"	Estate of Ferdinand Löwe, 1927
HfM 36 555	2	Bifol. "2"E	Max Graf, 1916
ÖNB 24.264	2	Bifol. 1A (rej.)	Hans Schneider,[24] 1966
HMdSW	2	Bifol. 1^{c}C (rej.)	Schubertbund[25]
ÖNB 13.150	2	Bifol. 1^{d}C (rej.)	Estate of Alfred Orel, 1971
ÖNB 19.645[26]	2	Bifol. 2F (rej.)	Hans Schneider, 1956
ÖNB 6007	2	Pc. sks.	Max Auer, 1931
ÖNB 28.229[27]	1	Pc. sk.	Estate of Ferdinand Löwe, 1927
ÖNB 28.238[28]	2	Pc. sk.	Hueber, 1927
ÖNB 28.240[29]	2	According to A. Stradal, "Meißner behauptet, es sei die Instrumentation des 4ten Satzes der 9ten [...]"	Ditto
ÖNB 38.846	1	According to A. Stradal, "[...] Berechnung des Verhältnisses der Takte [...]"	Estate of Ernst Kurth, 1985
Cracow, IX, fols. 59–60	1	Pc. sk.	Estate of Ferdinand Löwe, 1933
Private possession (Vienna)	1	Voice-leading sk. for bifol. "2"E (cut-out fragment of page)	Unknown

It is possible that further MSS for the Ninth remain in private hands.

---

15 Friend and pupil of the composer.

16 Documented in ÖNB PhA 2307-P; present whereabouts unknown.

17 Known only from a photocopy found in the estate of Leopold Nowak; present whereabouts unknown.

18 Formerly ÖNB Mus. Hs. 3176, fols. 26 & 27; the motivic connection with IX/3 is tenuous, however (possibly revision sk. for III/2).

19 Inclusive of six cover fols.

20 According to the card catalogue of the ÖNB; in the Inventory "1947?" is given; Nowak elsewhere ("Das Bruckner-Erbe der Österreichischen Nationalbibliothek", *ÖMz* 21 [1966], p. 530) appears to imply 1954.

21 Inclusive of two cover fols.

22 Cf. note 20.

23 Cf. note 20.

24 Antiquarian firm; formerly in possession of Frau Alice Strauss, Garmisch-Partenkirchen (documented in ÖNB PhA 1502).

25 See A/4, footnote 44. Formerly on permanent loan by the Schubertbund to the Historisches Museum; documented in ÖNB PhA 2044, according to which it was in possession of Frau Dr. Thyll, Vienna, apparently prior to its acquisition by the Schubertbund.

26 "Aus dem Besitze von Baron Vietinghoff, Berlin" (Orel D/6 and card catalogue of the ÖNB).

27 Previously ÖNB Mus. Hs. 3175, fol. 7.

28 Originally bound together with other MSS as fols. 25 & 34 of ÖNB Mus. Hs. 3176; divided up and ordered into the present signature by L. Nowak in 1951.

29 Non-autograph. Originally bound together with other MSS as fols. 1 & 35 of ÖNB Mus. Hs. 3176; divided up and ordered into the present signature by L. Nowak in 1951.

Table VII.

The Finale MSS Ordered by Library Signature.

Locations:

I. Music Collection of the Österreichische Nationalbibliothek, Vienna (ÖNB)
II. Music Division of the Wiener Stadt- und Landesbibliothek (StB)
III. Library of the Hochschule für Musik und Darstellende Kunst in Vienna (Hochschule)
IV. (Formerly) Historisches Museum der Stadt Wien (HMdSW)
V. Biblioteka Jagiellońska, Cracow (Cracow)
VI. Private possession
VII. Other

Signature	Bifolio/Sketch	Facs. p.
	I. Musik Collection of the Österreichische Nationalbibliothek, Vienna (ÖNB)	
ÖNB 3194	Pc. sks..	C/3
ÖNB 6007	Pc. sks..	C/27
ÖNB 6085	2 cover bifols. (unfoliated)	C/329
ÖNB 6085/1–2	Bifol. 1^{b}D (SVE)	C/73
ÖNB 6085/3–4	Bifol. 1F (SVE)	C/81
ÖNB 6085/5–6	Bifol. 1^{a}D (SVE)	C/71
ÖNB 6085/7–8	Bifol. 2^{c}D (SVE).	C/123
ÖNB 6085/9–10	Bifol. “#”D (= “5b”) (SVE)	C/155
ÖNB 6085/11–12	Bifol. 2^{e}D (SVE).	C/127
ÖNB 6085/13–14	Bifol. 2^{d}D (SVE)	C/125
ÖNB 6085/15–16	Bifol. 2^{a}D (SVE).	C/119
ÖNB 6085/17–18	Bifol. 1^{e}D (SVE).	C/79
ÖNB 6085/19–20	Bifol. 1b^{c}E (SVE).	C/103
ÖNB 6085/21–22	Bifol. 1b^{d}E (SVE).	C/104
ÖNB 6085/23–24	Bifol. 1b^{e}E (SVE).	C/105
ÖNB 6085/25–26	Bifol. 2^{b}D (SVE)	C/121
ÖNB 6085/27–28	Bifol. 1^{d}D (SVE)	C/77
ÖNB 6085/29–30	Bifol. 1^{c}D (SVE).	C/75
ÖNB 6085/31–32	Bifol. 2^{f}D (SVE).	C/129
ÖNB 6085/33–34	Bifol. “13”^{a}E (SVE).	C/209
ÖNB 6085/35–36	Pc. sk..	C/41
ÖNB 6085/37–38	Autograph cover bifol..	C/328
ÖNB 6085/39^{r}	Pc. sk..	C/40
ÖNB 6085/41^{r}	Pc. sk..	C/44
ÖNB 6085/43	Pc. sk..	C/47
ÖNB 6085/45^{r}	Pc. sk..	C/45
ÖNB 6085/47^{r}	Pc. sk..	C/46
ÖNB 6085/49–50	Bifol. “14”^{b}E (SVE).	C/231
ÖNB 6085/51–52	Bifol. “14”^{c}E (SVE).	C/235
ÖNB 6085/53–54	Bifol. “14”^{d}E (SVE).	C/239
ÖNB 6085/55–56	Bifol. 1^{a}C (SVE).	C/57
ÖNB 6085/57–58	Bifol. 1^{b}E (SVE).	C/85
ÖNB 6085/59–60^{r}	Bifol. 1^{d}E (SVE).	C/93
ÖNB 6085/61–62	Bifol. 1b^{b}E (SVE).	C/101
ÖNB 6085/63–64	Bifol. 1^{e}E (SVE).	C/95
ÖNB 6085/65–66	Bifol. 1^{a}E (SVE).	C/83
ÖNB 6085/67–68	Bifol. 1^{c}E (SVE).	C/89

Signature	Bifolio/Sketch	Facs. p.
ÖNB 6085/69–70	Bifol. 1b[a]E (SVE)	C/99
ÖNB 6085/71–72	Bifol. "14"[e]E (SVE)	C/243
ÖNB 6085/73–74	Bifol. "13"[b]E (SVE)	C/213
ÖNB 6085/75–76	Bifol. "13a"E (SVE)	C/217
ÖNB 6085/77–78	Bifol. "14"[a]E (SVE)	C/229
ÖNB 6085/79–80	Bifol. "15"E (SVE)	C/245
ÖNB 6085/81–82	Bifol. "13b"E (SVE)	C/221
ÖNB 6086/1–4	Pc. sk.	C/31
ÖNB 6087	Cover bifol. (unfoliated)	C/331
ÖNB 6087/1–2	Bifol. 2[a]C	C/107
ÖNB 6087/3–4	Bifol. 3A	C/143
ÖNB 6087/5–6	Bifol. "3"E	C/139
ÖNB 6087/7–8	Bifol. 4A	C/147
ÖNB 6087/9–10	Bifol. 4C/"5"	C/151
ÖNB 6087/11–12	Bifol. 5A	C/159
ÖNB 6087/13–14	Bifol. 6[a]B	C/169
ÖNB 6087/15–16	Bifol. 6[b]B	C/171
ÖNB 6087/17–18	Bifol. 6[c]B	C/173
ÖNB 6087/19–20	Bifol. 6A (SVE)	C/167
ÖNB 6087/21–22	Bifol. 7B	C/177
ÖNB 6087/23–24	Bifol. 7C/"8"	C/181
ÖNB 6087/25–26	Bifol. 8A (SVE)	C/185
ÖNB 6087/27–28	Bifol. 8B/"9"	C/189
ÖNB 6087/29–30	Bifol. 9B/"10"	C/193
ÖNB 6087/31–32	Bifol. 10A/"11"	C/197
ÖNB 6087/33–34	Bifol. 11A/"12"	C/201
ÖNB 6087/35–36	Bifol. 12C	C/205
ÖNB 6087/37–38	Bifol. 13E/"14"	C/225
ÖNB 6087/39–40	Bifol. 15C	C/249
ÖNB 6087/41–42	Bifol. 15D/"16"	C/253
ÖNB 6087/43–44	Bifol. 16C/"17"	C/257
ÖNB 6087/45–46	Bifol. 17F	C/265
ÖNB 6087/47–48	Bifol. 17C	C/261
ÖNB 6087/49–50	Bifol. 17[b]D	C/273
ÖNB 6087/51–52	Bifol. 17[c]D/"18"	C/277
ÖNB 6087/53–54	Bifol. 18D/"19"	C/281
ÖNB 6087/55–56	Bifol. 25D/"26"	C/301
ÖNB 6087/57–58	Bifol. 21D/"22"	C/289
ÖNB 6087/59–60	Bifol. 22D/"23"	C/293
ÖNB 6087/61–62	Bifol. 23D/"24"	C/297
ÖNB 6087/63–64	Bifol. 2[c]C	C/115
ÖNB 6087/65–66	Bifol. 26F/"27"	C/305
ÖNB 6087/67–68	Bifol. 28E/"29"	C/309
ÖNB 6087/69–70	Bifol. 29E/"30"	C/313
ÖNB 6087/71–72	Bifol. 31E/"32"	C/317
ÖNB 13.150	Bifol. 1[d]C	C/67
ÖNB 19.645	Bifol. 2F	C/131
ÖNB 19.677	Max Auer's transcription of the score bifols. StB 3791	C/332
ÖNB 24.264	Bifol. 1A	C/53
ÖNB 28.229	Pc. sk.	C/39
ÖNB 28.238	Pc. sk.	C/26
ÖNB 28.240	"Meißner behauptet, es sei die Instrumentation des 4ten Satzes der 9ten [...]./ Stradal"	C/325
ÖNB 38.846	"Dies Blatt ist eine Berechnung des Verhältnisses der Takte im letzten Satze der IX. Symphonie [...] / A. Stradal."	C/324

Signature	Bifolio/Sketch	Facs. p.
	II. Music Division of the Vienna Stadt- und Landesbibliothek (StB)	
StB 3791/1–2	Bifol. 1^{b}C	C/59
StB 3791/3–4	Bifol. 2^{b}C	C/111
StB 3791/5–6	Bifol. 5B	C/163
StB 3791/7–8	Bifol. 17^{a}D	C/269
StB 4189/27–28	Bifol. 20F/“21”	C/285
	III. Library of the Universität für Musik und Darstellende Kunst in Vienna (Hochschule)	
Hochschule	Bifol. “2”E	C/135
	IV. (Formerly) Historisches Museum der Stadt Wien (HMdSW)[1]	
HMdSW	Bifol. 1^{c}C	C/63
	V. Biblioteka Jagiellońska, Cracow (Cracow)	
Cracow, IX, fols. 59–60		C/49
	VI. Private Possession	
Voice-leading sk. (cut-out folio fragment) for bifol. “2”E		C/50
	VII. Other	
Photocopy of a sketch possibly connected with the chorale in the Adagio & Finale of the Ninth Symphony. From the estate of Leopold Nowak (provenance unknown)		C/323

[1] Former location; present location unknown. See A/4, footnote 44, and §1.2.6.

Table VIII.

Concordance of the Finale MSS with the Orel Edition.

I. The Particello Sketches
II. The Score Bifolios and SVE

Listed according to order of reproduction in Section C (see column 2); for discussion see chapter 3.1.

I. The Particello Sketches

Library signature	Facs. p.	AP p.	Orel no.	Orel p.
ÖNB 3194/1[r]	C/3	—	1	D/64
ÖNB 3194/2	C/4–5	—	2	D/64
ÖNB 3194/3[r]	C/6	E/138	12	D/72
ÖNB 3194/3[v]	C/7	—	4 A–C	D/67
ÖNB 3194/4[r]	C/8	—	4 D–F	D/67
ÖNB 3194/5	C/9–10	—	5 A–E	D/68
ÖNB 3194/6[r]	C/11	—	5 E–F	D/68–69
ÖNB 3194/6[v]	C/12	—	5 G–H	D/69
ÖNB 3194/7	C/13–14	—	9–10	D/71
ÖNB 3194/8[r]	C/15	—	11	D/72
ÖNB 3194/9	C/16–17	—	6 A–B	D/69–70
ÖNB 3194/10[r]	C/18	—	6 B	D/70
ÖNB 3194/10[v]	C/19	—	—	—
ÖNB 3194/11[r]	C/20	—	7	D/70
ÖNB 3194/13[r]	C/21	—	13 A	D/73
ÖNB 3194/13[v]	C/22	—	13 B–C	D/73–74
ÖNB 3194/14[r]	C/23	E/87–89	13 D–G	D/74
ÖNB 3194/14[v]	C/24	E/104–106, 117	13 G–H	D/74
ÖNB 3194/15[r]	C/25	E/106	13 I–K	D/75
ÖNB 28.238[r]	C/26	—	Nachtrag J	D/143
ÖNB 6007	C/27–30	—	—	—
ÖNB 6086/1–2	C/31–34	E/22–23, 27	3	D/65–66
ÖNB 6086/3	C/35–36	—	8	D/70–71
ÖNB 6086/4[r]	C/37	—	—	—
ÖNB 28.229[r]	C/39	—	—	—
ÖNB 6085/39[r]	C/40	—	—	—
ÖNB 6085/35–36[r]	C/41–43	—	—	—
ÖNB 6085/41[r]	C/44	—	—	—
ÖNB 6085/45[r]	C/45	E/139	46 II.	D/127
ÖNB 6085/47[r]	C/46	E/140	46 III.	D/127
ÖNB 6085/43	C/47	E/141	46 I.	D/127
Cracow: For the Ninth Symphony, Finale: 1 page pc. sk.	C/49	—	—	—
Private possession: Voice-leading sk. (cut-off fragment of fol.) for bifol. “2”E	C/50	—	—	—

II. The Score Bifolios and SVE

Library signature	Facs. from p.	AP from p.	Revised bifolio classification & sub-ruling (for D, F & E bifolios)[1]	Bifolio classification according to Orel	Orel edn. no.	Orel from p.
ÖNB 24.264	C/53	—	Bifol. 1A	—	—	—
ÖNB 6085/55–56	C/57	—	Bifol. 1^{a}C (SVE)	1^{a}. Bogen C	20	D/80
StB 3791/1–2	C/59	—	Bifol. 1^{b}C	1^{b}. Bogen C	21	D/81
HMdSW	C/63	—	Bifol. 1^{c}C	1^{c}. Bogen C	22	D/84
ÖNB 13.150	C/67	E/1	Bifol. 1^{d}C	1^{d}. Bogen C	23	D/89
ÖNB 6085/5–6	C/71	—	Bifol. 1^{a}D (SVE) (= D^{I})	1^{a}. Bogen D	27	D/103
ÖNB 6085/1–2	C/73	—	Bifol. 1^{b}D (SVE) (= D^{I})	1^{b}. Bogen D	27	D/103
ÖNB 6085/29–30	C/75	—	Bifol. 1^{c}D (SVE) (= D^{I})	—	—	—
ÖNB 6085/27–28^{r}	C/77	—	Bifol. 1^{d}D (SVE) (= D^{I})	—	—	—
ÖNB 6085/17	C/79	—	Bifol. 1^{e}D (SVE) (= D^{I})	—	—	—
ÖNB 6085/3–4	C/81	—	Bifol. 1F (SVE) (= F^{I})	1^{c}. Bogen D [1st part]	27	D/103
ÖNB 6085/65–66	C/83	—	Bifol. 1^{a}E (SVE) (= E^{III})	1^{a}. Bogen E	38	D/117
ÖNB 6085/57–58	C/85	—	Bifol. 1^{b}E (SVE) (= E^{III})	1^{b}. Bogen E	38	D/117
ÖNB 6085/67–68	C/89	—	Bifol. 1^{c}E (SVE) (= E^{III})	1^{f}. Bogen E	38	D/117
ÖNB 6085/59–60^{r}	C/93	—	Bifol. 1^{d}E (SVE) (= E^{III})	1^{d}. Bogen E	38	D/117
ÖNB 6085/63–64	C/95	E/1	Bifol. 1^{e}E (SVE) (= E^{III})	1^{e}. Bogen E	38	D/117
ÖNB 6085/69–70	C/99	—	Bifol. 1b^{a}E (SVE) (= E^{III})	2^{a}. Bogen E	39	D/118
ÖNB 6085/61–62	C/101	—	Bifol. 1b^{b}E (SVE) (= E^{III})	1^{c}. Bogen E	38	D/117
ÖNB 6085/19^{r}	C/103	—	Bifol. 1b^{c}E (SVE) (= E^{III})	—	—	—
ÖNB 6085/21^{r}	C/104	—	Bifol. 1b^{d}E (SVE) (= E^{III})	—	—	—
ÖNB 6085/23–24	C/105	—	Bifol. 1b^{e}E (SVE) (= E^{III})	—	—	—
ÖNB 6087/1–2	C/107	—	Bifol. 2^{a}C	2^{a}. Bogen C[2]	21, cf. 22	D/82
StB 3791/3–4	C/111	—	Bifol. 2^{b}C	2^{b}. Bogen C	22	D/86
ÖNB 6087/63–64	C/115	—	Bifol. 2^{c}C	2^{c}. Bogen C	23	D/90
ÖNB 6085/15–16	C/119	—	Bifol. 2^{a}D (SVE) (= D^{II})	—	—	—
ÖNB 6085/25–26	C/121	—	Bifol. 2^{b}D (SVE) (= D^{II})	—	—	—
ÖNB 6085/7–8^{r}	C/123	—	Bifol. 2^{c}D (SVE) (= D^{I})	1^{c}. Bogen D [2nd part]	27	D/103
ÖNB 6085/13–14	C/125	—	Bifol. 2^{d}D (SVE) (= D^{II})	—	—	—
ÖNB 6085/11–12^{r}	C/127	—	Bifol. 2^{e}D (SVE) (= D^{I})	—	—	—
ÖNB 6085/31–32	C/129	—	Bifol. 2^{f}D (SVE) (= D^{II})	—	—	—
ÖNB 19.645	C/131	E/12	Bifol. 2F (= F^{IIb})	—[3]	—	—
Hochschule	C/135	E/5	Bifol. "2"E (= E^{I})	2^{b}. Bogen E	40	D/118
ÖNB 6087/5–6	C/139	E/9	Bifol. "3"E (= E^{I})	3. Bogen E	40	D/120
ÖNB 6087/3–4	C/143	E/13	Bifol. 3A	3. Bogen A	14	D/76
ÖNB 6087/7–8	C/147	—	Bifol. 4A	4. Bogen A	14	D/76

[1] See Table X, Paper Rulings Used in the Finale Score, A/32 *infra*.

[2] The last 10 mm. were merely mentioned by Orel (D/84); they are, however, identical to the last 10 mm. of 2^{b}C, as he notes.

[3] Cf. Orel D/6: "Aus dem Besitz von Baron Vietinghoff, Berlin ... 2 Blatt zum 4. Satz", which, however, were not transcribed.

Library signature	Facs. from p.	AP from p.	Revised bifolio classification & sub-ruling (for D, F & E bifolios)	Bifolio classification according to Orel	Orel edn. no.	Orel from p.
ÖNB 6087/9–10	C/151	E/17	Bifol. 4C/"5"	4. Bogen C[4]	cf. 14	D/91
ÖNB 6085/9–10	C/155	E/21	Bifol. "#"D (="5b") (SVE) (=D^{I})	5. Bogen D	28	D/103
ÖNB 6087/11–12	C/159	—	Bifol. 5A	5. Bogen A	14	D/77
StB 3791/5–6	C/163	E/25,107	Bifol. 5B	5. Bogen B	16	D/78
ÖNB 6087/19–20	C/167	—	Bifol. 6A (SVE)	6. Bogen A	14	D/77
ÖNB 6087/13	C/169	—	Bifol. 6^{a}B	6^{a}. Bogen B	17	D/78
ÖNB 6087/15	C/171	—	Bifol. 6^{b}B	6^{b}. Bogen B	18	D/78
ÖNB 6087/17–18	C/173	E/29	Bifol. 6^{c}B	6^{c}. Bogen B	19	D/79
ÖNB 6087/21–22	C/177	—	Bifol. 7B	7. Bogen B	19	D/79
ÖNB 6087/23–24	C/181	E/33	Bifol. 7C/"8"	7. Bogen C[5]	24	D/91
ÖNB 6087/25–26	C/185	—	Bifol. 8A (SVE)	8. Bogen A	15	D/77
ÖNB 6087/27–28	C/189	E/37	Bifol. 8B/"9"	8. Bogen B	25	D/92
ÖNB 6087/29–30	C/193	E/41	Bifol. 9B/"10"	9. Bogen B	25	D/93
ÖNB 6087/31–32	C/197	E/45	Bifol. 10A/"11"	10. Bogen A	25	D/96
ÖNB 6087/33–34	C/201	E/49	Bifol. 11A/"12"	11. Bogen A	25	D/98
ÖNB 6087/35–36	C/205	E/53, 65	Bifol. 12C	12. Bogen C	25	D/100
ÖNB 6085/33–34	C/209	—	Bifol. "13"^{a}E (SVE) (= E^{III})	—	—	—
ÖNB 6085/73–74	C/213	E/57	Bifol. "13"^{b}E (SVE) (= E^{I})	13^{a}. Bogen E	41	D/121
ÖNB 6085/75–76	C/217	E/53	Bifol. "13a"E (SVE) (= E^{I})	13^{c}. Bogen E	41	D/122
ÖNB 6085/81–82	C/221	E/57	Bifol. "13b"E (SVE) (= E^{III})	13^{b}. Bogen E	41	D/122
ÖNB 6087/37–38	C/225	E/61	Bifol. 13E/"14" (= E^{I})	14^{g}. Bogen E	43	D/123
ÖNB 6085/77–78^{r}	C/229	—	Bifol. "14"^{a}E (SVE) (= E^{I})	14^{d}. Bogen E	42	D/122
ÖNB 6085/49–50	C/231	—	Bifol. "14"^{b}E (SVE) (= E^{I})	14^{e}. Bogen E	42	D/122
ÖNB 6085/51–52	C/235	—	Bifol. "14"^{c}E (SVE) (= E^{I})	14^{c}. Bogen E	42	D/122
ÖNB 6085/53–54	C/239	—	Bifol. "14"^{d}E (SVE) (= E^{I})	14^{b}. Bogen E	42	D/122
ÖNB 6085/71–72	C/243	—	Bifol. "14"^{e}E (SVE) (= E^{I})	14^{a}. Bogen E	42	D/122
ÖNB 6085/79–80	C/245	E/61	Bifol. "15"E (SVE) (= E^{III})	14^{f}. Bogen E	42	D/122
ÖNB 6087/39–40	C/249	—	Bifol. 15C	15. Bogen C	26	D/102
ÖNB 6087/41–42	C/253	E/69	Bifol. 15D/"16" (= D^{I})	15. Bogen D	29	D/103
ÖNB 6087/43–44	C/257	E/73	Bifol. 16C/"17"	16. Bogen C	29	D/104
ÖNB 6087/47–48	C/261	—	Bifol. 17C	17. Bogen C	30	D/105
ÖNB 6087/45–46	C/265	—	Bifol. 17F (= F^{IIa})	17. Bogen F	31	D/106
StB 3791/7–8	C/269	—	Bifol. 17^{a}D (= D^{I})	17^{a}. Bogen D	32	D/107
ÖNB 6087/49–50	C/273	—	Bifol. 17^{b}D (= D^{I})	17^{b}. Bogen D	33	D/108
ÖNB 6087/51–52	C/277	E/77	Bifol. 17^{c}D/"18" (= D^{I})	17^{c}. Bogen D	34	D/109
ÖNB 6087/53–54	C/281	E/81	Bifol. 18D/"19" (= D^{I})	18. Bogen D	34	D/110
StB 4189/27–28	C/285	E/89	Bifol. 20F/"21" (= F^{IIa})	20. Bogen D	35	D/111
ÖNB 6087/57–58	C/289	E/93	Bifol. 21D/"22" (= D^{I})	21. Bogen D	35	D/113
ÖNB 6087/59–60	C/293	E/97	Bifol. 22D/"23" (= D^{II})	22. Bogen D	35	D/114

[4] Orel (D/91f.) merely makes reference to the divergences from the text of 4A and gives a brief musical example.

[5] Orel merely makes reference to the differences to 7B, which, however, are not completely listed.

Library signature	Facs. from p.	AP from p.	Revised bifolio classification & sub-ruling (for D, F & E bifolios)	Bifolio classification according to Orel	Orel edn. no.	Orel from p.
ÖNB 6087/61–62	C/297	E/101	Bifol. 23D/"24" (= D^{II})	23. Bogen D	35	D/115
ÖNB 6087/55–56	C/301	E/109	Bifol. 25D/"26" (= D^{II})	25. Bogen D	36	D/116
ÖNB 6087/65–66	C/305	E/113	Bifol. 26F/"27" (= F^{IIa})	26. Bogen F	37	D/116
ÖNB 6087/67–68	C/309	E/121	Bifol. 28E/"29" (= E^{I})	$29^{?}$. Bogen E [1st part]	45	D/126
ÖNB 6087/69–70	C/313	E/125	Bifol. 29E/"30" (= E^{II})	$29^{?}$. Bogen E [2nd part][6]	45	D/126
ÖNB 6087/71–72	C/317	E/133	Bifol. 31E/"32" (= E^{II})	21. Bogen E	44	D/125

6 Reproduced by Orel without further comment as part of his bifol. 29.

Table IX.

Paper Types Used in the Composition of the Finale.

Ordered by paper type (after Orel); signatures listed in numerical, not compositional, order. For discussion see chapter 3.1.

Paper type & trademark	Format	No. of systems	Size (millimetres)	Signatures	Extant material
1. "B. & H. Nr. 15. A." , in lower margin, partly below staves, of 1st p. of bifols.[1] (Orel: Sigel c.[2])	oblong	16	266–70 x 355	ÖNB 3194/1–12	Early pc. sks.
2. "B. & H. Nr. 16. A.", in lower margin, partly below staves, of 1st p. of bifols.[3] (Orel: Sigel d.[4])	oblong	20	271 x 353–5	ÖNB 3194/13–15, 28.229,[5] 28.238,	Pc. sks.
			266 x 335	28.240[6]	'Template' for instrumental designations.
3. "B. & H. Nr. 14. A.", in lower margin, partly below staves, of 1st p. of each bifol. (Orel: Sigel F.)	upright	24	351–4 x 269	ÖNB 6086/1–2	Early pc. sks.
				ÖNB 24.264	Bifol. 1A
4. "JE & Co./No. 8./24 linig.", in lower left corner of 1st & 3rd p. of each bifol.[7] (Orel: Sigel E.)	upright	24	338–45 x 261–8	ÖNB 6007	Pc. sks.
				ÖNB 6085/1–2, /5–18, /25–32	All D-Ruling SVE to bifols. 1 & 2
				ÖNB 6085/35–6	Pc. sks. for Steigerung following the fugue.
				ÖNB 6085/39–40[8]	Late pc. sk.
				ÖNB 6085/55–56	1^{a}C (SVE)
				ÖNB 6086/3–4	Early pc. sks.
				ÖNB 6087/1–4, 7–36, 39–44, /47–64	All A-, B-, C- & D-Ruling score bifols., except:
				StB 3791/1–8	1^{b}C, 2^{b}C, 5B, 17^{a}D
				HMdSW	1^{c}C
				ÖNB 13.150	1^{d}C
				Cracow, IX, fols. 59–60	Late pc. sk. for revision of Durchf. & for coda.

1 Trademarks are visible on ÖNB 3194/2^{r}, 3^{r}, 5^{r}, 7^{r}, 9 11^{r}; fols. 1 & 2 either constituted a bifol. which was reversed before use, or separate fols., the companion fols. to which are lost; see §3.1.6.

2 Orel (*Entwürfe und Skizzen…*, pp. 3f.) inadvertently included the 20-stave fols. of ÖNB 3194—which should have been included under the listing given for his Sigel d (Orel, p. 4)—within this Sigel.

3 Trademarks are visible on ÖNB 3194 fols. 13^{r}, 14^{r} , and 28.238/1^{r}. Bruckner used paper type 2 during composition of the score on type 4 paper; it has been listed here after the other oblong-format paper in accord with the sequence given in Orel.

4 See footnote 2.

5 This folio was used upside down, so that the trademark appears in the upper right hand corner of the verso p.

6 Two separate fols., hence possibly both 2nd fols. of original "B. & H. Nr. 16. A." bifols.

7 Inclusive of a similar bifol. without trademark, bifol. 8B/"9" (ÖNB 6087/27–28).

8 This bifol. was used upside down, so that the trademarks appear in the upper right hand corner of the verso pp.

Trade mark	Format	No. of systems	Size (millimetres)	Signatures	Compositional material
5. "JE & Co./No. 8./24 lienig"[9] in lower left corner of 1st & 3rd p. of each bifol (Orel: Sigel J)	upright	24	345–7 x 263–7	ÖNB 6085/3–4	Bifol. 1F (SVE)
				ÖNB 6085/37–38	Cover bifol. (autograph)
				ÖNB 6085/41–48	Pc. sks. for coda
				ÖNB 6087/45–46	Bifol. 17F
				ÖNB 6087/65–66	Bifol. 26F/"27"
				ÖNB 19.645	Bifol. 2F
				StB 4189/27–28	Bifol. 20F/"21"
6. "JE & Co./No. 8./24 linig.", placed in lower left hand corner, partly alongside the lowest staff, on p. 1 of each bifol. only.[10] (Orel: Sigel H)	upright	24	345 x 263–5	ÖNB 6085/19–24, /33–34, /49–54, /57–82	All E-Ruling SVE to bifols. 1, "13", "14" & "15"
				ÖNB 6087/5–6, /37–38, 67–72	All E-Ruling score bifols. except:
				Hochschule	Bifol. "2"E

9 Paper corresponds to Orel's "Fassung F" (= ruling F).

10 This paper was used exclusively for the E ruling (Orel: "Fassung E").

Table X.

Paper Rulings Used in the Finale Score.

For discussion of this and the following two tables see chapter 3.1.

Ruling	Paper specifications	Indices (instrumental designations, etc.)	Extant bifolios	Apparently lost
A	No. 3, "B. H. Nr. 14. *A*.", below stave area (bifol. 1A only); No. 4, "J. E. & Co./No. 8./24 linig." in left margin, below level of staves,[1] on pp. 1 & 3	All instrumental designations & rulings[2] autograph. "Ob.", "Clar.", "Fag.", "C.", "Tr.", "Tb 1.2./ B Ten/ = 3.4./ F basso", "Tymp.", "Tromboni", "CBT"; strings indicated "I/ II /III/ C/ B"	1A, 3A, 4A, 5A; SVE 6A, 8A;[3] 10A/"11" & 11A/"12"	[2A], [7A] & [9A]
B	No. 4, "J. E. & Co./No. 8./24 linig." in left margin, below level of staves, on pp. 1 & 3	Instrumental designations copied from those of ruling A & pages ruled into 4 mm., by Meißner	5B, 6$^{a–c}$B, 7B, 8B/"9" [4] & 9B/"10"	Unknown[5]
C	*As for B, above*	"Tb. 1.2./B. Ten./= 3. 4./F. basso"; "Tymp."; "Tromboni/A. F. [= T.]"; "C.B.F." [= CBT.]; upper strings "I./ II./ III."; pages ruled into 4 mm. Copyist?[6]	1$^{a–d}$C, 2$^{a–c}$C, 4C/"5", 7C/"8", 12C, 15C, 16C/"17" & 17C	[3C], [5C/"6"], [6C/"7"]; [13C], [14C][7]
D^{I,II}	*As for B, above*	Meißner. "Timp."; incorrect designations of trombones & tuba persist; upper strings indicated "I/ II/ III". Ruling of mm. (pages divided into 4 mm. each) also undertaken by Meißner. Significant variation in designations of tubas 1 & 2: Meißner's initial random "B Ten." & "b Ten." (ruling D^{I}) later standardises to "B Ten." (ruling D^{II})	*See below:*	*See infra:*
	Subdivisions of ruling D in likely order of composition (with probably exceptions, and overlapping with the use of ruling F–see infra*):*			
	D^{I}	a & c: Tubas 1 & 2 randomly designated "b. Ten.", "B. Ten." etc.; b: "Tenor" used	a. 17^{a}D,[8] 17^{b}D,[9] 17^{c}D/"18",[10] 18D/"19";[11] b. 21D/"22"[12] & 15D/"16";[13]	Probably a. [19D/"20"]; b. possibly [13D/"14"] & [14D/"15"][16]

[1] Cf. Orel D/3, "unterhalb des Zeilenspiegels".

[2] Bifol. 1A: 6 mm. per page; subsequent bifols. ruled with 4 mm. per page.

[3] Only the strings are designated on these two bifols.

[4] This bifol. bears no trademark but is otherwise consistent with the paper used for rulings A–D.

[5] Ruling B appears to have been used merely as supplementary material to A; hence it is impossible to specify whether bifols. are lost.

[6] As for B, but somewhat rougher handwriting. Apparently copied by rote mistaking Bruckner's capital Ts for Fs.

[7] Later, revised C-versions of bifols. 12 and 13 may have been lost instead of either D^{I} or F^{IIa} rulings of [13] and [14] (*infra*).

[8] On p. 2 tubas 1 & 2 designated "B Ten.", on pp. 3 & 4 "b Ten.".

[9] Tubas 1 & 2 designated "b Ten." throughout.

[10] On pp. 1 & 2 tubas designated "b Ten.", on pp. 3 & 4 "B. Ten.".

[11] Although the tuba designations are consistent with those of D^{II} this was probably used within the D^{I} sequence of bifols. 17–21.

[12] On pp. 1–3 tubas 1 & 2 designated "b Ten.", on p. 4 "b Tenor".

[13] On pp. 1, 2 & 4 tubas 1 & 2 designated "B$_{(.)}$ Tenor", on p. 3 "B Ten.". The use of "B Tenor" suggests that this bifol. followed 21D/"22", which uses "b. Tenor" on its last p.

[14] On pp. 1 & 3 tubas 1 & 2 designated "b Ten.", on p. 2 "B. Ten.", on p. 4 "b. Ten.".

[15] In 10 instances, on bifol. 1^{a}D p. 2, 1^{b}D pp. 2, 4, 1^{c}D p. 2, 1^{d}D pp. 2, 4, 1^{e}D p. 4, 2^{c}D p. 1, & 2^{e}D pp. 2, 3 the tubas 1 & 2 are cited as "b Ten."; all 18 other pp. have "B ten.".

Ruling	Paper specifications	Indices (instrumental designations, etc.)	Extant bifolios	Apparently lost
			c. SVE "#"D,[14] 1[a–e]D & 2[c, e]D[15]	
		D^{II} Tubas consistently designated "B. Ten./f basso" throughout	SVE 2[a, b, d, f]D; 22D/"23", 23D/"24" & 25D/"26"	Probably [24D/"25"]
F^{I}	No. 5, "J. E. & Co./No. 8./24 lienig." in left margin, partly alongside the stave area, on pp. 1 & 3	Definitely Meißner. Tubas indicated "B. Ten./f basso"; "Tymp.", "Tromboni A. F.", "C.B.F."; upper strings "I / II / III"; pages ruled by Meißner into 6 mm.; no prepared clefs; otherwise same as D^{II}	SVE 1F	Possibly further 24-mm. bifols.: a 2nd [1F] and [27F/"28"]
$F^{IIa,b}$	*As for F^{I}, above*	Definitely Meißner. "Hb.", "Cl.", "Fg.", "Hr.", "Trp.", "Tromboni A. T.", "CBT", "Pk."; '=' no longer used for 2nd staves; upper strings designated "Vl.1./ 2./ Br."; generally the same as subsequent ruling E (*infra*)	*See below:*	*See infra:*
	Subdivisions of ruling F^{II} in likely order of composition (overlapping with use of rulings $D^{I\,II}$ and E^{I}):			
		F^{IIa} Tubas designated only "1. 2./ 3. 4."; no prepared clefs; ruling of bar lines also left to Bruckner. Used parallel with D rulings, probably where tubas not required	17F,[17] 20F/-"21", 26F/"27" & cover bifol. 6085/37-8	Possibly [13F/"14"] & [14F/"15"] (cf. ruling D^{I})
		F^{IIb} Tubas "Ten. B 1. 2./ Tub./ Baß F 3. 4."; clefs included & pages ruled into 4 mm. by Meißner; identical with E^{I} (*infra*)	2F	Unknown
$E^{I–II}$	No. 6, "J. E. & Co./No. 8./24 linig." in left margin, partly alongside the stave area, on p. 1 only	Definitely Meißner. "Hb.", "Cl.", "Fg.", "Hr.", "Trp.", "Tromboni A. T.", "CBT", "Pk."; upper strings designated "Vl.1./ 2./ Br."; clefs included; 4 mm./p. ruling	*See below:*	*See below:*
	Subdivisions of ruling E in likely order of composition:			
		E^{I} Identical to F^{IIb}. Tubas designated "Ten. B 1. 2./ Tub./ Baß F 3. 4."; Used: a. before; b. during; & c. after the re-numbering of all valid bifols. of the score in June 1896.	a. 28E/"29"; 29E/"30" & 31E/"32"; b. 13E/"14",[18] "2"E & "3"E; c. SVE "13"[b]E & "14"[a–e]E	Probably [30E/"31"] & final score bifols.(incl. coda); [1E], ["4"E], ["5a"E] & ["5b"E]
		E^{II} Used after the renumbering together with E^{I} c. Tubas not indicated, no clefs written for them[19]	SVE 13[a]E, "13a"E,[20] ="13b"E, "15"E, 1[a–e]E & 1b[a–e]E	Unknown

[16] Bifols. 12C and [13–14C] were later revised. If, as seems possible, F^{IIa} bifols. used in parallel with D^{I}, for passages in which no tubas were marked, the replacement bifols. for [13C] and [14C] may have been F^{IIa} , rather than D^{I} rulings.

[17] 17F was apparently among the first used of the F^{IIa} bifols. which were apparently used in parallel with the previously prepared D ruling.

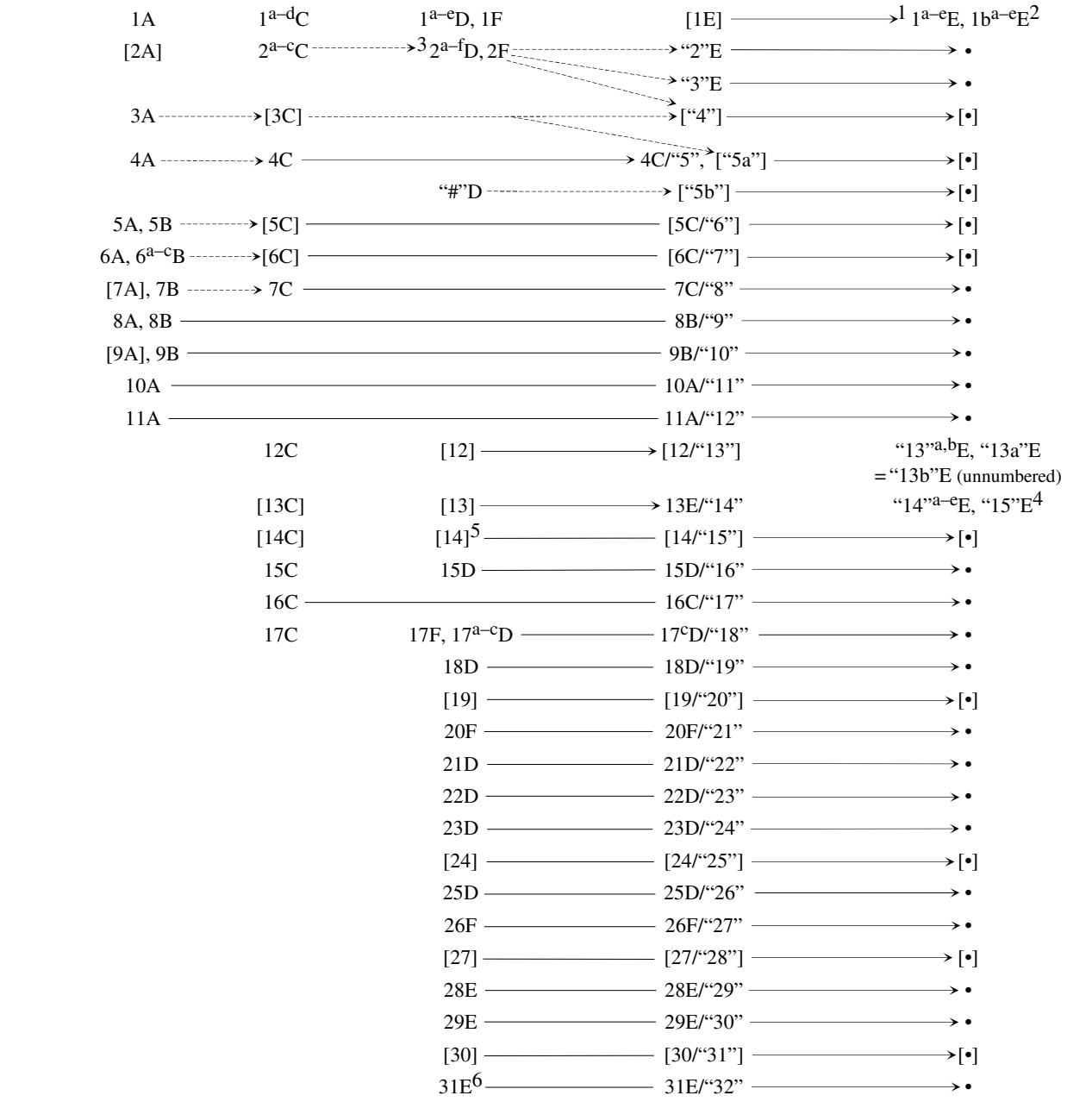
[18] The tuba designations were erased by Bruckner on p. 1.

[19] The instrumental indications of the tubas were probably omitted after Meißner realised Bruckner had to erase them on bifol. 13E/"14"; "13a"E constitutes a transitional form between E^{I} and E^{II} (*infra*).

[20] On p. 1 only the tubas are indicated with "1. 2./Tb. Ten. B/3. 4." and treble and bass clefs; remainder no tuba indications nor clefs; hence this was probably the first bifol. of the E^{II} ruling to be prepared by Meißner.

Table XI.

Genesis of the Finale Score.



1 Arrows indicate the continuing validity of bifolios through later work phases.

2 Continuity drafts; last form of the bifolio inconclusive. The beginning of “2”E reveals, however, that it must have connected with a later scored-out version of bifolio 1, here given as [1E].

3 Dotted arrows indicate the maintenance of musical continuity where the bifolio in question was recopied or reorchestrated.

4 Continuity draft; inconclusive: 13E/“14” still valid?

5 In place of lost ruling C and later (D or F) versions of both [13] and [14], the Durchführung may have been drafted and revised within work phase 3, in which case only additional versions of 12 and 13C may have been lost; [14C] would have later been renumbered.

6 Several further score bifolios after 31E/“32” have probably also been lost.

Table XII.

Sources Used in the Rekonstruktion der Autograph-Partitur.

AP from p.	Bifolio	Library signature	Facs. from p.	No. of mm.	Metrical numbering[1]	Comments
E/1	1[d]C	13.150	C/67	24	1–4; 1–8; 1–2; 1–2-	Scored out; numerous revisions & crossings out (rej.). Underlaid with:
	1[e]E	6085/63–64	C/95	16	21–24 [?]-5–6-[...]; 1–3-[...]	SVE.
E/5	"2"E	Hochschule	C/135	18	-3–4; 1–8; 1–4; 1–4-	Scored out.
E/9	"3"E	6087/5–6	C/139	16	-5–12; 1–8	Scored out; connects with a bifolio ["4"]. Last p. underlaid with:
E/12	2F, last 6 mm.					
		19.645/2[v]	C/134	6	-5–10	partly scored out.
E/13	3A	6087/3–4	C/143	16	-3–8; 1–8; 1–2-	Partly scored out. Underlaid with:
	["4"]	–	–	16	-9–10-[12; 1–4]; 1–8;	Reconstruction of musical continuity.
E/17	4C/"5"	6087/9–10	C/151	16	-3–8; 1–2; 1–8[2];	Scored out; "fertig". Underlaid with:
	["5a"]	–	–	16	1–8; 1–2; [1–2]-3–6-	Reconstruction of musical continuity.
E/21	"#"D (= "5b")					
		6085/9–10	C/155	16	-7–10; [1–2; 1–4]-5–6; 1–4	SVE. Underlaid with:
	["5b"]	–	–	16	-7–10; [1–2;] 1–6; 1–4-	Reconstruction of continuity; mm. 7–10 underlaid with:
E/22	–	6086/2[r], br. 4	C/33	4	1–4-	Pc. sk.
E/25	5B	StB 3791/5–6	C/163	16	[5–12]; 1–8;	Strings largely complete, partly scored out. Mm. 9–12 underlaid with:
E/27	–	6086/2[r], br. 6	C/33	4	1–4-	Pc. sk.
E/29	6[c]B	6087/17–18	C/173	18	1–3; 1–3; 1–8; 1–4-	Scored out; "fertig".
E/33	7C/"8"	6087/23–24	C/181	18	-5–8; 1–6; 1–2; 1–6-	Scored out.
E/37	8B/"9"	6087/27–28	C/189	16	-7–8; 1–8; 1–6-	Scored out; "fertig".
E/41	9B/"10"	6087/29–30	C/193	16	-7–8; 1–8; 1–6-	Scored out; "fertig".
E/45	10A/"11"	6087/31–32	C/197	16	-7–8; 1–8; 1–6-	Scored out; "fertig".
E/49	11A/"12"	6087/33–34	C/201	16	-7–12; 1–8; 1–2-	Scored out.
E/53	12C, p. 1	6087/35[r]	C/205	4	-3–4; 1–2-	Scored out. Underlaid with:
	"13a"E	6085/75–76	C/217	16	-3–6-[7–8; 1–8; 1–2-]	SVE, from p. 54 given as whole page.
E/57	= "13b"E	6085/81–82	C/221	16	[-3–12; 1–6-]	SVE. Underlaid with:
	"13"[b]E	6085/73–74	C/209	16	-7–8; 1–8; 1–6-	SVE.
E/61	13E/"14"	6087/37–38	C/225	16	-7–8; 1–8; 1–6-	Largely scored out. Underlaid with:
	"15"E	6085/79–80	C/245	16	[...] 1–10; 1–4-	SVE.
E/65	[14/"15"]	–	–	16?	[-7–8; 1–8; 1–6-]	Not extant. First 2 pp. underlaid with:
	12C, pp. 3–4	6087/36	C/207	8	-7–8; 1–6-	Partly scored (rej.).
E/69	15D/"16"	6087/41–42	C/253	16	-7–8; 1–6; 1–4;	Partly scored out.
E/73	16C/"17"	6087/43–44	C/257	16	[1–4]-5–8; 1–12;	Strings complete, some wind indications.
E/77	17[c]D/"18"	6087/51–52	C/277	16	1–8; 1–8;	Strings complete, some wind indications.
E/81	18D/"19"	6087/53–54	C/281	16	1–4; 1–3; 1–3; 1–3; 1–3;	Strings complete, some wind indications.

[1] These have been simplified in those instances where Bruckner gives more than one set of figures.

[2] Metrical numbers corrected according to bifol. 4A. Cf. AP, E/19, note 2.

AP from p.	Bifolio	Library signature	Facs. from p.	No. of mm.	Metrical numbering	Comments
E/85	[19/"20"]	–	–	16	[33–48][3]	Not extant. From m. 11 underlaid with:
E/87	–	3194/14[r], br. 2–5	C/23	7	-5–7-[8]; 1–3;	Pc. sk., continued on p. 89.
E/89	20F/"21"	StB 4189/27–28	C/285	16	1–3; 1–3; 1–8; 1–2-	Partly scored out.
E/93	21D/"22"	6087/57–58	C/289	16	-3–8; 1–8; 1–2-	Strings complete, some wind indications.
E/97	22D/"23"	6087/59–60	C/293	16	-3–8; 1–8; 1–2-	Strings complete, some wind indications.
E/101	23D/"24"	6087/61–62	C/297	16	-3–12; 1–6-	Strings complete, some wind indications. Last p. underlaid with:
E/104	–	3194/14[v], br. 2	C/24	4	-3–6-	Pc. sk.
E/105	[24/"25"]	–	–	16?	[-7–8; 1–8; 1–6-]	Not extant. Underlaid with:
	–	3194/14[v], br. 2	C/24	6	-7–8; 1-[2]–3–[4]-	Pc. sk.;
E/106	–	3194/15[r], br. 3	C/25	4	-5–8;	Pc. sk.; as well as:
E/107	5B, from m. 9					
		StB 3791/6	C/165	8	1–8;	Strings largely complete.
E/109	25D/"26"	6087/55–56	C/301	16	-7–8; 1–6; 1–8;	Strings complete, some wind indications.
E/113	26F/"27"	6087/65–66	C/305	16	1–4; 1–8; 1–4;	Strings complete, some wind indications.
E/117	[27/"28"]	–	–	?	[? ; 1–4-]	Non-extant. Pages 1–3 underlaid with:
	–	3194/14[v], from br. 3, m. 5				
			C/24	17	1–8; 1–8; [1-]	Pc. sk.
E/121	28E/"29"	6087/67–68	C/309	16	-5–6; 1–6; 1–6; 1–2-	Strings complete, some wind indications.
E/125	29E/"30"	6087/69–70	C/313	16	-3–8; 1–8; 1–2-	Strings complete, some wind indications.
E/129	[30/"31"]	–	–	16[4]	[-3–12; 1–6-]	Not extant.
E/133	31E/"32"	6087/71–72	C/317	16	-7–8; 1–8; 1–6-	Strings complete, some wind indications.

The surviving fragments of the score break off at this point.

Surviving sketches for the coda:

E/138	–	3194/3[r]	C/6	36	1–8; 1–8; 1–8; [...]	Pc. sk.
E/139	–	6085/45[r]	C/45	?	1–4 [...] 1–8 [...] 4–8 [...]	Pc. sk.
E/140	–	6085/47[r]	C/46	20	1–8; 1–8 [...]	Pc. sk.
E/141	–	6085/43	C/47	?	1–8; 1–8; 1–8; [...]	Pc. sk.

[3] Cf. the numeration of measures from the beginning of the fugue, AP, E/89, lower margin.

[4] Cf. the numeration of measures from the beginning of the chorale reprise, AP, E/133, upper margin.

Table XIII.

Repetition Signs and Instrumental Directives Written Out in the Autograph-Partitur.

For explanation see §3.1.9.

RS = Repetition Sign(s)
All further abbreviations see §0.2.2.

Page	M(m).	Instrument(s)	Notation or directive
E/1	2–6	Timp.	RS.
E/2	1–6	Timp.	RS.
E/3	2–3	Timp.	RS.
E/4	1–4	Cb.	RS (superfluous in 1st m.).
	2–4	2nd–3rd bsns., 3rd–4th hrns., 1st–4th tbas., timp., alto, ten., bass. trombs., cb. tba.	RS.
	1–4	Cb.	RS.
E/5	3	2nd–3rd fls.	“2. u[nd] 3.”, single-stem notation.
		2nd–3rd obs.	“2. u[nd] 3.”, single-stem notation.
	4–6	1st–3rd fls.	RS.
	5–6	2nd–3rd obs.	“col I^{mo}”.
	2	1st–2nd vlns.	RS.
	4–6	1st vln.	RS.
		2nd vln.	“col I^{mo}”.
		Vla.	RS.
E/6	1–2, 4	1st–3rd fls.	RS.
	1–4	2nd–3rd obs.	“col I^{mo}”.
	1–2, 4	1st vln.	RS.
	1–4	2nd vln.	“col I^{mo}”.
E/7	2–4	1st fl., 1st–3rd obs., 1st–3rd clars., vla., vlc., cb.	RS.
		2nd–3rd fls.	“col I^{mo}”.
	1–4	2nd vln.	“col I^{mo}”.
E/8	2–4	1st fl., 1st–3rd obs., 1st–3rd clars., 1st–4th hrns., 1st–3rd trs., vla., vlc., cb.	RS.
		2nd–3rd fls.	“col I^{mo}”.
	1–4	2nd vln.	“col I^{mo}”.
E/9	1–4	1st fl., 1st–3rd obs., 1st–3rd clars., 1st–4th hrns., 1st–3rd trs., vla.	RS.
	2–4	Vlc., cb.	RS.
		2nd–3rd fls.	“col I^{mo}”.
	1–4	2nd vln.	“col I^{mo}”.
E/10	1–4	1st–3rd obs., 1st–3rd clars., 1st–3rd trs., vla., vlc., cb.	RS.
	1–3	1st–4th hrns.	RS (m. 4 written out, however).
	2–4	1st–3rd fls., 1st vln.	RS.
	1–4	2nd vln.	“col I^{mo}”.
E/11	1–4	2nd–3rd fls., 2nd–3rd obs.	“2. 3.”; after 1st m. single-stem notation.
		2nd–3rd clars., 2nd–3rd bsns.	After 1st m. single-stem notation.
	1–4	1st–2nd hrns.	“1. 2.”; after the 1st m. single-stem notation.
		3rd–4th hrns.	“3. 4.”; after the 1st m. single-stem notation.
	3–4	2nd vln.	“col I^{mo}”.
		Vlc.	“col Basso”.
E/12	1–4	2nd–3rd fls., obs., clars., bsns.	“2. 3. col I^{mo}”.
		2nd vln.	“col I^{mo}”
		Vlc.	“col Basso”.
	2–4	1st–4th hrns.	Single-stem notation.
E/19	1–4	1st–2nd hrns.	“a 2”; double-stem notation.

Page	M(m).	Instrument(s)	Notation or directive
E/27	2	Vla.	RS.
E/30	1	2nd–3rd clars.	"2. 3."; double-stem notation.
E/32	2–4	Cb.	RS.
E/34	1–6	1st–4th tbas.	"a 2"; double-stem notation.
	2–4, 6	1st–4th tbas., cb. tba.	RS.
	2–4	Vlc., cb.	RS.
E/35	2–4	Timp.	RS.
	3–4	1st–2nd hrns.	Single-stem notation, no further marking: Probably 1st Hrn solo
	4	Vlc., cb.	RS.
E/36	1	Timp.	RS.
	2	Vlc., cb.	RS.
	2–4	5th–6th hrns.	"a 2"; single-stem notation.
E/38	1–4	2nd–3rd fls.	"col 1.".
		1st–2nd hrns.	"a 2"; double-stem notation.
E/39	1–4	2nd–3rd fls.	"col 1.".
E/40	1–4	2nd–3rd fls.	"col 1.".
		7th–8th hrns.	"a 2 semp[re]"; single-stem notation.
	4	Vla., vlc.	RS.
E/41	1–2	2nd–3rd fls.	"col 1.".
		7th–8th hrns.	Single-stem notation; probably a 2 (cf. previous p.).
	4	Strings	RS.
E/42	2	1st–2nd vlns., vla.	RS.
	4	Cb. tba., vla., vlc., cb.	RS.
E/43	2	Alto, ten., bass trombs., cb. tba, 1st–2nd vlns., vla.	RS.
E/46	1–4	2nd vln.	"col I^{mo}"
	2–4	2nd vl.	RS.
E/47	4	Strings	RS.
E/48	2	1st–2nd vln., vla.	RS.
	4	Vla.	RS.
E/49	2, 4	7th–8th hrns.	RS.
		Vla.	RS.
E/50	2, 4	Vla.	RS.
E/51	1–4	2nd vln.	"col I^{mo}".
	2–4	Vla.	RS.
E/52	1–4	2nd vln.	"col I^{mo}".
	1–2	Vla.	RS.
E/53	1–4	2nd vln.	"col I^{mo}".
	2–4	1st vln.	RS.
	4	1st fl., timp., vla.	RS.
E/57	1–4	1st vln.	Dots, 4 per m.; presumably RS.
	1	2nd vln.	Dots, 4 per m.; presumably RS.
	2–4	2nd vln.	RS.
E/58	1	1st vln.	Dots, 4 per m.; presumably RS.
	2–4	1st vln.	RS.
	4	1st fl.	RS.
E/59	1–4	1st fl.	Oblique strokes; presumably RS.
	1	1st vln.	Dots, 4 per m.; presumably RS.
	2–4	1st vln.	RS.
E/61	1	2nd–3rd obs.	Single-stem notation.
	1–4	5th–6th hrns.	Single-stem notation: 5th–6th a 2?
		7th–8th hrns.	Single-stem notation: 7th–8th a 2?
	3–4	2nd–3rd fls.	Single-stem notation: 2nd–3rd a 2?
	4	1st–2nd vlns., vlc.	RS.
E/62	1	2nd–3rd fls.	"col 1. u[nd] 2." (= 2. 3. col I^{mo}).
	1–4	2nd–3rd obs.	Single-stem notation: 2nd–3rd a 2?
	2, 4	1st–2nd vlns., vla., vlc.	RS.
E/63	1–4	2nd–3rd obs.	Single-stem notation: 2nd–3rd a 2?
E/71	2–4	2nd vln., vla.	RS.
E/72	1–4	2nd vln.	"col I^{mo}".
		Vlc.	"col Basso".

Page	M(m).	Instrument(s)	Notation or directive
E/73	1–4	2nd vln.	"col I^{mo}".
		Vlc.	"col Basso".
E/78	2–4	Vlc.	"col Basso".
E/79	1–4	Vlc.	"col Basso".
E/81	1–4	Vlc.	"col Basso".
E/82	1–4	Vlc.	"col Basso".
E/83	1–4	Vlc.	"col Basso".
E/89	1–4	2nd–3rd fls.	"col 1. 2." (= 2nd–3rd col I^{mo}).
	1–4	2nd–3rd clars.	"col 2. u[nd] 3.".
		Vlc.	"col Basso".
	1–2	1st clar.	Partially double-stem notation.
	2–3	2nd–3rd obs.	"col 2. u[nd] 3." (= 2nd–3rd col I^{mo}).
	3	"C[orni] in F 1. 2." (= 5th–6th hrns.)	"1. 2."; partially double-stem notation.
	4	1st–4th hrns.	Single-stem notation, probably continues a 2.
E/90	1–2	3rd–4th hrns.	Largely single-stem notation; probably continues a 2.
	1–2	= 7th–8th hrns.	Single-stem notation; probably continues a 2.
		Vlc.	"col Basso".
	4	Cb.	RS.
E/91	1–4	Cb.	RS.
E/92	1–4	Cb.	RS.
E/93	1–2	Cb.	RS.
E/95	2–4	Vlc.	"col Basso".
E/96	1–4	Vlc.	"col Basso".
E/97	1–4	Vlc.	"col Basso".
E/98	1–4	Vlc.	"col Basso".
E/99	1–4	Vlc.	"col Basso".
E/100	1–2	Vlc.	"col Basso".
E/102	1	Vlc.	"col Basso" as well as whole-m. rest.
E/121	1–4	2nd vln.	"col I^{mo}".
	2	1st vln., vla.	RS.
E/122	1–4	2nd vln.	"col I^{mo}".
E/123	1–4	2nd vln.	"col I^{mo}".
	2, 4	1st vln.	2 RS in each m.
E/124	1–2	2nd vln.	"col I^{mo}".
	2	1st vln., vla.	RS.
	3–4	1st–2nd vlns.	Each 2nd half-m. notated as RS.
	3	Vlc., cb.	Each 2nd half-m. notated as RS.
	4	Vla.	RS.
		Vlc., cb.	Notated as 2 RS.
E/125	1–4	1st–2nd vlns.	Each 2nd half-m. notated as RS.
	1, 3	Vlc., cb.	Each 2nd half-m. notated as RS.
	2, 4	Vla.	RS.
		Vlc., cb.	Notated as 2 RS.
E/126	1, 3–4	1st–2nd vlns., cb.	Each 2nd half-m. notated as RS.
	1	Vlc.	2nd half-m. notated as RS.
	2	Vla., vlc.	RS.
		1st–2nd vlns., vlc., cb.	Notated as 2 RS.
	3–4	Vlc.	"col Basso".
E/127	1–4	1st–2nd vlns., cb.	Each 2nd half-m. notated as RS.
		Vlc.	"col Basso".
E/128	1, 3–4	1st–2nd vlns.	Each 2nd half-m. notated as RS.
	1	Cb.	2nd half-m. notated as RS.
	1–2	Vlc.	"col Basso".
	2	1st–2nd vlns., cb.	Notated as 2 RS.
		Vla.	RS.
	3–4	Vla., vlc.	Each 2nd half-m. notated as RS.
E/133	1–4	Vlc.	"col Basso".
E/134	1–4	Vlc.	"col Basso".
E/135	1–4	Vlc.	"col Basso".
E/136	1–4	Vlc.	"col Basso".
	4	Cb.	RS.

Table XIV.

Sources Used in the Dokumentation des Fragments.

For discussion see chapter 3.2.

DdF from m.	Bifolio	Signature[1]	Facs. from p.	AP from p.	No. of mm.	Metrical numbering[2]	Comments
1	1[d]C	13.150	C/67	E/1	24	1–4; 1–8; 1–2; 1–2-	Scored out; numerous revisions & crossings out (discarded; retained here, however, for practical reasons).
25	"2"E	Hochschule	C/135	E/5	18	-3–4; 1–8; 1–4; 1–4-	Scored out (due to non-correspondence with 1[d]C some additions necessary).
43	"3"E	6087/5–6	C/139	E/9	16	-5–12; 1–8-	Scored out (bifolio "3"E originally joined up with a bifolio ["4"]).
59	["4"]	–	–	E/13	16	-9–10-[12; 1–4]; 1–8;	Not extant; reconstructed from:
	3A	6087/3–4	C/143	E/13	16	-3–8; 1–8; 1–2-	Partially scored out;
	2F, last 6 mm.	19.645/2[v]	C/134	E/12	6	-5–10	Partially scored out; &:
	–	6086/1[v], br. 4	C/4	–	4	–	Pc. sk. (additional harmony).
75	["5a"]	–	–	E/17	16	1–8; 1–2; [1–2]-3–6-	Not extant; reconstructed from the last 2 mm. of 3A; &:
	4C/"5"	6087/9–10	C/151	E/17	16	-3–8; 1–2; 1–8;[3]	Scored out; "fertig".[4]
91	["5b"]	–	–	E/21	16	-7–10; [1–2;] 1–6; 1–4-	Not extant; reconstructed from:
	"#"D	6085/9–10	C/155	E/21	16	-7–10; [1–2; 1–4]-5–6; 1–4	SVE; &:
	–	6086/2[r], br. 4	C/33	E/22	4	1–4-	Pc. sk.
107	[5/"6"]	–	–	E/25	16	[-5–12]; 1–8	Not extant; reconstructed from:
	5B	StB 3791/5–6	C/163	E/25	16		Strings largely complete, partly scored out; & (mm. 9–12):
	–	6086/2[r], br. 6	C/33	E/27	4	1–4-	Pc. sk.
123	[6/"7"]	–	–	E/29	18	1–3; 1–3; 1–8; 1–4-	Not extant; reconstructed from:
	6[c]B	6087/17–18	C/173	E/29	18	1–3; 1–3; 1–8; 1–4-	Scored out; "fertig".
141	7C/"8"	6087/23–24	C/181	E/33	18	-5–8; 1–6; 1–2; 1–6-	Scored out.
159	8B/"9"	6087/27–28	C/189	E/37	16	-7–8; 1–8; 1–6-	Scored out; "fertig".
175	9B/"10"	6087/29–30	C/193	E/41	16	-7–8; 1–8; 1–6-	Scored out; "fertig".
191	10A/"11"	6087/31–32	C/197	E/45	16	-7–8; 1–8; 1–6-	Scored out; "fertig".
207	11A/"12"	6087/33–34	C/201	E/49	16	-7–12; 1–8; 1–2-	Scored out.
223	"13a"E	6085/75–76	C/217	E/53	16	-3–6-[7–8; 1–8; 1–2-]	SVE; supplemented with:
	12C, p. 1	6087/35[r]	C/205	E/53	4	-3–4; 1–2-	Scored out.
239	="13b"E	6085/81–82	C/221	E/57	16	probably [-3–12; 1–6-]	SVE; supplemented with:
	"13"[b]E	6085/73–74	C/213	E/57	16	-7–8; 1–8; 1–6-	SVE.

1 Where no further information is given, library signatures are those of the Music Collection of the Austrian National Library (ÖNB).

2 Where Bruckner left variant metrical numberings of measures, only the newly beginning numbering is given. '[ ]' indicates supplemented numeration, '[...]' indicates measures, the numeration of which is inconclusive, '-' indicates a continued period, ';' indicates the end of a period.

3 Metrical numbers corrected according to those given on bifolio 4A. Cf. AP, E/19, note 2.

4 This as well as several of the following bifolios were marked by Bruckner himself as "fertig" (finished). Cf. Facs. C/150, 176, 180, 192, 196, 200, lower right margin of each page.

DdF from m.	Bifolio	Signature	Facs. from p.	AP from p.	No. of mm.	Metrical numbering	Comments
255	13E/“14”	6087/37–38	C/225	E/61	16	-7–8; 1–8; 1–6-	Largely scored out.
271	[14/“15”]	–	–	E/65	16?	probably [-7–8; 1–8; 1–6-]	Not extant; first two pp. reconstructed from:
	12C, pp.3-4	6087/36	C/207	E/65	8	-7–8; 1–6-	Partly scored out (discarded).
279	15D/“16”	6087/41–42	C/253	E/69	16	-7–8; 1–6; 1–4; 1–4-	Partly scored out.
295	16C/“17”	6087/43–44	C/257	E/73	16	-5–8; 1–12;	Strings complete; some wind indications.
311	17^{c}D/“18”	6087/51–52	C/277	E/77	16	1–8; 1–8;	Strings complete; some wind indications.
327	18D/“19”	6087/53–54	C/281	E/81	16	1–4; 1–3; 1–3; 1–3; 1–3;	Strings complete; some wind indications.
–	[19/“20”]	–	–	E/85	16	[33–48][5]	Not extant; from m. 10 reconstructed from:
343	–	3194/14^{r}, br. 2–5	C/23	E/87	7	-5–7-[8]; 1–3;	Pc. sk.
350	20F/“21”	StB 4189/27–28					
			C/285	E/89	16	1–3; 1–3; 1–8; 1–2-	Largely scored out.
366	21D/“22”	6087/57–58	C/289	E/93	16	-3–8; 1–8; 1–2-	Strings complete; some wind indications.
382	22D/“23”	6087/59–60	C/293	E/97	16	-3–8; 1–8; 1–2-	Strings complete; some wind indications.
398	23D/“24”	6087/61–62	C/297	E/101	16	-3–12; 1–6-	Strings complete; some wind indications.
414	[24/“25”]	–	–	E/105	16?	probably -7–8; 1–8; 1–6-	Not extant; reconstructed from:
	–	3194/14^{v}, br. 2	C/24	E/105	6	-7–8; 1-[2]–3–[4]-	Pc. sk.;
	–	3194/15^{r}, br. 3	C/25	E/106	4	-5–8;	Pc. sk., &:
	5B, from m. 9	StB 3791/6	C/165	E/107	8	1–8;	Strings largely complete.
428	25D/“26”	6087/55–56	C/301	E/109	16	-7–8; 1–6; 1–8;	Strings complete; some wind indications.
446	26F/“27”	6087/65–66	C/305	E/113	16	1–4; 1–8; 1–4;	Strings complete.
462	[27/“28”]	–	–	E/117	?	[? ; 1–4-]	Not extant; in part reconstructed from:
	–	3194/14^{v}, from br. 3, m. 5					
			C/24	E/117	17	1–8; 1–8; [1-]	Pc. sk.
479	28E/“29”	6087/67–68	C/309	E/121	16	-5–6; 1–6; 1–6; 1–2-	Strings complete; some wind indications.
495	29E/“30”	6087/69–70	C/313	E/125	16	-3–8; 1–8; 1–2-	Strings complete; some wind indications.
–	[30/“31”]	–	–	E/129	16[6]	probably [-3–12; 1–6-]	Not extant.
511	31E/“32”	6087/71–72	C/317	E/133	16	-7–8; 1–8; 1–6-	Strings complete; some wind indications.

The surviving fragments of the score break off at this point

Concerning the Coda

527	–	3194/3^{r}	C/6	E/138	36	1–8; 1–8; 1–8; [...]	Pc. sk.
551	–	6085/45^{r}	C/45	E/139	?	1–4 [...]	Pc. sk.
555	–	6085/43	C/47	E/141	?	1–8; 1–8; 1–8; [...]	Pc. sk.

[5] Cf. the numeration of measures from the beginning of the fugue, AP E/89, lower margin.

[6] Cf. the numeration of measures from the beginning of the chorale Repr., AP E/133, upper margin.

Table XV.

Sources Used in the Aufführungsfassung.

For discussion see chapter 3.3.

AF from m.	Bifolio	Signature[1]	Facs. from p.	AP from p.	No. of mm.	Metrical structure[2]	Comments
1	[1E]	–	–	cf. E/1	16	1–4; 1 – [2–8]; 1–2; 1–2-	Reconstructed from:
	1[d]C	13.150	C/67	E/1	24	1–4; 1–8; 1–8; 1–2; 1–2	Scored out,
	1[e]E	6085/63–64	C/95	E/1	16	1–6-[7–8;] 1–3-[-4; 1–2;1–2-]	SVE,
	–	3194/1[r]	C/3	–	... [3]	...[4]	Pc. sk., &:
	–	6086/1[r]	C/31	–	...	...	Ditto.
17	"2"E	Hochschule	C/135	E/5	18	-3–4; 1-8; 1–4; 1–4-	Scored out.
35	"3"E	6087/5-6	C/139	E/9	16	-5–12; 1–8-;	Ditto.
51	["4"]	–	–	cf. E/13	16	-9–10–[12; 1–4]; 1–8;	Reconstructed from:
	= 2F	19.645	C/131	E/12	36	(last 2 mm.)	Scored out, &:
	3A	6087/3–4	C/143	E/13	16	(first 14 mm.)	Partly scored.
67	["5a"]	–	–	E/17	16	1–8; 1–2; [1–2]–6-	Reconstructed from:
	3A	6087/3–4	C/143	E/13	16	(last 2 mm.)	Partly scored, &:
	4C/"5"	6087/9–10	C/151	E/17	16	(first 12 mm.)	Scored out, with reference to insertion SVE "#"D.
83	["5b"]	–	–	E/21	16	-7–10; [1–2; 1–4]–6; 1–4-	Reconstructed from:
	"#"D	6085/9–10	C/155	E/21	16	-7–10; [1–2; 1–4]–6; 1–4-	SVE, suppl. from:
	–	6086/2[r]	C/33	E/22	...	...	Pc. sk.
99	[5/"6"]	–	–	cf. E/25	16	[-5–12;] 1–8;	Reconstructed from:
	5B	StB 3791/5–6	C/163	E/25	16	– 1–8;	Partly scored out.
115	[6/"7"]	–	–	cf. E/25	18	1–6; 1–8; 1–4-	Reconstructed from:
	6[c]B	6087/17–18	C/173	E/29	18	1–6; 1–8; 1–4-	partly scored out, &:
	–	6086/2	C/33	–	...	...	Pc. sk.
133	7C/"8"	6087/23–24	C/181	E/33	18	-5–8; 1–6; 1–2; 1–6-	Scored out.
151	8B/"9"	6087/27–28	C/189	E/37	16	-7–8; 1–8; 1–6-	Ditto.
167	9B/"10"	6087/29–30	C/193	E/41	16	-7–8; 1–8; 1–6-	Ditto.
183	10A/"11"	6087/31–32	C/197	E/45	16	-7–8; 1–8; 1–6-	Ditto.
199	11A/"12"	6087/33–34	C/201	E/49	16	-7–12; 1–8; 1–2-	Ditto.

1 Where not otherwise stated these are signatures of the ÖNB.

2 Where Bruckner left variant metrical numberings of measures, only the newly beginning numbering is given. '[ ]' indicates supplemented numeration, '[...]' indicates measures, the numeration of which is inconclusive, '-' indicates a continued period, ';' indicates the end of a period.

3 In the case of the longer pc. sks. the number of mm. has been omitted where not significant.

4 Indicates a metrical numbering either too fragmentary or too complex to be given here.

AF from m.	Bifolio	Signature	Facs. from p.	AP from p.	No. of mm.	Metrical structure	Comments
215	"13a"E	6085/75–76	C/217	E/53	16	-3–8; [1–8; 1–2-]	SVE, supplemented with reference to:
	12C	6087/35–36	C/205	E/53	16	-7–8; 1–8; 1–6-	Partly scored out.
231	= "13b"E	6085/81–82	C/221	E/57	16	[-3–12; 1–6-]	Incomplete SVE, supplemented with reference to:
	"13"^{b}E	6085/73–74	C/213	E/57	16	-7–8; 1–8; 1–6-	SVE, & connection with 13E/"14".
247	13E/"14"	6087/37–38	C/225	E/61	16	-7–8; 1–8; 1–6-	Largely scored out.
263	[14/"15"]	–	–	E/65	16	[-7–8]; 1–6-[7–8; 1–6-]	Reconstructed from: 12C (last 6 mm.) & connection with preceding 13E/"14" & ensuing 15D/"16".
279	15D/"16"	6087/41–42	C/253	E/69	16	-7–8; 1–6; 1–4; 1–4-	Strings complete, some wind indications.
295	16C/"17"	6087/43–44	C/257	E/73	16	-5–8; 1–12;	Ditto.
311	17^{c}D/"18"	6087/51–52	C/277	E/77	16	1–8; 1–8;	Ditto.
327	18D/"19"	6087/53–54	C/281	E/81	16	1–4; 1–3; 1–3; 1–3; 1–3;	Ditto.
343	[19/"20"]	–	–	E/85	16	[1-3; 1–3; 1–3;] 1–4; 1–3;	Reconstructed from sks. on 18D/"19", &:
	–	3194/14^{r} , br. 2–5	C/23	E/87	7	-5–7-[8]; 1–3;	Pc. sk.
359	20F/"21"	StB 4189/27–28	C/285	E/89	16	1–3; 1–3; 1–8; 1–2-	Largely scored out.
375	21D/"22"	6087/57–58	C/289	E/93	16	-3–8; 1–8; 1–2-	Strings complete, some wind indications.
391	22D/"23"	6087/59–60	C/293	E/97	16	-3–8; 1–8; 1–2-	Ditto.
407	23D/"24"	6087/61–62	C/297	E/101	16	-3–12; 1–6-	Ditto.
423	[24/"25"]	–	–	E/105	16	-7–8; 1–8; 1–6-	Reconstructed from:
		3194/14^{v}, br. 2	C/24	E/104	6	-7–8; 1-[2]–3–[4]-	Pc. sk.,
	–	3194/15^{r}, br. 3	C/25	E/106	4	-5–8;	Pc. sk., &:
	5B,from m. 9	StB 3791/6	C/165	E/107	8	1–8;	Strings largely complete.
439	25D/"26"	6087/55–56	C/301	E/109	16	-7–8; 1–6; 1–8;	Strings complete, some wind indications.
455	26F/"27"	6087/65–66	C/305	E/113	16	1–4; 1–8; 1–4;	Ditto.
471	[27/"28"]	–	–	E/117	24	1–8; 1–8; [1–4; 1–4-]	Reconstructed from:
	–	3194/14^{v}–15^{r}	C/24	E/117	16	1–8; 1–8;	Pc. sk., &:
	–	28.238	C/26	–	...	...	Pc. sk., with reference to last 4 mm. of preceding 26F/"27" & beginning of ensuing 28E/"29".
495	28E/"29"	6087/67–68	C/309	E/121	16	-5–6; 1–6; 1–6; 1–2-	Strings complete, some wind indications.
511	29E/"30"	6087/69–70	C/313	E/125	16	-3–8; 1–8; 1–2-	Ditto.
527	[30/"31"]	–	–	E/129	16	[-3–12; 1–6-]	Reconstructed as inversion of chorale theme, with reference to end of preceding 29E/"30" & beginning of ensuing 31E/"32".

AF from m.	Bifolio	Signature	Facs. from p.	AP from p.	No. of mm.	Metrical structure	Comments
543	31E/"32"	6087/71–72	C/317	E/133	20	-7–8; 1–8; 1–4-[5–10-]	Strings complete, some wind indications. Extended to 20 mm. with reference to Bruckner's repeated measure nos. on last p.
563	[32/"33"][5]	–	–	–	16	[-11–12; 1–8;] 1–6;	Reconstructed as sequential continuation of the material of 31E/"32" and truncation of IX/1 Hauptth.
579	[33/"34"]	–	–	–	16	1–8; 1–8;	Reconstructed from:
	–	3194/3^{r}	C/6	E/138	24	1–8; 1–8; 1–8;	Pc. sk. (first 16 mm.).
595	[34/"35"]	–	–	cf. E/138	16	1–8-[9–12; 1–4-]	Reconstructed from last 8 mm. of 3194/3^{r}, with addition of 4 mm., followed by Themenüberlagerung.
611	[35/"36"]	–	–	cf. E/138	16	[-5–12; 1–8;]	Reconstructed as continuation of Themenüberlagerung followed by the chorale in D major (an augmentation of the first 4 mm. of 26F/"27").
627	[36/"37"]	–	–		16	1–4-[5–8]; 1–8;	Reconstructed from:
	–	6085/45^{r}	C/45	E/139	?	1–4-(incomplete)	pc. sk., mm. 5–8 supplemented, followed by first 8 mm. of:
	–	6085/43^{r}	C/47	E/141	24	1–8; 1–8; 1–8;	Pc. sk.
643	[37/"38"]	–	C/47	E/141	16	1–8; 1–8;	Reconstructed from the remaining 16 mm. of 6085/43^{r}.
659	[38/"39"]	–	–	cf. E/142	16	[1–8; 1–8-]	Reconstructed from the "Allelujah des zweiten Satzes" (cf. VIII/Trio, mm. 25ff.).
675	[39/"40"]	–	–	cf. E/142	13	[-9–12; 1–4; 1–5.]	Reconstructed as the conclusion of the "Allelujah."

[5] The division of bifols. is hypothetical from here on, following the standard configuration of 16 measures.

Table XVI.

Formal Overview of the Aufführungsfassung.

“ ” indicates use of Bruckner’s own terminology; for discussion see chapters 2.1, 2.2 and 3.3.

Mm.	No. of mm.		Formal Components
			“1. TEIL”: EXPOSITION (220 measures).
1–42	42		Principal theme group.
		74	Opening tritone sequence & Steigerung.
43–74	32		“Hauptthema” & diminuendo.
			M. 67: chorale-like transition.
75–136	62		“Gesangsperiode”, motivically related to the Hauptthema.
		68	m. 107: “Trio” in F♯ major.
137–142	6		Transition.
143–168	26		“Schlußperiode”.
		78	Ascending harmonic sequence leading to:
169–220	52		Chorale, accompanied by triplet figuration.
			M. 205: climax & diminuendo over a descending bass line.
			M. 213: entry of the Te Deum motive.
			“2. TEIL”: (i) DURCHFÜHRUNG (90 measures).
221–290	70		1st episode, dominated by the Te Deum motive, beginning passacaglia-like on a fragment of the descending bass line; interspersed with 2 passages inverting the material of the
		90	opening sequence.
291–310	20		2nd episode, derived from the material of the Gesangsperiode.
			(ii) REPRISE (268 measures).
311–355	45		Reprise of principal group. “Fuge”, subject derived from Hauptthema.
356–364	9		Climax of fugue in C♯ minor.
365–396	32	106	Steigerung using motoric quaver figuration.
397–416	20		Climax: horn theme in G♭ major; transition.
417–474	58		Reprise of Gesangsperiode.
			M. 455: 4-m. statement of chorale in C♭ major.
		74	M. 467: 4-m. statement of a ‘Gregorian’ theme in A minor.
475–486	12		Chorale incipit combined with self-diminution & dotted rhythm; Steigerung.
487–490	4		Reaffirmation of D minor with Gregorian theme.
491–508	18		Reprise of Schlußperiode. Resumption of triplets; transition to:
509–552	44	88	Chorale, combined with Te Deum motive in quavers, later with triplet figuration.
553–572	20		Horn theme restated & developed, leading to:
573–578	6		Entry of Hauptthema of IX/1.
			(iii) CODA (109 measures).
579–606	28		a. Introductory Steigerung (ÖNB 3194/3).
607–618	12		b. Contrapuntal combination of the four principal themes of the symphony.
619–626	8	72	c. Entry of the chorale in D major.
627–634	8		d. Ascending sequence (ÖNB 6085/45).
635–650	16		e. Progression C♭–F–A^{11} (ÖNB 6085/43).
651–687	37		f. Pedal point on D (last 8 mm. of 6085/43) continuing to the end, on which a counter-point derived from the Te Deum motive is built.
			M. 659: Entry of the “Allelujah” theme in the trumpets.
			M. 667: ***ff***: Allelujah continues in minims.
			M. 683: Final fanfare combining Te Deum & triplet motives.

Section B:

MUSICAL EXAMPLES

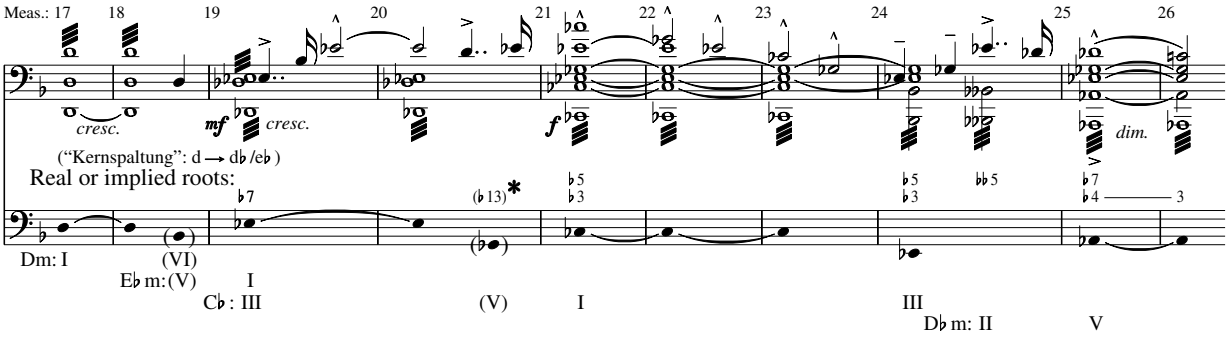
[Mus. Ex.]

Index to Section B [Mus. Ex.]

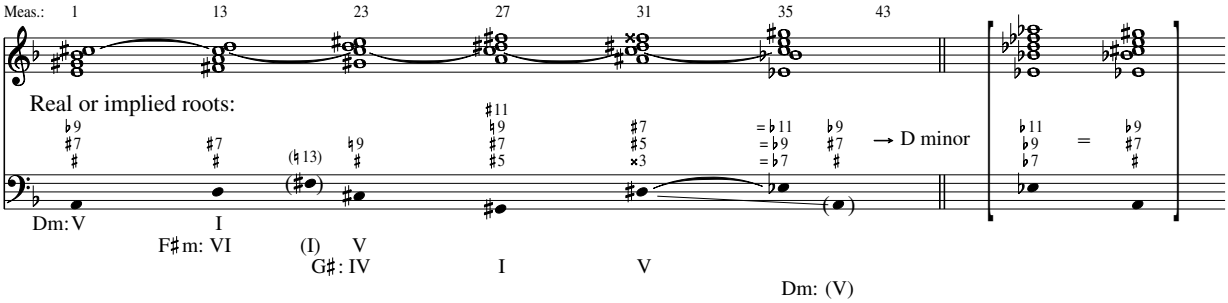
1. Analysis of the Ninth Symphony along Sechterian lines: a. First harmonic progression of the first movement; b. Opening of the Scherzo; c. Opening of the Adagio B/1
2. Mutation procedures in the Ninth Symphony: a. Motivic derivation of the Hauptthema of the first movement; b. Evolution of the principal motive of the Adagio; c. Motivic derivation of the Hauptthema of the Finale; d. Motivic links between the Finale and foregoing movements B/2
3. a. Reconstruction of a 24-measure bifol. [1]; b. Reconstruction of a later, 16-measure bifol. [1E] B/5
4. a. The beginning of the Gesangsperiode in the particello sketches; b. Reconstruction of the beginning of the Gesangsperiode, work phase 3; c. Reconstruction of the subsequent expansion of the Gesangsperiode B/6
5. a. Herankomponierung in the Durchführung of the fugal subject and countersubject; b. Herankomponierung and subsequent mutation of the accompaniment figure B/7
6. a. The sketch ÖNB 28.229 for the opening of the Durchführung; b. Derivation of the descending line with which the Durchführung begins; c. Reconstruction of a bifolio [12/“13”]; d. Reconstruction of the subsequent expansion of the Durchführung B/7
7. Reconstruction of a bifolio [14/“15”] B/9
8. a. Reconstruction of a bifolio [19/“20”]; b. Harmonic reduction with Sechterian analysis of root movement B/10
9. a–d. The horn theme and its precursors B/11
10. Reconstruction of a bifolio [24/“25”] B/11
11. a. Reconstruction of a bifolio [27/“28”]; b. Possible links between the chorale “Christ ist erstanden” and themes of the First, Third and Ninth Symphonies of Bruckner B/12
12. a. Reconstruction of a bifolio [30/“31”]; b. Harmonic reduction showing derivation from the chorale B/14
13. a. Expansion of the last measures of bifol. 31E/“32” and reconstruction of a bifol. [32/“33”]; b. Motivic reduction showing Herankomponierung of the first-movement Hauptthema B/15
14. Beginning of the coda B/15
15. The added four measures preceding the Themenüberlagerung B/15
16. The Themenüberlagerung B/16
17. Entry of the chorale in D major B/16
18. Supplementation of the ascending sequence ÖNB 6085/45 . . . . . B/16
19. Final cadence: elaboration of the progression ÖNB 6085/43 . . . . . B/17
20. Entry of the “Allelujah” B/18
21. a–k. Anabasic phrases, possibly variants of an “Allelujah” topos B/18
22. Concluding tutti B/19
23. a–l. The ‘Nebenton complex’ in Bruckner’s works B/20
24. a–v. The catabasis topos in Bruckner’s works B/21
25. a–t. The thematic material of the Finale B/23

1. Analysis of the Ninth Symphony along Sechterian lines

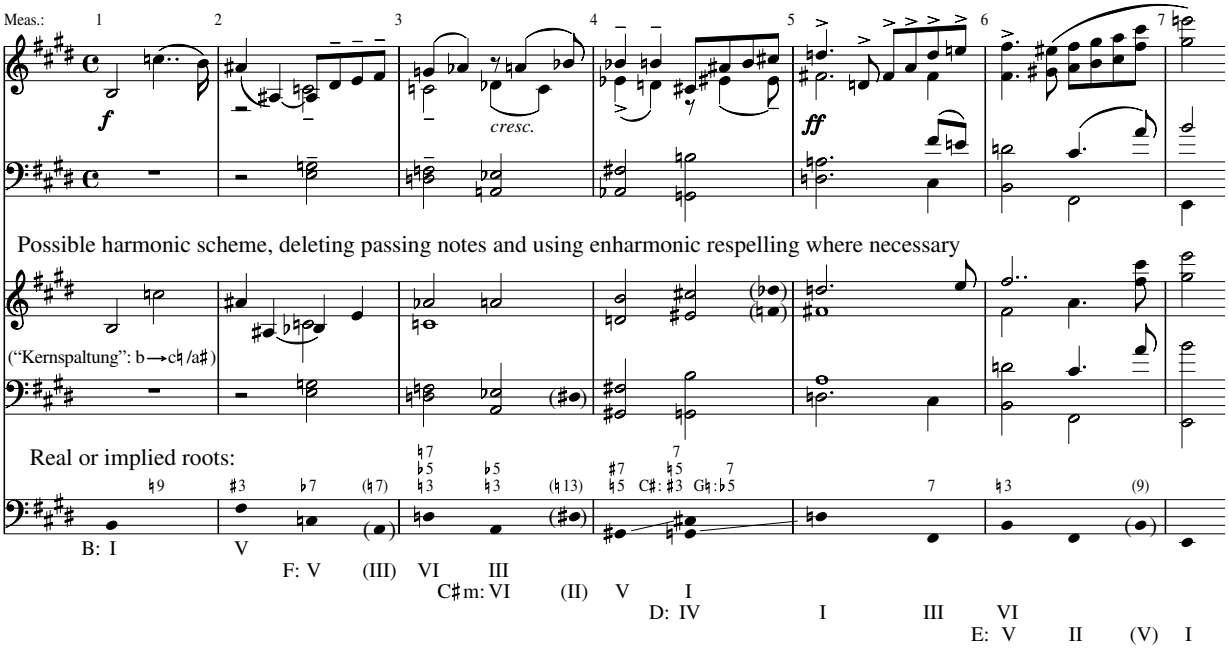
a. First harmonic progression of the first movement



b. Opening of the Scherzo (harmonic reduction)



c. Opening of the Adagio



✱ The "Zwischenfundamente" have not been completely figured.

2. Mutation procedures in the Ninth Symphony

1. Melodic procedures:
int. = intervallic variation
inv. = inversion
red. = reduction to rhythm

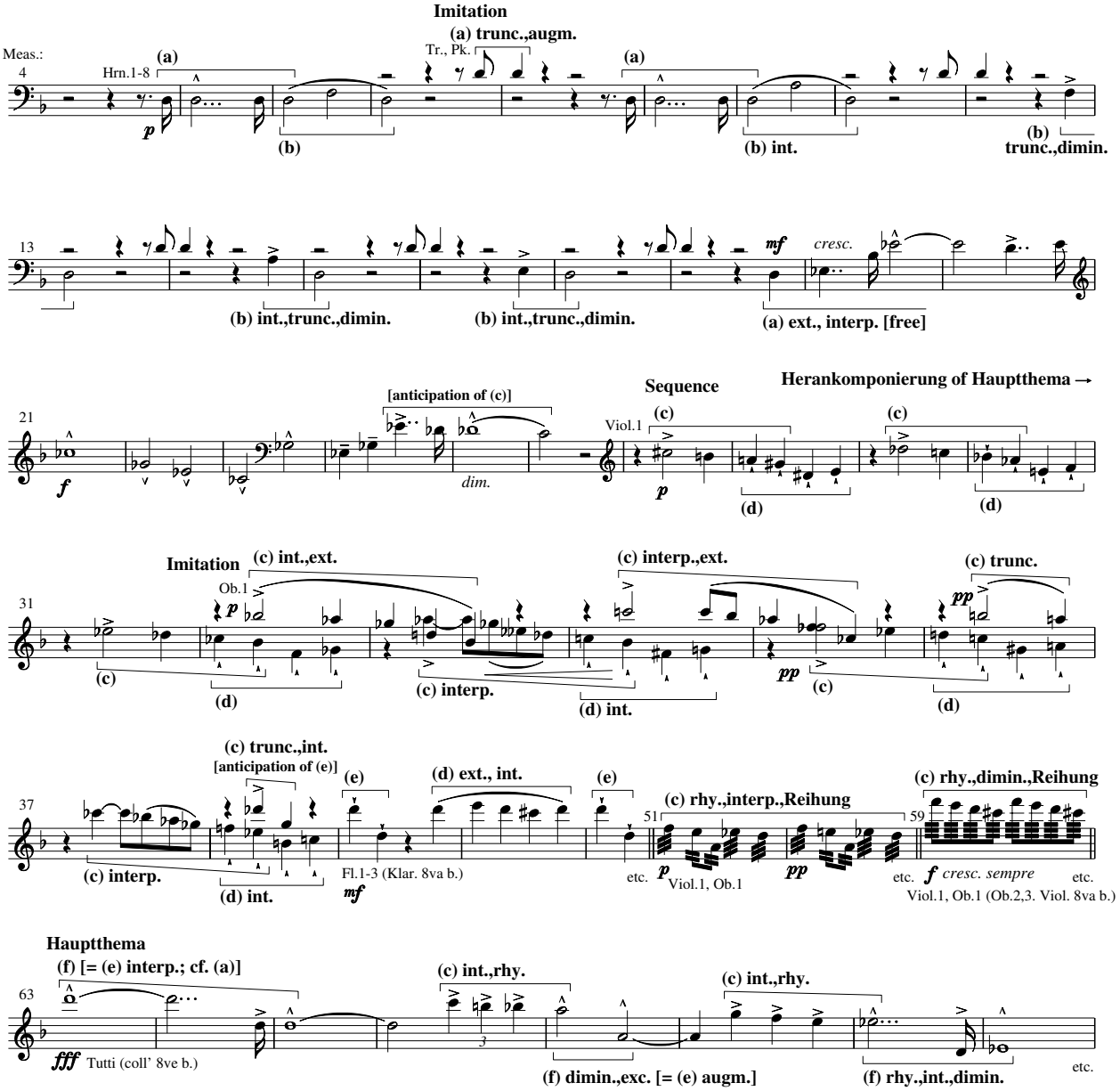
2. Rhythmic procedures:
rhy. = rhythmic variation
augm. = augmentation
dimin. = diminution
p.a.e.t. = per arsin et thesin

3. General procedures:
interp. = interpolation
exc. = excision
ext. = extension
trunc. = truncation

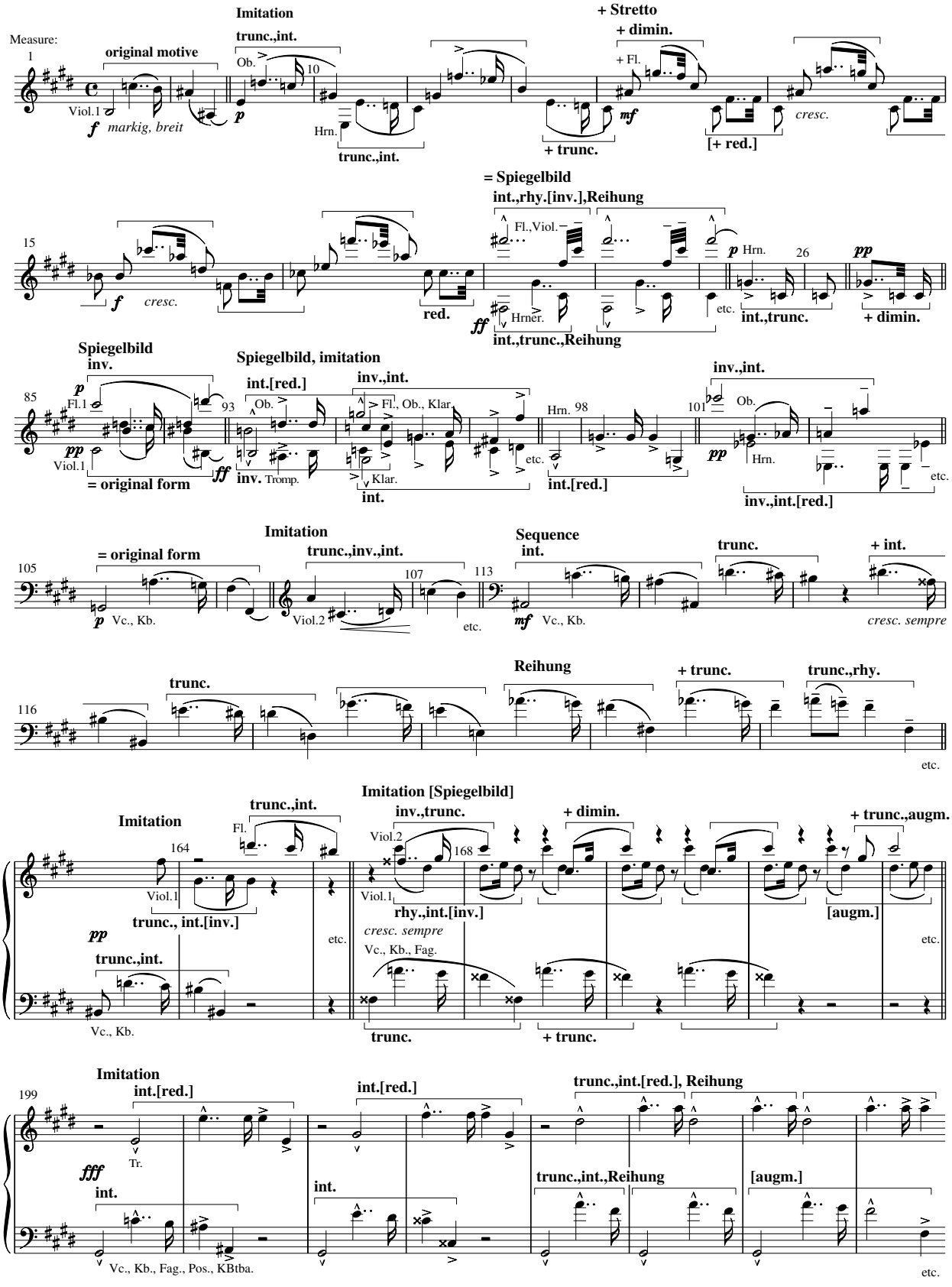
4. Interrelational procedures:
i. Reihung
Sequence
ii. Imitation
Stretto
Spiegelbild
iii. Herankomponierung
Aufbereitung

[ ] signifies partial application of procedure, + additional procedure or further application of the same procedure

a. Motivic derivation of the Hauptthema of the first movement

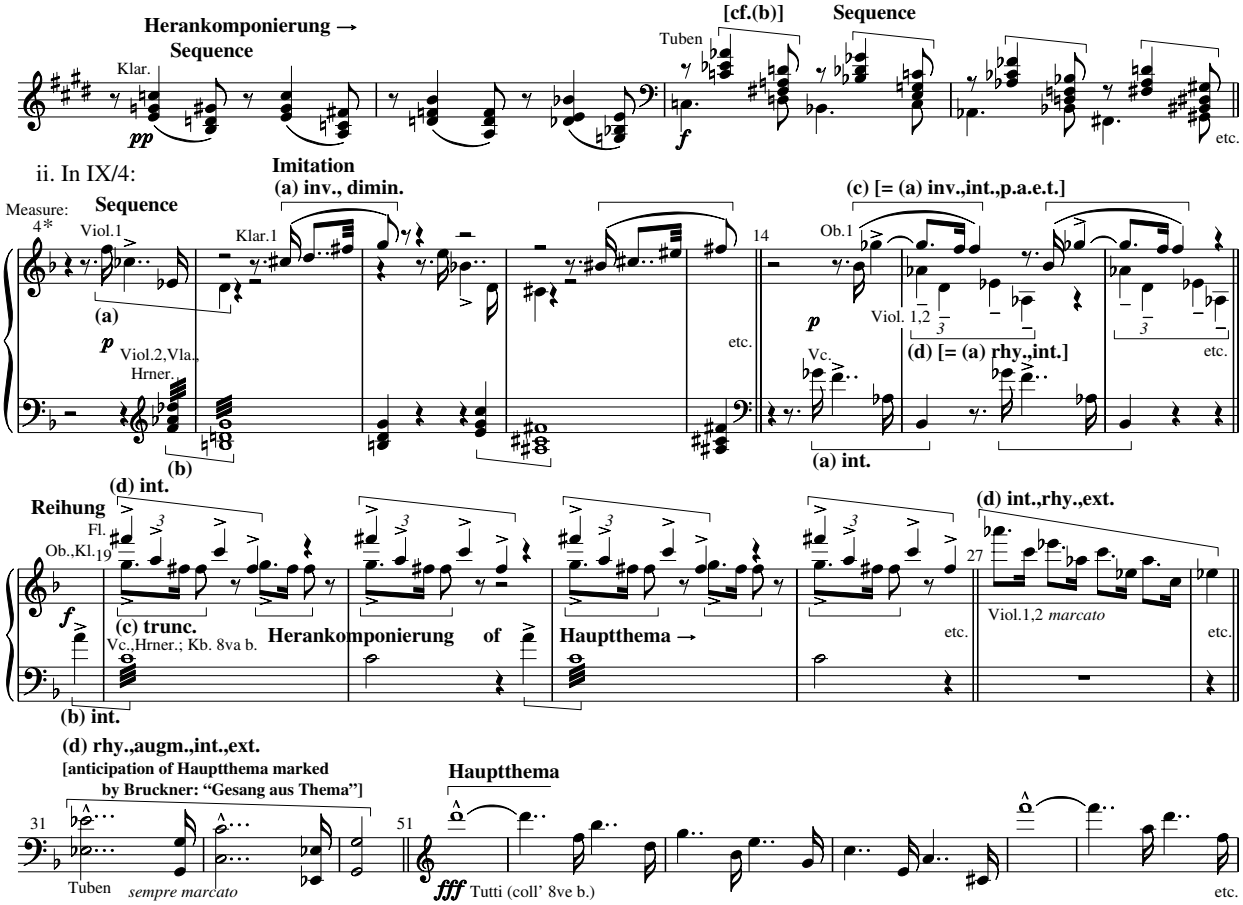


2b. Evolution of the principal motive of the Adagio



2c. Motivic derivation of the Hauptthema of the Finale

i. Anticipation of the tritone progression—motive (b) below—in the coda of IX/3, mm. 223–226:

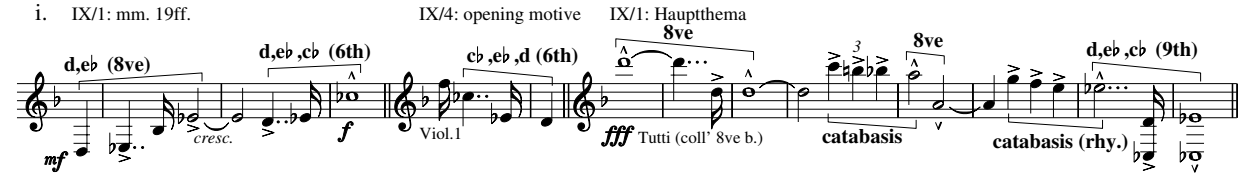


ii. In IX/4:

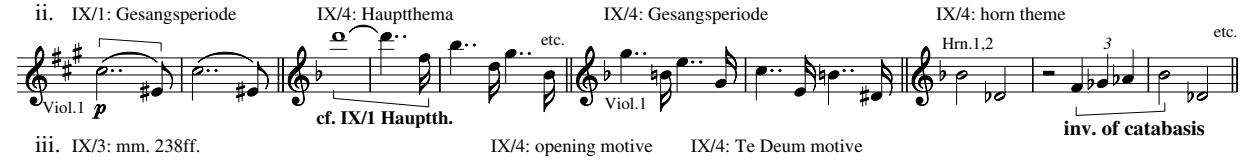
* The measure numbers refer to the score of the Aufführungsfassung (AF).

2d. Motivic links between the Finale and foregoing movements

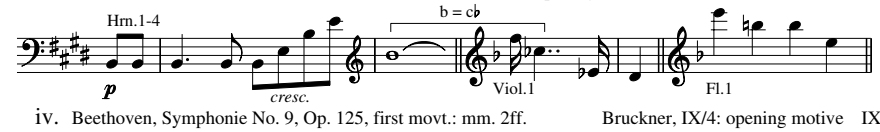
i. IX/1: mm. 19ff. IX/4: opening motive IX/1: Hauptthema



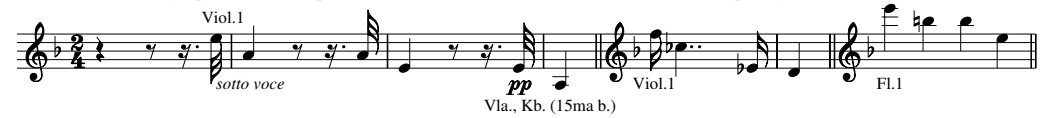
ii. IX/1: Gesangsperiode IX/4: Hauptthema IX/4: Gesangsperiode IX/4: horn theme



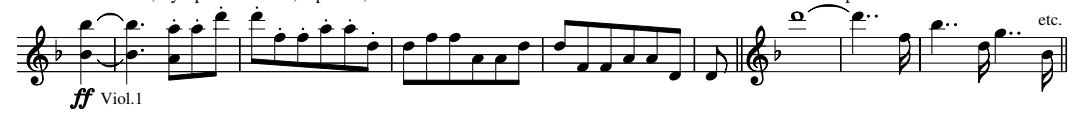
iii. IX/3: mm. 238ff. IX/4: opening motive IX/4: Te Deum motive



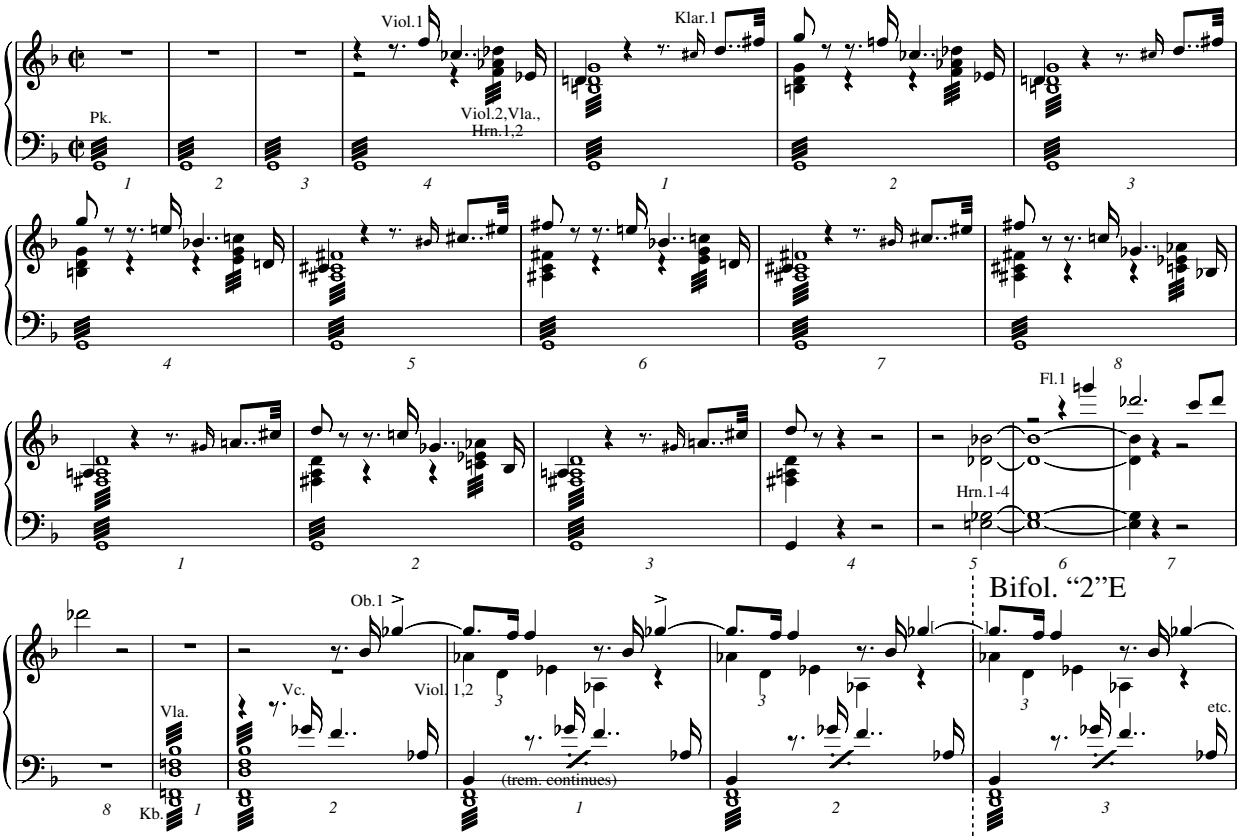
iv. Beethoven, Symphonie No. 9, Op. 125, first movt.: mm. 2ff. Bruckner, IX/4: opening motive IX/4: Te Deum motive



v. Beethoven, Symphonie No. 9, Op. 125, final movt.: mm. 208ff. IX/4: Hauptthema

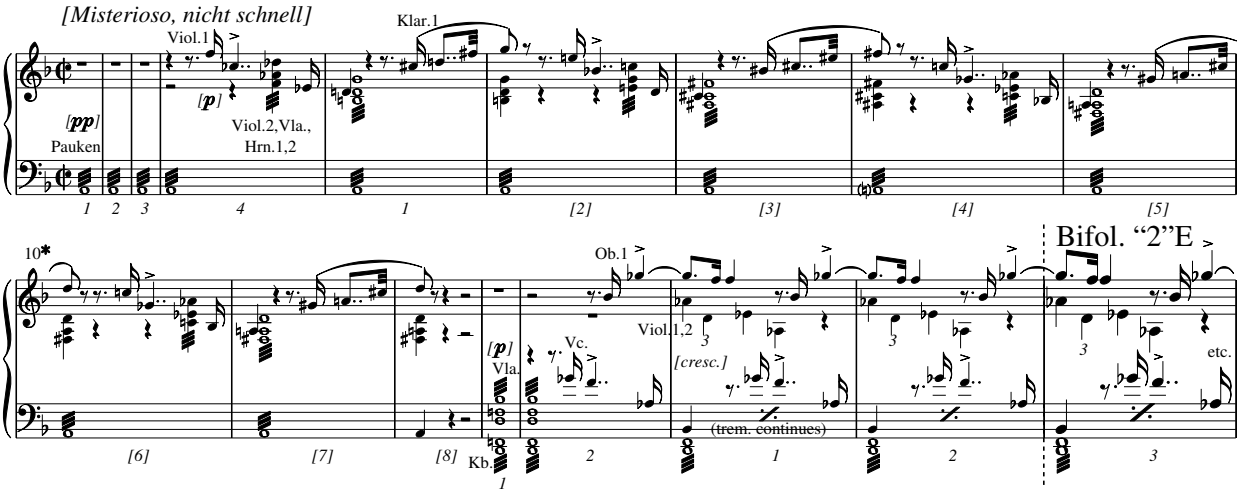


3a. Reconstruction of a 24-measure bifol. [1] (Based on bifol. 1[d]C. Cf. Facs. C/67ff., Orel D/89f., AP E/1ff.)



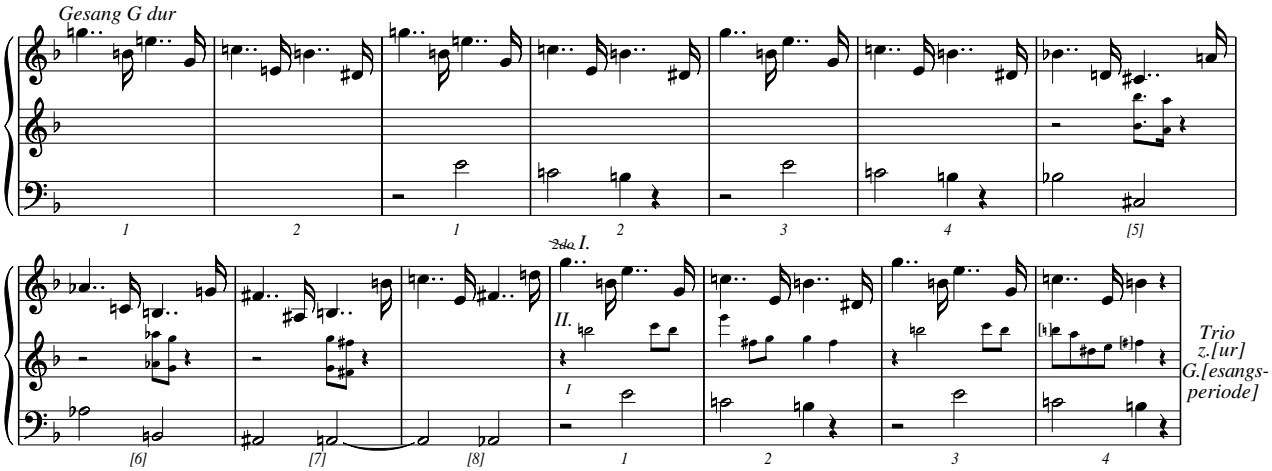
3b. Reconstruction of a possible later 16-measure bifol. [1E]

(AF F/1f.; cf. bifols. 1[d]C, 1[a-e]E, Facs. C/67ff. and 83ff., Orel D/89f., 117, AP E/1ff., as well as pc. sks. Facs. C/3ff., Orel D/65f.)

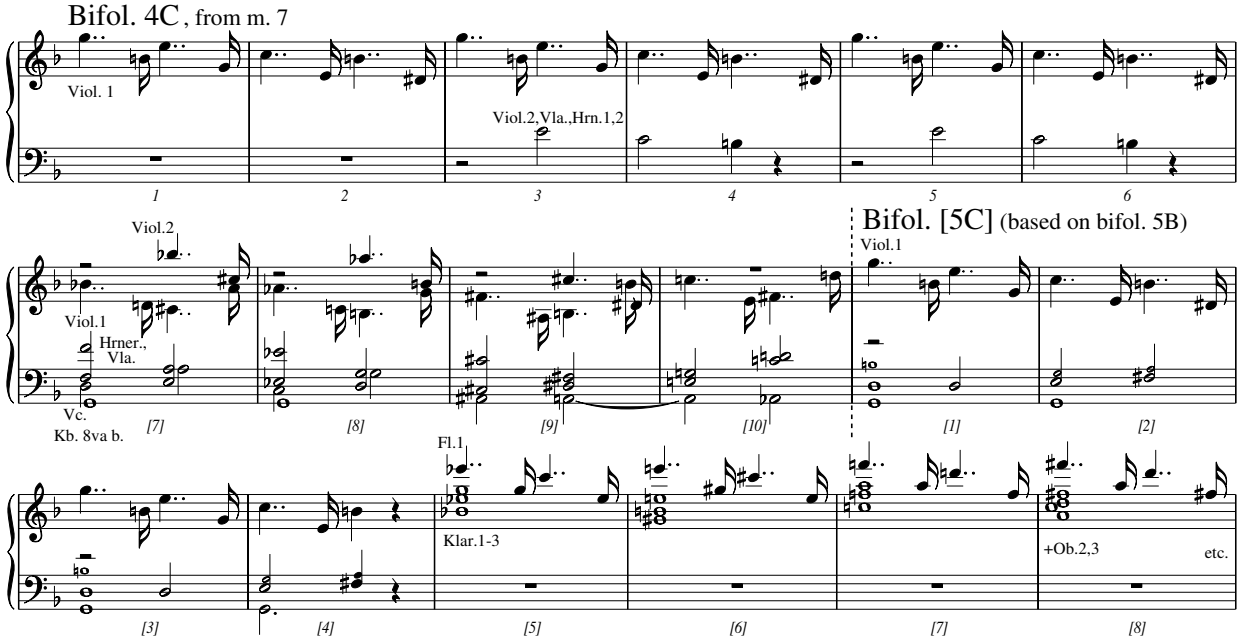


* Measure numbers refer to the score of the Aufführungsfassung (AF).

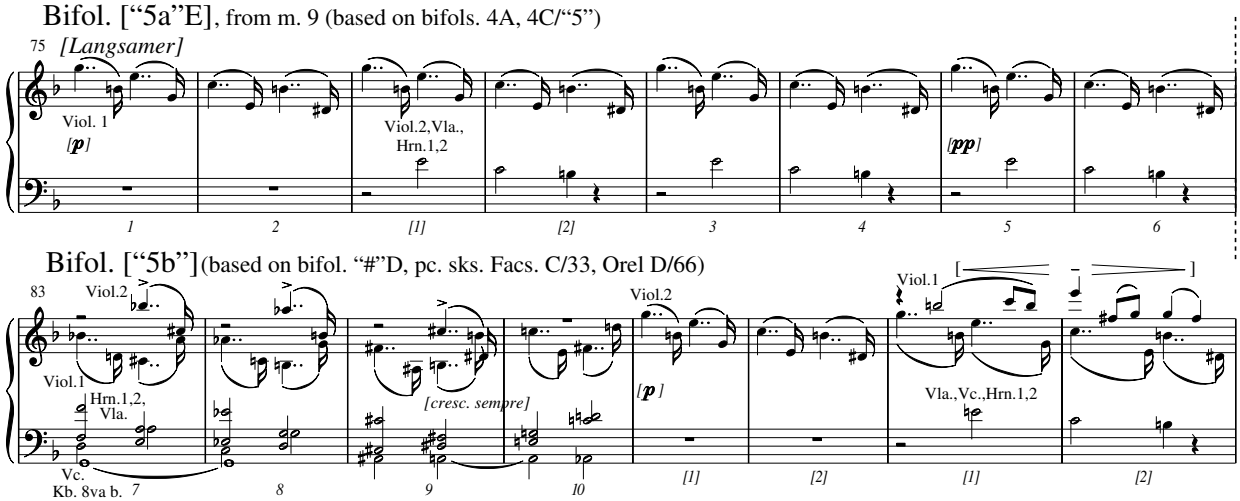
4a. The beginning of the Gesangsperiode in the particello sketches (Cf. Facs. C/33)

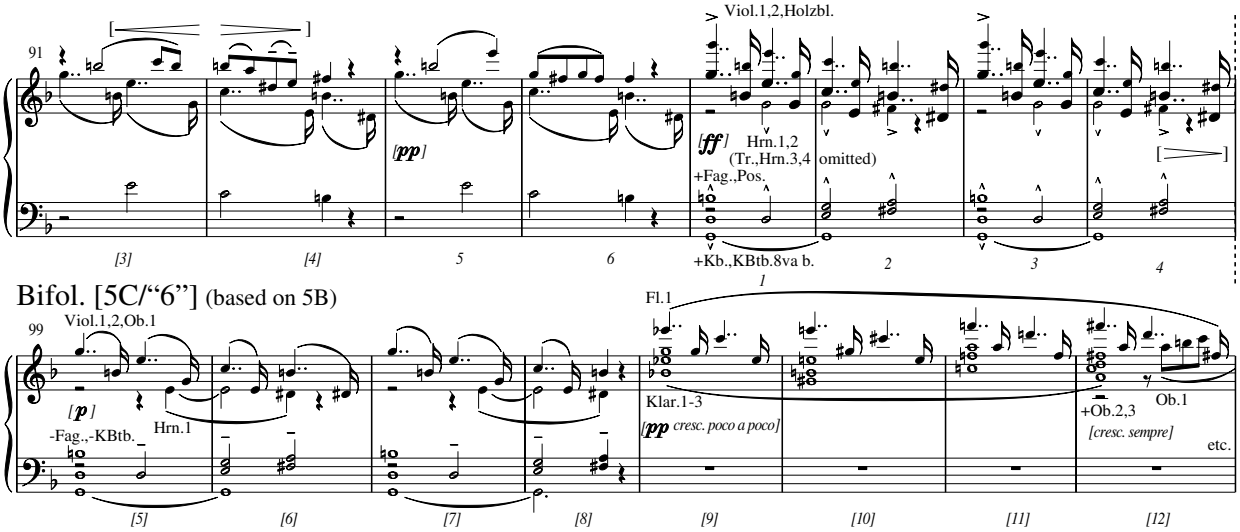


4b. Reconstruction of the beginning of the Gesangsperiode, work phase 2 (Cf. AF F/11ff., AP E/19ff.)

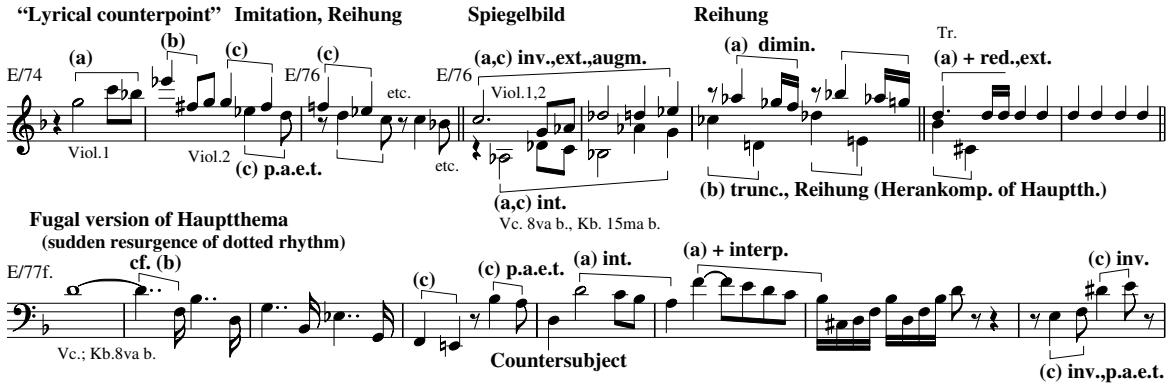


4c. Reconstruction of the subsequent expansion of the Gesangsperiode (AF F/11ff.; cf. AP E/19ff.)

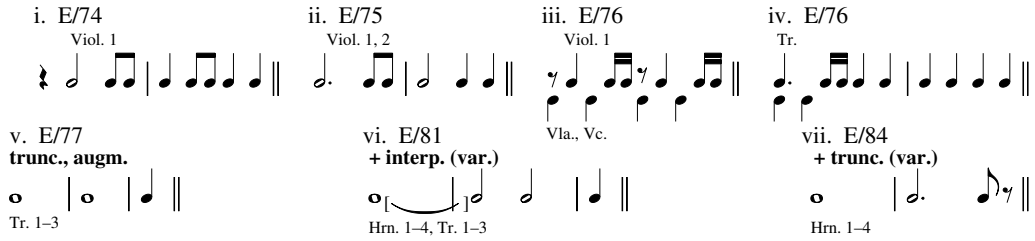




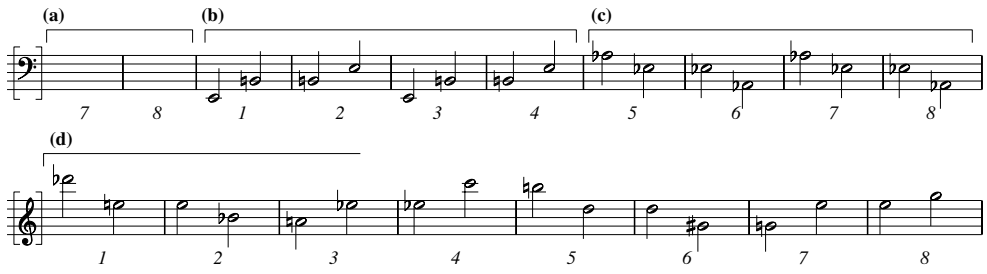
5a. Herankomponierung in the Durchführung of the fugal subject and countersubject



5b. Herankomponierung and subsequent mutation of the accompaniment figure

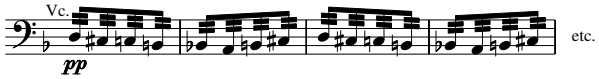


6a. The sketch ÖNB 28.229 for the beginning of the Durchführung

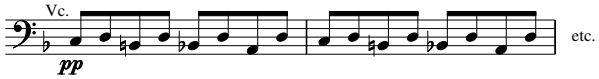


6b. Derivation of the descending line with which the Durchführung begins

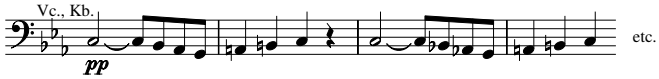
i. Beethoven: Ninth Symphony, 1st movt.: mm. 513f.



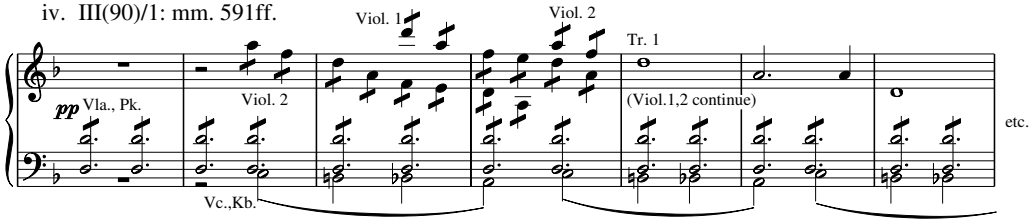
ii. Nullte/1: mm. 298ff.



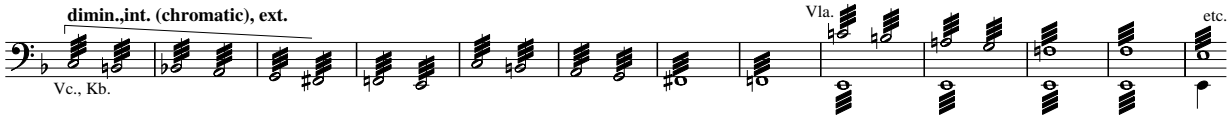
iii. II/1: mm. 489ff.



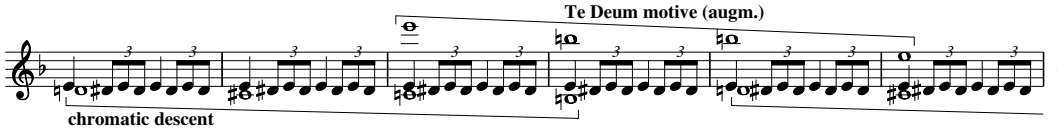
iv. III(90)/1: mm. 591ff.



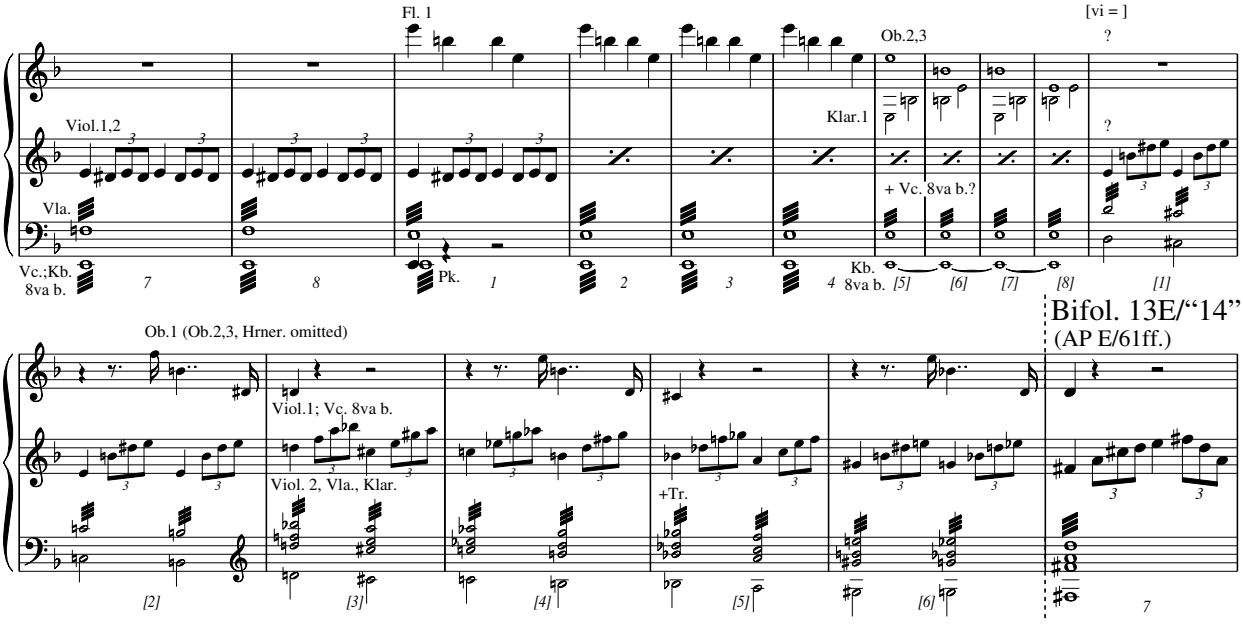
v. IX/4: AP E/50ff. (derived from chorale theme, cf. Ex. 24p)



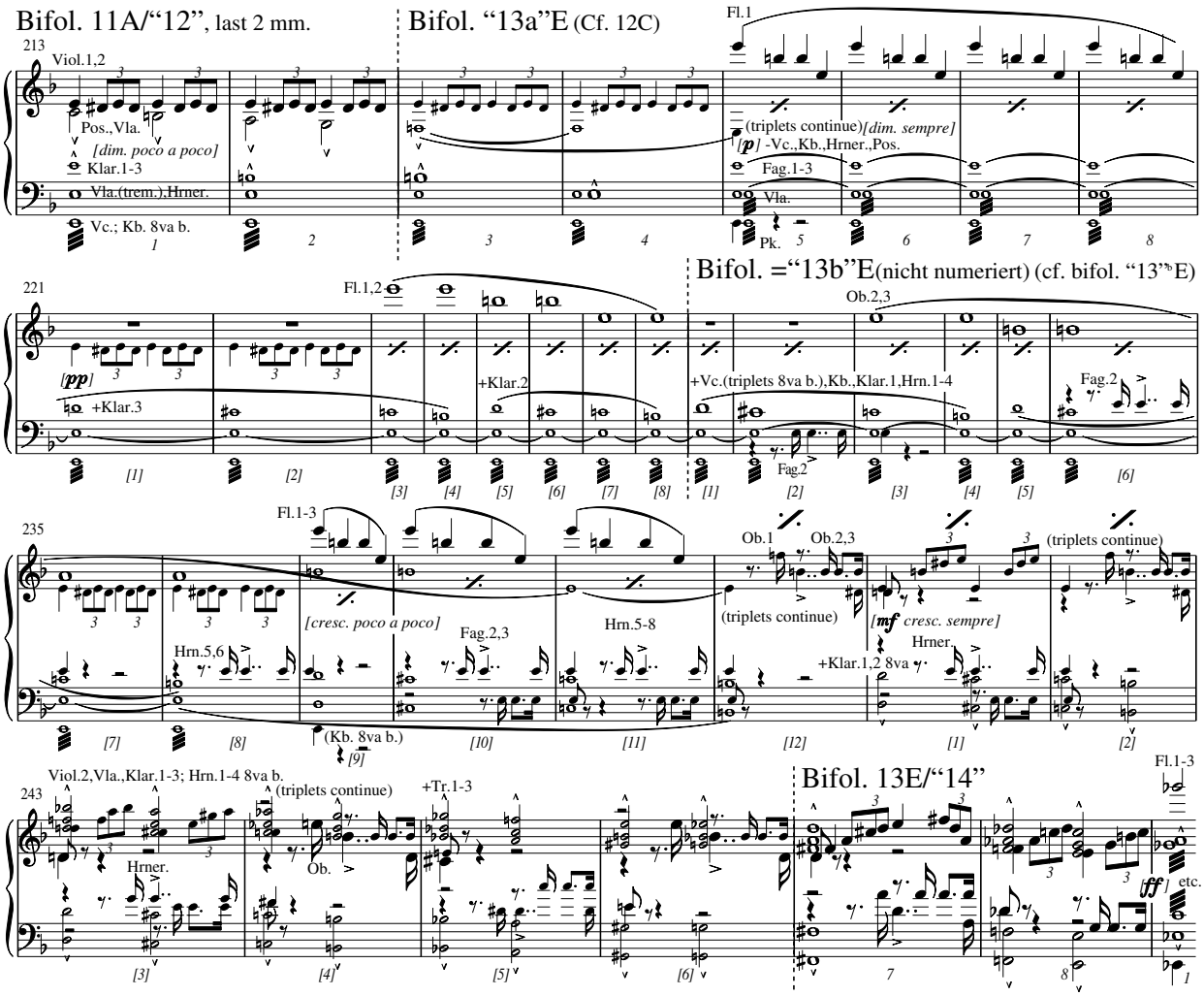
vi. IX/4: Concept for the combination of the descending motive with the Te Deum motive



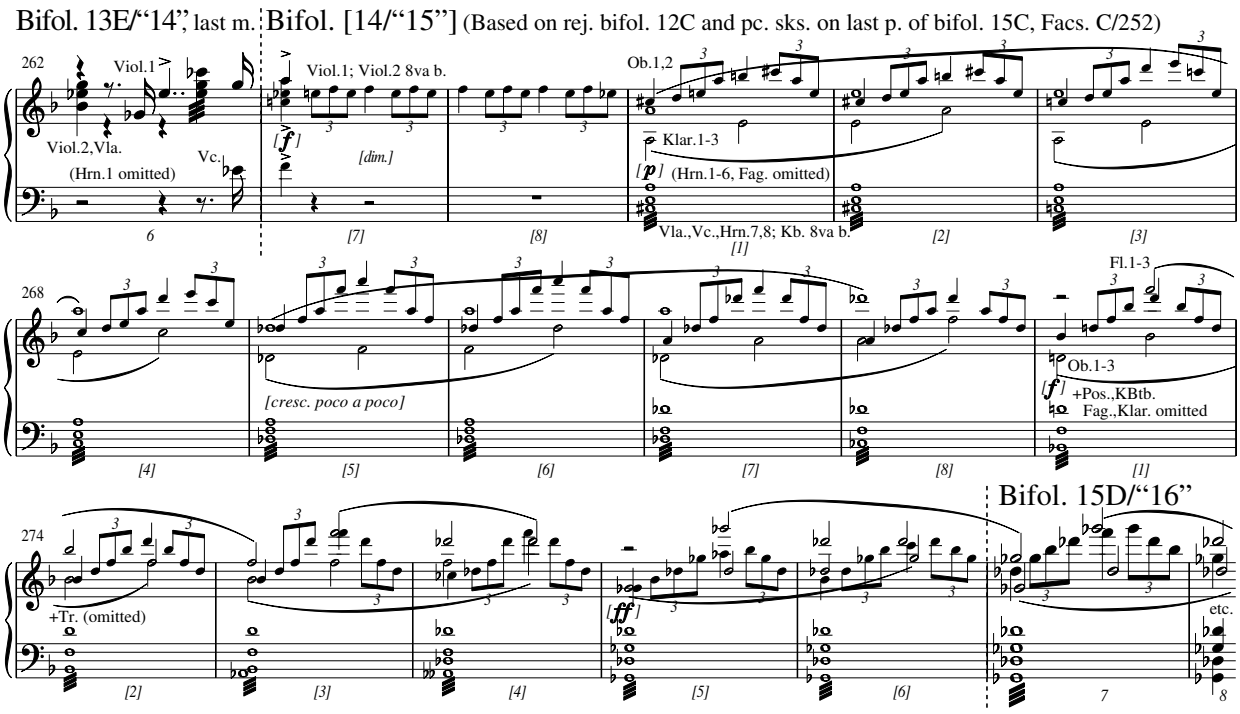
6c. Reconstruction of a bifol. [12/"13"] (Reconstructed as 16 mm.; preceding bifol.: 11A/"12"; ensuing: 13E/"14"; based on 1st 10 mm. of discarded bifol. 12C, chromatic descent and later SVE indicating expansion of the passage)



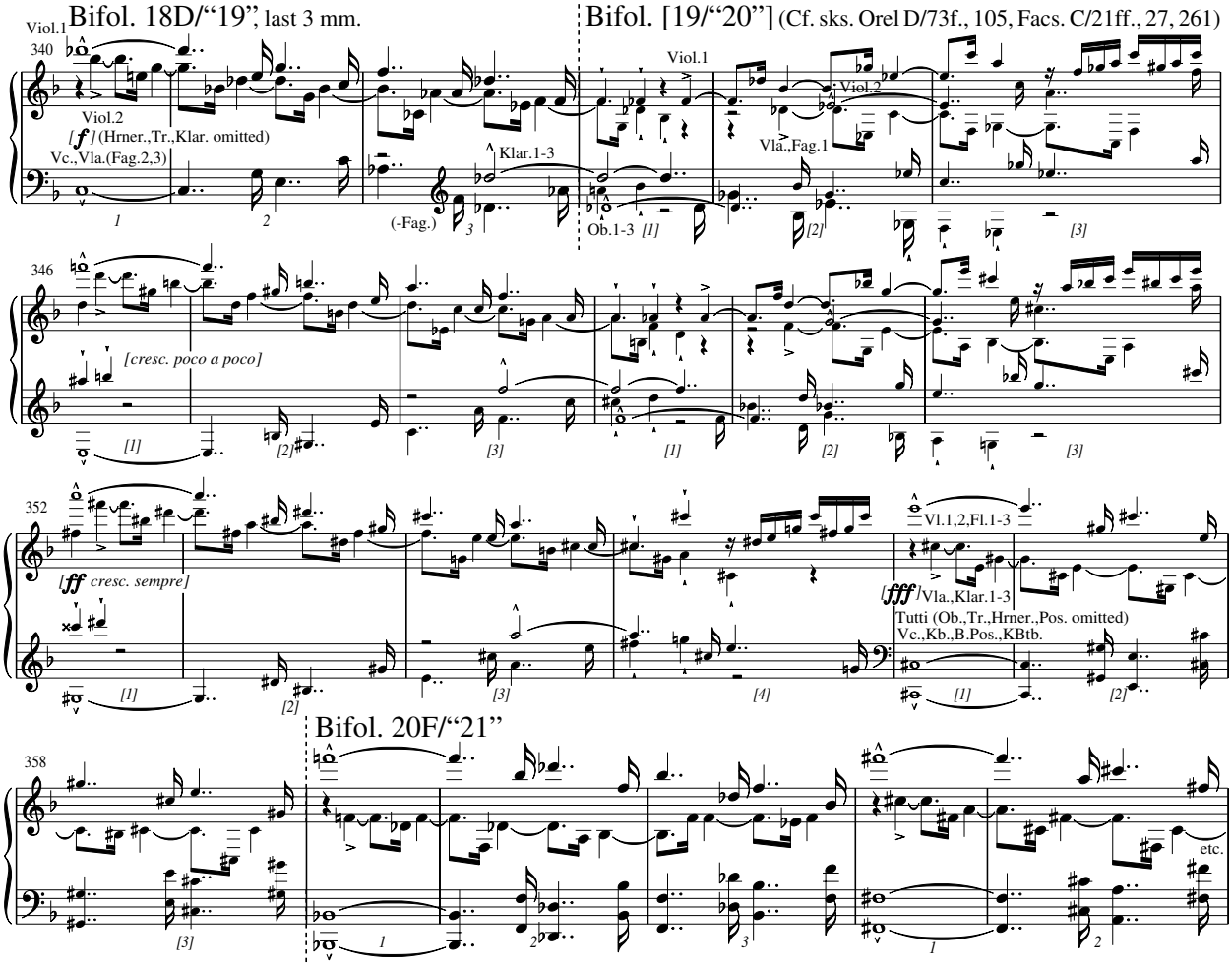
6d. Reconstruction of the subsequent expansion of the Durchführung (AF F/29ff.; cf. AP E/53ff.)



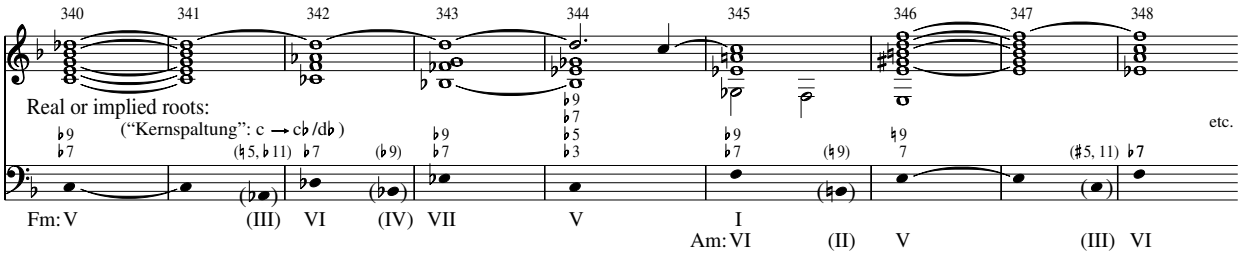
7. Reconstruction of a bifol. [14/"15"] (AF F/36ff.; cf. AP E/65ff.)



8a. Reconstruction of a bifol. [19/"20"] (AF F/47ff.; cf. AP E/85ff.)

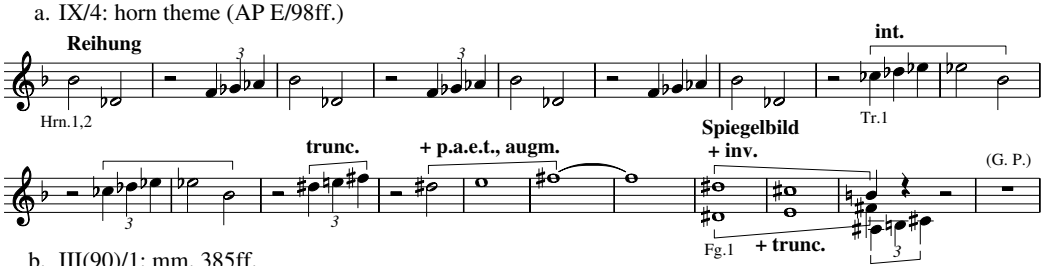


8b. Harmonic reduction, with Sechterian analysis of root movement

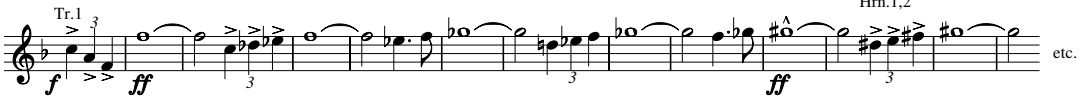


9. The horn theme and its precursors (Cf. Ex. 2d)

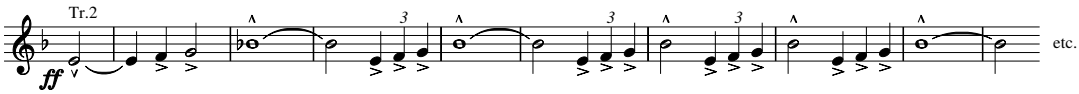
a. IX/4: horn theme (AP E/98ff.)



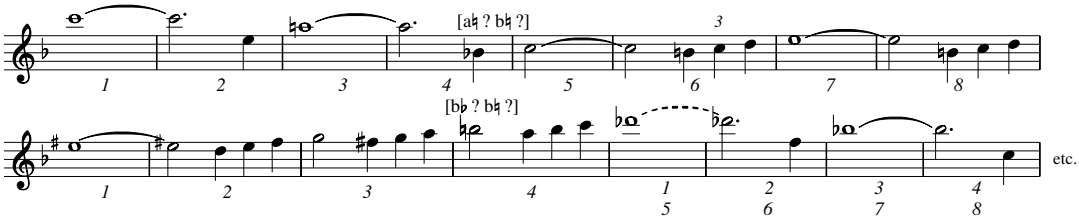
b. III(90)/1: mm. 385ff.



c. IX/1: mm. 540ff.

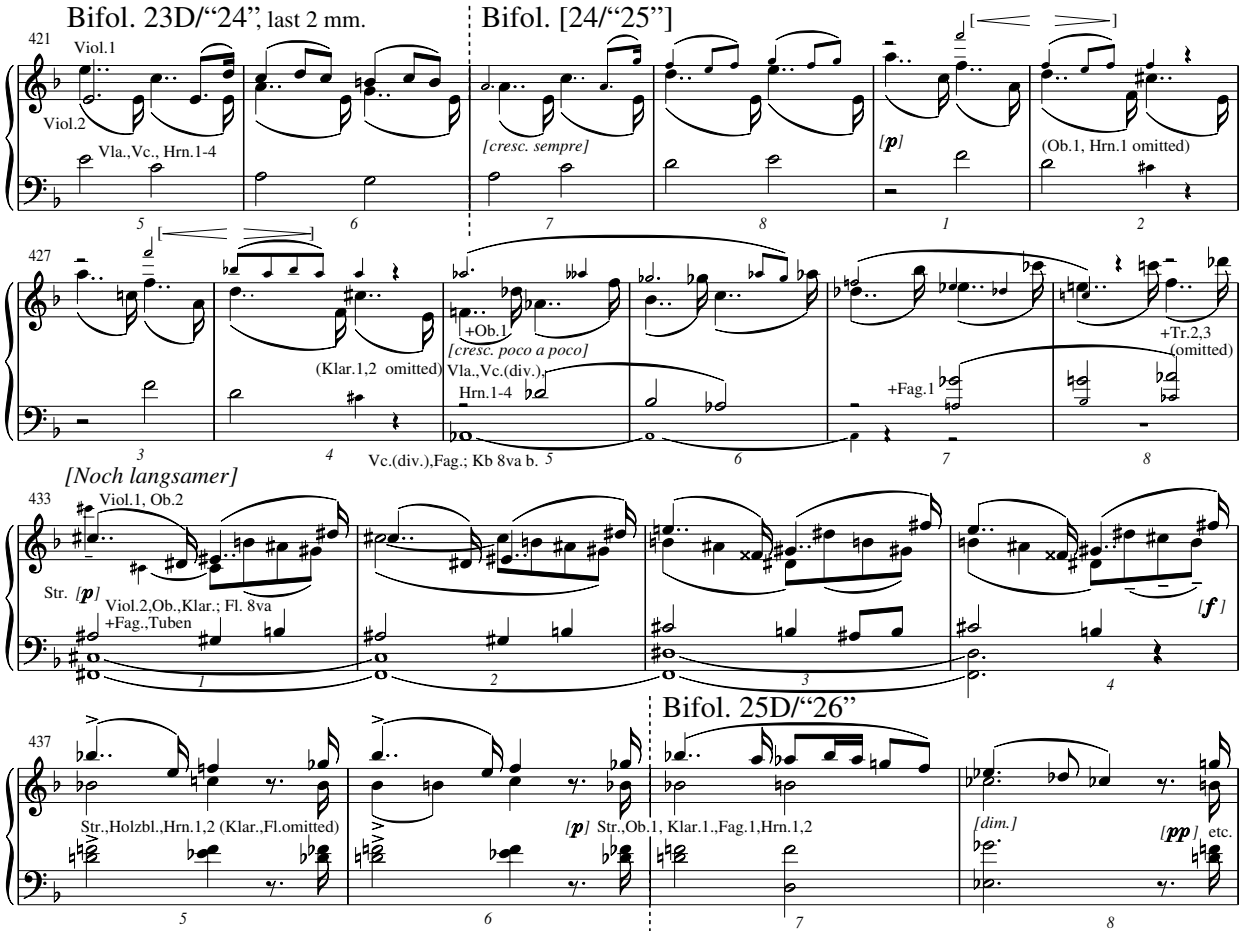


d. IX/4: Sk. ÖNB 6085/35ᵛ: "C D[ur] Forts.[etzung] z[um] 21. Bg."

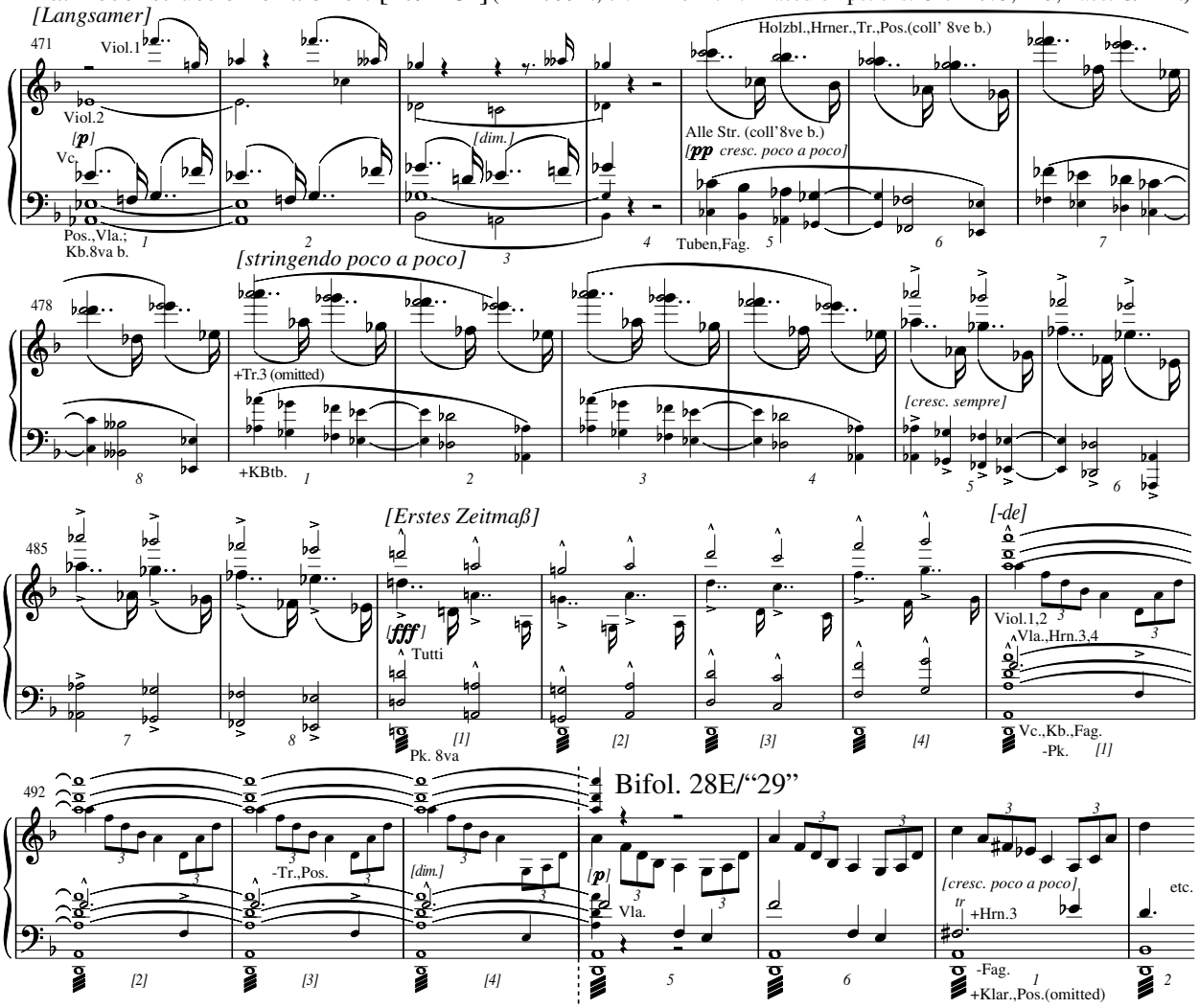


10. Reconstruction of a bifol. [24/"25"]

(AF F/60ff.; cf. AP E/105ff. Based on pc. sks. Orel D/74f., 66, Facs. C/24f., 33, and bifol. 5B, AP E/27f.)

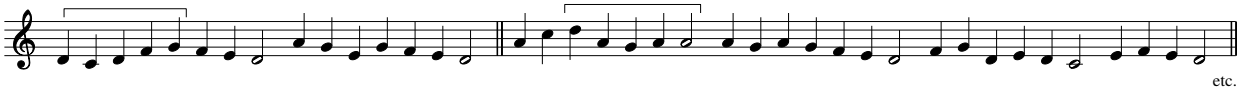


11a. Reconstruction of a bifol. [27/"28"] (AF F/66ff.; cf. AP E/117ff. Based on pc. sks. Orel D/75, 143, Facs. C/24ff.)

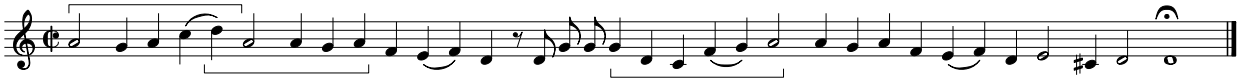


11b. Possible links between the chorale "Christ ist erstanden" and themes of the First, Third and Ninth Symphonies of Bruckner

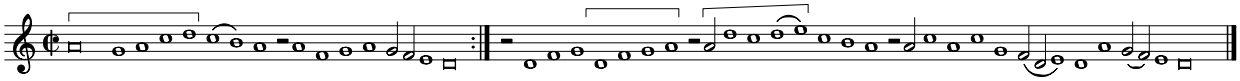
i. Victimae paschali laudes (11th century)



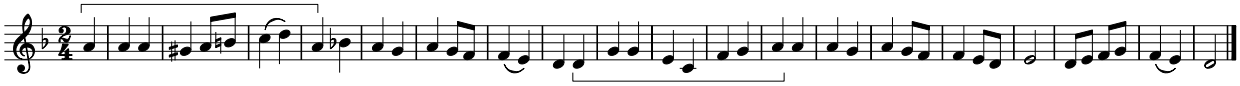
ii. Christ ist erstanden (Salzburg 1160/1433, Tegernsee 15th century, Wittenberg 1529)



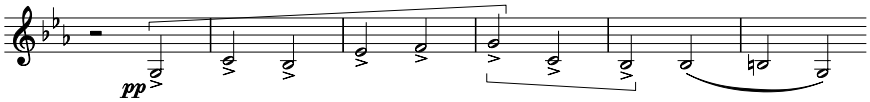
iii. Christ lag in Todesbanden (Luther, 1524)



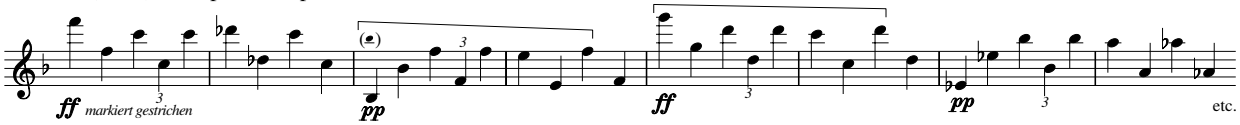
iv. Der Heiland ist erstanden (Adolph Hasse 1774)



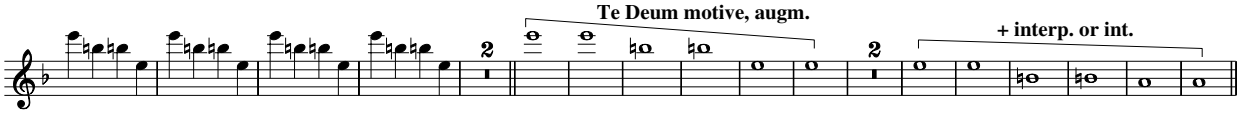
v. I(1866)/4: End of Durchf., mm. 251ff, Hrn. 3, 4



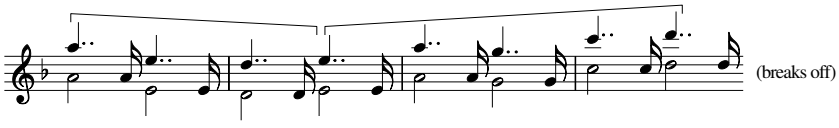
vi. III(1889)/1: Exp. Schlußp., mm. 171ff., Viol. 1



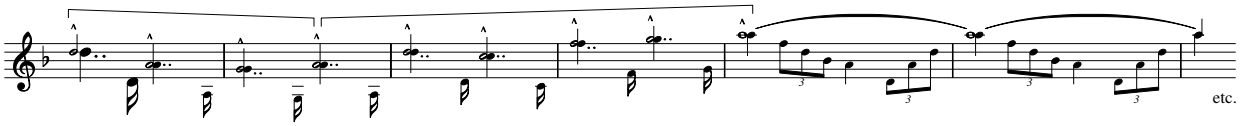
vii. IX/4: Bifols. "13a"E, ="13b"E (similar phrase derived from Te Deum motive), Fl. 1, Ob. 2–3



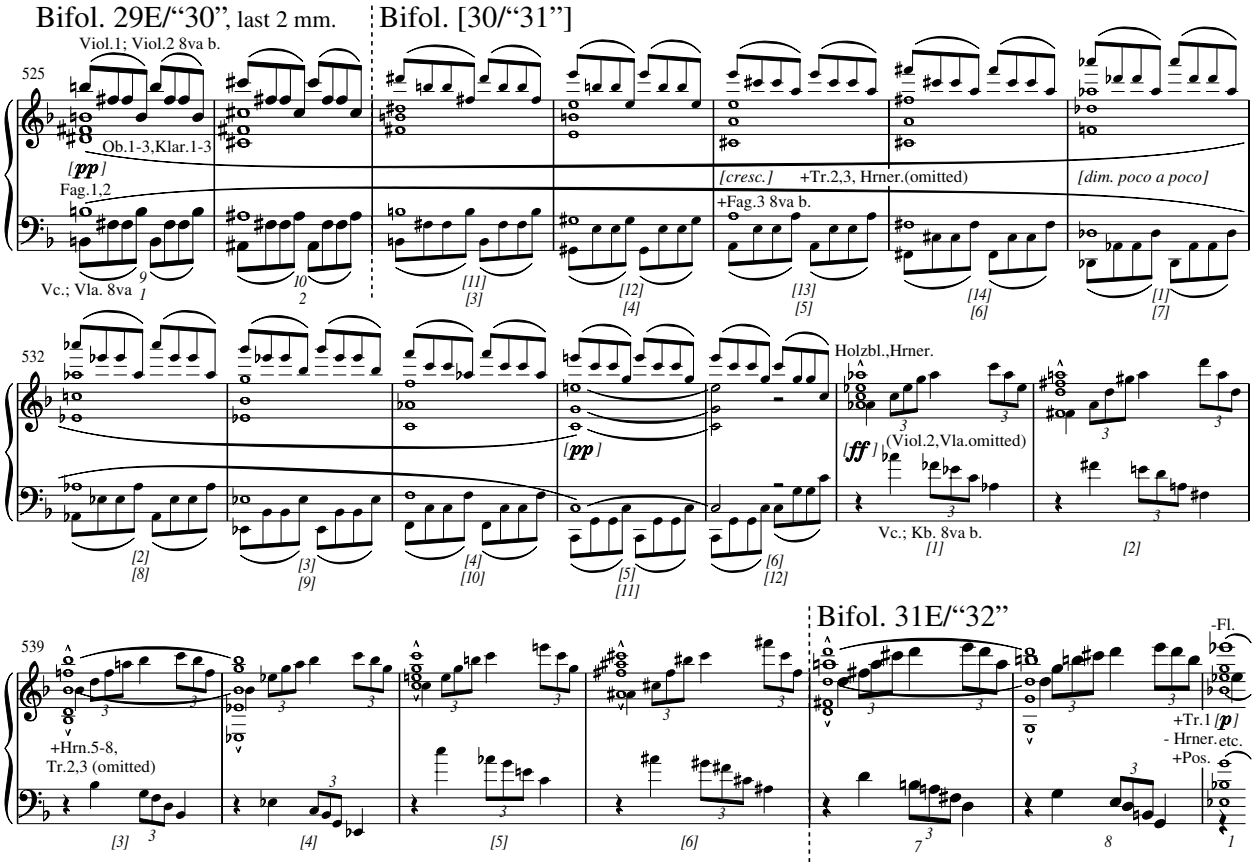
viii. IX/4: Bifol. 26F/"27", last 4 mm. (Gesangsp. Repr.), Viol. 1, 2, Vla.



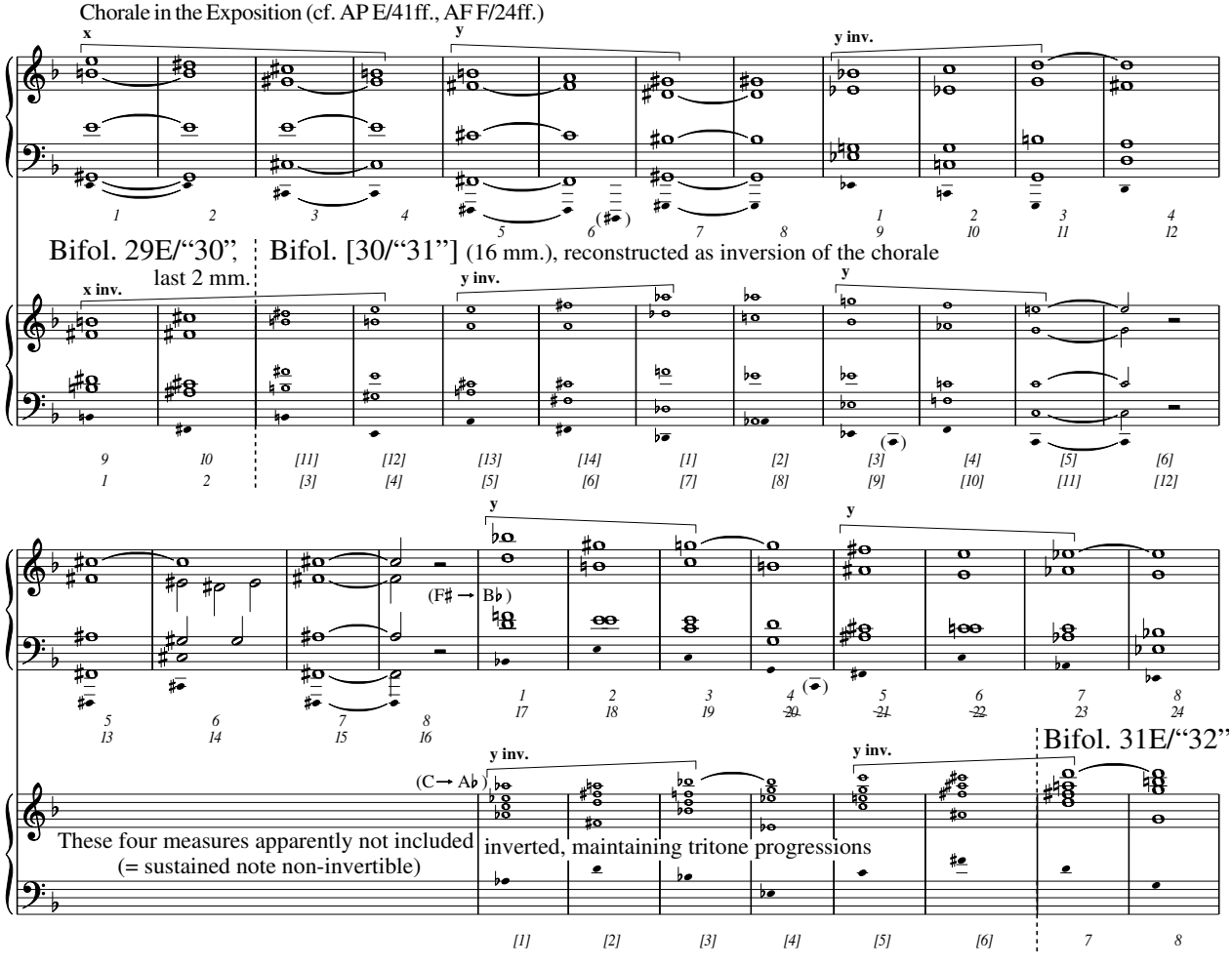
ix. IX/4 [AF]: mm. 487ff ("Schluß d m[oll]": end of Repr. of Gesangsp. and reaffirmation of D minor), Viol. 1, Tr. 1



12a. Reconstruction of a bifol. [30/"31"] (AF F/74ff.; cf. AP E/129ff. Reconstr. as inversion of chorale, cf. Exp., AP E/41–47)

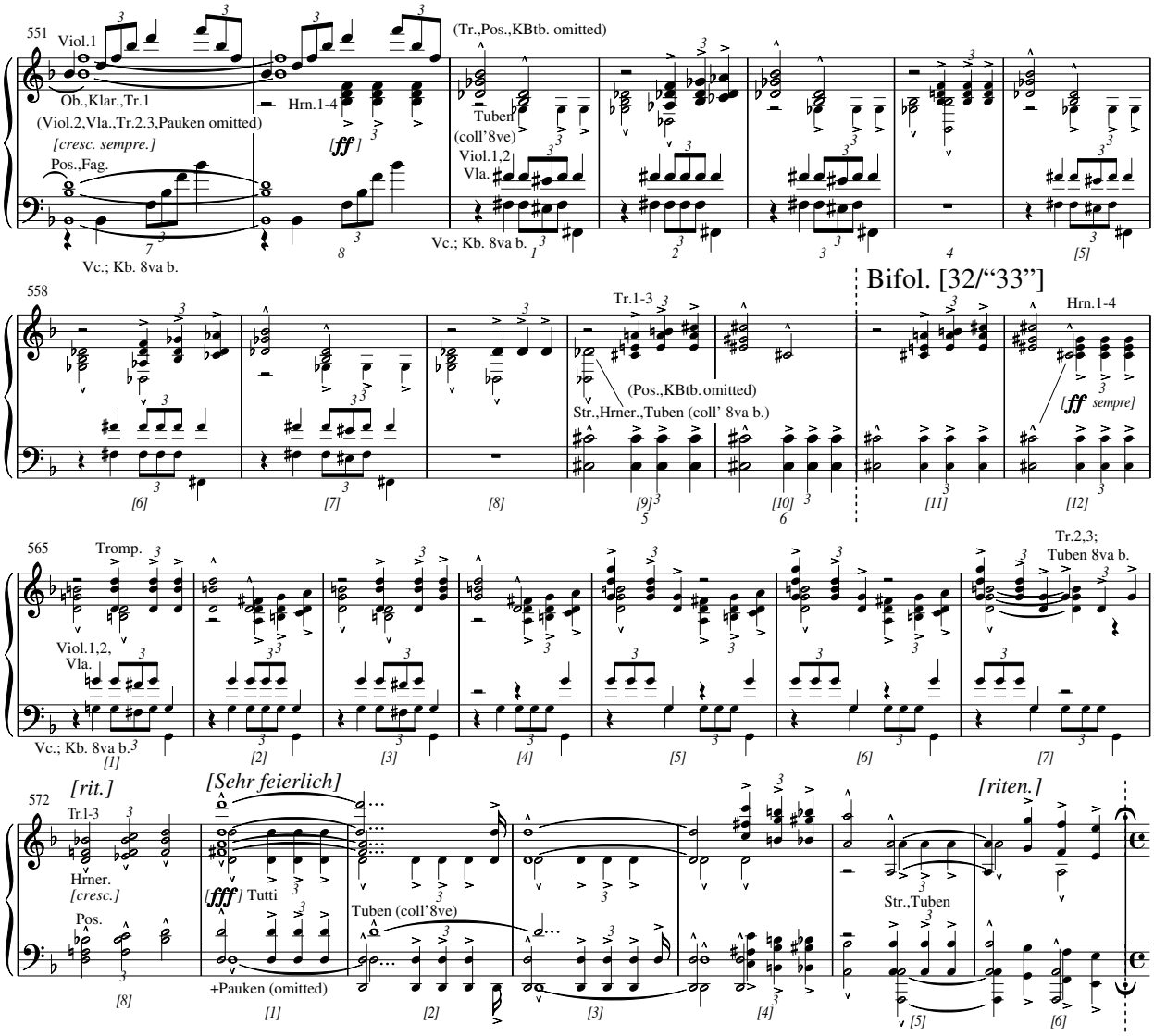


12b. Harmonic reduction showing derivation from the chorale, with Sechterian analysis

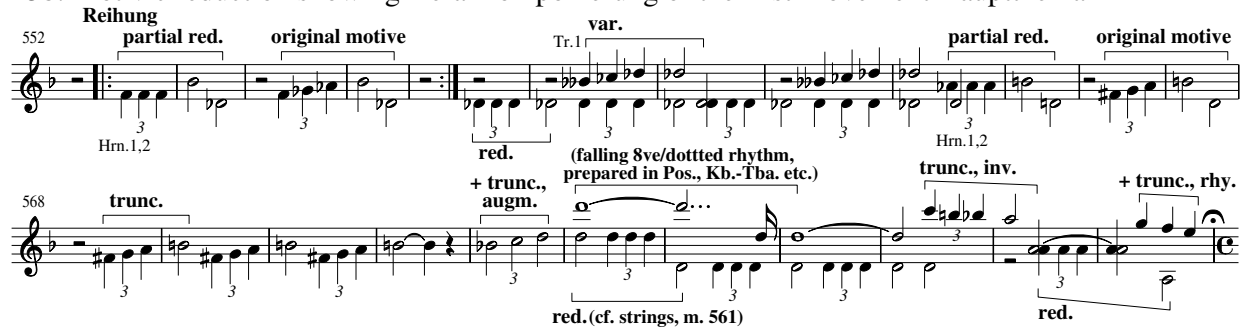


13a. Expansion of the last measures of bifol. 31E/"32" and reconstruction of a bifol. [32/"33"]

(AF G/77ff. Bifol. 31E/"32" expanded to 20 mm. with reference to Bruckner's repeated measure numbers. Cf. AP E/136, Facs. C/320)



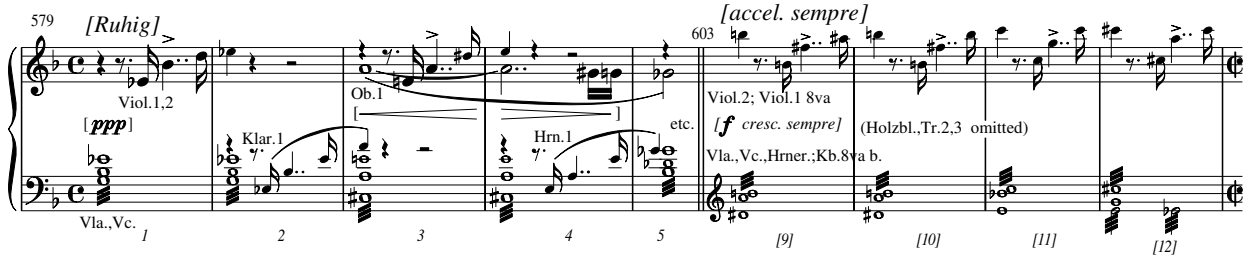
13b. Motivic reduction showing Herankomponierung of the first-movement Hauptthema



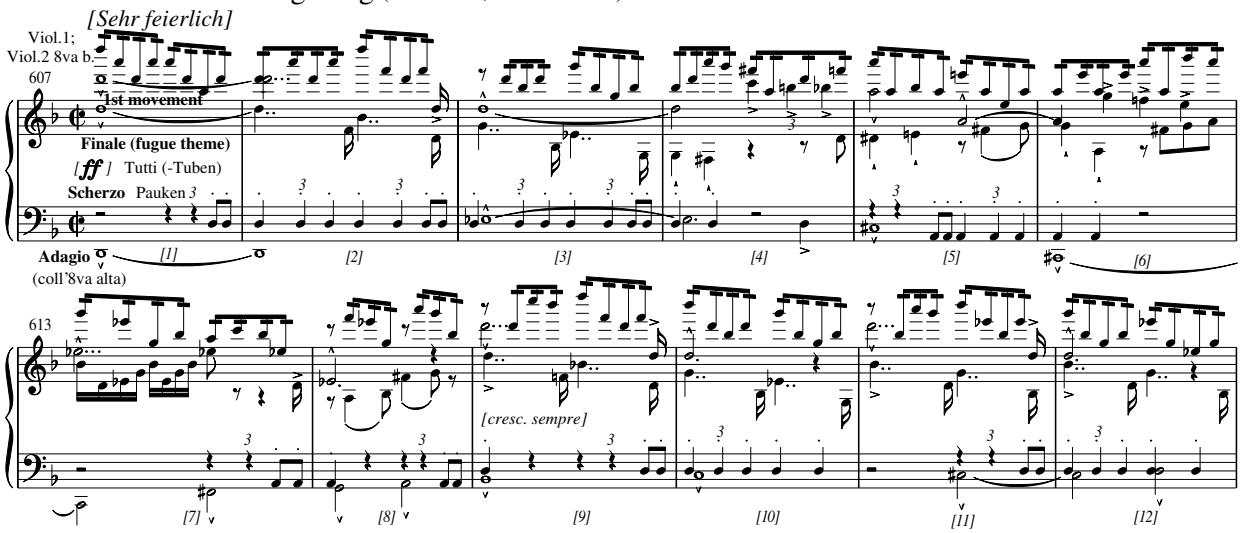
14. Beginning of the coda (AF F/82ff.; cf. AP E/138)

(Based on pc. sk. Orel D/72, Facs. C/6)

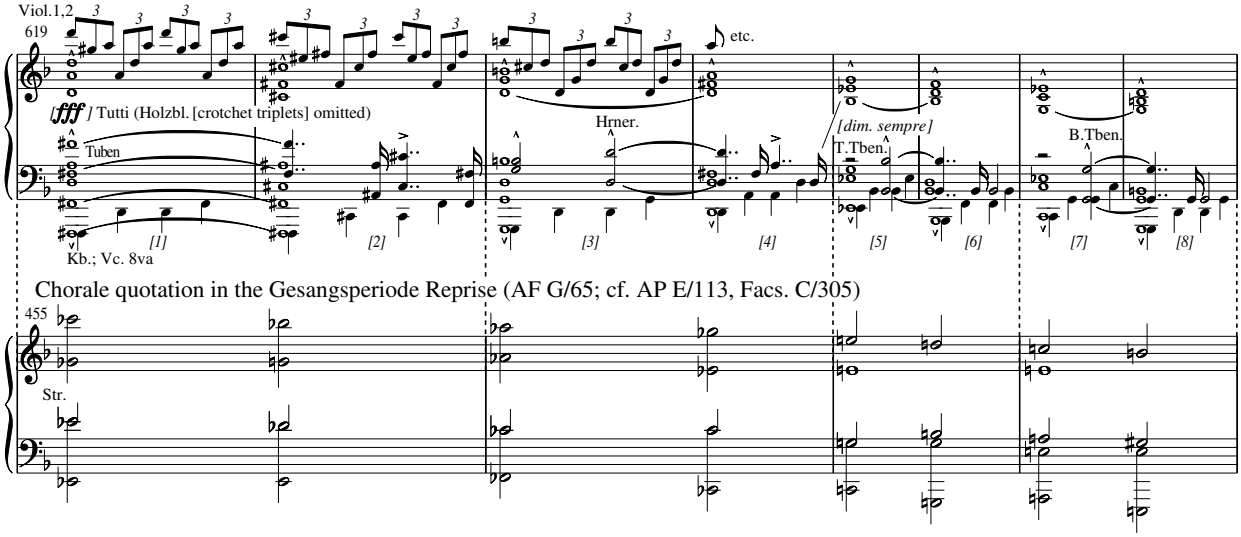
15. The added four measures preceding the Themenüberlagerung (AF F/85)



16. The Themenüberlagerung (AF F/86f.; cf. AP E/138)

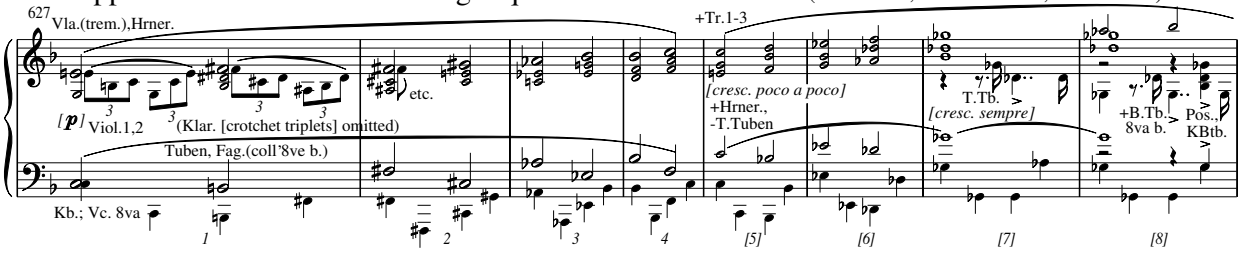


17. Entry of the chorale in D major (AF G/88)

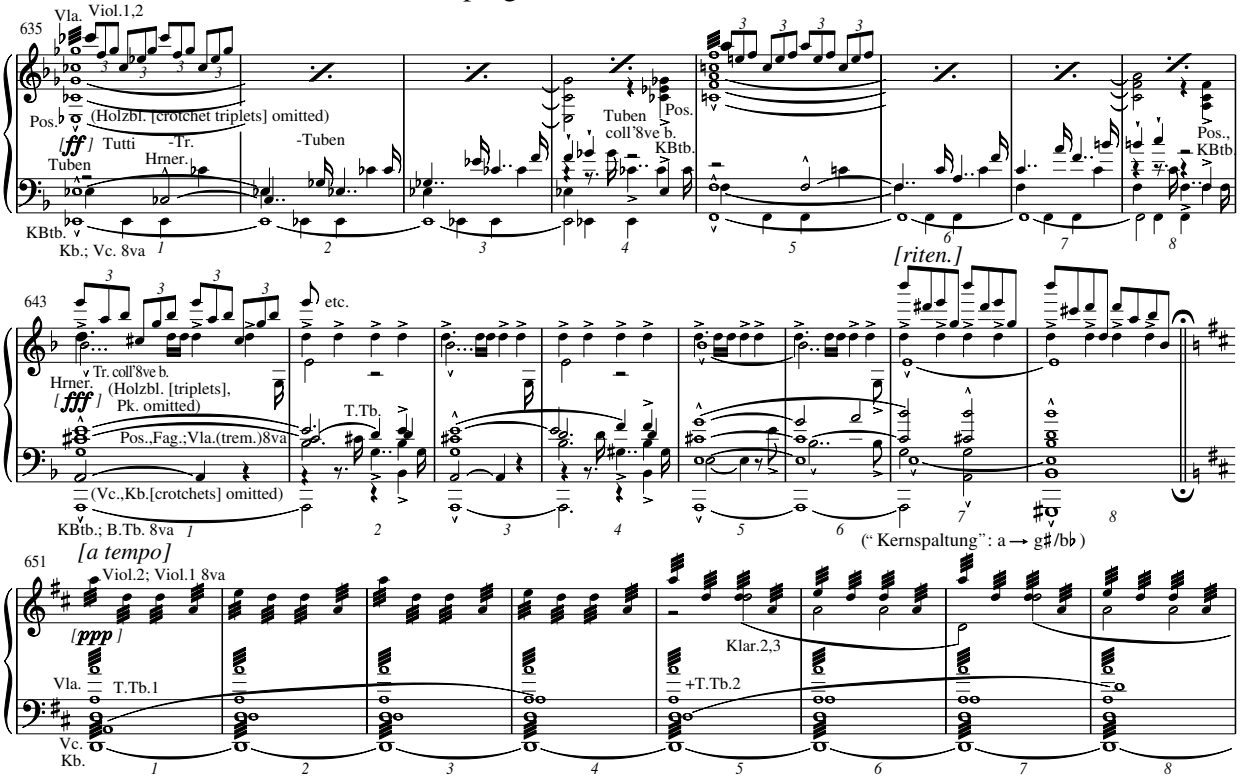


Chorale quotation in the Gesangsperiode Reprise (AF G/65; cf. AP E/113, Facs. C/305)

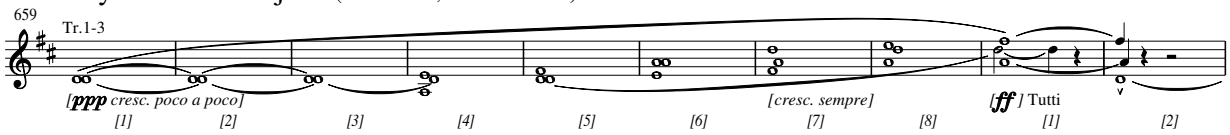
18. Supplementation of the ascending sequence of ÖNB 6085/45 (AF F/89f.; cf. AP E/139, Facs. C/45)



19. Final cadence: elaboration of the progression ÖNB 6085/43 (AF F/90ff.; cf. AP E/141, Facs. C/47)

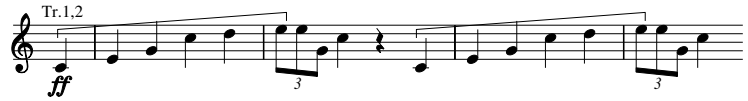


20. Entry of the "Allelujah" (AF F/94f.; cf. AP E/142)

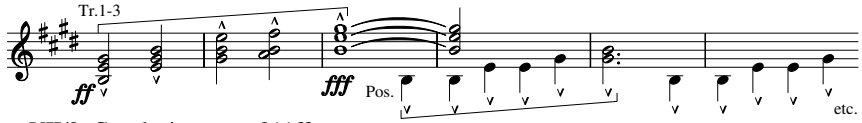


21. Anabasic phrases, possibly variants of an "Allelujah" topos

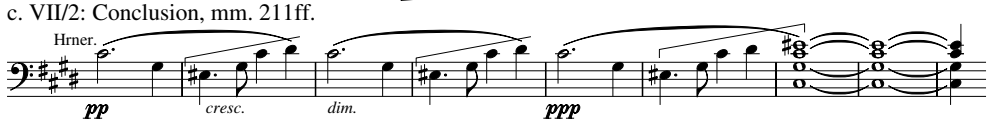
a. II/4: Conclusion, mm. 681ff.



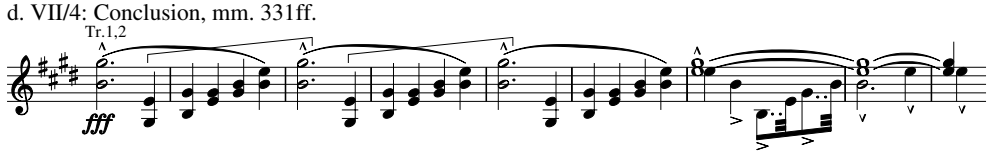
b. VII/1: Conclusion, mm. 431ff.



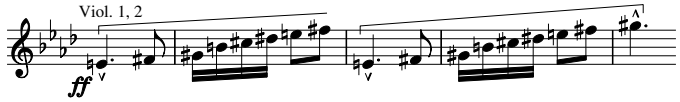
c. VII/2: Conclusion, mm. 211ff.



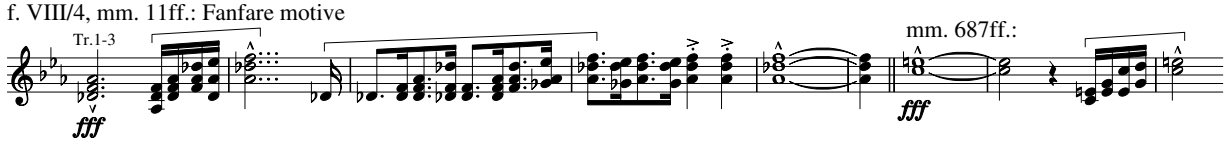
d. VII/4: Conclusion, mm. 331ff.



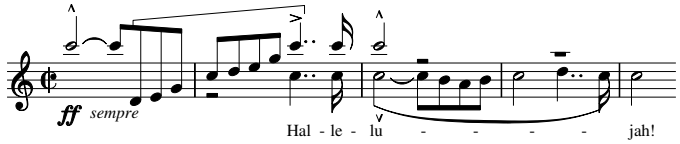
e. VIII/Trio, mm. 25ff.: Phrase perhaps identifiable as the "Allelujah des zweiten Satzes"



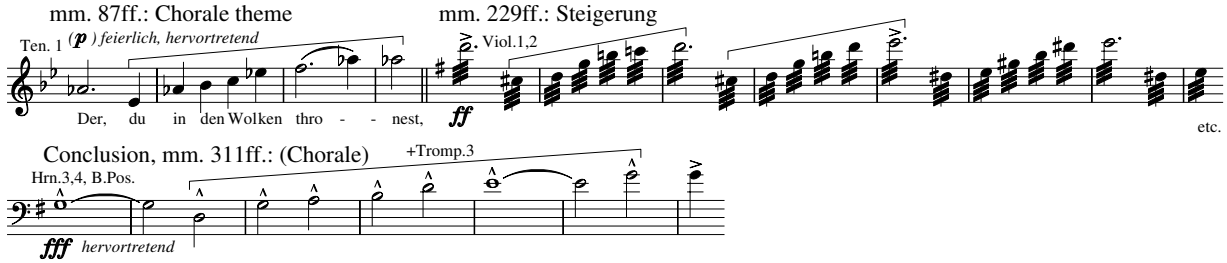
f. VIII/4, mm. 11ff.: Fanfare motive



g. Psalm 150 (WAB 38): Beginning

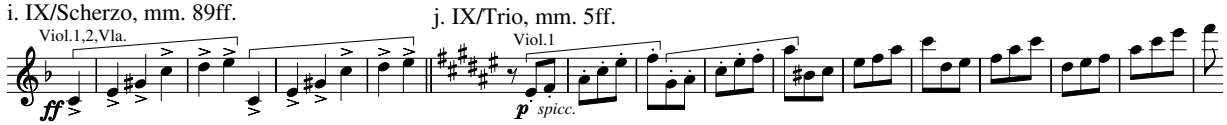


h. *Helgoland* (WAB 71)

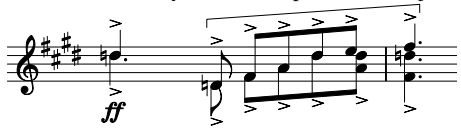


i. IX/Scherzo, mm. 89ff.

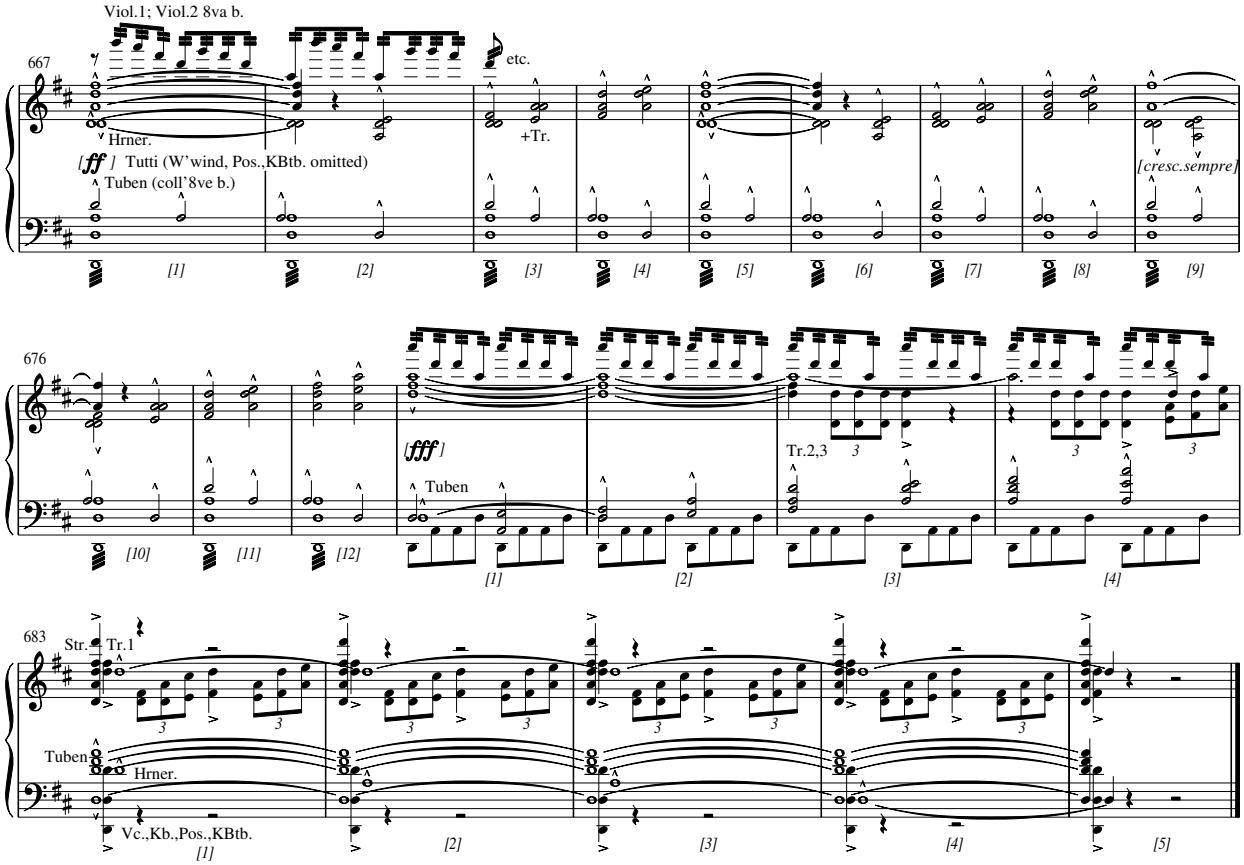
j. IX/Trio, mm. 5ff.



k. IX/3: First entry of the trumpets (in D major)

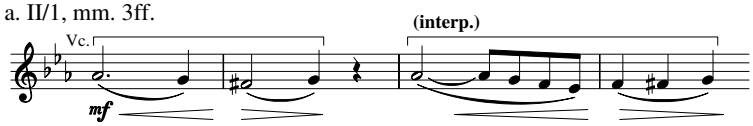


22. Final tutti (AF F/95ff.)

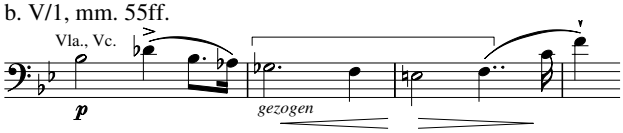


23. The "Nebenton complex" in Bruckner's works

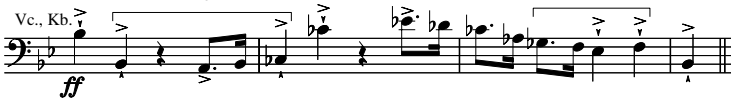
a. II/1, mm. 3ff.



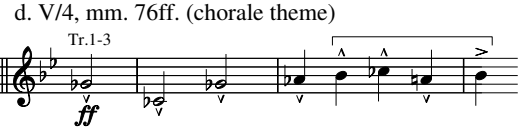
b. V/1, mm. 55ff.



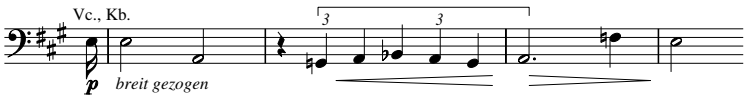
c. V/4, mm. 31ff. (fugue theme)



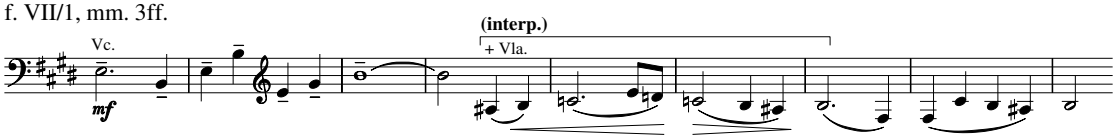
d. V/4, mm. 76ff. (chorale theme)



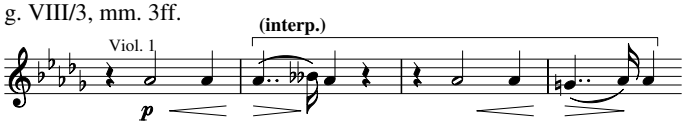
e. VI/1, mm. 3ff.



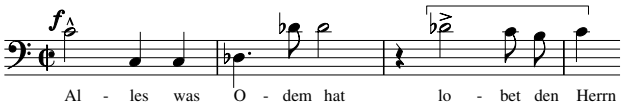
f. VII/1, mm. 3ff.



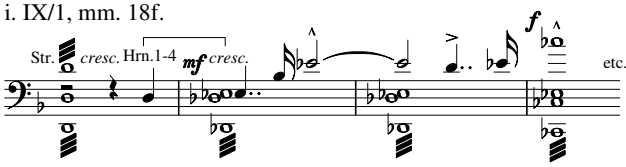
g. VIII/3, mm. 3ff.



h. Psalm 150 (WAB 38), mm. 165ff. (fugue theme)

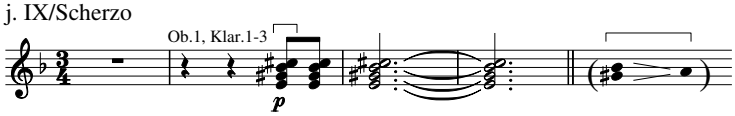


i. IX/1, mm. 18f.

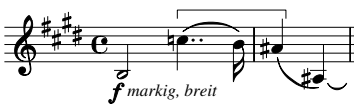


("Kernspaltung"; cf. also *Das deutsche Lied*, mm. 11f., Facs. C/346)

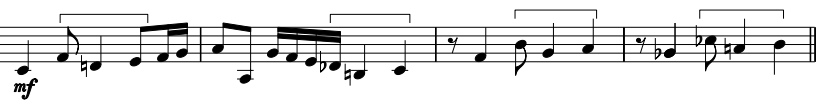
j. IX/Scherzo



k. IX/3, opening

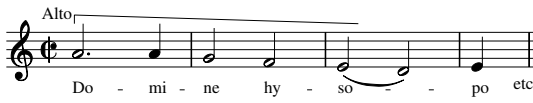


l. IX/3, mm. 45f.

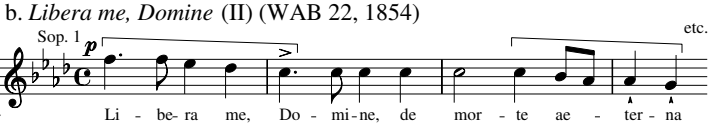


24. The catabasis topos in Bruckner's works

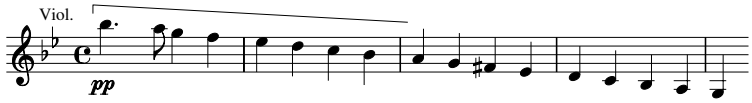
a. *2 Asperges me*: No. 1 (WAB 3, 1843–45)



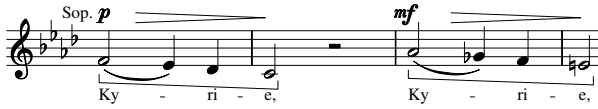
b. *Libera me, Domine* (II) (WAB 22, 1854)



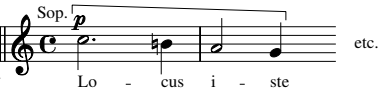
c. Mass No. 1 (WAB 26, 1864): *Agnus Dei*



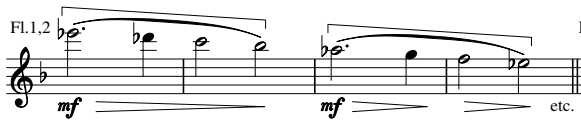
d. Mass No. 3 (WAB 28, 1867–68): *Kyrie*, mm. 13ff.



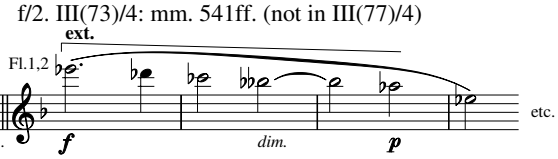
e. *Locus iste* (WAB 23, 1869)



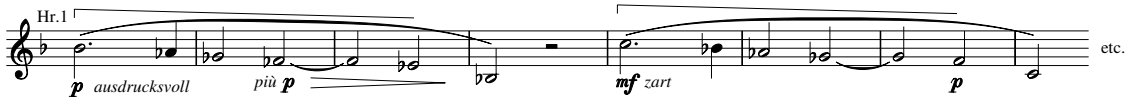
f/1. III(73)/4: mm. 453ff. (cf. III(77)/4: mm. 367ff.)



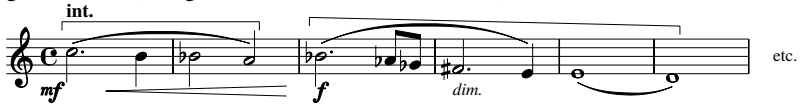
f/2. III(73)/4: mm. 541ff. (not in III(77)/4)



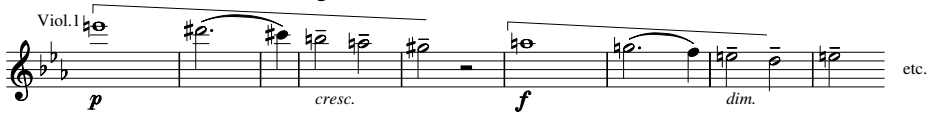
f/3. III(90)/4: mm. 341ff.



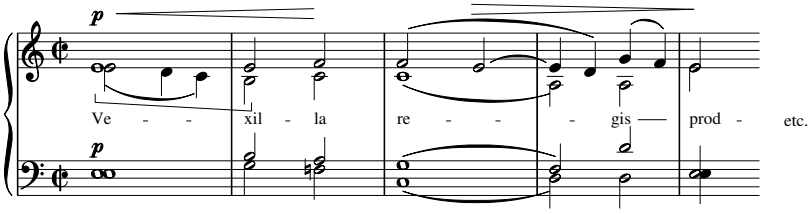
g. Präludium ("Perger Präludium"; WAB 129, 1884)



h. VIII(87)/4: mm. 171ff. ("Langsam, feierlich")



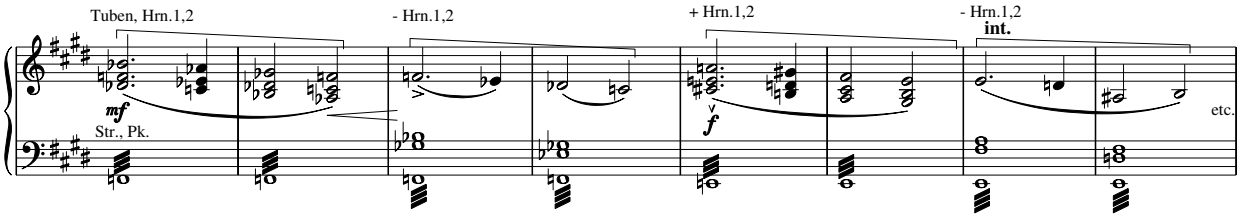
i. *Vexilla regis* (WAB 51, 1892)



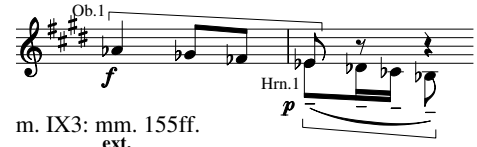
j. IX/1: mm. 505ff.



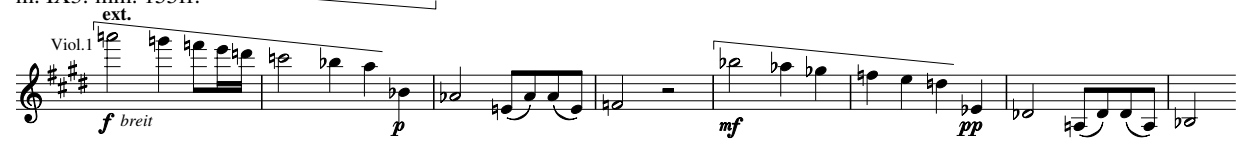
k. IX/3: mm. 29ff. ("Abschied vom Leben")



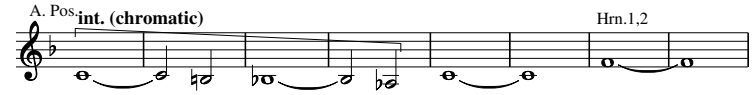
l. IX/3: mm. 139/140



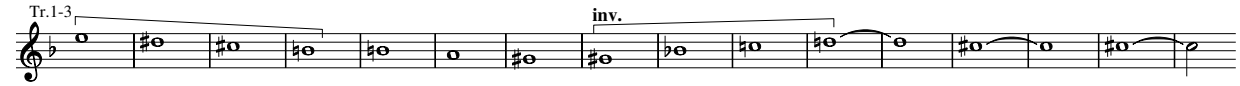
m. IX3: mm. 155ff.



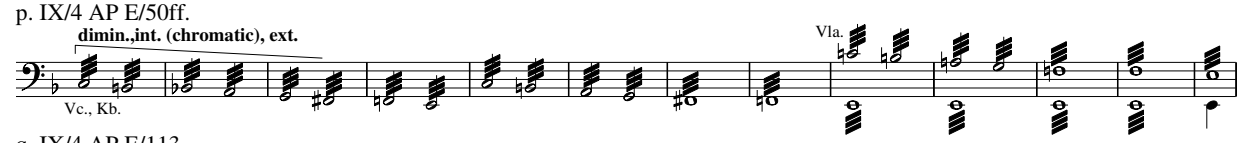
n. IX/4: AP E/16ff.



o. IX/4: AP E/41ff.



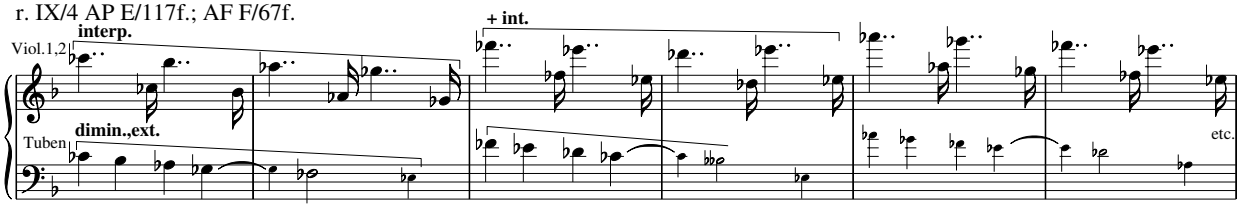
p. IX/4 AP E/50ff.



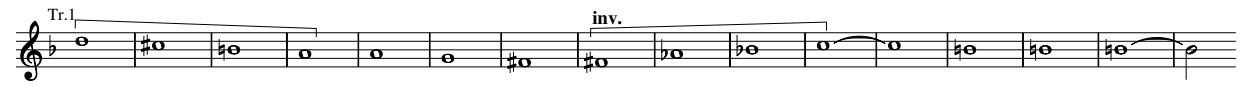
q. IX/4 AP E/113



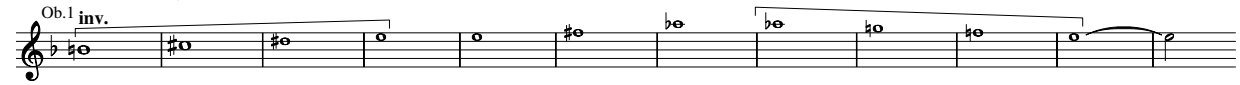
r. IX/4 AP E/117f.; AF F/67f.



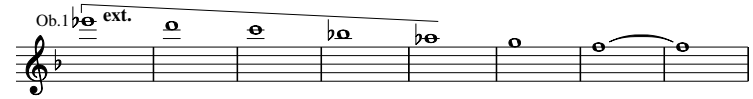
s. IX/4 AP E/124ff.



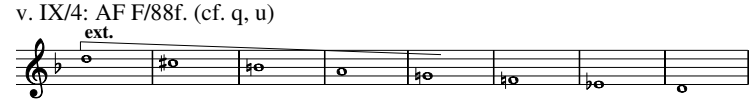
t. IX/4 AP E/128; AF F/74f.



u. IX/4: AP E/133ff.

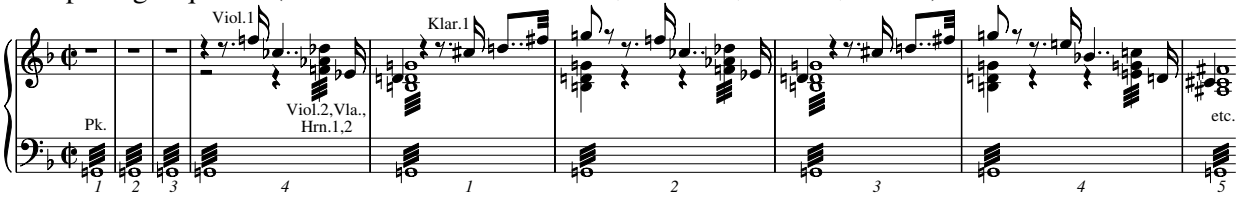


v. IX/4: AF F/88f. (cf. q, u)

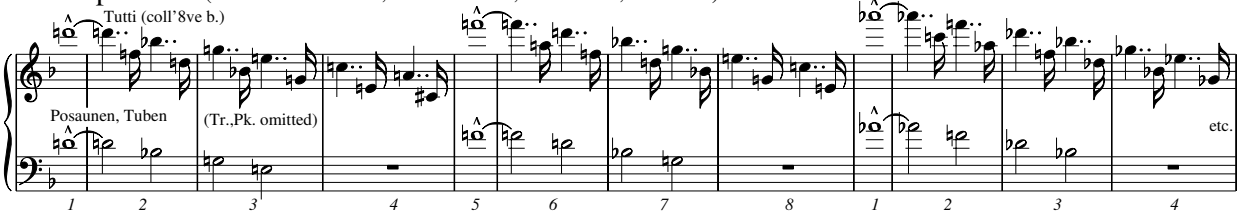


25. The thematic material of the Finale

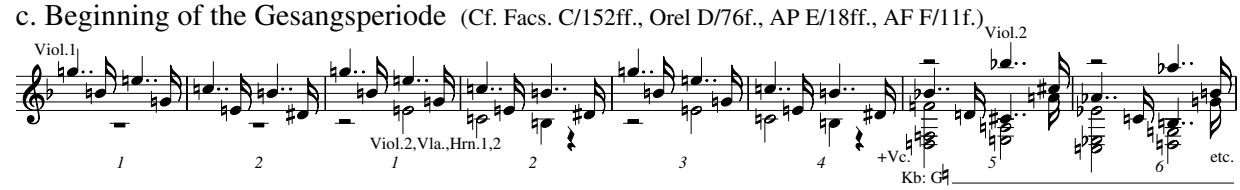
a. Opening sequence (Text of bifol. ♯C. Cf. Facs. C/67ff., Orel D/89f., AP E/1ff., AF F/1f.)



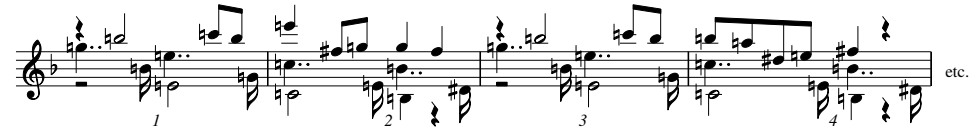
b. Hauptthema (Cf. Facs. C/141ff., Orel D/121f., AP E/11f., AF F/7f.)



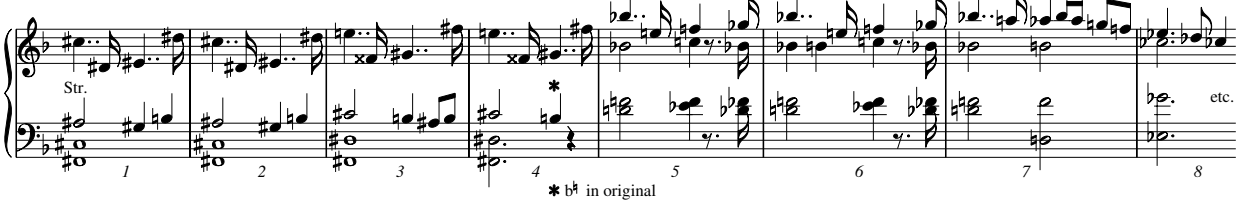
c. Beginning of the Gesangsperiode (Cf. Facs. C/152ff., Orel D/76f., AP E/18ff., AF F/11f.)



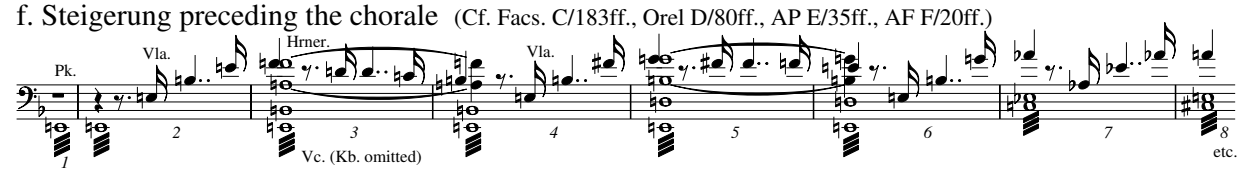
d. Lyrical counterpoint in the Gesangsperiode (Cf. pc. sk. Facs. C/33, Orel D/66, AP E/22f., AF F/12f.)



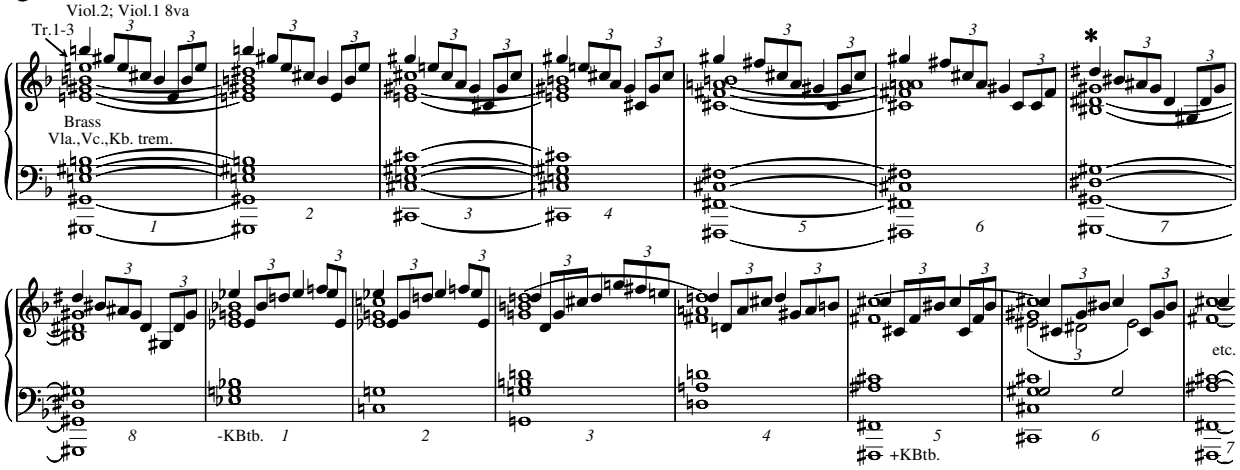
e. "Trio" (Cf. Facs. C/165ff., Orel D/78, AP E/27ff., AF F/15f.)



f. Steigerung preceding the chorale (Cf. Facs. C/183ff., Orel D/80ff., AP E/35ff., AF F/20ff.)

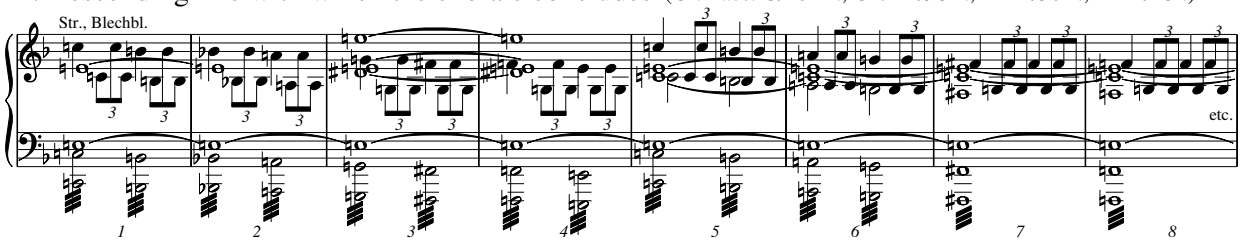


g. Chorale (Cf. Facs. C/193ff., Orel D/94ff., AP E/41ff., AF F/24ff.)

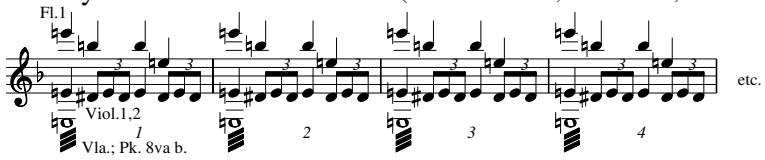


* The trumpet notes in this and the following measure are not tied in the original.

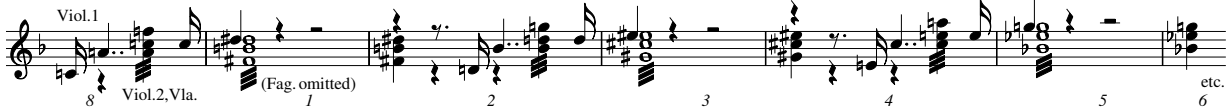
h. Descending line with which the chorale concludes (Cf. Facs. C/202ff., Orel D/98ff., AP E/50ff., AF F/28f.)



i. Entry of the Te Deum motive (Cf. Facs. C/205, Orel D/100, AP E/53, AF F/30)

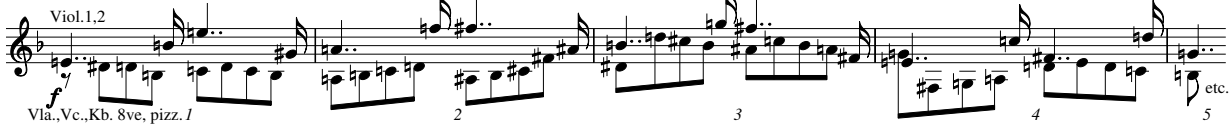


j. Inversion of the opening sequence (Cf. Facs. C/227ff., Orel D/124, AP E/63f., AF F/35)

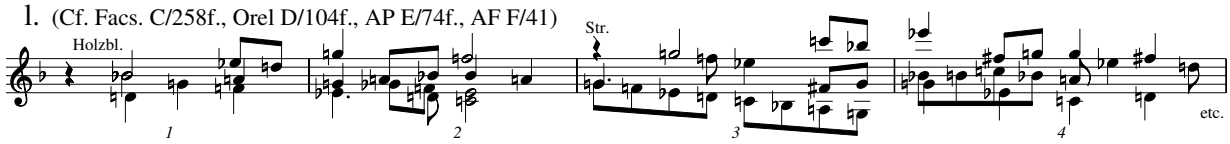


k and l. Episodes derived from the material of the Gesangsperiode

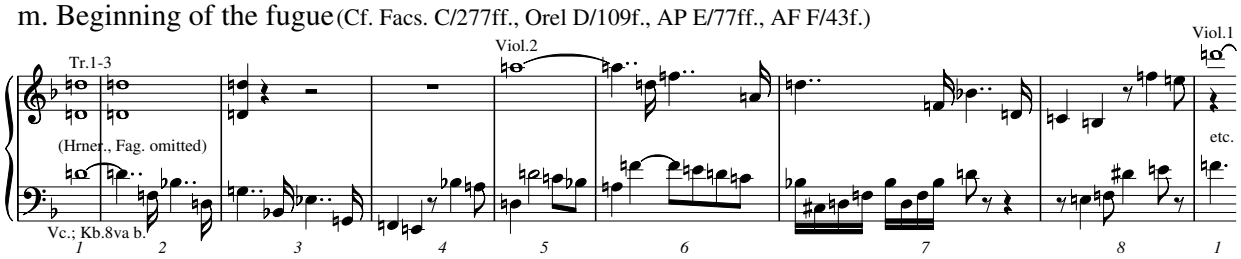
k. (Cf. Facs. C/256f., Orel D/104, AP E/72f., Af F/40f.)



l. (Cf. Facs. C/258f., Orel D/104f., AP E/74f., AF F/41)

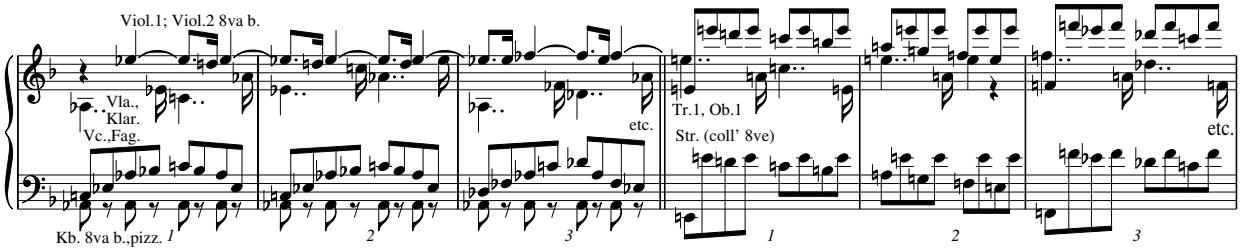


m. Beginning of the fugue (Cf. Facs. C/277ff., Orel D/109f., AP E/77ff., AF F/43f.)

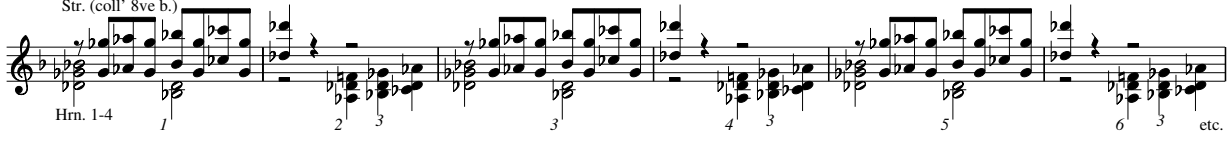


n and o. Elements of the Steigerung following the fugue

n. (Cf. Facs. C/286ff., Orel D/111ff., AP E/90ff., AF F/51ff.) o. (Cf. Facs. C/292ff., Orel D/113f., AP E/96ff., AF F/55f.)

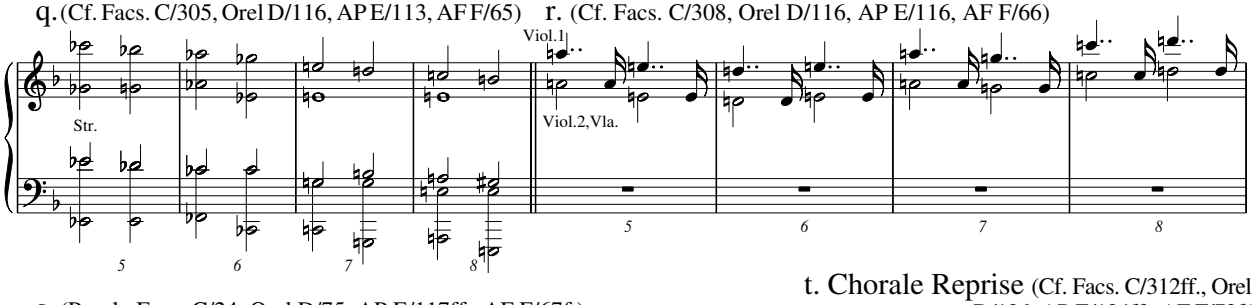


p. Horn theme (Cf. Facs. C/294ff., Orel D/114f., AP E/98ff., AF F/57ff.)



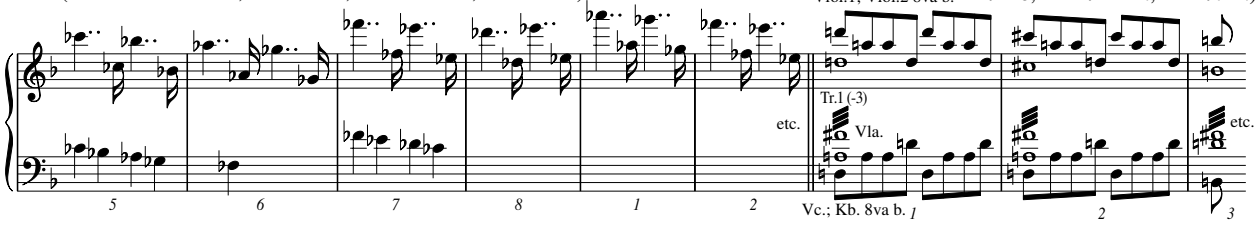
q to s. Quotation-like elements of the Gesangsperiode Reprise

q. (Cf. Facs. C/305, Orel D/116, AP E/113, AF F/65) r. (Cf. Facs. C/308, Orel D/116, AP E/116, AF F/66)



s. (Pc. sk. Facs. C/24, Orel D/75, AP E/117ff., AF F/67f.)

t. Chorale Reprise (Cf. Facs. C/312ff., Orel D/126, AP E/124ff., AF F/72f.)



Section C:

FACSIMILES

[Facs.]

Index to Section C [Facs.]

I. The Particello Sketches
II. The Score Bifolios and SVE
III. Appendix

I. The Particello Sketches

Library signature	Page
ÖNB 3194, fol. 1[r], 2, 3, 4[r], 5, 6, 7, 8[r], 9, 10, 11[r], 13, 14, 15[r]	C/3
ÖNB 28.238[r]	C/26
ÖNB 6007	C/27
ÖNB 6086/1–4[r]	C/31
ÖNB 28.229[r]	C/39
ÖNB 6085/39[r]	C/40
ÖNB 6085/35–36[r]	C/41
ÖNB 6085/41[r]	C/44
ÖNB 6085/45[r]	C/45
ÖNB 6085/47[r]	C/46
ÖNB 6085/43	C/47
Cracow: For the Ninth Symphony: 1 p. particello sketch for the Finale	C/49
Private possession: Voice-leading sketch (cut-out folio fragment) for bifol. "2"E	C/50

II. The Score Bifolios and SVE

Bifolio	Library signature	Page
Bifol. 1A	ÖNB 24.264	C/53
Bifol. 1[a]C (SVE)	ÖNB 6085/55–56	C/57
Bifol. 1[b]C	StB 3791/1–2	C/59
Bifol. 1[c]C	HMdSW	C/63
Bifol. 1[d]C	ÖNB 13.150	C/67
Bifol. 1[a]D (SVE)	ÖNB 6085/5–6	C/71
Bifol. 1[b]D (SVE)	ÖNB 6085/1–2	C/73
Bifol. 1[c]D (SVE)	ÖNB 6085/29–30	C/75
Bifol. 1[d]D (SVE)	ÖNB 6085/27–28[r]	C/77
Bifol. 1[e]D (SVE)	ÖNB 6085/17	C/79
Bifol. 1F (SVE)	ÖNB 6085/3–4	C/81

Bifolio	Library signature	Page
Bifol. 1[a]E (SVE)	ÖNB 6085/65–66	C/83
Bifol. 1[b]E (SVE)	ÖNB 6085/57–58	C/85
Bifol. 1[c]E (SVE)	ÖNB 6085/67–68	C/89
Bifol. 1[d]E (SVE)	ÖNB 6085/59–60[r]	C/93
Bifol. 1[e]E (SVE)	ÖNB 6085/63–64	C/95
Bifol. 1b[a]E (SVE)	ÖNB 6085/69–70	C/99
Bifol. 1b[b]E (SVE)	ÖNB 6085/61–62	C/101
Bifol. 1b[c]E (SVE)	ÖNB 6085/19[r]	C/103
Bifol. 1b[d]E (SVE)	ÖNB 6085/21[r]	C/104
Bifol. 1b[e]E (SVE)	ÖNB 6085/23–24	C/105
Bifol. 2[a]C	ÖNB 6087/1–2	C/107
Bifol. 2[b]C	StB 3791/3–4	C/111
Bifol. 2[c]C	ÖNB 6087/63–64	C/115
Bifol. 2[a]D (SVE)	ÖNB 6085/15–16	C/119
Bifol. 2[b]D (SVE)	ÖNB 6085/25–26	C/121
Bifol. 2[c]D (SVE)	ÖNB 6085/7–8[r]	C/123
Bifol. 2[d]D (SVE)	ÖNB 6085/13–14	C/125
Bifol. 2[e]D (SVE)	ÖNB 6085/11–12[r]	C/127
Bifol. 2[f]D (SVE)	ÖNB 6085/31–32	C/129
Bifol. 2F	ÖNB 19.645	C/131
Bifol. "2"E	Hochschule	C/135
Bifol. "3"E	ÖNB 6087/5–6	C/139
Bifol. 3A	ÖNB 6087/3–4	C/143
Bifol. 4A	ÖNB 6087/7–8	C/147
Bifol. 4C/"5"	ÖNB 6087/9–10	C/151
Bifol. "#"D (= "5b") (SVE)	ÖNB 6085/9–10	C/155
Bifol. 5A	ÖNB 6087/11–12	C/159
Bifol. 5B	StB 3791/5–6	C/163
Bifol. 6A (SVE)	ÖNB 6087/19–20	C/167
Bifol. 6[a]B	ÖNB 6087/13	C/169
Bifol. 6[b]B	ÖNB 6087/15	C/171
Bifol. 6[c]B	ÖNB 6087/17–18	C/173
Bifol. 7B	ÖNB 6087/21–22	C/177
Bifol. 7C/"8"	ÖNB 6087/23–24	C/181
Bifol. 8A (SVE)	ÖNB 6087/25–26	C/185
Bifol. 8B/"9"	ÖNB 6087/27–28	C/189
Bifol. 9B/"10"	ÖNB 6087/29–30	C/193
Bifol. 10A/"11"	ÖNB 6087/31–32	C/197
Bifol. 11A/"12"	ÖNB 6087/33–34	C/201
Bifol. 12C	ÖNB 6087/35–36	C/205
Bifol. "13"[a]E (SVE)	ÖNB 6085/33–34	C/209
Bifol. "13"[b]E (SVE)	ÖNB 6085/73–74	C/213
Bifol. "13a"E (SVE)	ÖNB 6085/75–76	C/217
Bifol. "13b"E (SVE)	ÖNB 6085/81–82	C/221
Bifol. 13E/"14"	ÖNB 6087/37–38	C/225
Bifol. "14"[a]E (SVE)	ÖNB 6085/77–78[r]	C/229
Bifol. "14"[b]E (SVE)	ÖNB 6085/49–50	C/231
Bifol. "14"[c]E (SVE)	ÖNB 6085/51–52	C/235
Bifol. "14"[d]E (SVE)	ÖNB 6085/53–54	C/239

Bifolio	Library signature	Page
Bifol. "14"^{e}E (SVE)	ÖNB 6085/71–72	C/243
Bifol. "15"E (SVE)	ÖNB 6085/79–80	C/245
Bifol. 15C	ÖNB 6087/39–40	C/249
Bifol. 15D/"16"	ÖNB 6087/41–42	C/253
Bifol. 16C/"17"	ÖNB 6087/43–44	C/257
Bifol. 17C	ÖNB 6087/47–48	C/261
Bifol. 17F	ÖNB 6087/45–46	C/265
Bifol. 17^{a}D	StB 3791/7–8	C/269
Bifol. 17^{b}D	ÖNB 6087/49–50	C/273
Bifol. 17^{c}D/"18"	ÖNB 6087/51–52	C/277
Bifol. 18D/"19"	ÖNB 6087/53–54	C/281
Bifol. 20F/"21"	StB 4189/27–28	C/285
Bifol. 21D/"22"	ÖNB 6087/57–58	C/289
Bifol. 22D/"23"	ÖNB 6087/59–60	C/293
Bifol. 23D/"24"	ÖNB 6087/61–62	C/297
Bifol. 25D/"26"	ÖNB 6087/55–56	C/301
Bifol. 26F/"27"	ÖNB 6087/65–66	C/305
Bifol. 28E/"29"	ÖNB 6087/67–68	C/309
Bifol. 29E/"30"	ÖNB 6087/69–70	C/313
Bifol. 31E/"32"	ÖNB 6087/71–72	C/317

III. Appendix

Photocopy of a sketch possibly connected with the chorale in the Finale of the Ninth Symphony. From the estate of Leopold Nowak (provenance unknown) ... C/323

"Dies Blatt ist eine Berechnung des Verhältnisses der Takte im letzten Satze der IX. Symphonie [...]/ A. Stradal.". ÖNB 38.846^{r} ... C/324

"Meißner behauptet, es sei die Instrumentation des 4ten Satzes der 9ten [...] Stradal.". ÖNB 28.240/1-2^{r} . C/325

1st p. of a cover bifolio of the composer with the autograph inscription "v[om] 1. bis inclusive 12.". ÖNB 6085/37^{r} ... C/328

1st p. of the 1st unfoliated cover bifolio of ÖNB 6085 (handwriting of Franz Schalk, Leopold Nowak) .. C/329

1st p. of the 2nd unfoliated cover bifolio of ÖNB 6085 (handwriting of Franz Schalk) ... C/330

1st p. of the unfoliated cover bifolio of ÖNB 6087 (handwriting of Robert Haas, Leopold Nowak) C/331

Max Auer's transcription of the score bifolios StB 3791. ÖNB 19.677/1–2 ... C/332

Title page of the Orel edition (Vienna 1934) ... C/336

Pages 64, 83 and 101 of the Orel edition (Leopold Nowak's copy, with his corrections) ... C/337

Calendar entries for May 1895 (handwriting of Bruckner and Meißner) ... C/340

Anonymous report concerning Bruckner's last months (provenance Hueber family) ... C/341

Vexilla regis (WAB 51; first edition, 1892) ... C/343

Psalm 150 (WAB 38; Universal Edition, n.d.), final page ... C/344

Das deutsche Lied / Der deutsche Gesang (WAB 63; first edition, 1911) ... C/345

Helgoland, symphonischer Chor (WAB 71; first edition, 1899), final pages ... C/351

Ninth Symphony (edition of F. Löwe, 1903), title page C/353

Ninth Symphony, Löwe edition, pp. 4, 46, 63, 65, 136, 139. . . . . C/354

Sketch for the inversion of eleventh and thirteenth chords. ÖNB 6072 . . . . . C/360

Leopold Nowak's transcription of Cracow, IX, fol. 1^{r} C/361

Section C:

FACSIMILES

[Facs.]

Index to Section C [Facs.]

I. The Particello Sketches
II. The Score Bifolios and SVE
III. Appendix

I. The Particello Sketches

Library signature	Page
ÖNB 3194, fol. 1[r], 2, 3, 4[r], 5, 6, 7, 8[r], 9, 10, 11[r], 13, 14, 15[r]	C/3
ÖNB 28.238[r]	C/26
ÖNB 6007	C/27
ÖNB 6086/1–4[r]	C/31
ÖNB 28.229[r]	C/39
ÖNB 6085/39[r]	C/40
ÖNB 6085/35–36[r]	C/41
ÖNB 6085/41[r]	C/44
ÖNB 6085/45[r]	C/45
ÖNB 6085/47[r]	C/46
ÖNB 6085/43	C/47
Cracow: For the Ninth Symphony: 1 p. particello sketch for the Finale.	C/49
Private possession: Voice-leading sketch (cut-out folio fragment) for bifol. "2"E	C/50

II. The Score Bifolios and SVE

Bifolio	Library signature	Page
Bifol. 1A	ÖNB 24.264	C/53
Bifol. 1[a]C (SVE)	ÖNB 6085/55–56	C/57
Bifol. 1[b]C	StB 3791/1–2	C/59
Bifol. 1[c]C	HMdSW	C/63
Bifol. 1[d]C	ÖNB 13.150	C/67
Bifol. 1[a]D (SVE)	ÖNB 6085/5–6	C/71
Bifol. 1[b]D (SVE)	ÖNB 6085/1–2	C/73
Bifol. 1[c]D (SVE)	ÖNB 6085/29–30	C/75
Bifol. 1[d]D (SVE)	ÖNB 6085/27–28[r]	C/77
Bifol. 1[e]D (SVE)	ÖNB 6085/17	C/79

Bifolio	Library signature	Page
Bifol. 1F (SVE)	ÖNB 6085/3–4	C/81
Bifol. 1[a]E (SVE)	ÖNB 6085/65–66	C/83
Bifol. 1[b]E (SVE)	ÖNB 6085/57–58	C/85
Bifol. 1[c]E (SVE)	ÖNB 6085/67–68	C/89
Bifol. 1[d]E (SVE)	ÖNB 6085/59–60[r]	C/93
Bifol. 1[e]E (SVE)	ÖNB 6085/63–64	C/95
Bifol. 1b[a]E (SVE)	ÖNB 6085/69–70	C/99
Bifol. 1b[b]E (SVE)	ÖNB 6085/61–62	C/101
Bifol. 1b[c]E (SVE)	ÖNB 6085/19[r]	C/103
Bifol. 1b[d]E (SVE)	ÖNB 6085/21[r]	C/104
Bifol. 1b[e]E (SVE)	ÖNB 6085/23–24	C/105
Bifol. 2[a]C	ÖNB 6087/1–2	C/107
Bifol. 2[b]C	StB 3791/3–4	C/111
Bifol. 2[c]C	ÖNB 6087/63–64	C/115
Bifol. 2[a]D (SVE)	ÖNB 6085/15–16	C/119
Bifol. 2[b]D (SVE)	ÖNB 6085/25–26	C/121
Bifol. 2[c]D (SVE)	ÖNB 6085/7–8[r]	C/123
Bifol. 2[d]D (SVE)	ÖNB 6085/13–14	C/125
Bifol. 2[e]D (SVE)	ÖNB 6085/11–12[r]	C/127
Bifol. 2[f]D (SVE)	ÖNB 6085/31–32	C/129
Bifol. 2F	ÖNB 19.645	C/131
Bifol. "2"E	Hochschule	C/135
Bifol. "3"E	ÖNB 6087/5–6	C/139
Bifol. 3A	ÖNB 6087/3–4	C/143
Bifol. 4A	ÖNB 6087/7–8	C/147
Bifol. 4C/"5"	ÖNB 6087/9–10	C/151
Bifol. "#"D (= "5b") (SVE)	ÖNB 6085/9–10	C/155
Bifol. 5A	ÖNB 6087/11–12	C/159
Bifol. 5B	StB 3791/5–6	C/163
Bifol. 6A (SVE)	ÖNB 6087/19–20	C/167
Bifol. 6[a]B	ÖNB 6087/13	C/169
Bifol. 6[b]B	ÖNB 6087/15	C/171
Bifol. 6[c]B	ÖNB 6087/17–18	C/173
Bifol. 7B	ÖNB 6087/21–22	C/177
Bifol. 7C/"8"	ÖNB 6087/23–24	C/181
Bifol. 8A (SVE)	ÖNB 6087/25–26	C/185
Bifol. 8B/"9"	ÖNB 6087/27–28	C/189
Bifol. 9B/"10"	ÖNB 6087/29–30	C/193
Bifol. 10A/"11"	ÖNB 6087/31–32	C/197
Bifol. 11A/"12"	ÖNB 6087/33–34	C/201
Bifol. 12C	ÖNB 6087/35–36	C/205
Bifol. "13"[a]E (SVE)	ÖNB 6085/33–34	C/209
Bifol. "13"[b]E (SVE)	ÖNB 6085/73–74	C/213
Bifol. "13a"E (SVE)	ÖNB 6085/75–76	C/217
Bifol. "13b"E (SVE)	ÖNB 6085/81–82	C/221
Bifol. 13E/"14"	ÖNB 6087/37–38	C/225
Bifol. "14"[a]E (SVE)	ÖNB 6085/77–78[r]	C/229
Bifol. "14"[b]E (SVE)	ÖNB 6085/49–50	C/231
Bifol. "14"[c]E (SVE)	ÖNB 6085/51–52	C/235

Bifolio	Library signature	Page
Bifol. "14"^{d}E (SVE)	ÖNB 6085/53–54	C/239
Bifol. "14"^{e}E (SVE)	ÖNB 6085/71–72	C/243
Bifol. "15"E (SVE)	ÖNB 6085/79–80	C/245
Bifol. 15C	ÖNB 6087/39–40	C/249
Bifol. 15D/"16"	ÖNB 6087/41–42	C/253
Bifol. 16C/"17"	ÖNB 6087/43–44	C/257
Bifol. 17C	ÖNB 6087/47–48	C/261
Bifol. 17F	ÖNB 6087/45–46	C/265
Bifol. 17^{a}D	StB 3791/7–8	C/269
Bifol. 17^{b}D	ÖNB 6087/49–50	C/273
Bifol. 17^{c}D/"18"	ÖNB 6087/51–52	C/277
Bifol. 18D/"19"	ÖNB 6087/53–54	C/281
Bifol. 20F/"21"	StB 4189/27–28	C/285
Bifol. 21D/"22"	ÖNB 6087/57–58	C/289
Bifol. 22D/"23"	ÖNB 6087/59–60	C/293
Bifol. 23D/"24"	ÖNB 6087/61–62	C/297
Bifol. 25D/"26"	ÖNB 6087/55–56	C/301
Bifol. 26F/"27"	ÖNB 6087/65–66	C/305
Bifol. 28E/"29"	ÖNB 6087/67–68	C/309
Bifol. 29E/"30"	ÖNB 6087/69–70	C/313
Bifol. 31E/"32"	ÖNB 6087/71–72	C/317

III. Appendix

Photocopy of a sketch possibly connected with the chorale in the Finale of the Ninth Symphony. From the estate of Leopold Nowak (provenance unknown) . . . C/323

"Dies Blatt ist eine Berechnung des Verhältnisses der Takte im letzten Satze der IX. Symphonie [...]/ A. Stradal.". ÖNB 38.846^{r} . . . C/324

"Meißner behauptet, es sei die Instrumentation des 4ten Satzes der 9ten [...] Stradal.". ÖNB 28.240/1-2^{r} C/325

1st p. of a cover bifolio of the composer with the autograph inscription "v[om] 1. bis inclusive 12.". ÖNB 6085/37^{r} . . . C/328

1st p. of the 1st unfoliated cover bifolio of ÖNB 6085 (handwriting of Franz Schalk, Leopold Nowak) . C/329

1st p. of the 2nd unfoliated cover bifolio of ÖNB 6085 (handwriting of Franz Schalk) . . . C/330

1st p. of the unfoliated cover bifolio of ÖNB 6087 (handwriting of Robert Haas, Leopold Nowak) . . . C/331

Max Auer's transcription of the score bifolios StB 3791. ÖNB 19.677/1–2 . . . C/332

Title page of the Orel edition (Vienna 1934) . . . C/336

Pages 64, 83 and 101 of the Orel edition (Leopold Nowak's copy, with his corrections) . . . C/337

Calendar entries for May 1895 (handwriting of Bruckner and Meißner) . . . C/340

Anonymous report concerning Bruckner's last months (provenance Hueber family) . . . C/341

Vexilla regis (WAB 51; first edition, 1892) . . . C/343

Psalm 150 (WAB 38; Universal Edition, n.d.), final page . . . C/344

Das deutsche Lied / Der deutsche Gesang (WAB 63; first edition, 1911) . . . C/345

Ninth Symphony (edition of F. Löwe, 1903), title page C/353
Ninth Symphony, Löwe edition, pp. 4, 46, 63, 65, 136, 139. ..... C/354
Sketch for the inversion of eleventh and thirteenth chords. ÖNB 6072 ..... C/360
Leopold Nowak's transcription of Cracow, IX, fol. 1^{r} C/361

I.

THE PARTICELLO SKETCHES

NOTE:

This music score is included in the print copy
of the thesis held in the University of Adelaide Library.

II.

THE SCORE BIFOLIOS AND SVE

NOTE:

This music score is included in the print copy
of the thesis held in the University of Adelaide Library.

III.

APPENDIX

NOTE:

This music score is included in the print copy
of the thesis held in the University of Adelaide Library.

Title page of the Orel edition (Vienna 1934)

ANTON BRUCKNER

ENTWÜRFE UND SKIZZEN ZUR IX. SYMPHONIE

Vorgelegt und erläutert von

DR. ALFRED OREL

a. o. Universitätsprofessor in Wien

Sonderdruck aus:

Anton Bruckner – Sämtliche Werke

9. Band: IX. Symphonie D-Moll / (Originalfassung)

herausgegeben im Auftrage der Generaldirektion der Nationalbibliothek
und der Internationalen Bruckner-Gesellschaft

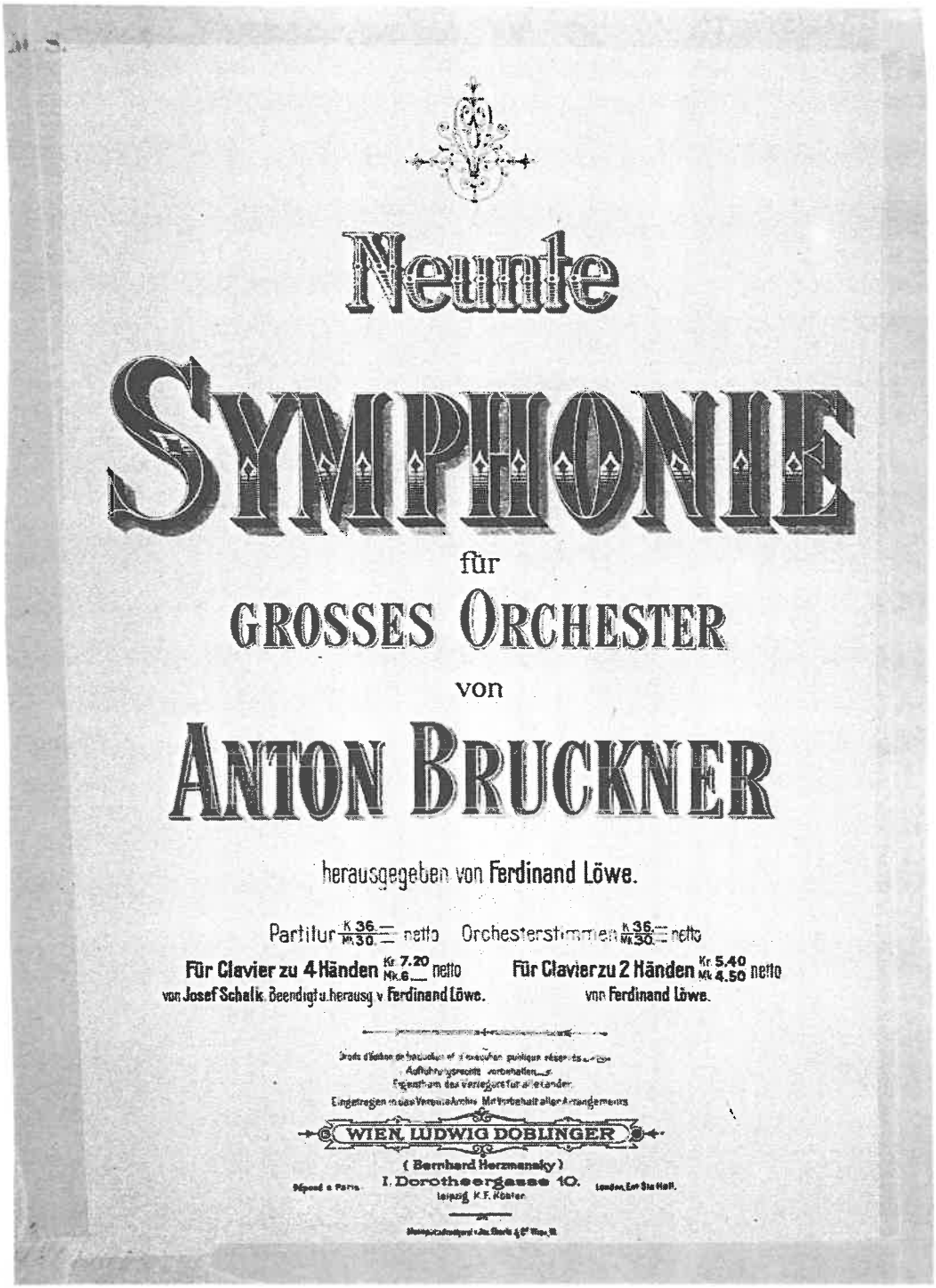


MUSIKWISSENSCHAFTLICHER VERLAG, REG. GEN. M. B. H.
DER INTERNATIONALEN BRUCKNER-GESELLSCHAFT/WIEN

NOTE:

This music score is included in the print copy
of the thesis held in the University of Adelaide Library.

Ninth Symphony (edition of F. Löwe, 1903), title page



Neunte

SYMPHONIE

für

GROSSES ORCHESTER

von

ANTON BRUCKNER

herausgegeben von Ferdinand Löwe.

Partitur K. 36.— Mk. 30.— netto Orchesterstimmen K. 36.— Mk. 30.— netto

Für Clavier zu 4 Händen Kr. 7.20 Mk. 6.— netto
von Josef Schalk. Beendigt u. herausg. v. Ferdinand Löwe.

Für Clavier zu 2 Händen Kr. 5.40 Mk. 4.50 netto
von Ferdinand Löwe.

WIEN, LUDWIG DOBLINGER
(Bernhard Herzmansky)
I. Dorotheergasse 10.

NOTE:

This music score is included in the print copy
of the thesis held in the University of Adelaide Library.

Section D:

ENTWÜRFE UND SKIZZEN ZUR NEUNTEN SYMPHONIE

edited by Alfred Orel (Vienna 1934):
pages relevant to the Finale

[Orel]

Index to Section D [Orel]

I. From "Die Entstehung des Werkes" and "Die Entwürfe zu Bruckners IX. Symphonie": pages 3–6. D/1

II. From "Die Entwürfe zum 4. Satz": pages 64–139 . . . . . D/63

III. From "Nachtrag (Die Skizzen NB^4)": page 143 . . . . . D/141

Title page of the original edition see Facs. C/336, Leopold Nowak's corrections of Orel, pp. 64, 83 and 101, C/337–340.

I.

From "Die Entstehung des Werkes" and

"Die Entwürfe zu Bruckners IX. Symphonie":

pages 3–6

NOTE:

This article is included in the print copy
of the thesis held in the University of Adelaide Library.

II.

From "Die Entwürfe zum 4. Satz":

pages 64–139

NOTE:

This music score is included in the print copy
of the thesis held in the University of Adelaide Library.

III.

From "Nachtrag (Die Skizzen NB^4)":

page 143

NOTE:

This music score is included in the print copy
of the thesis held in the University of Adelaide Library.

Autograph-Partitur E/1–142:

See *Anton Bruckner, Sämtliche Werke: Zu Band 9:*
IX. Symphonie D-Moll: Finale (unvollendet):
Rekonstruktion der Autograph-Partitur nach den erhaltenen Quellen,
ed. by John A. Phillips, Vienna: Musikwissenschaftlicher Verlag, 1994, 1999.

Pages 1–142 correspond with E/1–142.

Section E:

REKONSTRUKTION DER AUTOGRAPH-PARTITUR

(RECONSTRUCTION OF THE AUTOGRAPH SCORE)

edited by John A. Phillips (Vienna 1994, 1999)

[AP]

Index to Section E [AP]

Title page of the original edition ..... E/iii

Dedication page of the original edition ..... E/iv

Rekonstruktion der Autograph-Partitur nach den erhaltenen Quellen E/1

Zur Coda E/137

Editorial guidelines and commentary see vol. I, chapter 3.1.

ÖSTERREICHISCHE NATIONALBIBLIOTHEK
IN WIEN

ANTON BRUCKNER
SÄMTLICHE WERKE
ZU BAND IX

IX. SYMPHONIE D-MOLL

FINALE

(UNVOLLENDET)

REKONSTRUKTION DER AUTOGRAPH-PARTITUR
NACH DEN ERHALTENEN QUELLEN

STUDIENPARTITUR

TEXTBAND

VORGELEGT VON

JOHN A. PHILLIPS

MUSIKWISSENSCHAFTLICHER VERLAG
DER INTERNATIONALEN BRUCKNER-GESELLSCHAFT
WIEN 1994

Title page of the original edition

LEOPOLD NOWAK
(1904–1991)

in dankbarem und
verehrungsvollem Gedenken gewidmet

Dedication page of the original edition

NOTE:

This music score is included in the print copy
of the thesis held in the University of Adelaide Library.

Section F:

DOKUMENTATION DES FRAGMENTS

(DOCUMENTATION OF THE FRAGMENT)

edited by John A. Phillips (Vienna 1999, 2002)

[DdF]

Index to Section F [DdF]

Title page of the 2002 edition . . . . . F/iii

Besetzung / Instrumentation . . . . . F/iv

EINFÜHRUNG / INTRODUCTION . . . . . F/v

Themen-Übersicht / Thematic Overview . . . . . F/vii

DIE PARTITUR / THE SCORE F/1

Zu den nicht erhaltenen Bogen / Concerning the non-extant bifolios:

[14/„15“] F/38

[19/„20“] F/49

[27/„28“] F/70

[30/„31“] F/76

Zur Coda / Concerning the Coda F/81

Editorial guidelines and commentary see vol. I, chapter 3.2

ANTON BRUCKNER

IX. SYMPHONIE D-MOLL

FINALE

(UNVOLLENDET)

DOKUMENTATION DES FRAGMENTS

PARTITUR

VORGELEGT VON

JOHN A. PHILLIPS

MUSIKWISSENSCHAFTLICHER VERLAG
DER INTERNATIONALER BRUCKNER-GESELLSCHAFT
WIEN 1999, 2002

Title page of the 2002 edition

BESETZUNG

3 Flöten

3 Oboen

3 Klarinetten in B

3 Fagotte

4 Hörner in F

2 Tenor-Tuben in B (1.–2.; auch wechselnd mit 5.–6. Horn in F)

2 Baß-Tuben in F (3.–4.; auch wechselnd mit 7.–8. Horn in F)

3 Trompeten in F

Alt-, Tenor-, Baßposaune

Kontra-Baßtuba

Pauken

Streicher

Aufführungsdauer, einschließlich Einleitung, Themen-Übersicht und Erklärungen: ca. 45 Minuten;

ohne Themen-Übersicht: ca. 35 Minuten.

INSTRUMENTATION

3 Flutes

3 Oboes

3 Clarinets in B♭

3 Bassoons

4 Horns in F

2 Tenor Tubas in B♭ (1st & 2nd, alternating with 5th & 6th Horns in F)

2 Bass Tubas in F (3rd & 4th, alternating with 7th & 8th Horns in F)

3 Trumpets in F

Alto, Tenor and Bass Trombone

Contrabass Tuba

Timpani

Strings

Performance duration, inclusive of Introduction, Thematic Overview and Explanations: c. 45 minutes;

omitting Thematic Overview: c. 35 minutes.

EINLEITUNG

BRUCKNER hat seine Neunte Symphonie als viersätziges Werk konzipiert; das steht außer Frage. Dem „lieben Gott“ gewidmet und als „Huldigung an die göttliche Majestät“ gedacht, sollte die Neunte mit einem „Lob- und Preislied an den lieben Gott“ ausklingen.

Eine schwere Erkrankung hinderte den Komponisten daran, nach Fertigstellung des Adagios (Ende November 1894) zielstrebig mit dem vierten Satz zu beginnen. Vom 24. Mai 1895, dem eigentlichen Arbeitsbeginn am Finale, bis zu seinem Tod am 11. Oktober 1896 blieben dem Meister dann aber noch eineinhalb Jahre, und bei relativ guter Gesundheit hatte er bis zum Dezember 1895 die Hälfte des riesigen Satzes komponiert; im Mai 1896 war er bereits mit der Coda, dem letzten Satzteil, beschäftigt. Höchstwahrscheinlich hatte Bruckner sechs Monate vor seinem Tod die Komposition des Finales im ersten Arbeitsgang weitgehend abgeschlossen. Denn das, was heute vorliegt, ist keineswegs—wie das lange Zeit behauptet worden ist—eine Ansammlung verworrener Skizzen eines altersschwach gewordenen Mannes. Ganz im Gegenteil: Bruckner hinterließ einen kühnen, durchgehenden und weithin ausgereiften Satz von weitaus mehr als 600 Takten, der weder als Skizze noch Entwurf, sondern als ein ‚Autograph im Entstehen‘ zu bewerten ist. In eine sorgfältig vorbereitete Orchesterpartitur, die aus fortlaufend numerierten Bogen oder Doppelblättern von jeweils 16 Takten bestand, wurden die Streicher und signifikante Bläsereinsätze bereits eingetragen, öfters sogar mehrmals überarbeitet. Die Exposition sowie andere Stellen—insgesamt ein Drittel des Satzes—waren bereits ausinstrumentiert.

Einige Bogen dieser Partitur sind verloren gegangen; dies zeigen eindeutig Lücken in der Numerierung der heute noch vorhandenen. Es wird von einer Plünderung nach dem Tode des Komponisten berichtet. So gelangten zahlreiche Manuskripte, darunter Bogen zum Finale, die in seinem Todeszimmer herumlagen, als Erinnerungsstücke in die Hände von Bekannten und Schülern. Einige dieser Seiten sind nach und nach wieder aufgetaucht; der Rest bleibt bis heute verschollen.

INTRODUCTION

BRUCKNER conceived his Ninth Symphony as a work in four movements—of that there is no question. Dedicated to “the dear Lord” and intended as a “homage to divine majesty”, the Ninth was to conclude with a “song of praise to the dear Lord”.

Serious illness prevented the composer from commencing the fourth movement after concluding the Adagio at the end of November 1894. However, from May 24 1895, when work on the Finale actually began, until Bruckner’s death on October 11 1896, over one-and-a-half years were left to him. In relatively good health, he had composed half the huge movement by December 1895, and by May 1896 was at work on the coda, the final section of the movement. We have good reason to assume that Bruckner had already completed the movement in its first work phase six months before his death. For what survives today is by no means—as was assumed for many years—a pile of confused sketches by a declining old man. Quite the contrary: Bruckner left a daring, continuous and almost fully conceived movement of well over 600 measures, which must be regarded as neither sketch nor draft, but as an ‘emergent autograph score’. Writing in carefully ruled up orchestral score on numbered double leaves or bifolios each 16 measures long, Bruckner had notated and often repeatedly revised the complete string parts and most significant wind entries. The exposition as well as other some passages—in all, about a third of the movement—were already fully orchestrated.

However, some of the bifolios of this score have been lost. This is clearly demonstrated by gaps in the numbering of those still extant today. According to reports, Bruckner’s estate was plundered following his death. Numerous manuscripts, including bifolios of the Finale, which lay around in the room in which he died, found their way into the hands of acquaintances and pupils as souvenirs. Some of these pages have gradually reappeared over time; the rest remain missing to this day.

Bevor er aber mit der Niederschrift der Partitur begann, skizzierte Bruckner den Satzverlauf in ausführlichen Particell-Entwürfen. Diese Skizzen ermöglichen auch an vielen Stellen, wo heute Partiturseiten fehlen, zumindest eine Vorstellung des musikalischen Verlaufs. Es wurde in der hier vorgestellten ‚Dokumentation' aber nichts ‚dazu-komponiert'. Bei jenen wenigen Takten, für die keine Quellen erhalten sind, wird einfach unterbrochen. Auch wurde die Instrumentation bewußt nicht ergänzt. Wo nur Bruckners Streichersatz vorliegt, nicht aber seine penible Ausarbeitung der Nebenstimmen, ist die Phantasie des Hörers gefordert.

Bruckner hat in seinen Kompositionen bekanntlich immer wieder korrigiert, er hat auch im Zuge der Arbeit am Finale fertige Notenbogen gegen neuerlich überarbeitete Seiten ausgetauscht. Wenn wir auch heute teilweise nur die bare musikalische Kontinuität besitzen, und wenn auch manche Details anders geklungen hätten, so haben wir doch immer noch einen verläßlichen Eindruck von dem Satz, wie er hätte werden sollen, denn strukturelle Eingriffe machte Bruckner bei der Ausarbeitung nur noch selten. Der Finalsatz der Neunten weist eine klar gegliederte Sonatenform auf, mit den bei Bruckner üblichen drei Themengruppen. Ein scharf punktierter, unerbittlich durchgehaltener Rhythmus bestimmt weitgehend seinen Charakter und ist der Einleitung, dem Hauptthema und der zweiten Gruppe gemeinsam. Der mächtige Choral der dritten Gruppe und am Beginn der Durchführung das Begleitmotiv aus Bruckners eigenem Te Deum treten dazu in Gegensatz. Diese Elemente verleihen dem Satz seine tiefe religiöse Bedeutung.

Freilich wissen wir nicht, zu welchen Höhen Bruckner sich im abschliessenden „Lob- und Preislied" aufgeschwungen hätte, denn kurz vor der Coda brechen die erhaltenen Fragmente der Partitur zum letzten Mal ab. Zum Schluß besitzen wir nur Skizzen. Doch selbst das, was auf uns gekommen ist, beweist noch, mit welch unverminderter Vorstellungskraft Anton Bruckner bis in sein letztes Lebensjahr hinein schuf, und ermöglicht uns einen unschätzbaren Einblick in die vorgesehene viersätzige Konzeption seiner Neunten Symphonie.[1)]

[1)] Falls die Themen-Übersicht nicht gespielt wird, folgt hier nach dem letzten Absatz auf S. [xvi] das Finale selbst.

Before beginning work on the score itself, however, Bruckner sketched the continuity of the movement in extensive particello drafts. These sketches make it possible for us to re-establish the musical continuity at several points where score pages are missing today. Nothing has been added, however; at those measures for which no manuscript sources survive the music simply breaks off. The instrumentation has also intentionally not been filled out. Where we possess only Bruckner's string scoring but not his painstaking elaboration of the subsidiary parts, the listener must use his or her imagination.

Bruckner continually corrected his compositions; while working on the Finale, too, he exchanged completed bifolios for newly revised ones. Yet even though we possess today in part only the bare musical continuity, although many details ultimately may have sounded different, we still have a reliable impression of the movement as it would have turned out, for Bruckner rarely made structural alterations to a movement during its final elaboration. The last movement of the Ninth reveals a clearly laid-out sonata form with the three theme groups usual for Bruckner. A sharply dotted rhythm determines its character and unifies the introduction, principal and secondary themes. Contrasting with it are the powerful chorale of the third group and, at the beginning of the development section, the accompaniment motive from Bruckner's own Te Deum. These elements give the movement its profound religious significance.

We admittedly cannot tell to what heights Bruckner may have risen in the concluding "song of praise", for the extant fragments of the score break off for the last time shortly before the beginning of the coda; for the conclusion of the movement we possess only sketches. Nonetheless, what has come down to us reveals with what undiminished creative energy Anton Bruckner continued to work into the last year of his life, and permits us a priceless glimpse into the intended four-movement conception of his Ninth Symphony.[1)]

[1)] If omitting the Thematic Overview the last paragraph on p. [xvi] should lead into the performance of the Finale itself.

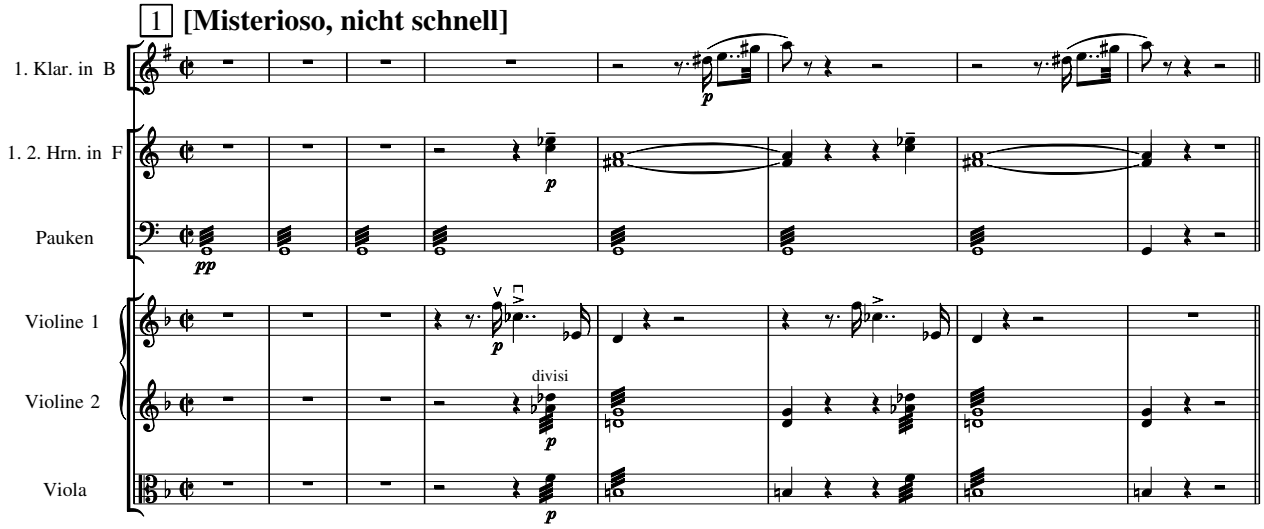
Themen-Übersicht

Eine kurze, wiederholte Phrase am Anfang in der ersten Violine bildet das Kernmotiv des ganzen Satzes. Durchkreuzt wird es jeweils von einer Tritonus-Fortschreitung, die Bruckner bereits in die Coda des Adagio eingeflochten hatte, um die Einheit der Symphonie zu untermauern.

Thematic Overview

A brief repeated phrase heard at the outset in the first violins forms the seed motive of the whole movement. Each time it is intersected by a tritone progression that Bruckner had already woven into the coda of the Adagio, in order to strengthen the unity of the symphony.

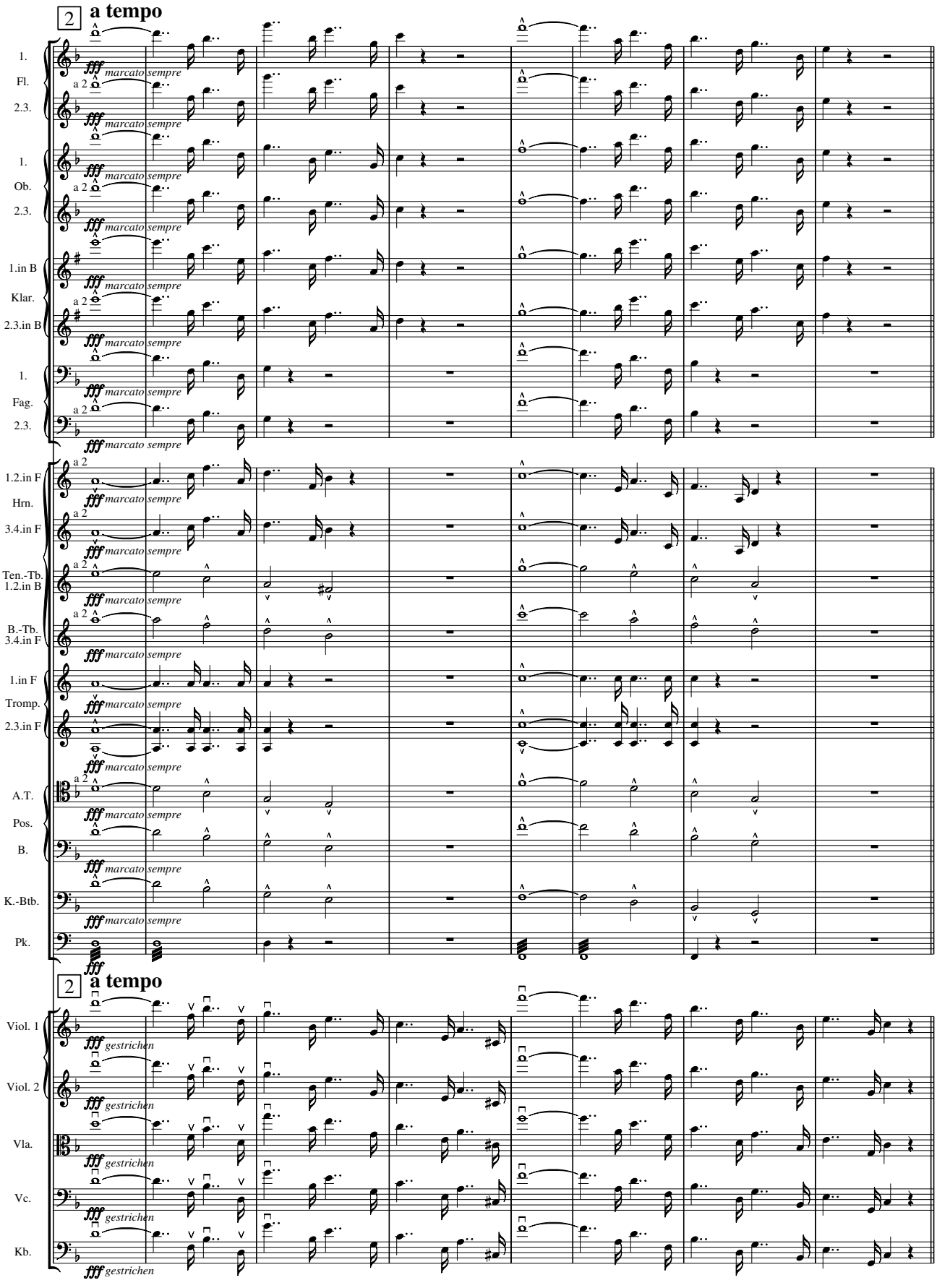
Ziffer 1. Satzanfang / Figure 1. Beginning of the Movement



Nach einer kurzen Erinnerung an das Adagio in der Flöte und den Hörnern führt die Einleitung in machtvoller Steigerung zum wuchtigen Hauptthema des Satzes.

After a brief reminiscence of the Adagio in flute and horns, the introduction leads via a powerful crescendo into the massive principal theme of the movement.

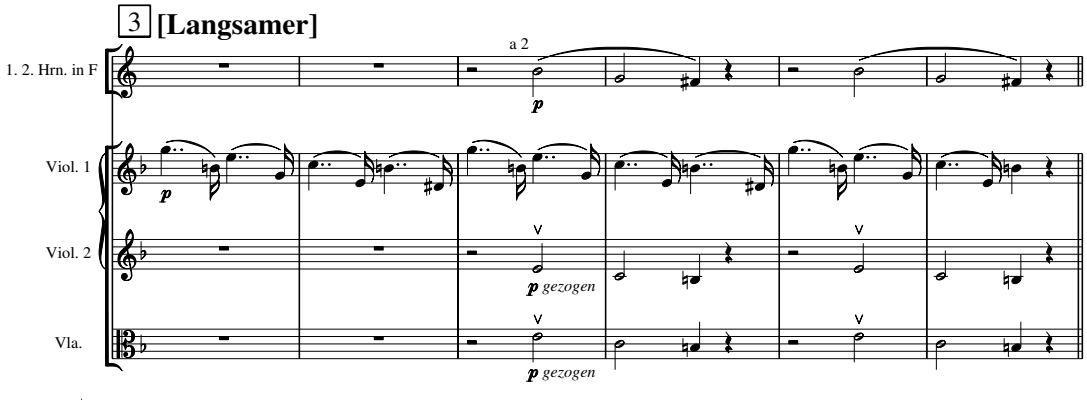
Ziffer 2: Hauptthema / Figure 2. Principal Theme



Die bei Bruckner sonst üblichen Charaktere der lyrischen zweiten und streng gehaltenen dritten Themengruppe werden im Finale der Neunten ver-tauscht. Wir begegnen hier einem eher kargen, ja öden Beginn der ‚Gesangs-periode', wie Bruckner die zweite Themengruppe zu nennen pflegte. Bruckner hatte im übrigen keinerlei ‚Auffütterung' dieser einsamen Musik vor; in allen erhaltenen Versionen stehen Ganztaktpausen in den nicht beteiligten Stimmen.

The characters of Bruckner's usually lyrical second group and stern third group are reversed in the Finale of the Ninth. We encounter here a sparse, even desolate beginning to the 'song section', as Bruckner called the second group. Bruckner, incidentally, didn't intend to flesh out this lonely music further; in all surviving versions whole-measure rests stand in the unoccupied parts.

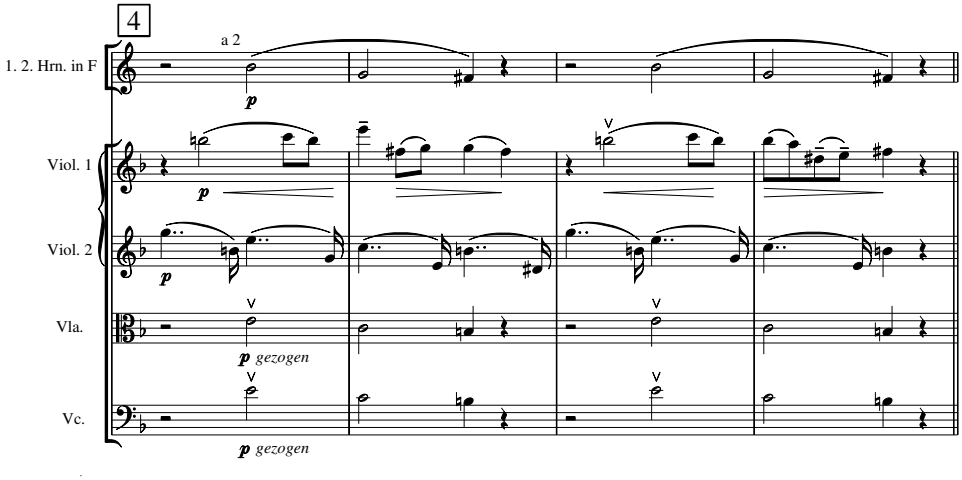
Ziffer 3. Beginn der Gesangsperiode / Figure 3. Beginning of the Second Group



Erst später gesellt sich folgender lyrischer Kontrapunkt dazu.

Later, the following lyrical counterpoint is added.

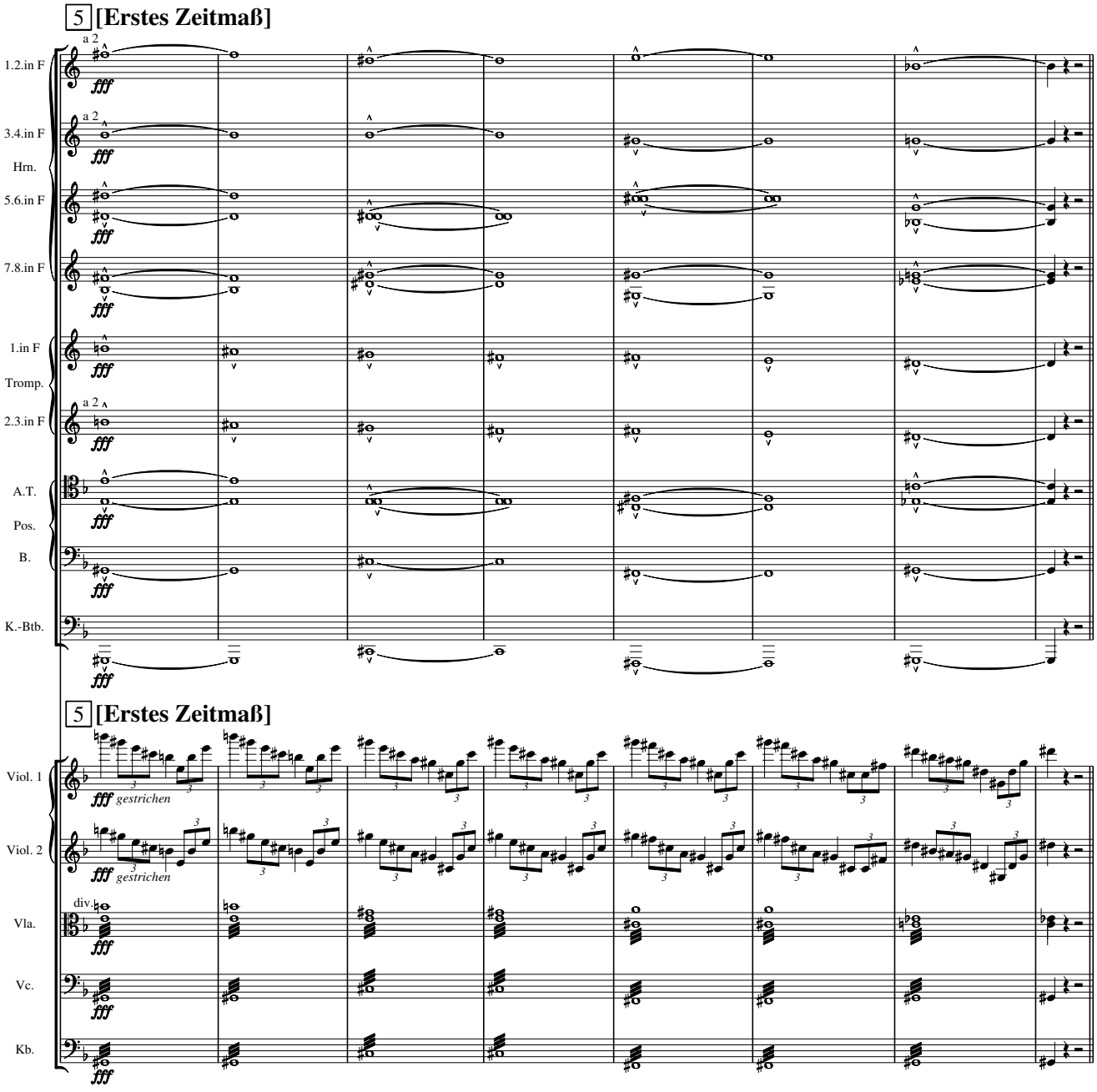
Ziffer 4. Lyrischer Kontrapunkt / Figure 4. Lyrical Counterpoint



Als dritte Themengruppe bringt Bruckner das massive Choralthema in den Blechbläsern, umrankt von einer Triolenmotivik in den Violinen.

As third theme group Bruckner introduces a massive chorale in the brass, intertwined with a triplet motive in the violin

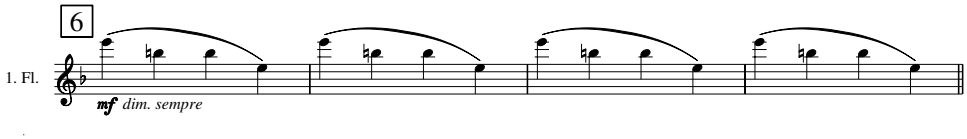
Ziffer 5. Choral / Figure 5. Chorale



Am Beginn der Durchführung hören wir in der Flöte das Motiv der Streicherfiguration aus Bruckners Te Deum; es wird im Laufe der Durchführung immer wieder variiert.

At the beginning of the development section we hear in the flute the motive of the string figuration from Bruckner's Te Deum; it undergoes constant transformation in the course of the development.

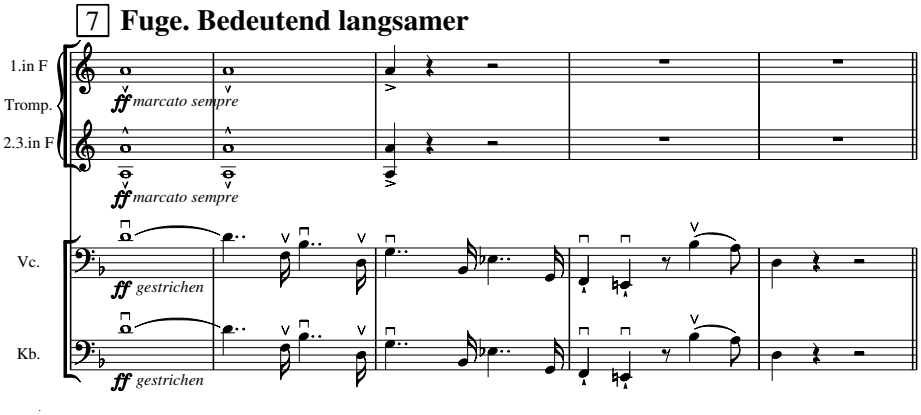
Ziffer 6. Te Deum-Motiv / Figure 6. Te Deum Motive



Nach einer kürzeren Durchführung der Themen der Gesangsperiode kündigt eine Trompetenfanfare den Beginn einer Fuge über das Hauptthema an.

Following a shorter development of the second-group themes a trumpet fanfare announces the beginning of a fugue based on the principal theme.

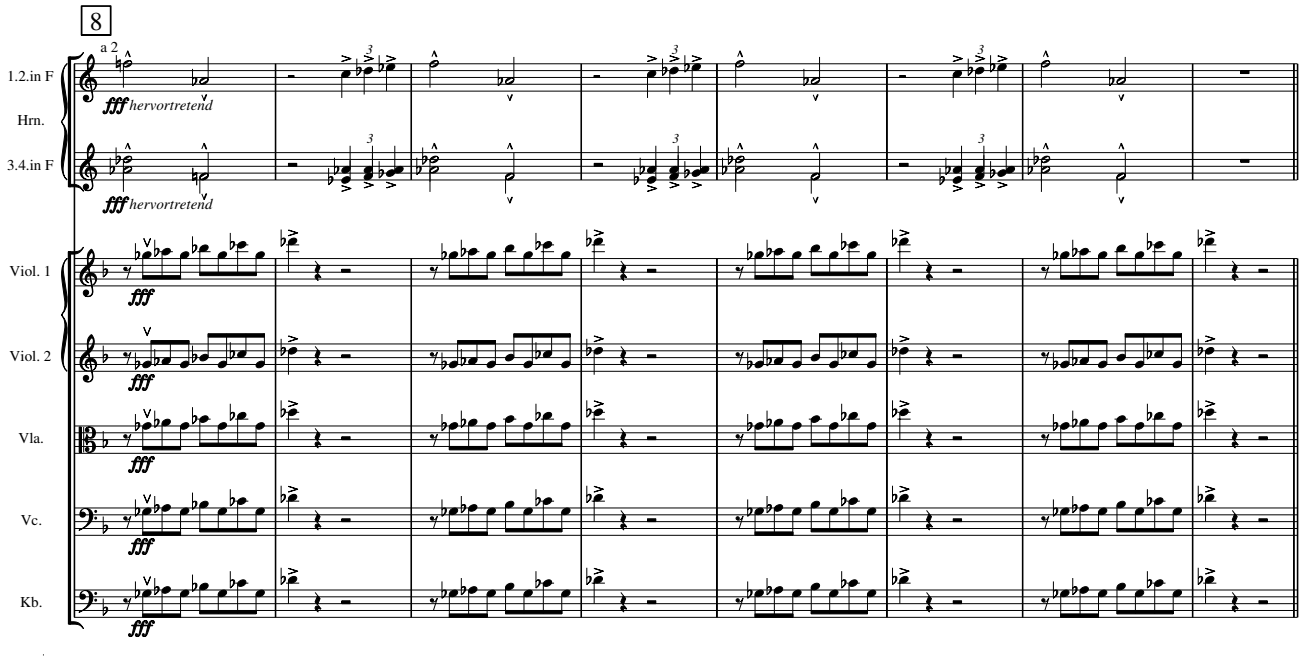
Ziffer 7. Beginn der Fuge / Figure 7. Beginning of the Fugue



Einer lange Steigerung nach dieser Fuge führt zum Eintritt eines weiteren Themas in den Hörnern.

Following the fugue, a long crescendo leads to the introduction of a further theme in the horns.

Ziffer 8. Hornthema / Figure 8. Horn Theme



Es folgt die Reprise der Gesangsperiode und des Chorals. Kurz vor dem Abbruch des letzten erhaltenen Partiturbogens hören wir nochmals dieses Hornthema, das innerhalb weniger weiterer Takte in die Coda des Satzes geführt hätte.

* * *

Wir hören nun die Exposition des Satzes und den Beginn der Durchführung bis hin zur ersten unvermeidlichen Unterbrechung.

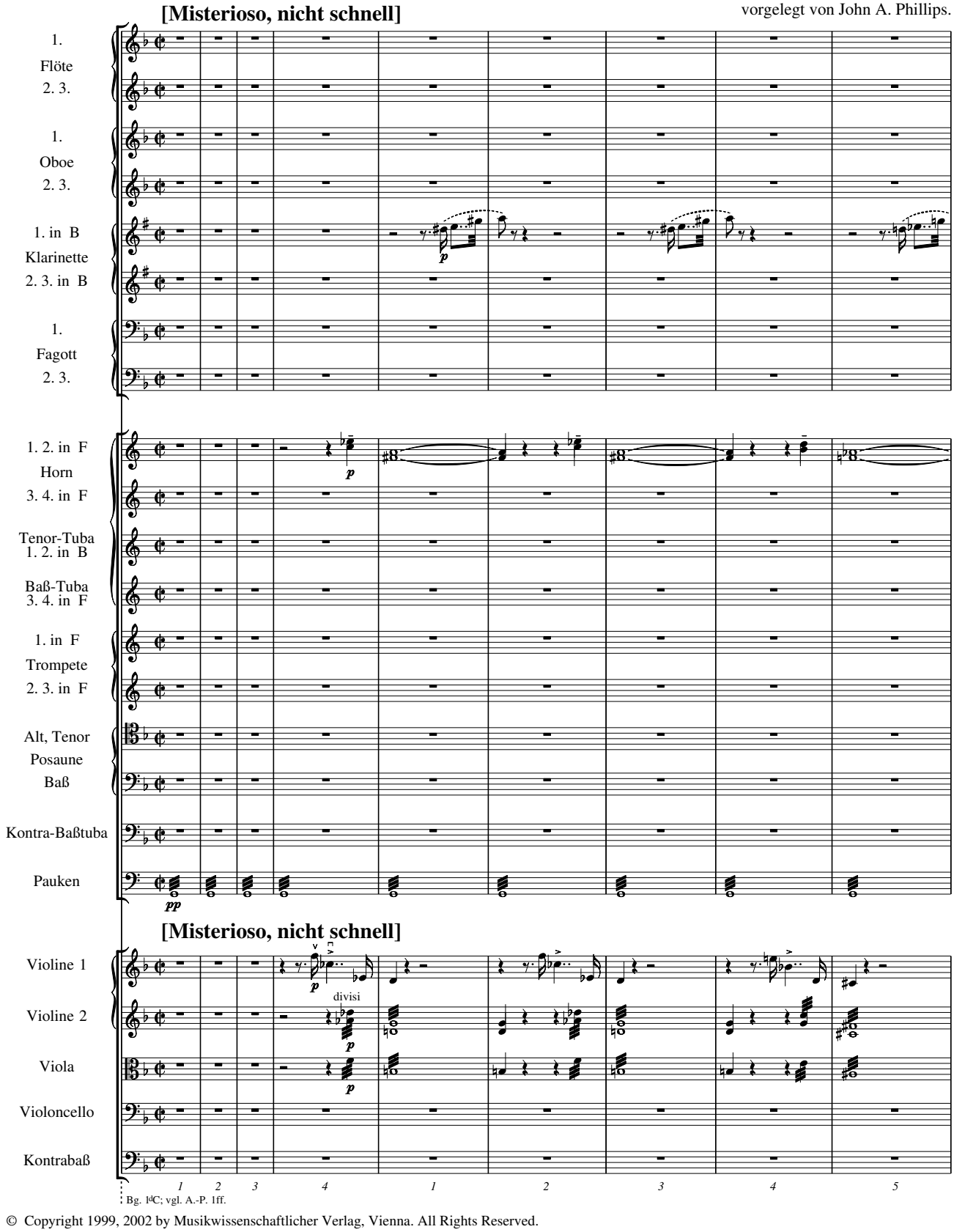
The recapitulation of the second group and chorale follows. Shortly before the last surviving score bifolio breaks off we again hear this horn theme, which, within a few further measures, would have led into the coda of the movement.

* * *

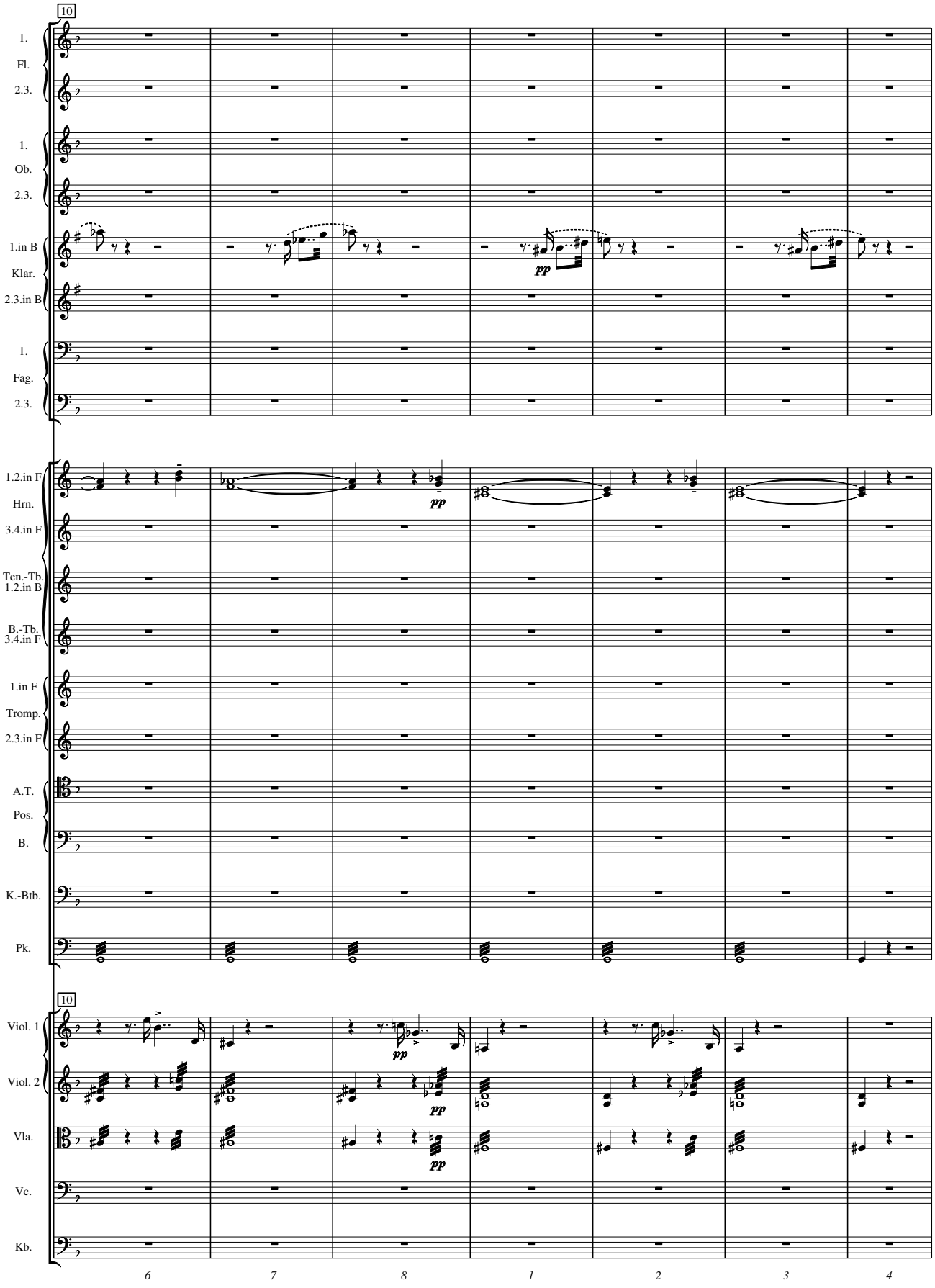
We now hear the exposition of the movement and beginning of the development, as far as the first unavoidable break in continuity.

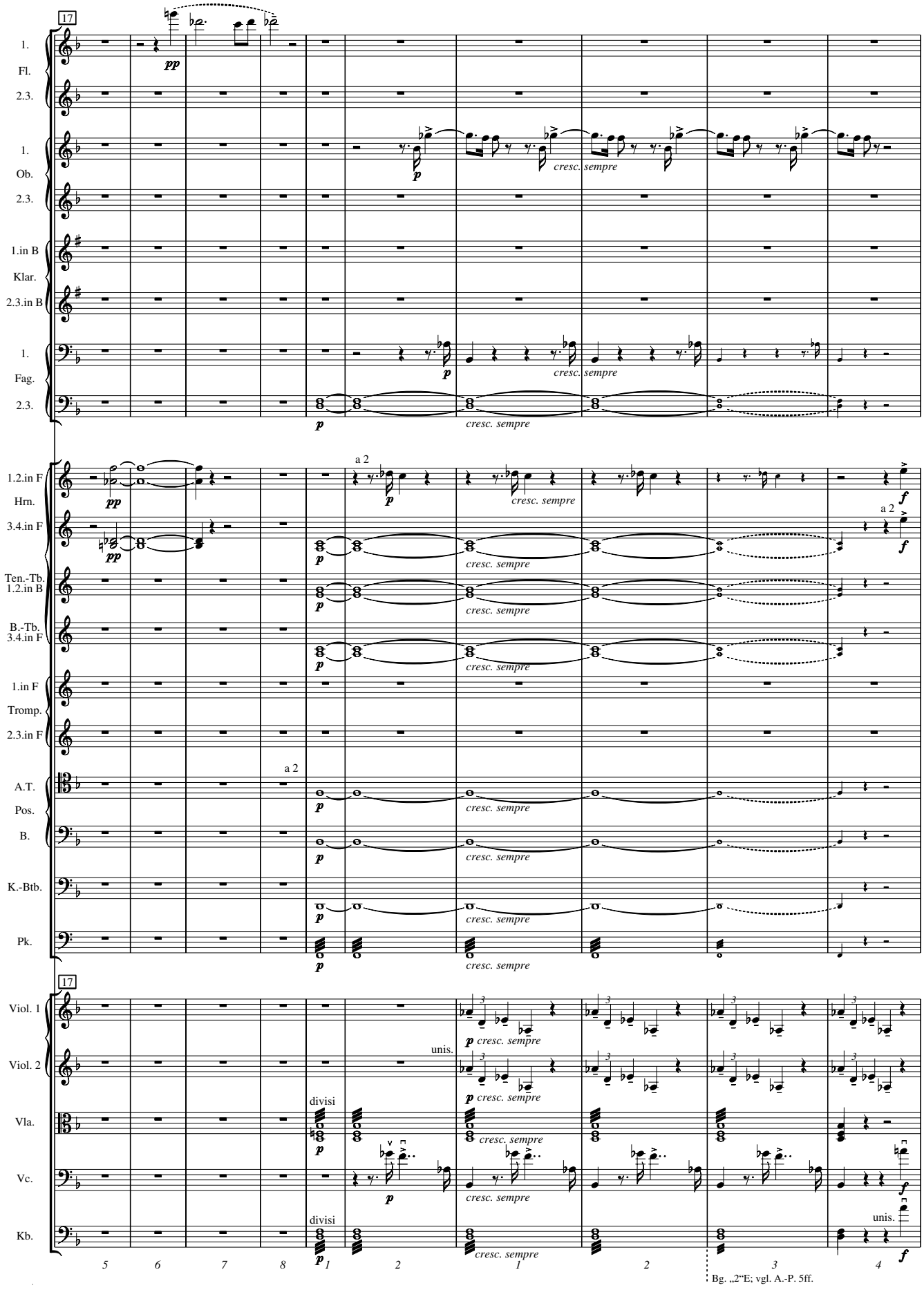
IX. SYMPHONIE D-MOLL
FINALE

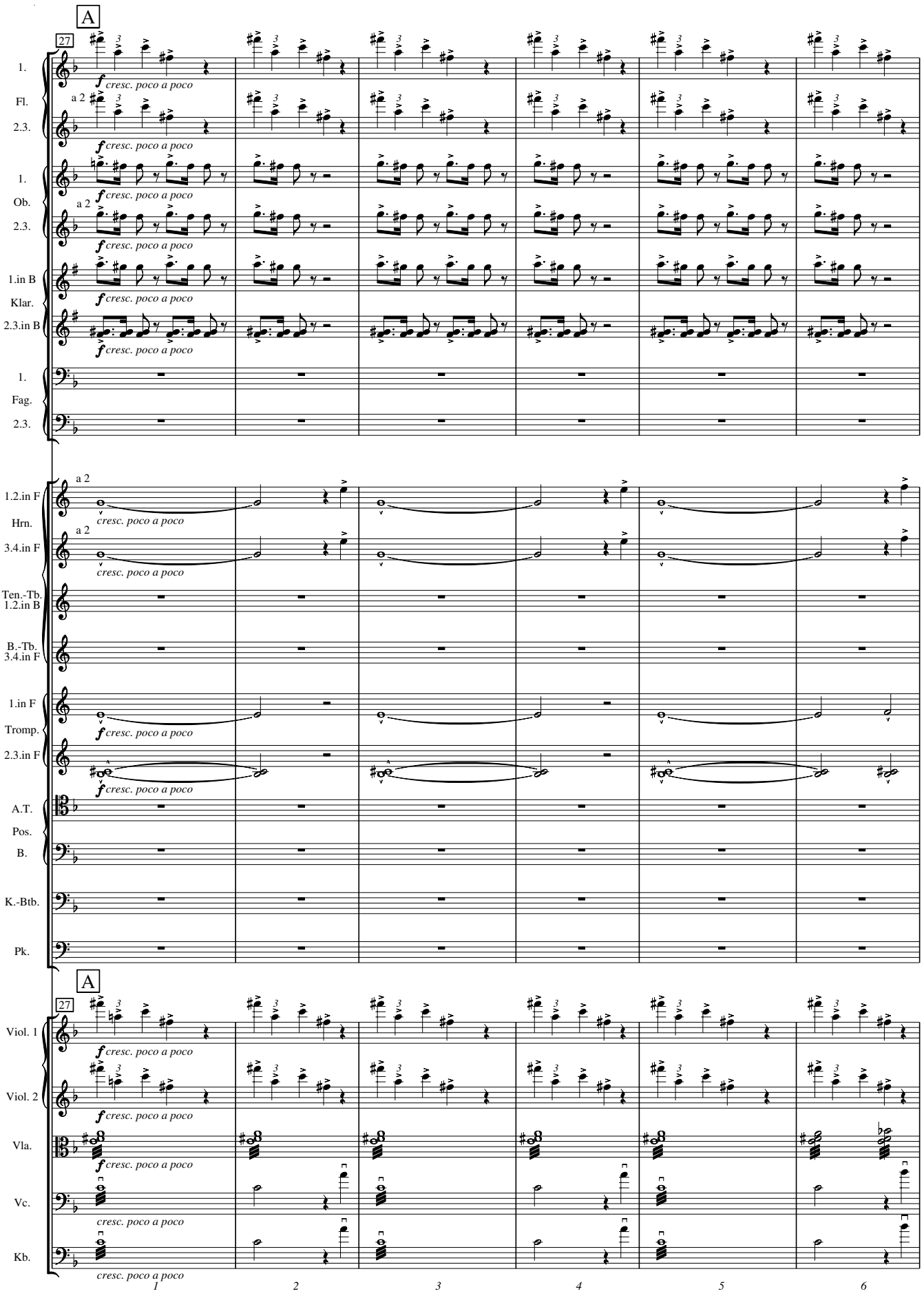
Anton Bruckner
Dokumentation des Fragments,
vorgelegt von John A. Phillips.

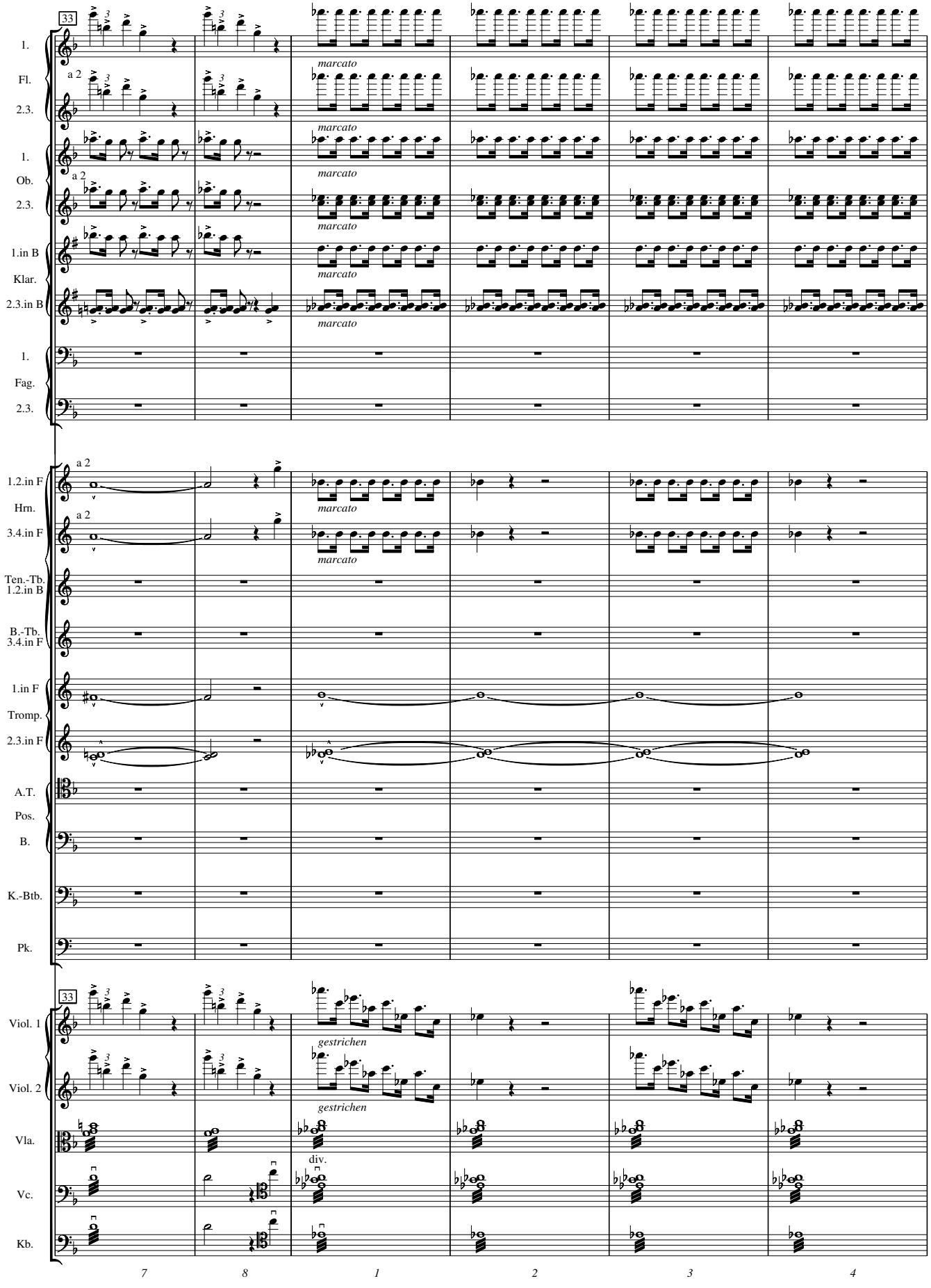


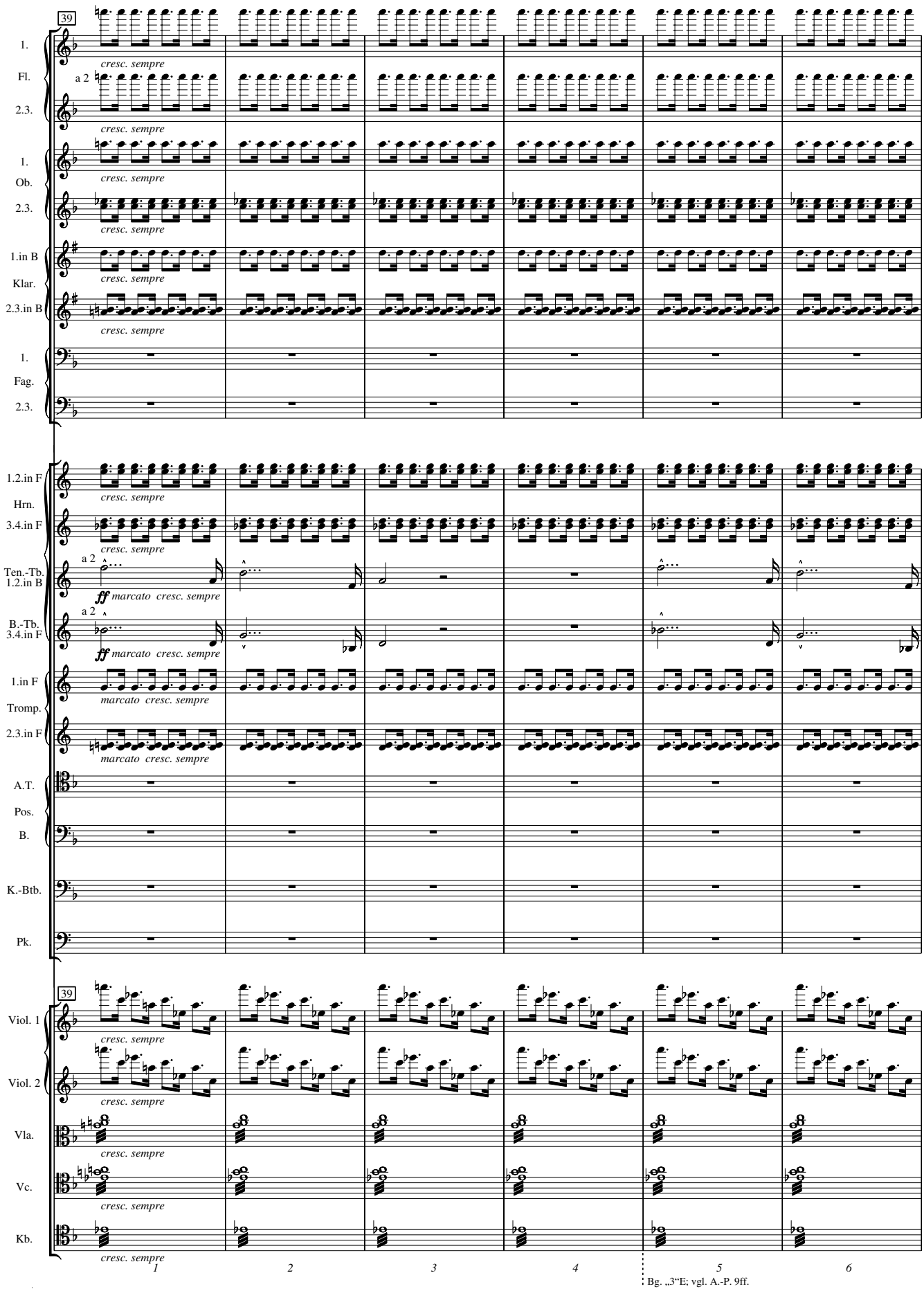
© Copyright 1999, 2002 by Musikwissenschaftlicher Verlag, Vienna. All Rights Reserved.

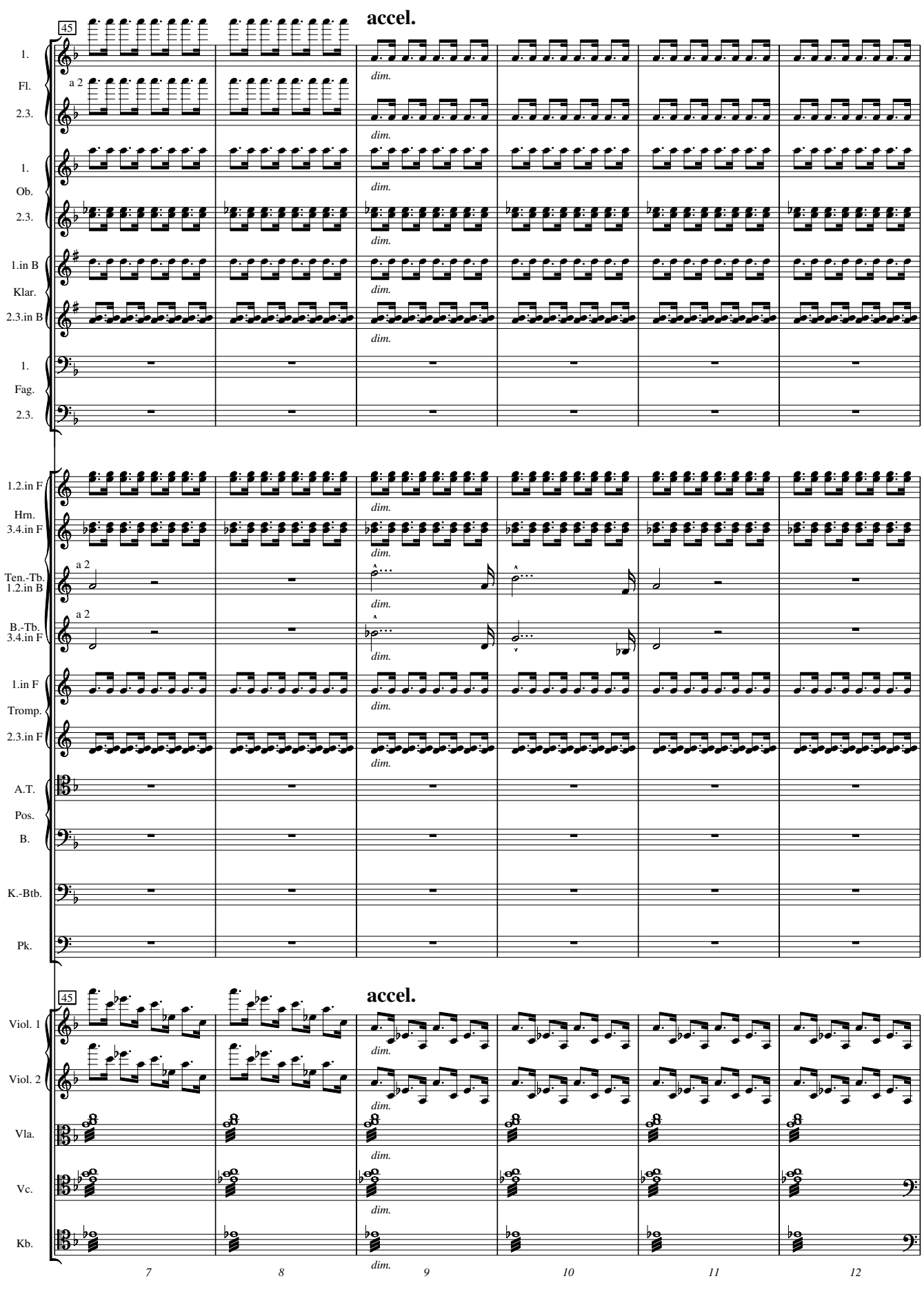

10
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
pp
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
10
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
6
7
8
1
2
3
4

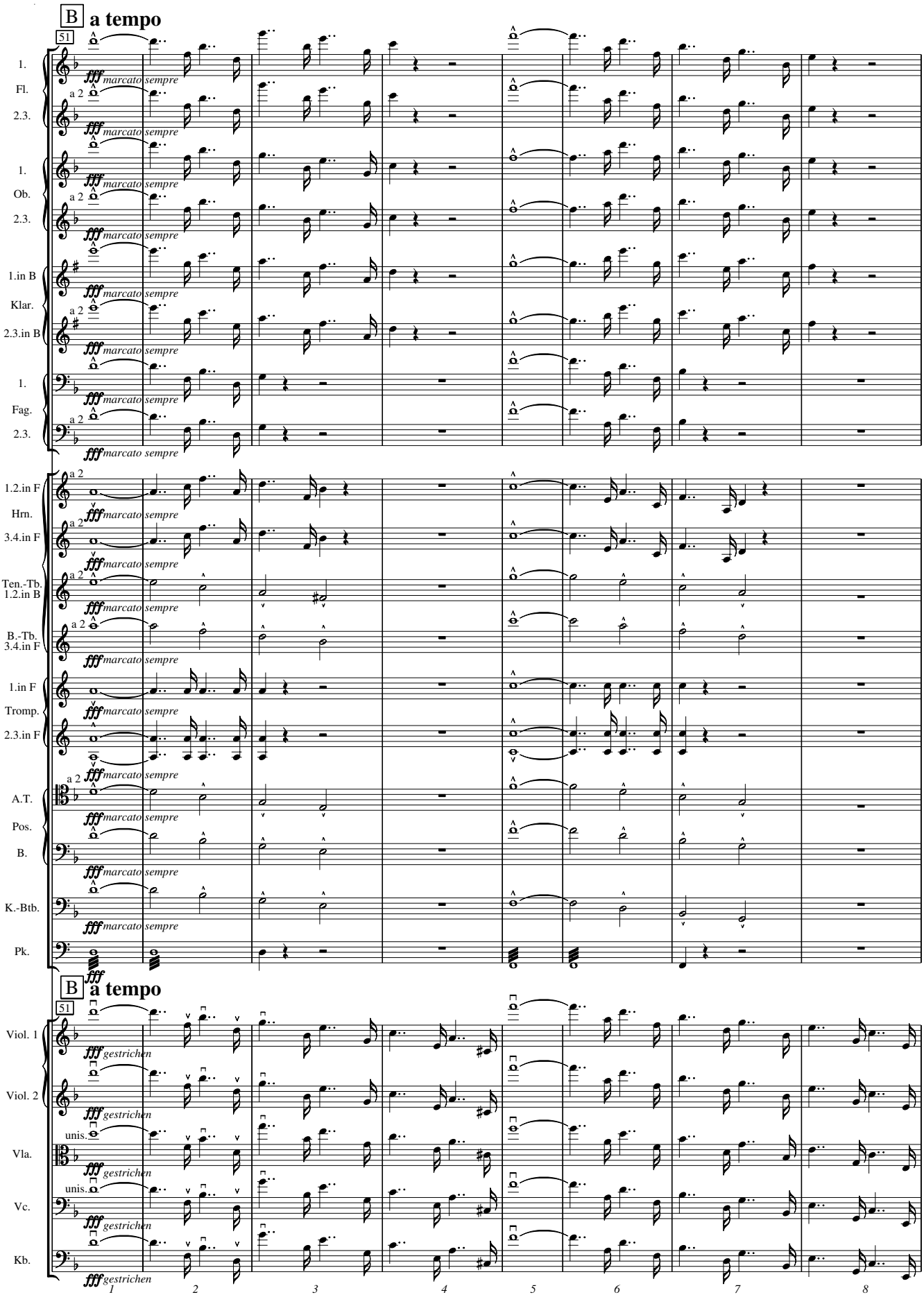

17
1. Fl.
2.3.
1. Ob.
2.3.
1.in B Klar.
2.3.in B
1. Fag.
2.3.
1.2.in F Hrn.
3.4.in F
Ten.-Tb. 1.2.in B
B.-Tb. 3.4.in F
1.in F Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
17
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
pp
p
f
cresc. sempre
a 2
unis.
divisi
5 6 7 8 1 2 1 2 3 4
Bg. „2“E; vgl. A.-P. 5ff.

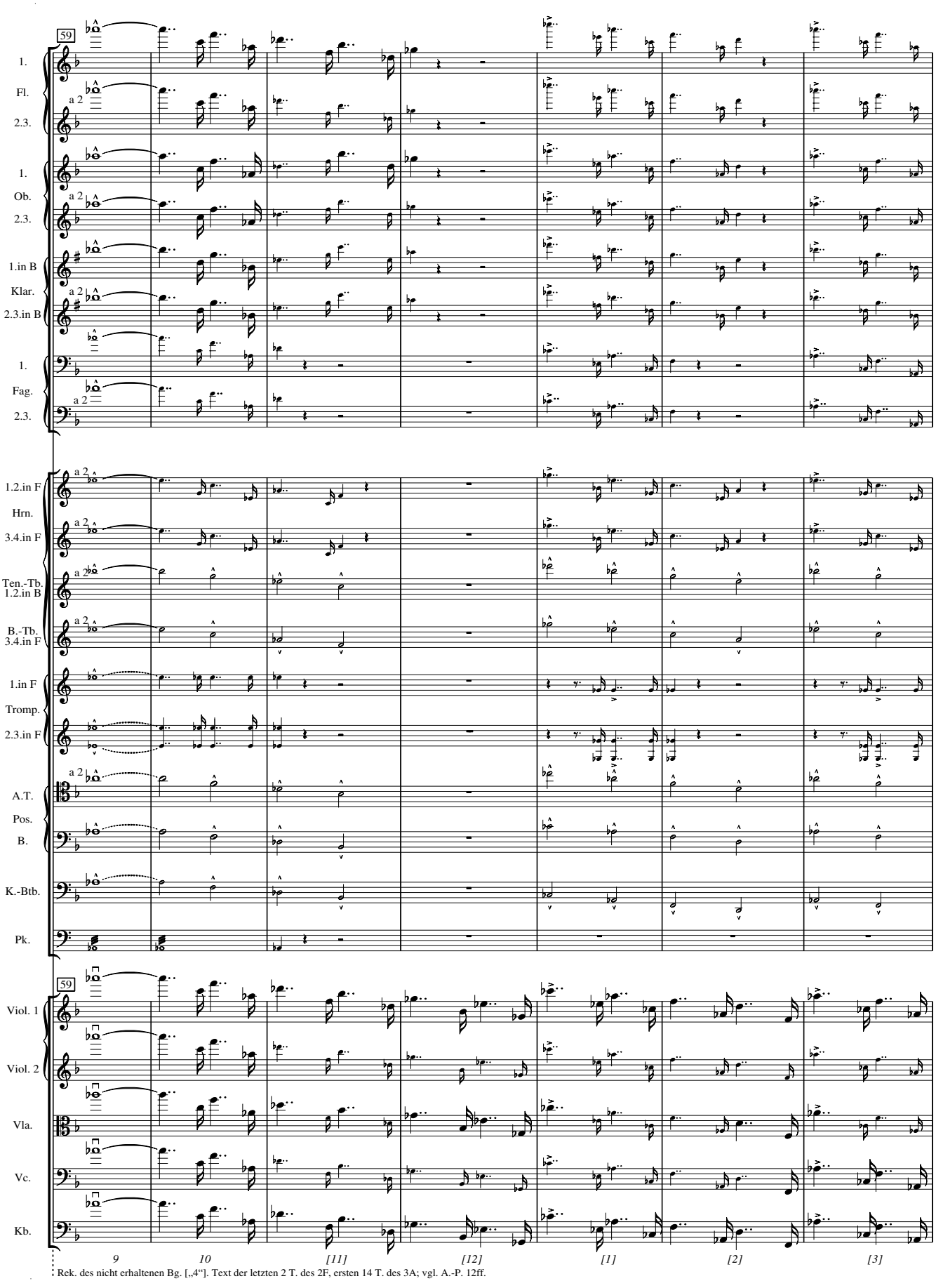

A
27
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
A
27
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
a 2
f cresc. poco a poco
1
2
3
4
5
6


33
1.
Fl.
2.3.
a 2
marcato
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
Viol. 1
Viol. 2
gestrichen
Vla.
div.
Vc.
Kb.
7
8
1
2
3
4

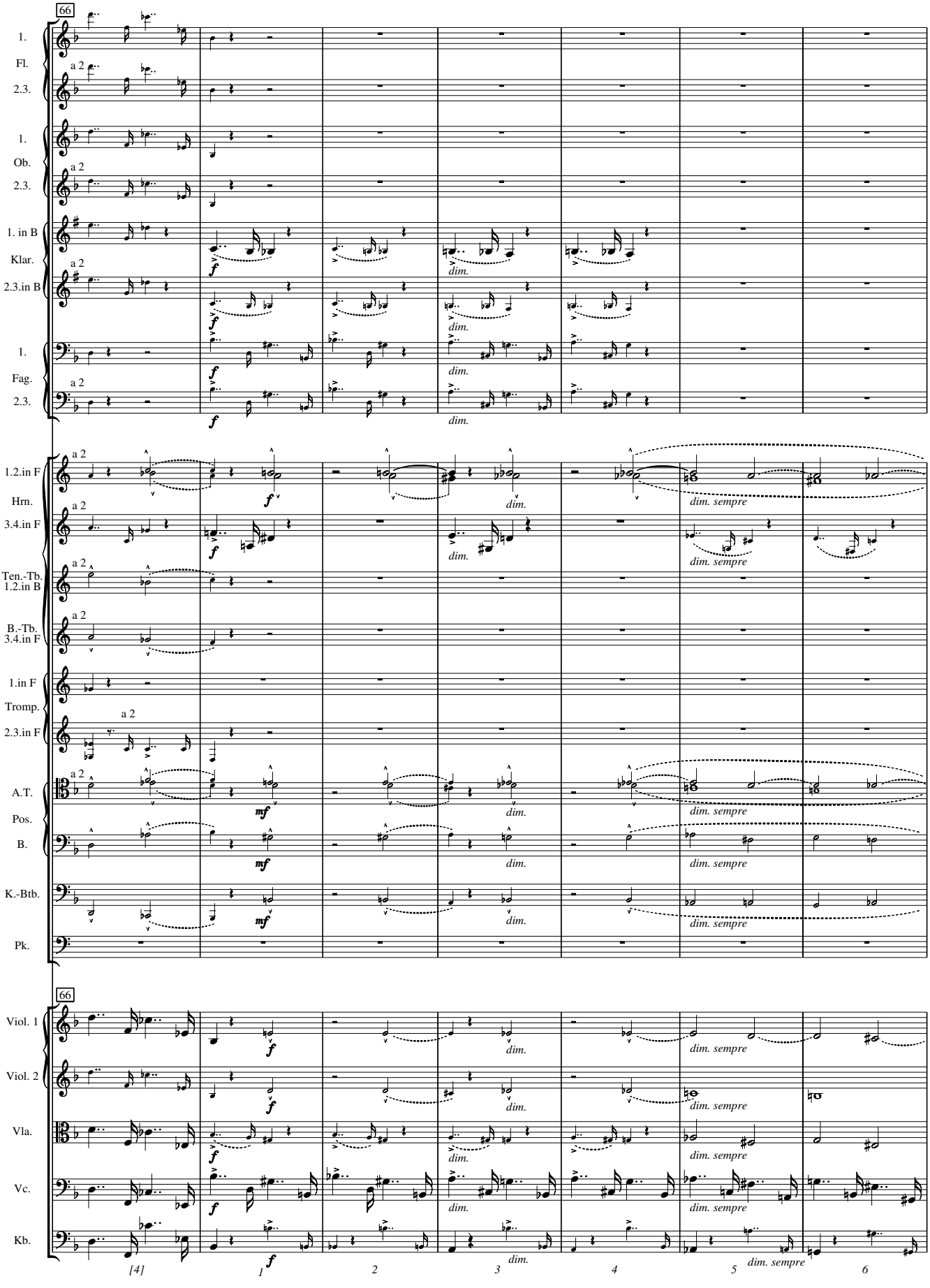

39
1.
Fl.
a 2
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
cresc. sempre
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
ff marcato cresc. sempre
1.in F
Tromp.
2.3.in F
marcato cresc. sempre
A.T.
Pos.
B.
K.-Btb.
Pk.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
1
2
3
4
5
6
Bg. „3"E; vgl. A.-P. 9ff.

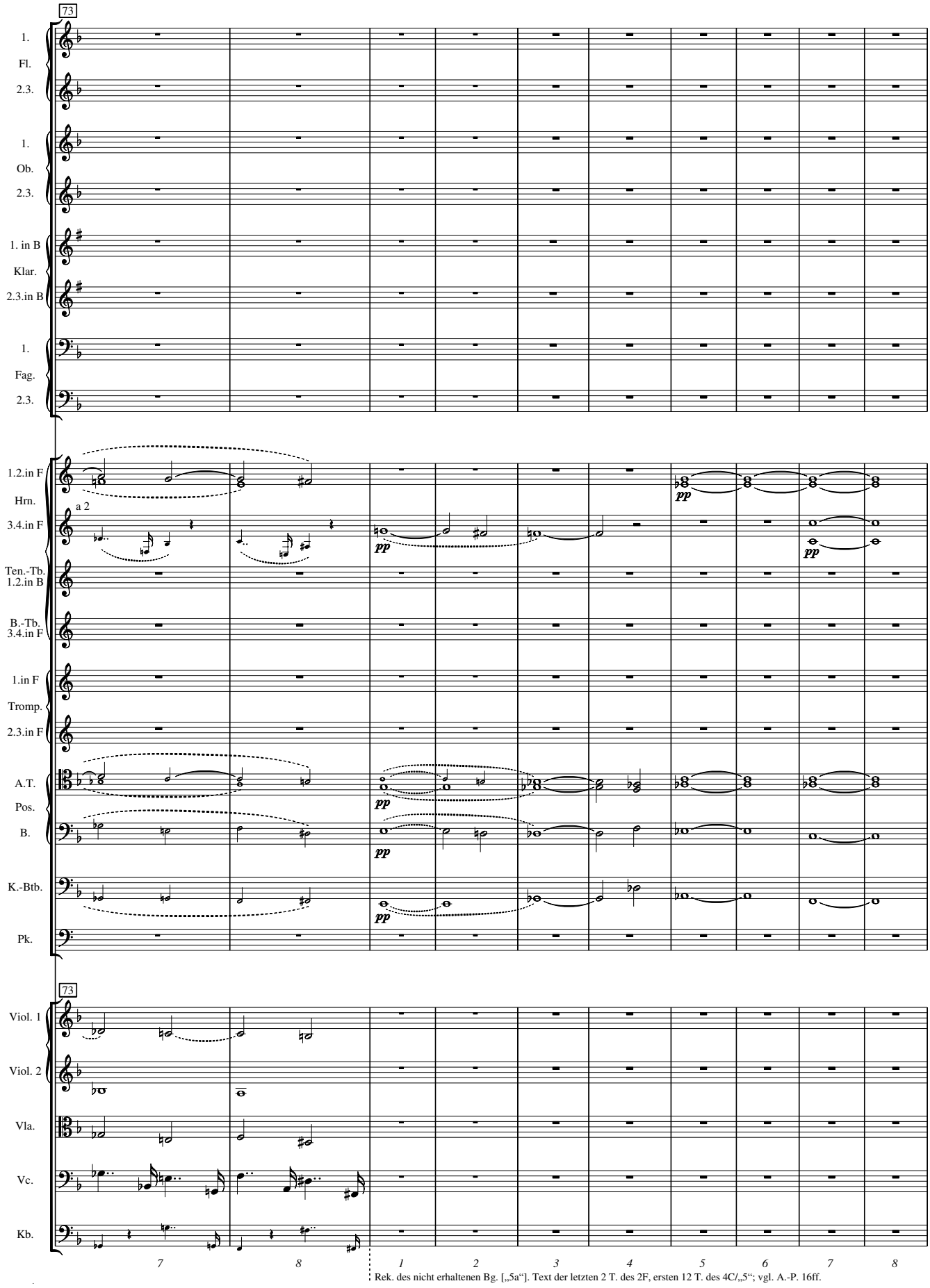

45
accel.
1.
Fl.
a 2
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
a 2
B.-Tb.
3.4.in F
a 2
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
45
accel.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
dim.
7
8
9
10
11
12


B a tempo
51
1. Fl.
2.3.
1. Ob.
2.3.
1.in B Klar.
2.3.in B
1. Fag.
2.3.
1.2.in F Hrn.
3.4.in F
Ten.-Tb. 1.2.in B
B.-Tb. 3.4.in F
1.in F Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
a 2
fff marcato sempre
B a tempo
51
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
unis.
fff gestrichen
1 2 3 4 5 6 7 8

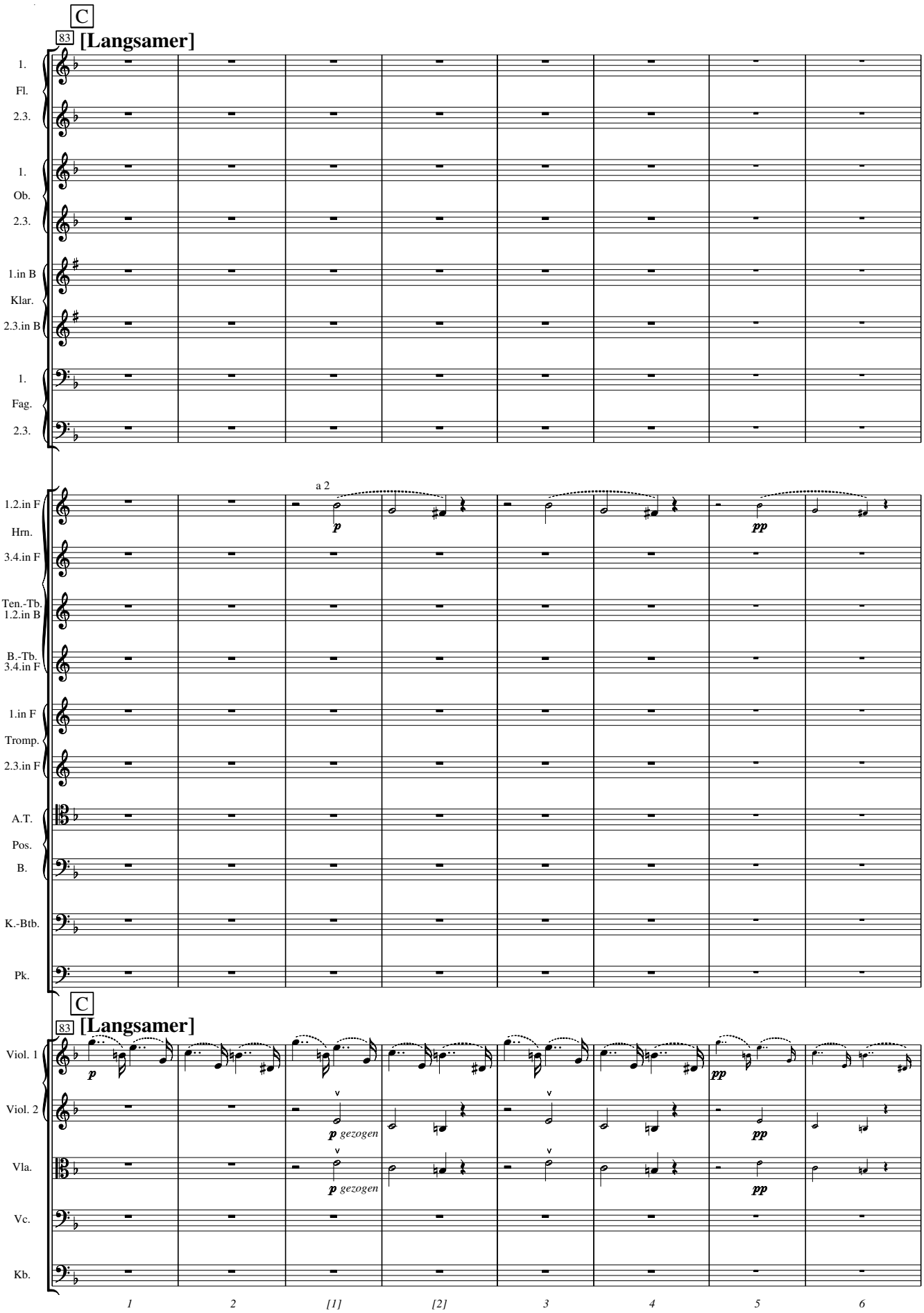


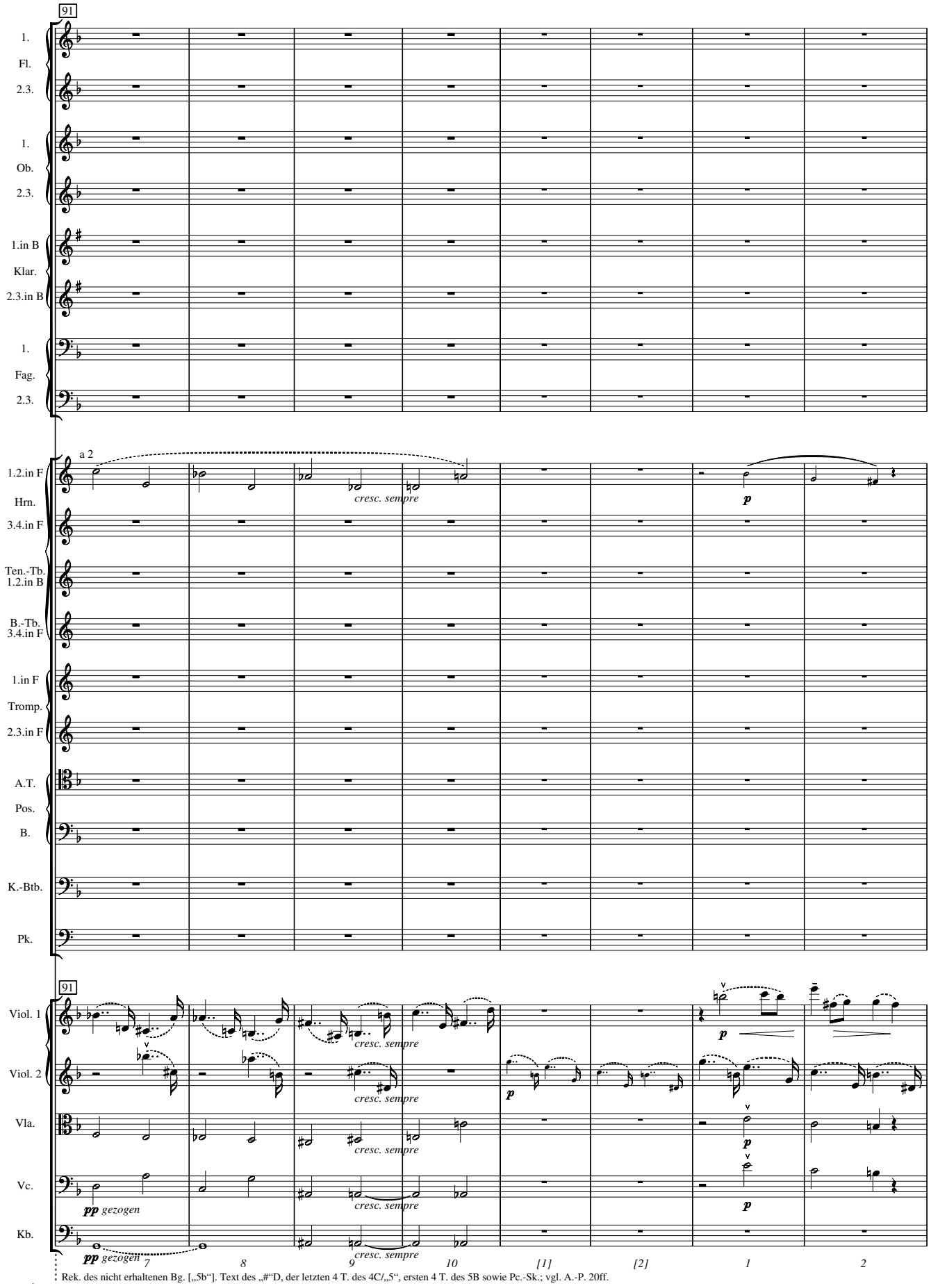
Rek. des nicht erhaltenen Bg. [„4“]. Text der letzten 2 T. des 2F, ersten 14 T. des 3A; vgl. A.-P. 12ff.


66
1.
Fl.
a 2
2.3.
1.
Ob.
a 2
2.3.
1. in B
Klar.
a 2
2.3.in B
1.
Fag.
a 2
2.3.
f
dim.
1.2.in F
Hrn.
a 2
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
mf
dim. sempre
66
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
[4]
1
2
3
4
5
6

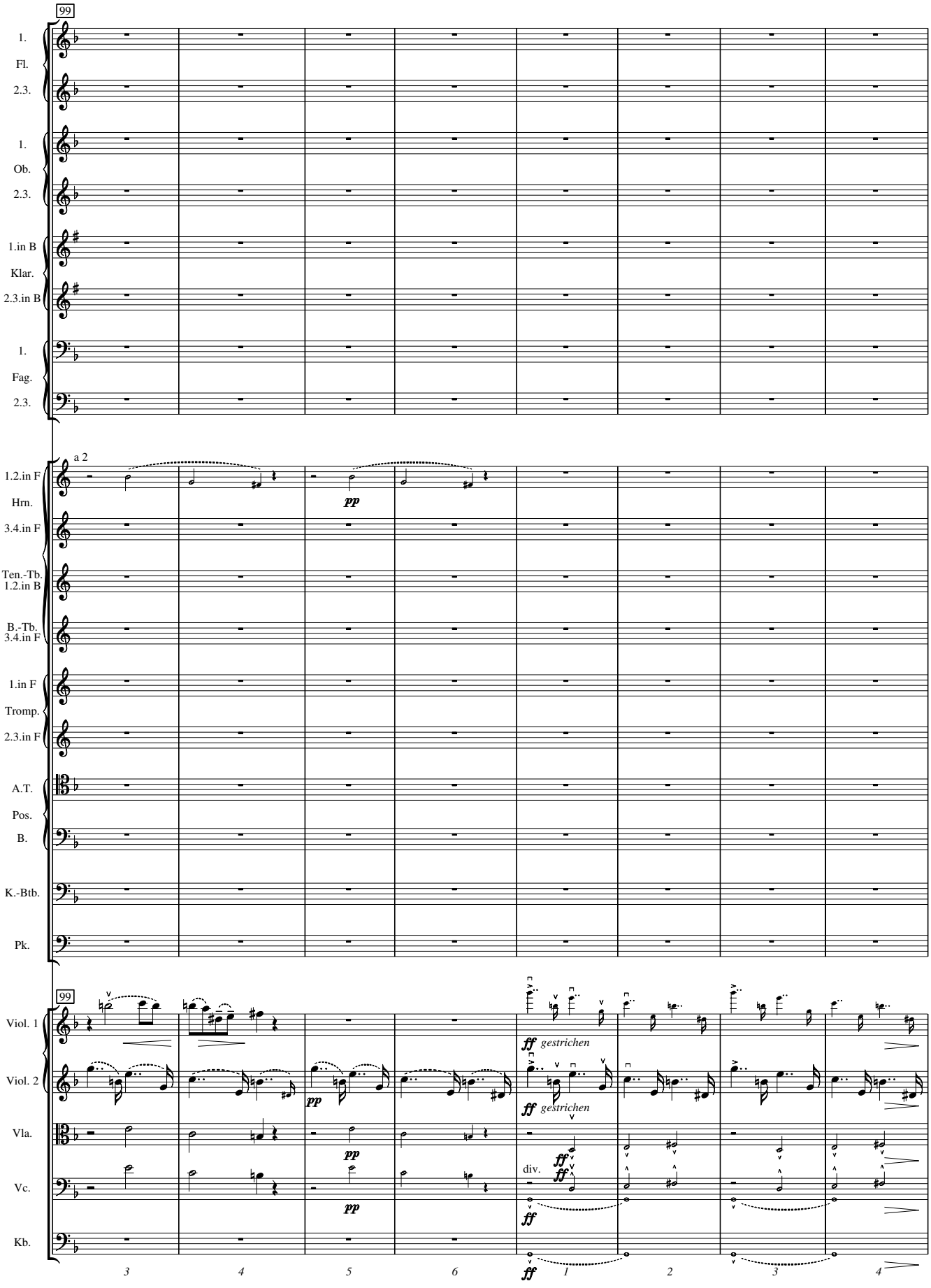


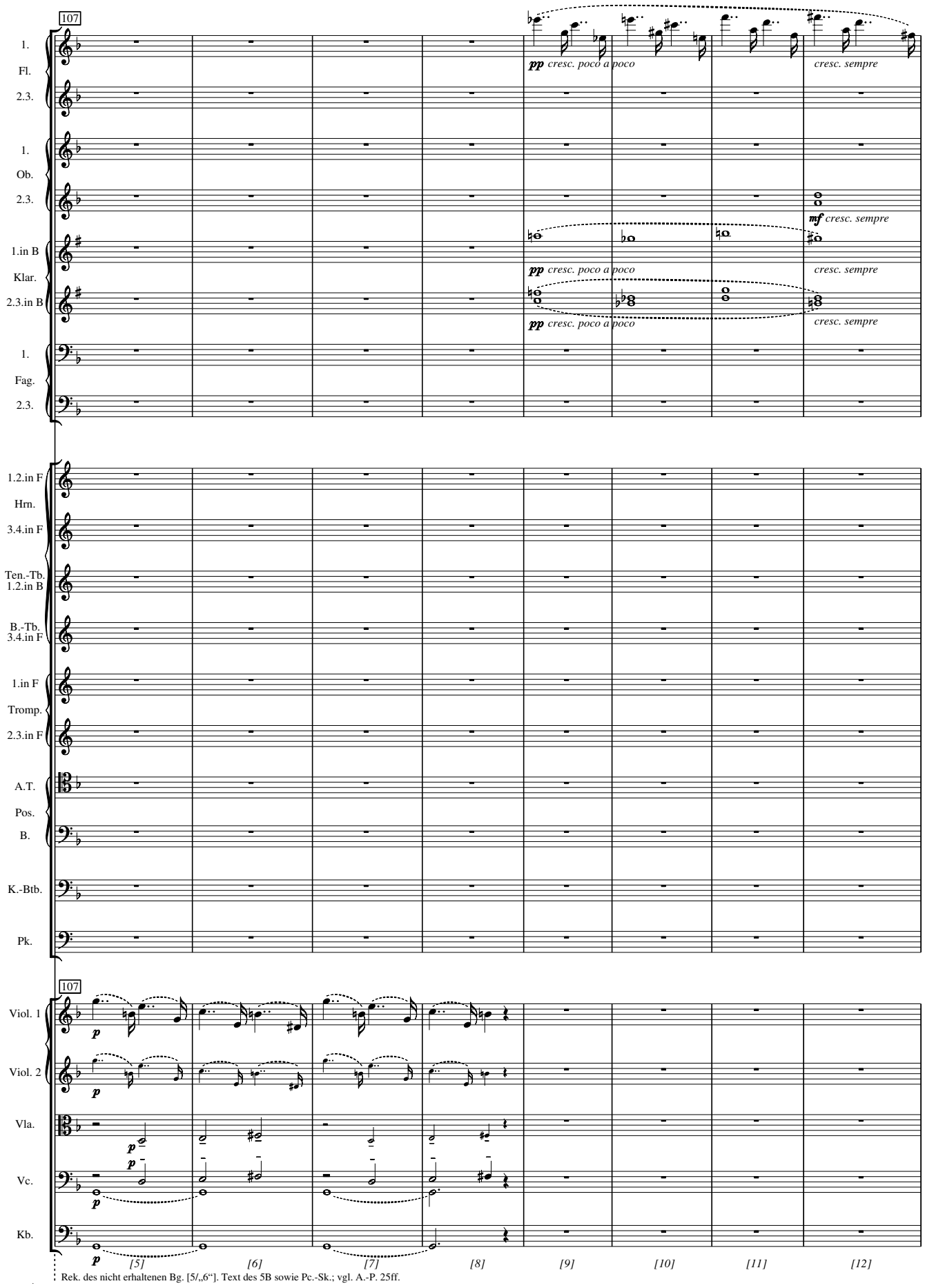
Rek. des nicht erhaltenen Bg. [„5a“]. Text der letzten 2 T. des 2F, ersten 12 T. des 4C/„5“; vgl. A.-P. 16ff.


C
83
[Langsamer]
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
a 2
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
p
pp
C
83
[Langsamer]
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
p gezogen
pp
1
2
[1]
[2]
3
4
5
6

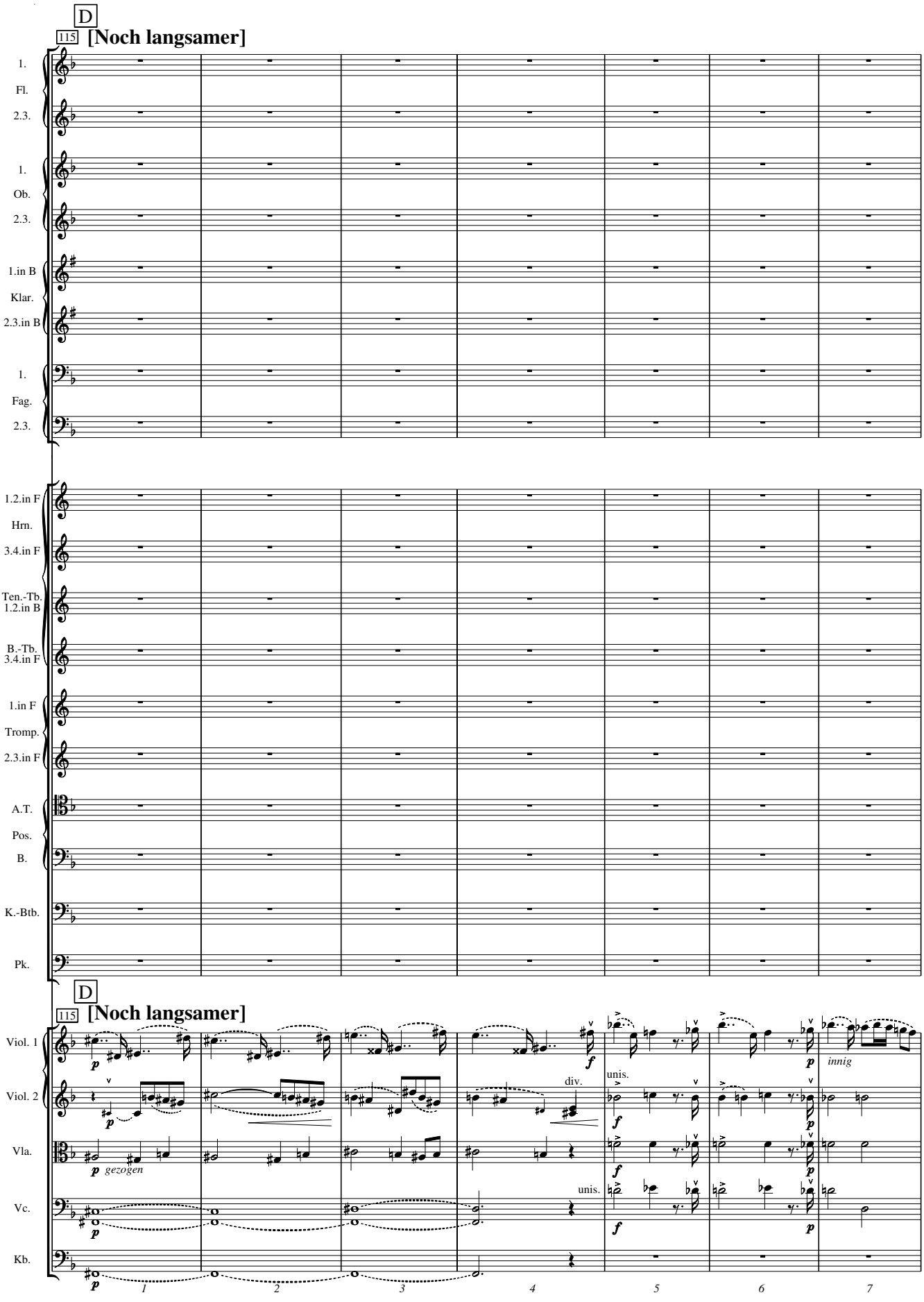


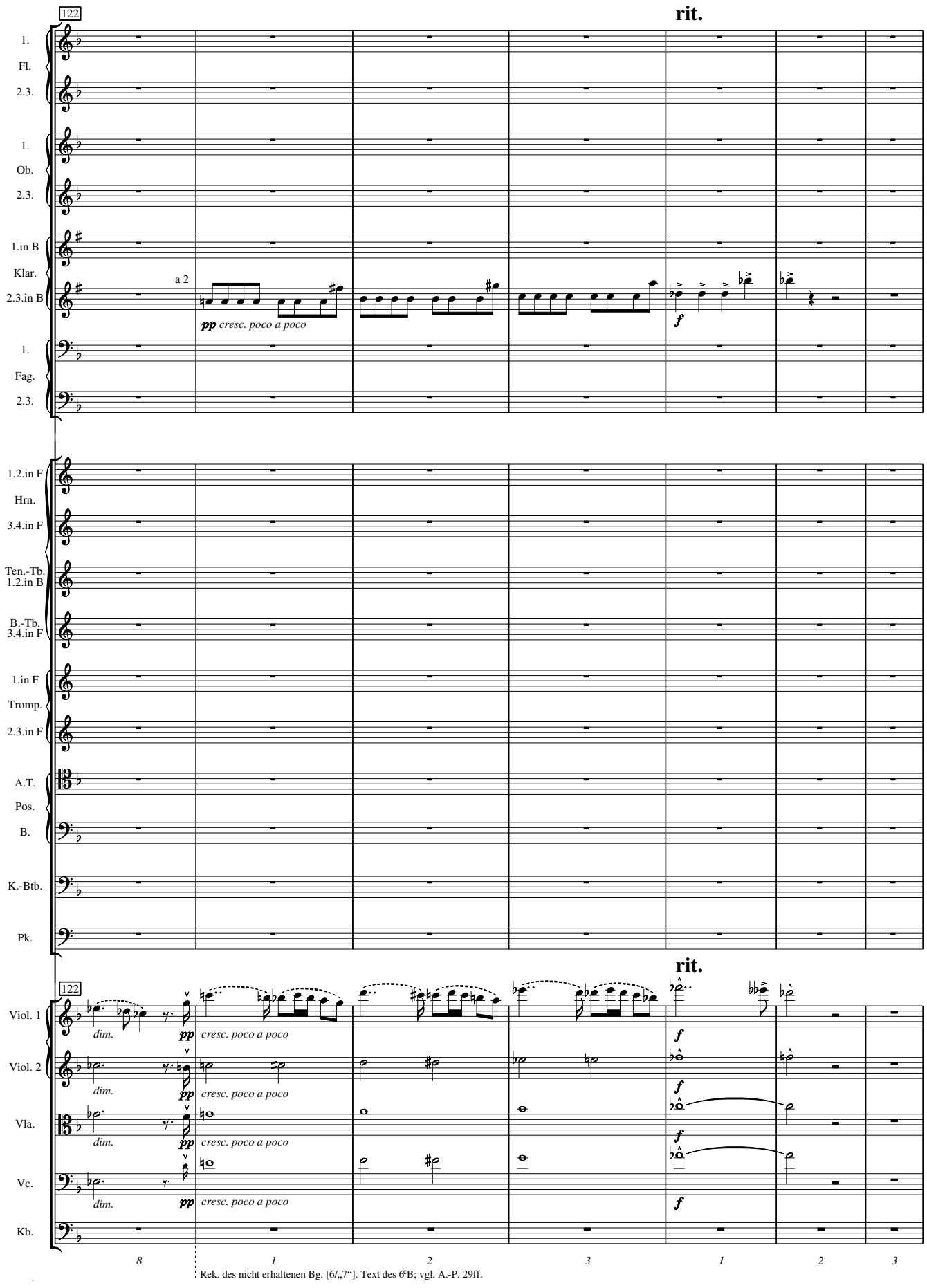
Rek. des nicht erhaltenen Bg. [„5b“]. Text des „#“D, der letzten 4 T. des 4C/„5“, ersten 4 T. des 5B sowie Pc.-Sk.; vgl. A.-P. 20ff.


99
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
a 2
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
pp
99
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
ff gestrichen
ff gestrichen
div.
ff
3
4
5
6
1
2
3
4

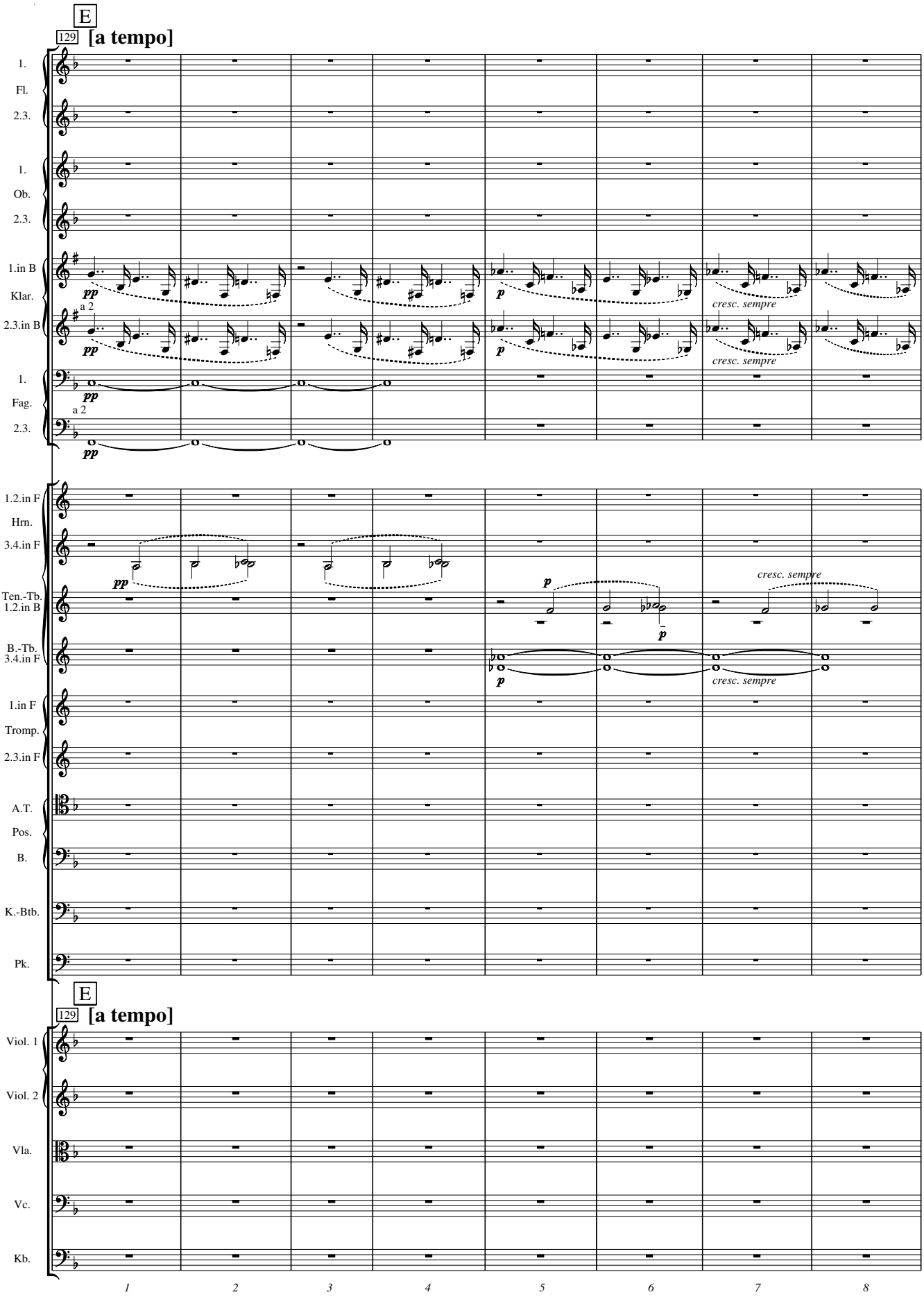


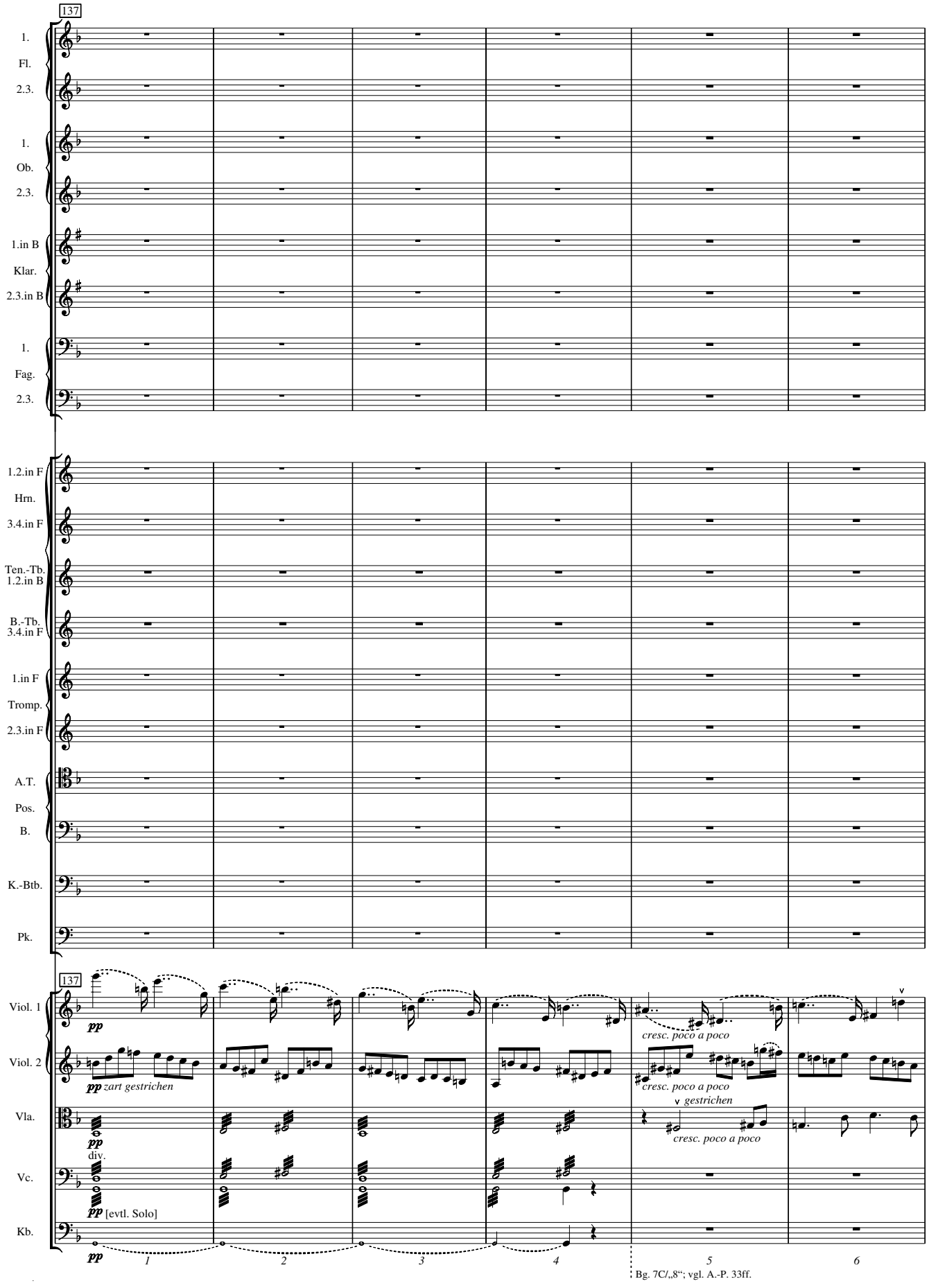
Rek. des nicht erhaltenen Bg. [5/„6“]. Text des 5B sowie Pc.-Sk.; vgl. A.-P. 25ff.

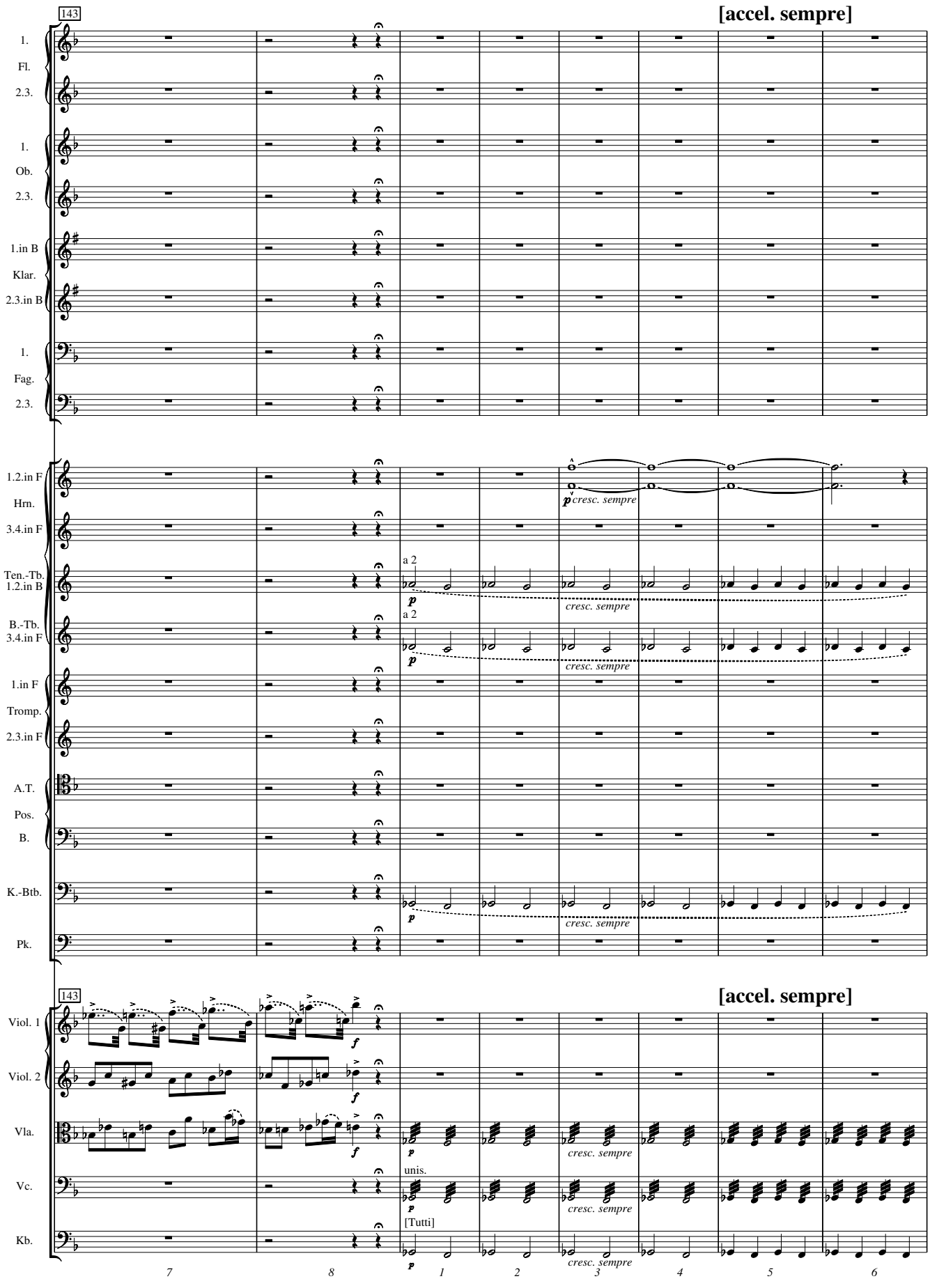

D
115 [Noch langsamer]
1. Fl.
2.3.
1. Ob.
2.3.
1.in B Klar.
2.3.in B
1. Fag.
2.3.
1.2.in F Hrn.
3.4.in F
Ten.-Tb. 1.2.in B
B.-Tb. 3.4.in F
1.in F Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
D
115 [Noch langsamer]
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
gezogen
div.
unis.
innig
1
2
3
4
5
6
7

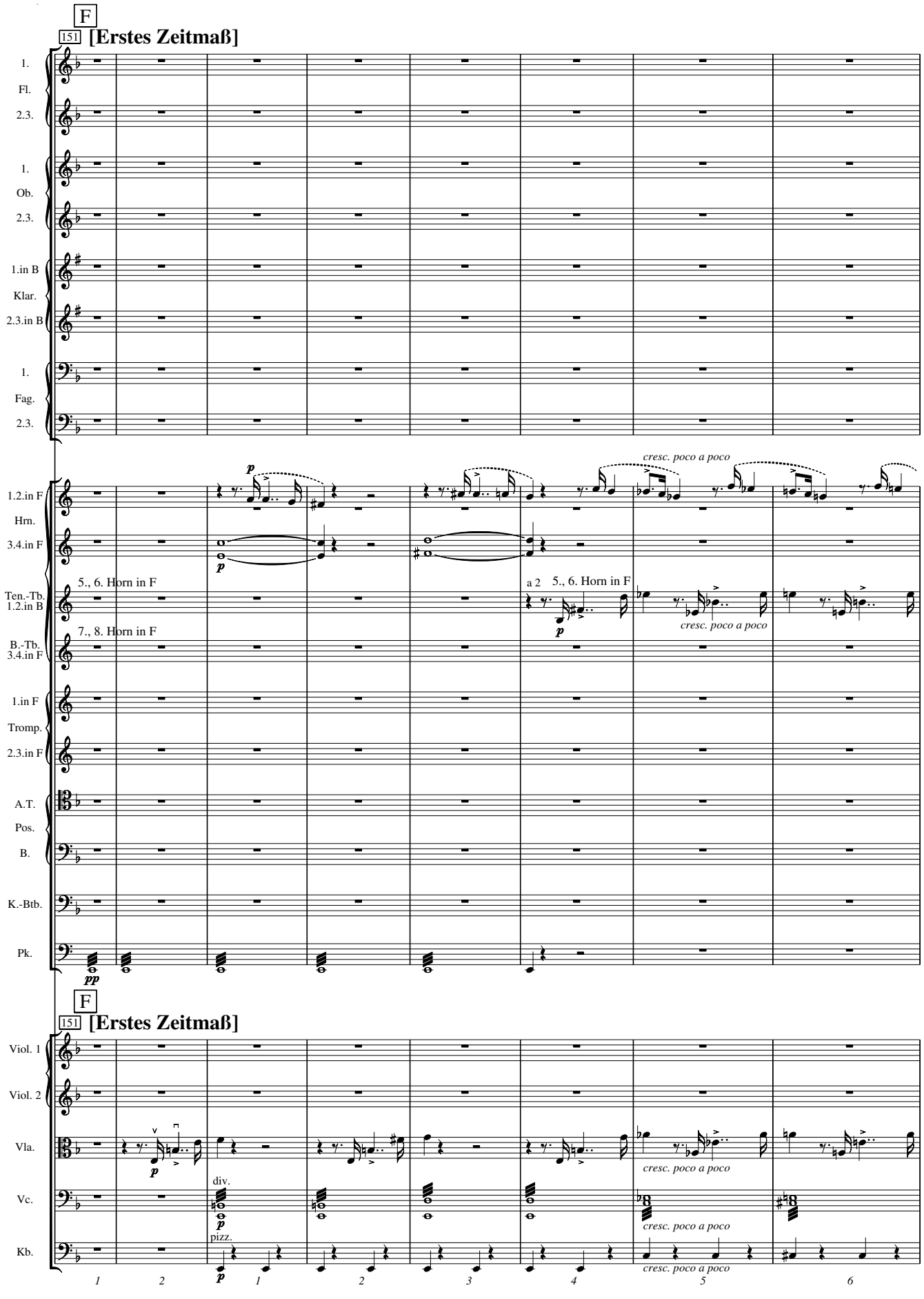


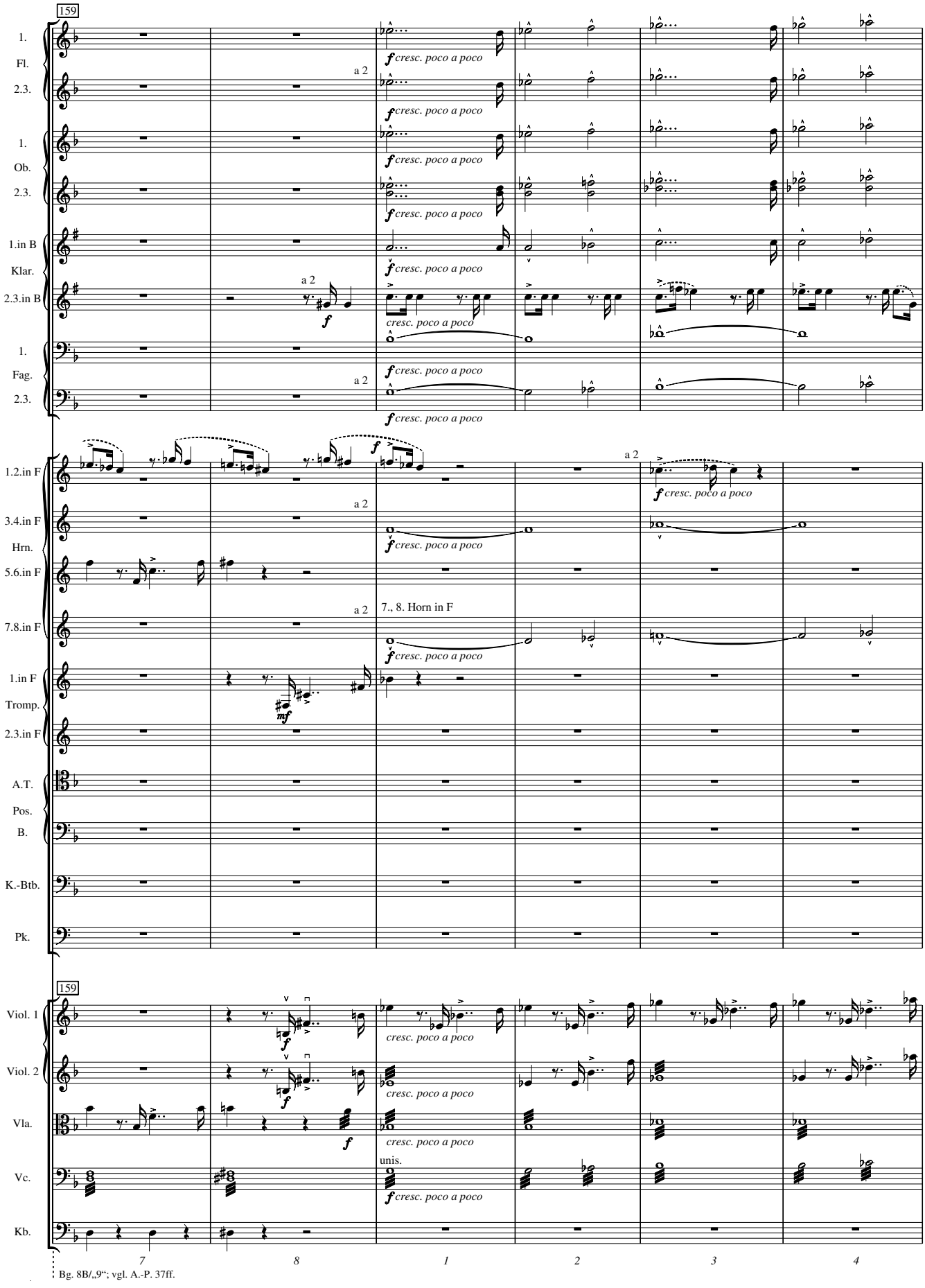
Rek. des nicht erhaltenen Bg. [6/„7“]. Text des 6ᵉB; vgl. A.-P. 29ff.


E
129
[a tempo]
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
a 2
a 2
pp
p
cresc. sempre
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
E
129
[a tempo]
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
1
2
3
4
5
6
7
8

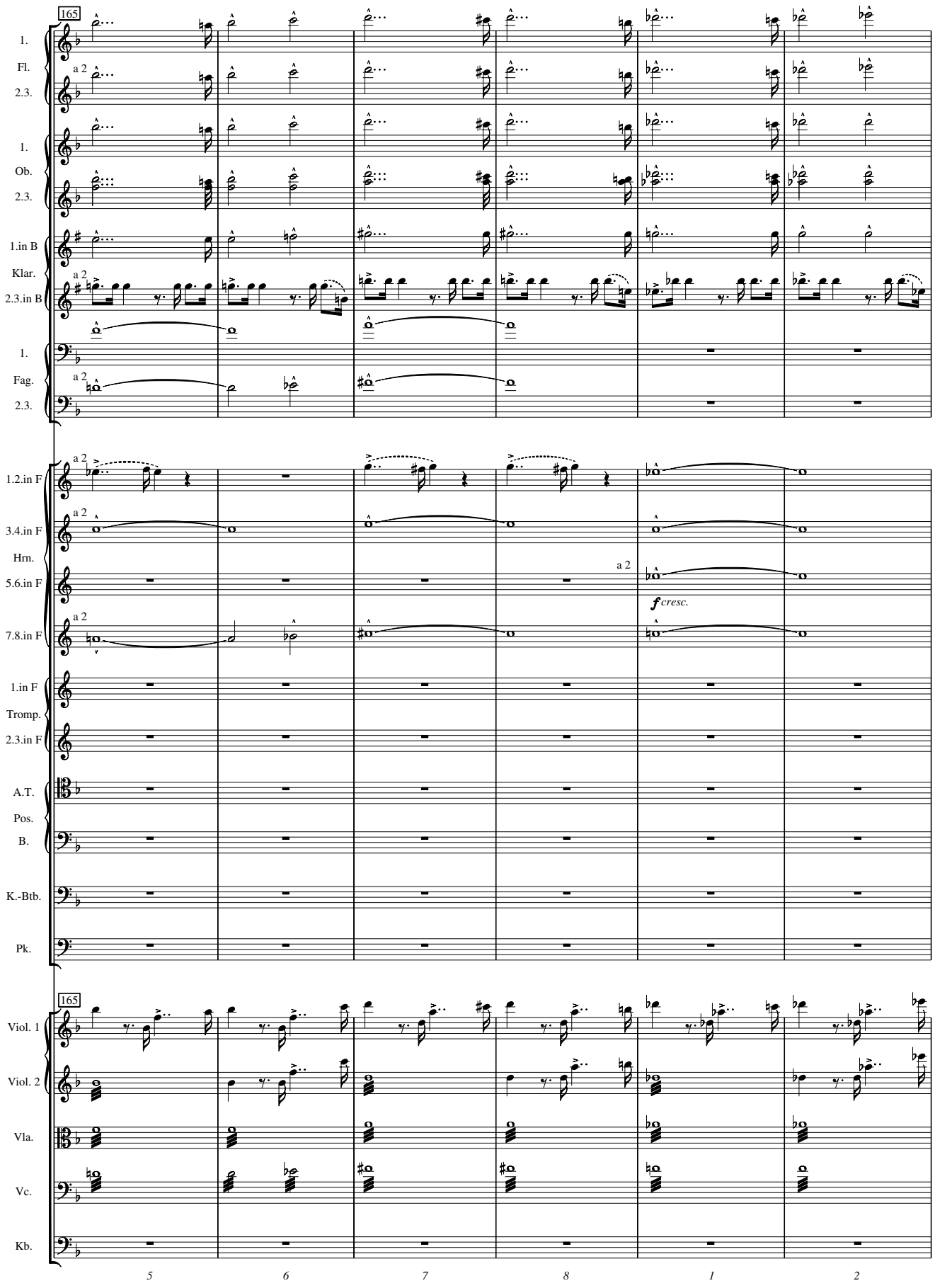

137
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
137
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
pp
pp zart gestrichen
pp
div.
pp [evtl. Solo]
pp
cresc. poco a poco
cresc. poco a poco
v gestrichen
cresc. poco a poco
1
2
3
4
5
6
Bg. 7C/„8“; vgl. A.-P. 33ff.

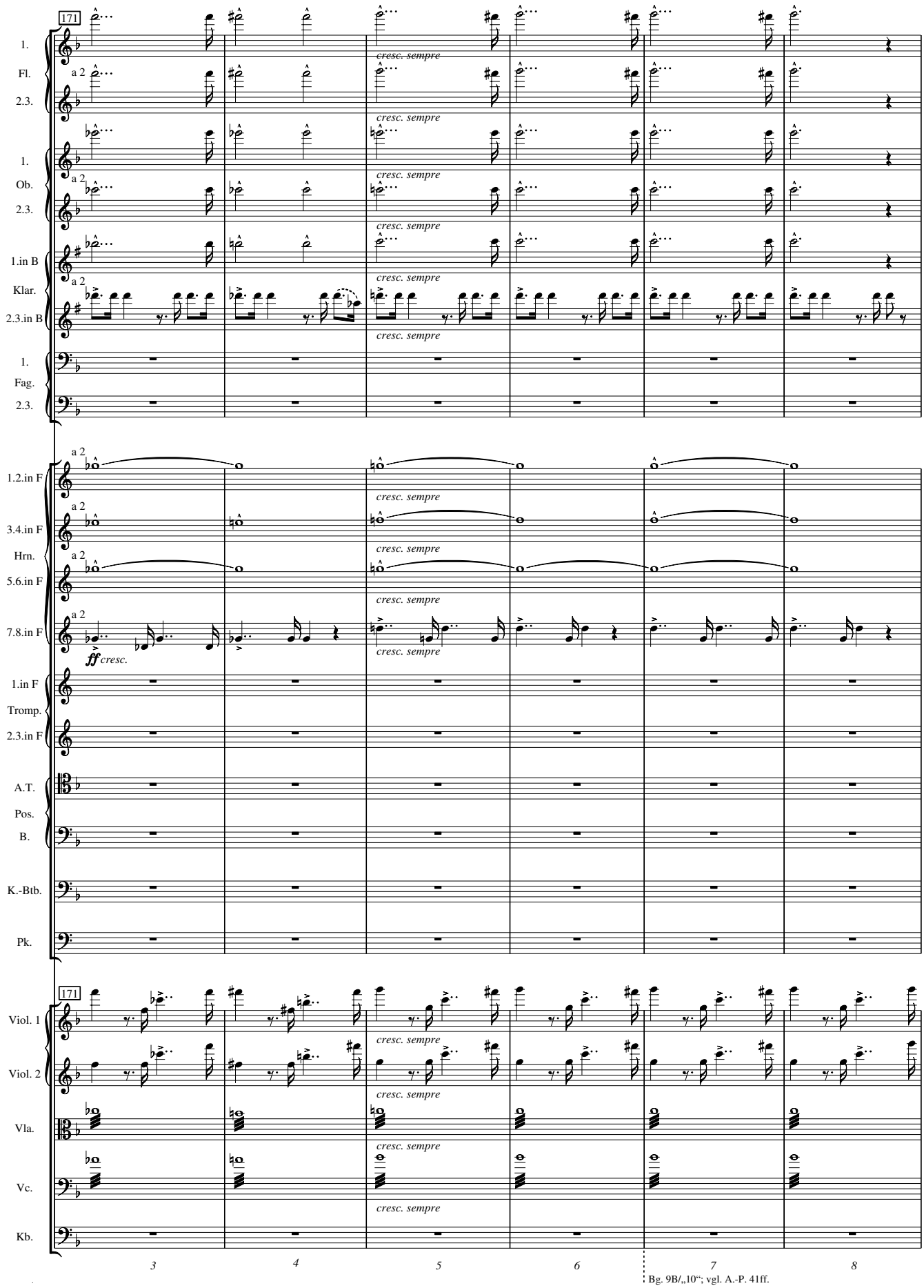

143
[accel. sempre]
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
p cresc. sempre
a 2
cresc. sempre
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
unis.
[Tutti]
7
8
1
2
3
4
5
6

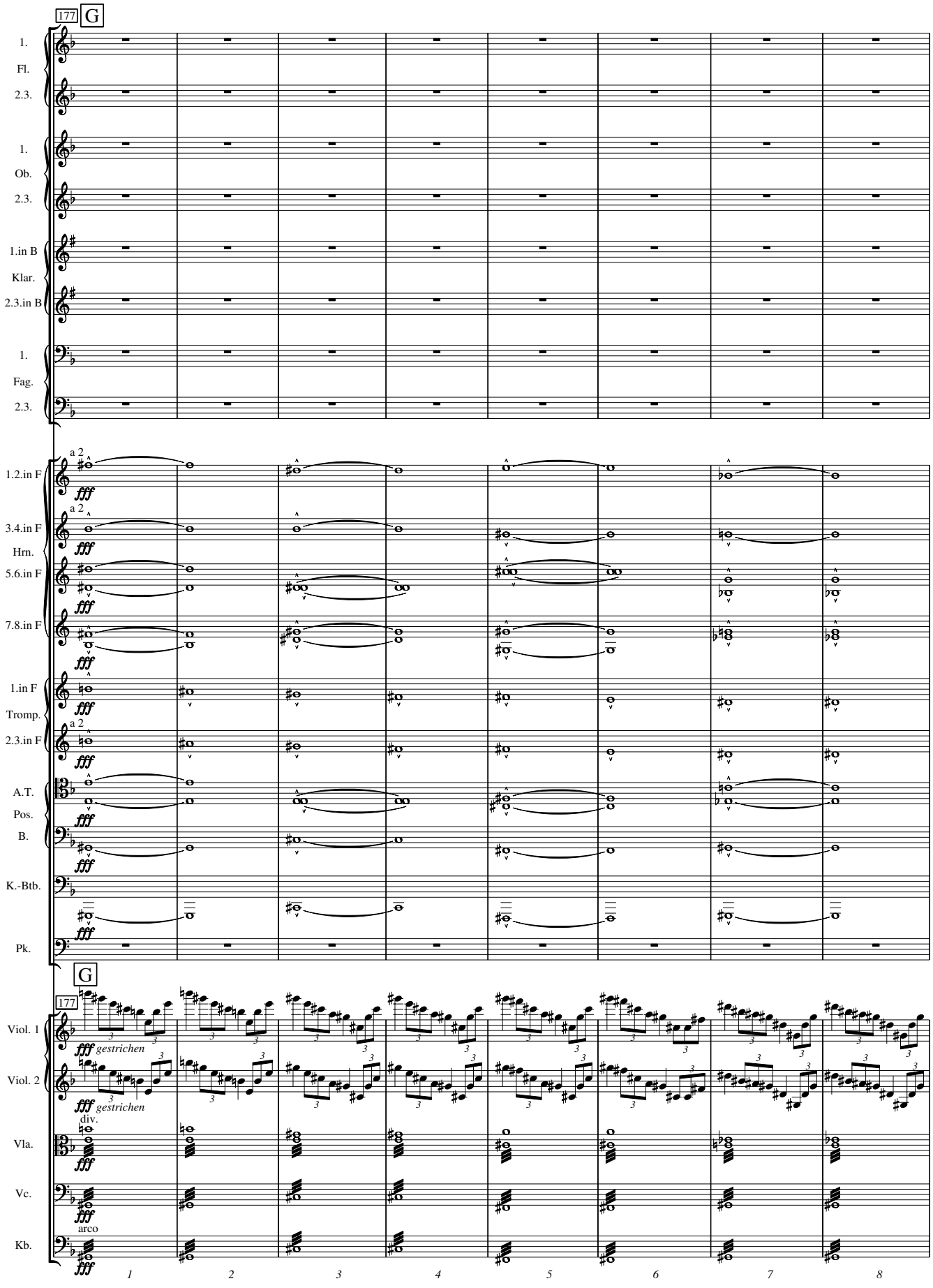

F
151 [Erstes Zeitmaß]
1. Fl.
2.3.
1. Ob.
2.3.
1.in B Klar.
2.3.in B
1. Fag.
2.3.
1.2.in F Hrn.
3.4.in F
Ten.-Tb. 1.2.in B
B.-Tb. 3.4.in F
1.in F Tromp.
2.3.in F
A.T. Pos.
B.
K.-Btb.
Pk.
5., 6. Horn in F
7., 8. Horn in F
a 2 5., 6. Horn in F
cresc. poco a poco
F
151 [Erstes Zeitmaß]
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
div.
pizz.
1 2 1 2 3 4 5 6

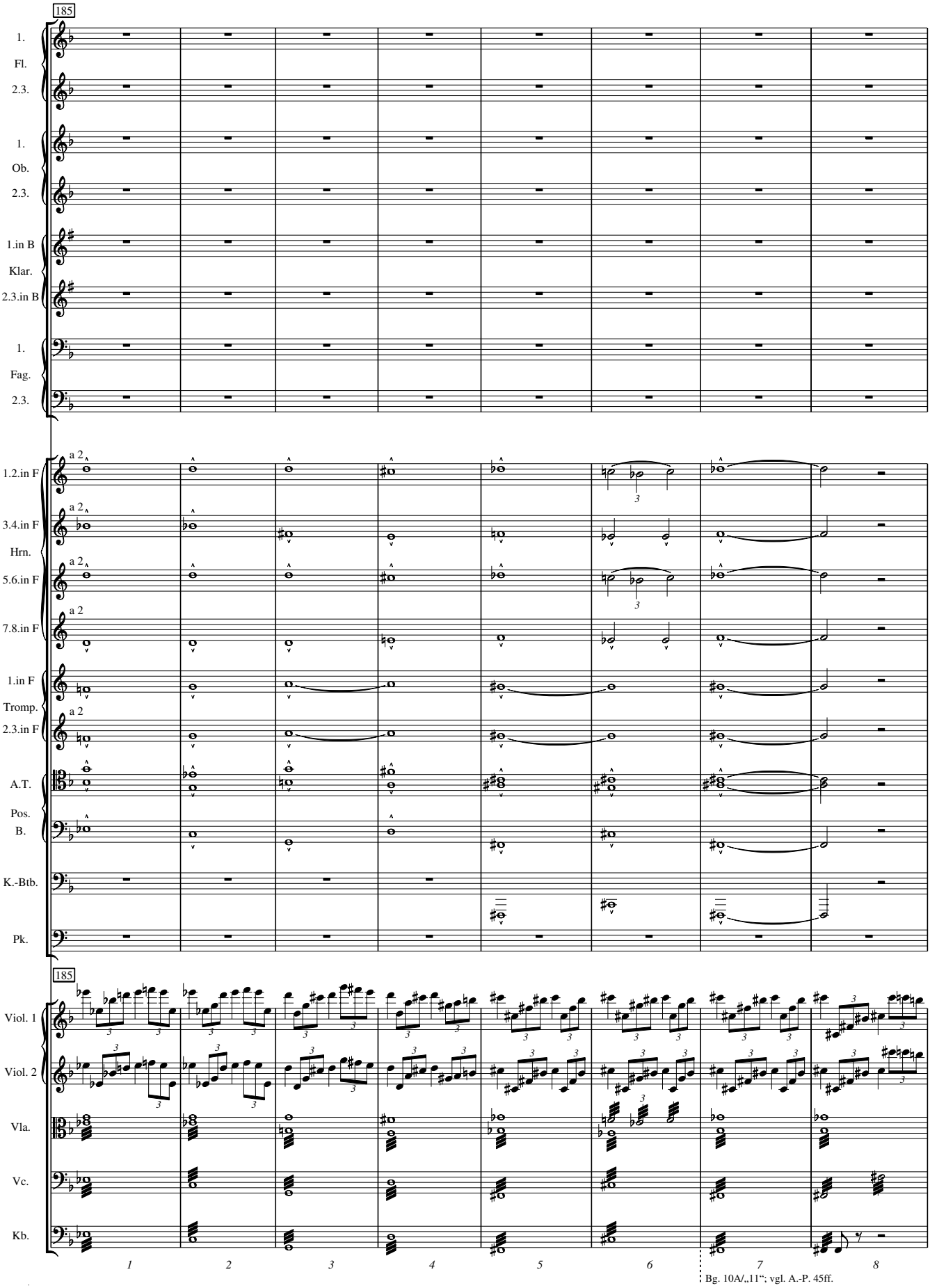


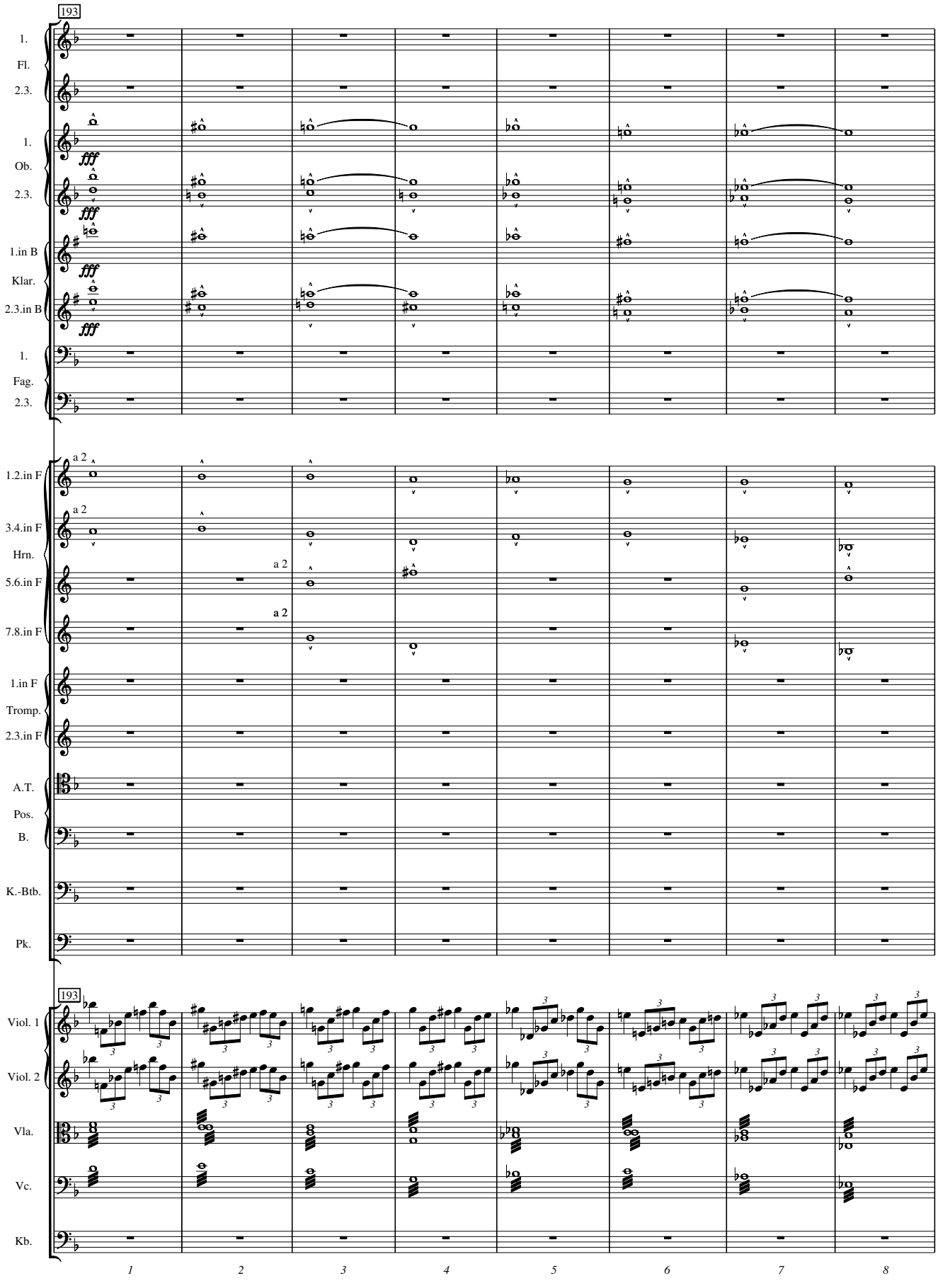
Bg. 8B/„9"; vgl. A.-P. 37ff.

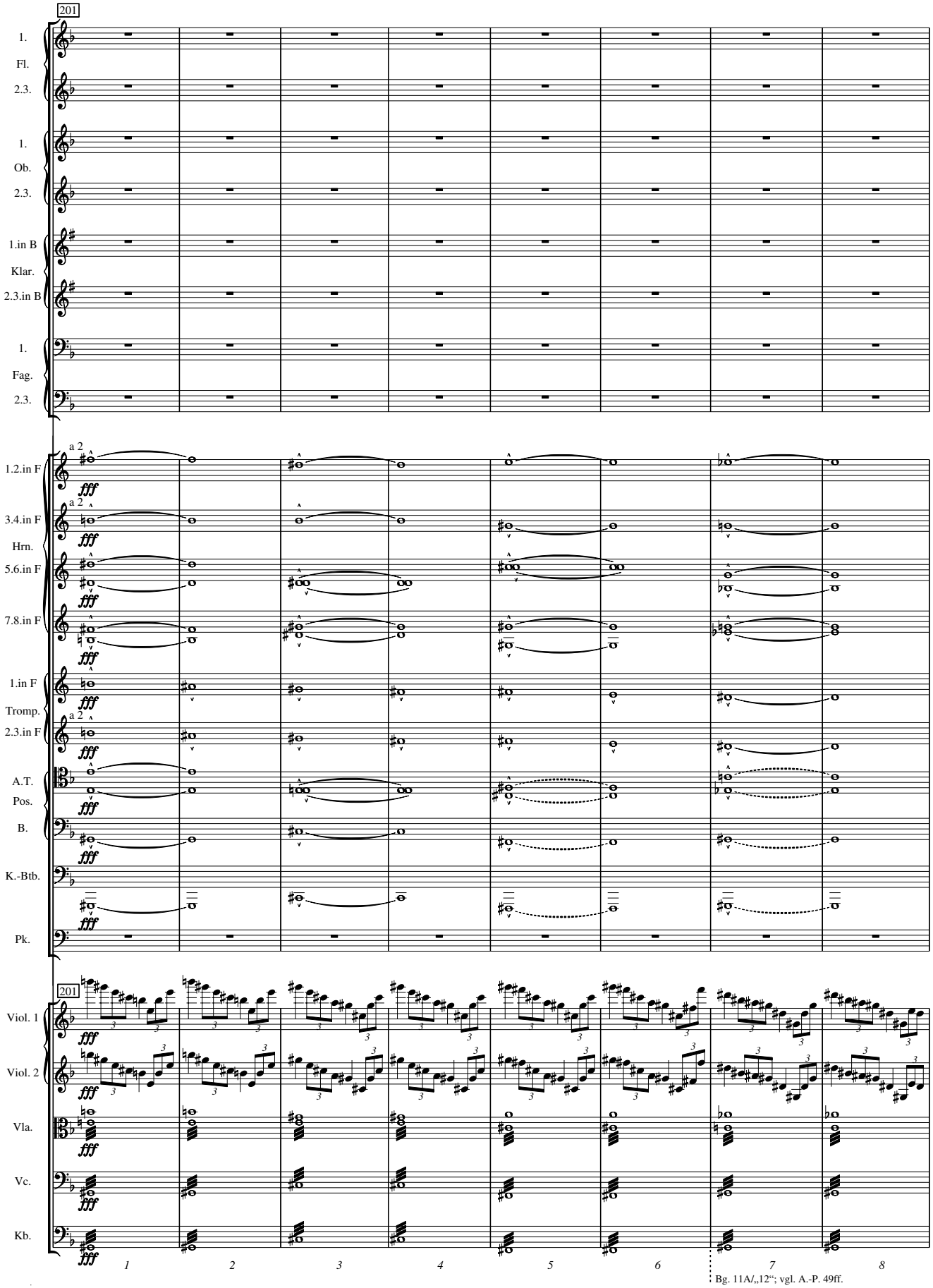

165
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
a 2
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
fcresc.
165
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
5
6
7
8
1
2

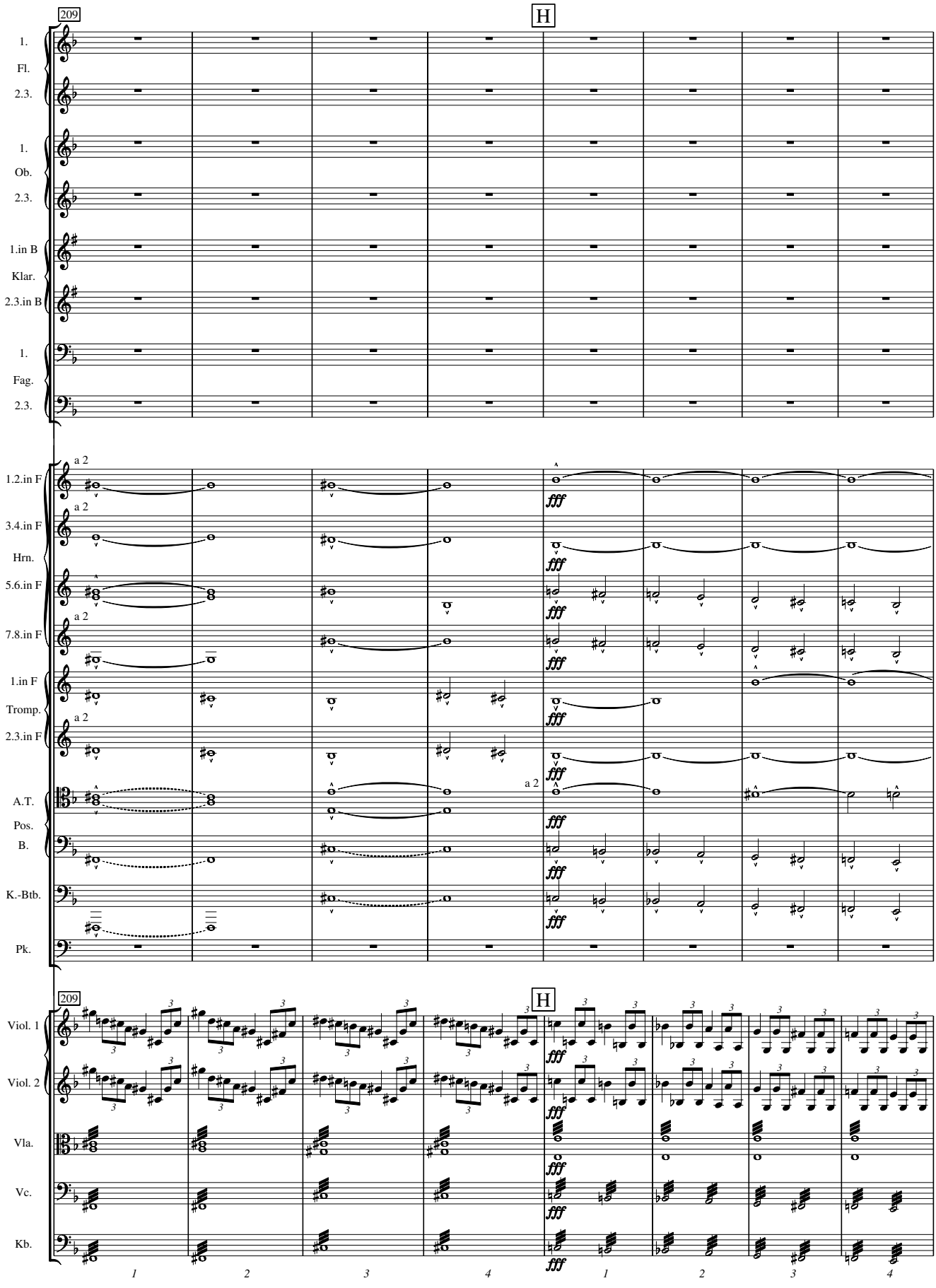

171
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
171
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
a 2
cresc. sempre
ff cresc.
3
4
5
6
7
8
Bg. 9B/„10“; vgl. A.-P. 41ff.

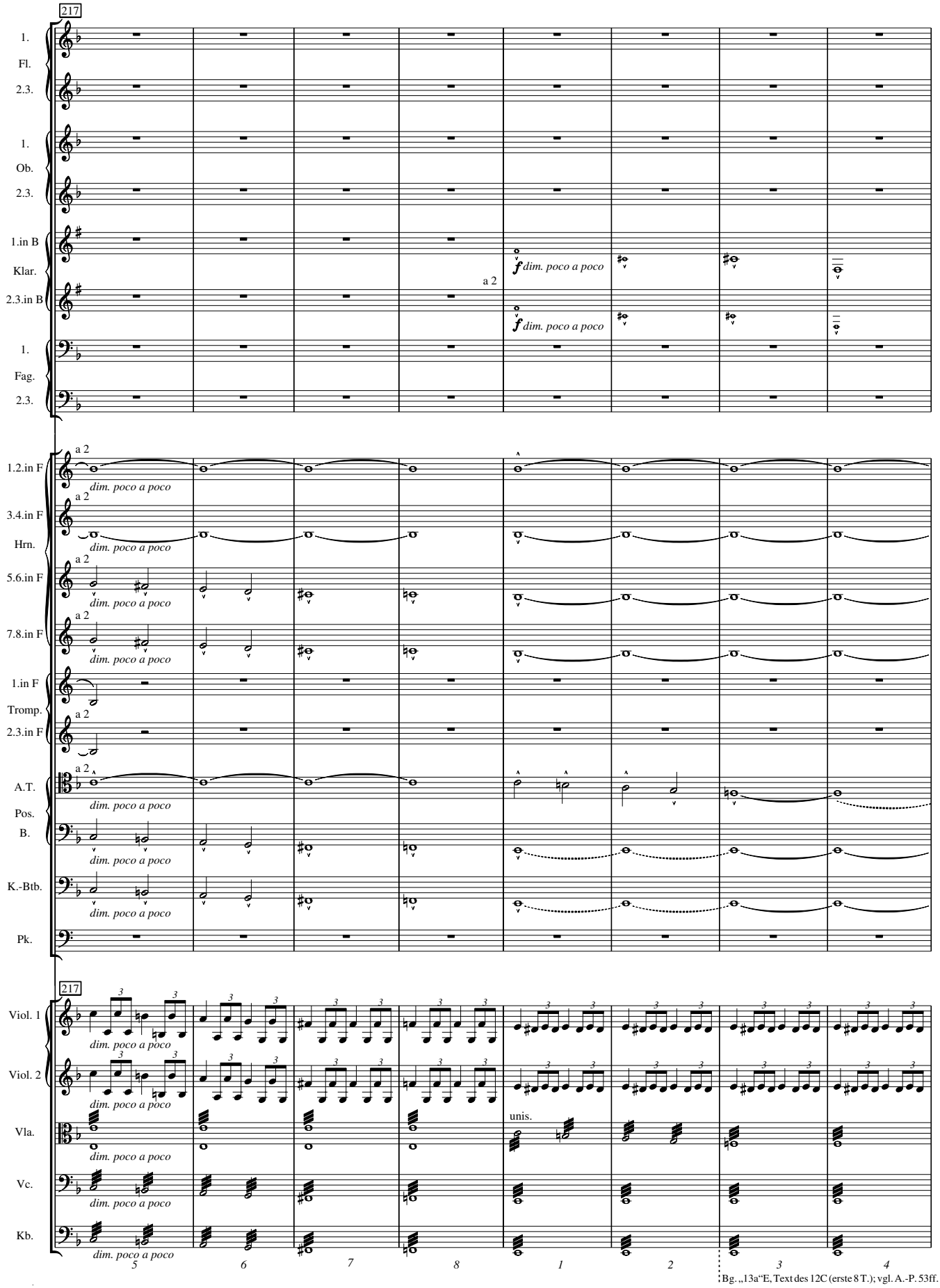

177
G
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
a 2
1.2.in F
fff
a 2
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
a 2
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
G
177
Viol. 1
fff gestrichen
Viol. 2
fff gestrichen
div.
Vla.
Vc.
arco
Kb.
1
2
3
4
5
6
7
8

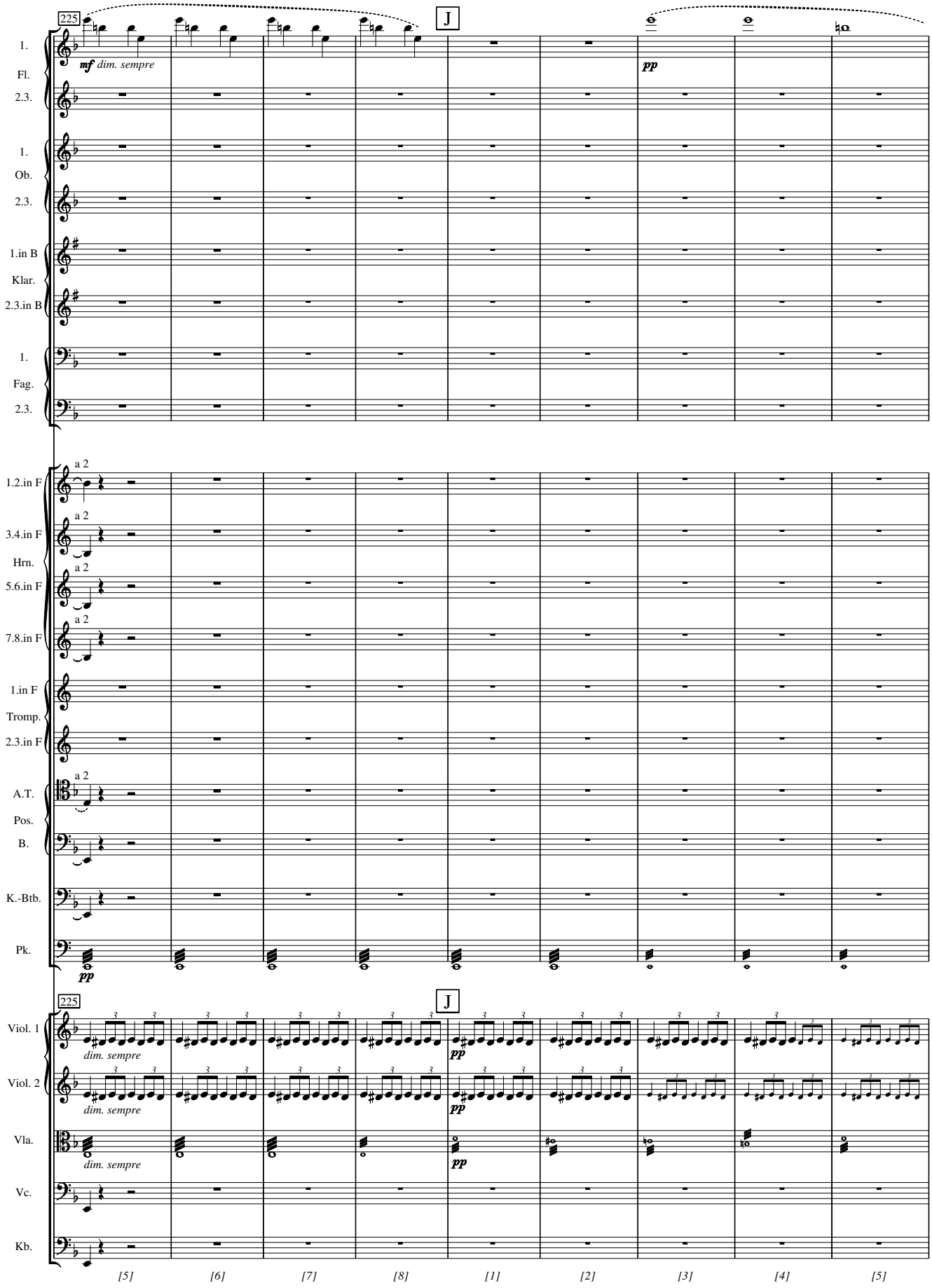

185
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
a 2
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
185
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
1
2
3
4
5
6
7
8
Bg. 10A/„11“; vgl. A.-P. 45ff.

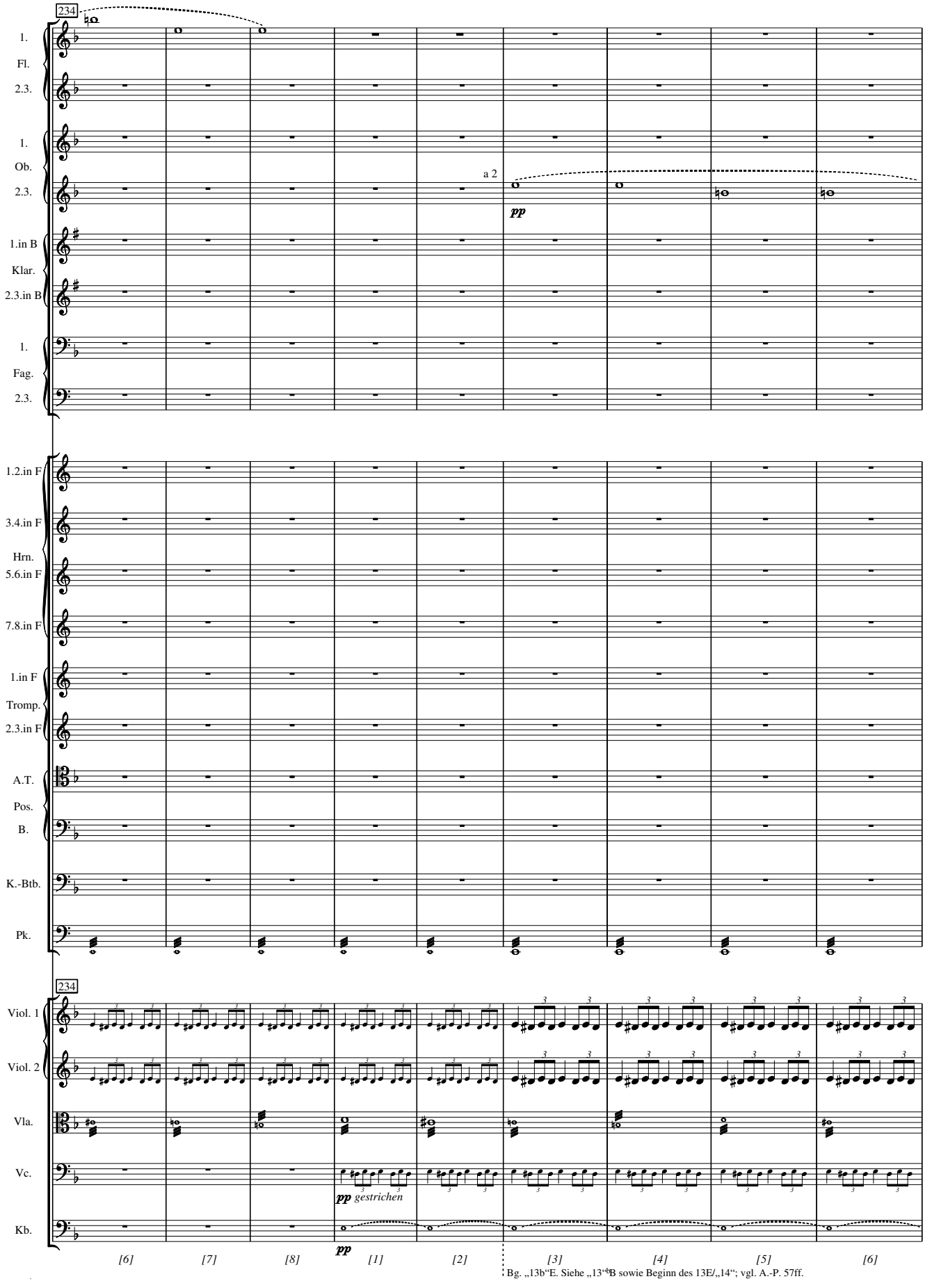

193
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
fff
a 2
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
1
2
3
4
5
6
7
8

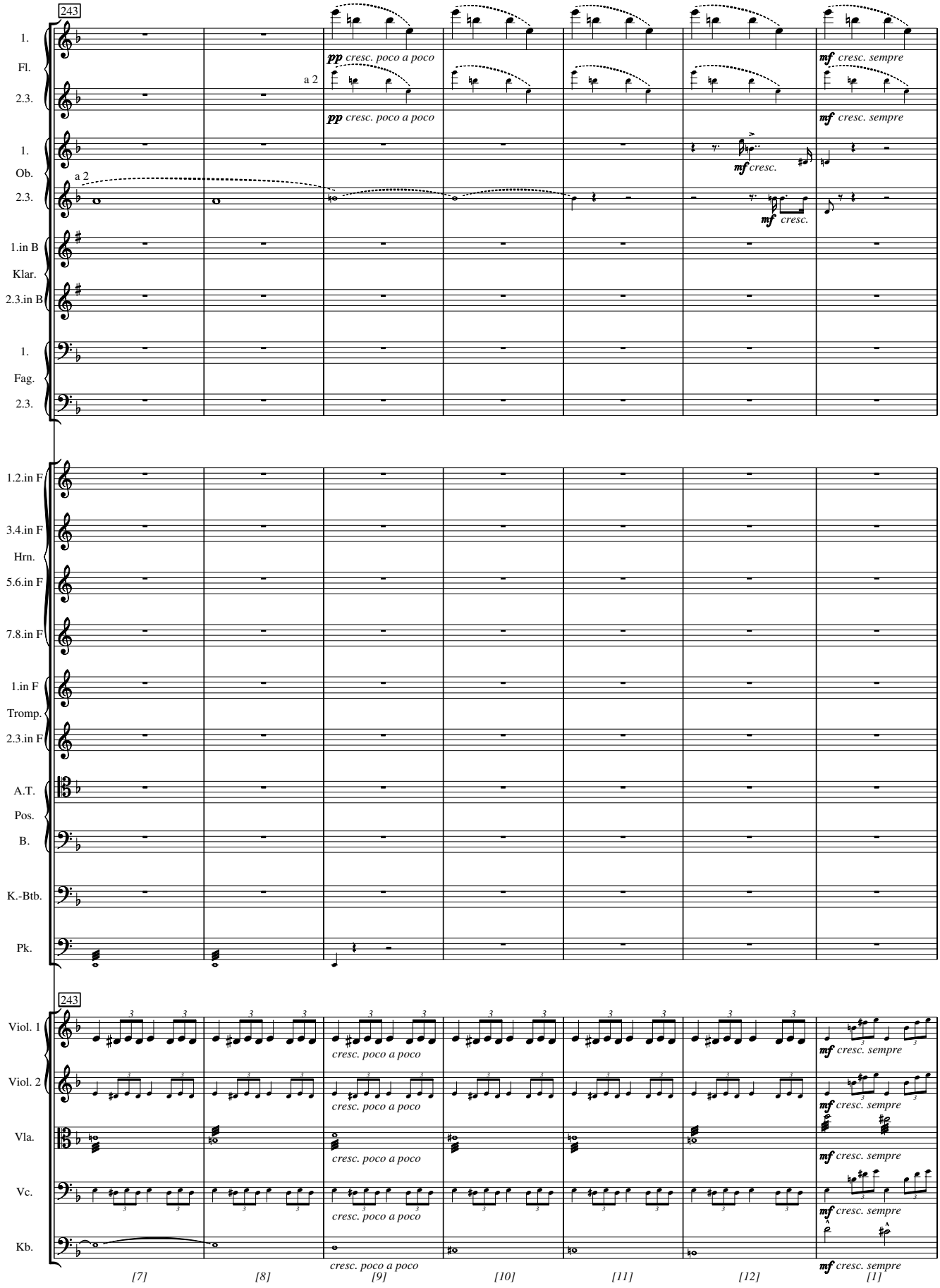

201
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
a 2
1.2.in F
fff
a 2
3.4.in F
fff
Hrn.
5.6.in F
fff
7.8.in F
fff
1.in F
fff
Tromp.
a 2
2.3.in F
fff
A.T.
fff
Pos.
B.
fff
K.-Btb.
fff
Pk.
201
Viol. 1
fff
Viol. 2
fff
Vla.
fff
Vc.
fff
Kb.
fff
1
2
3
4
5
6
7
8
Bg. 11A/„12“; vgl. A.-P. 49ff.

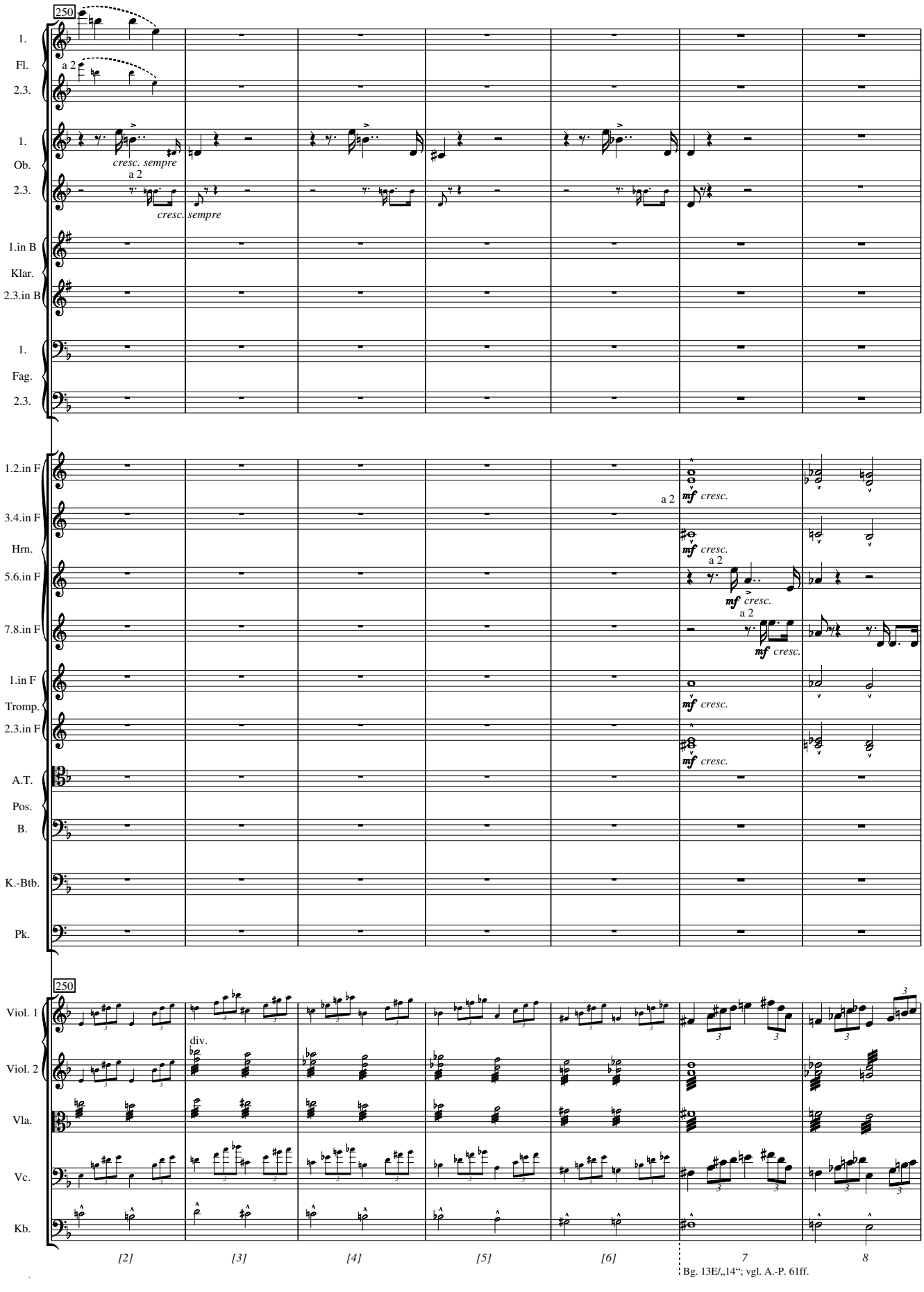

209
H
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
a 2
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
fff
209
H
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
1
2
3
4


217
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
a 2
f dim. poco a poco
f dim. poco a poco
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
dim. poco a poco
217
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
unis.
5
6
7
8
1
2
3
4
Bg. „13a"E, Text des 12C (erste 8 T.); vgl. A.-P. 53ff.

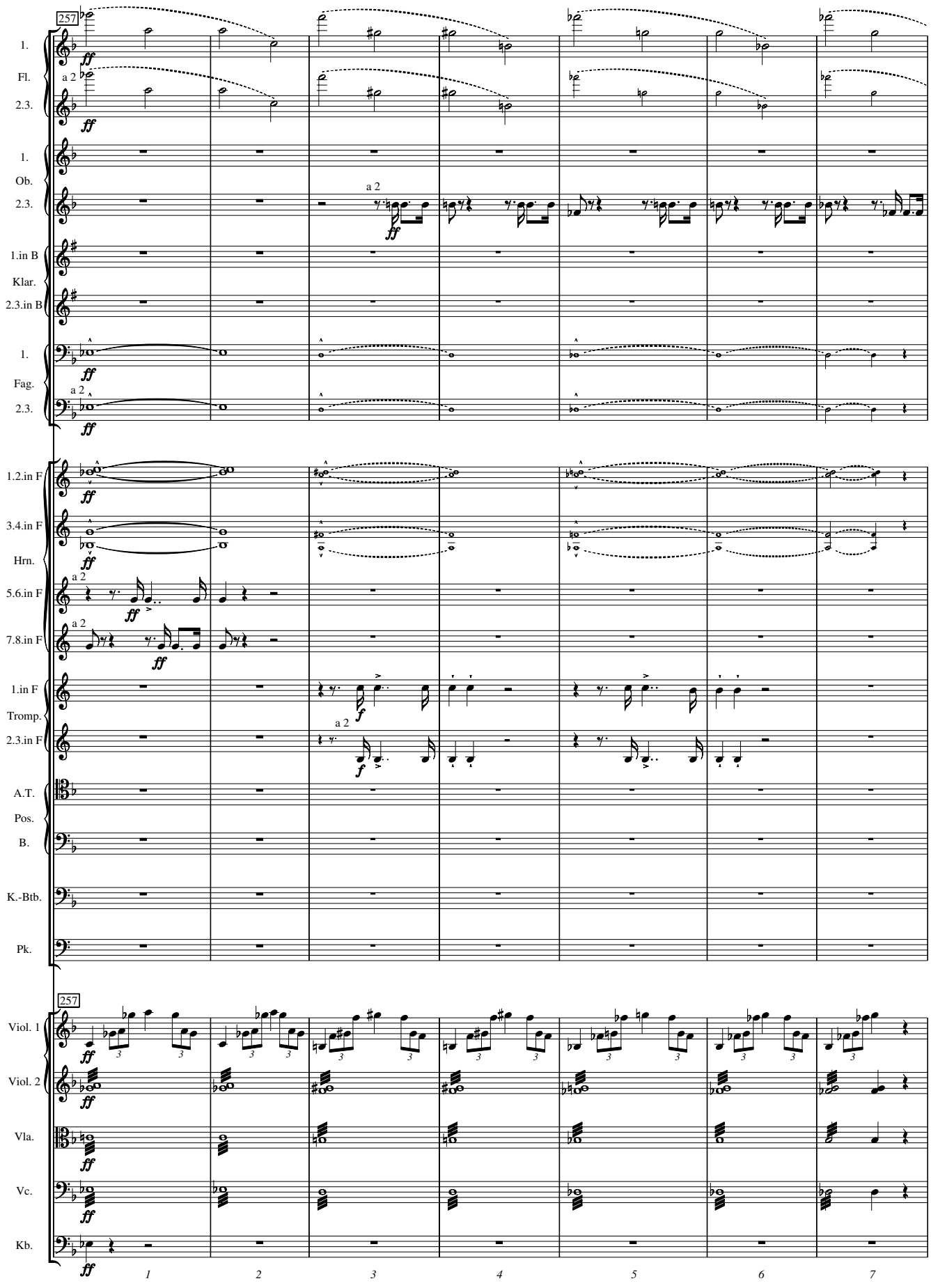

225
J
1. Fl. 2.3.
mf dim. sempre
pp
1. Ob. 2.3.
1.in B Klar. 2.3.in B
1. Fag. 2.3.
a 2
1.2.in F
3.4.in F Hrn.
5.6.in F
7.8.in F
1.in F Tromp. 2.3.in F
A.T. Pos. B.
K.-Btb.
Pk.
Viol. 1
Viol. 2
dim. sempre
Vla.
Vc.
Kb.
[5] [6] [7] [8] [1] [2] [3] [4] [5]

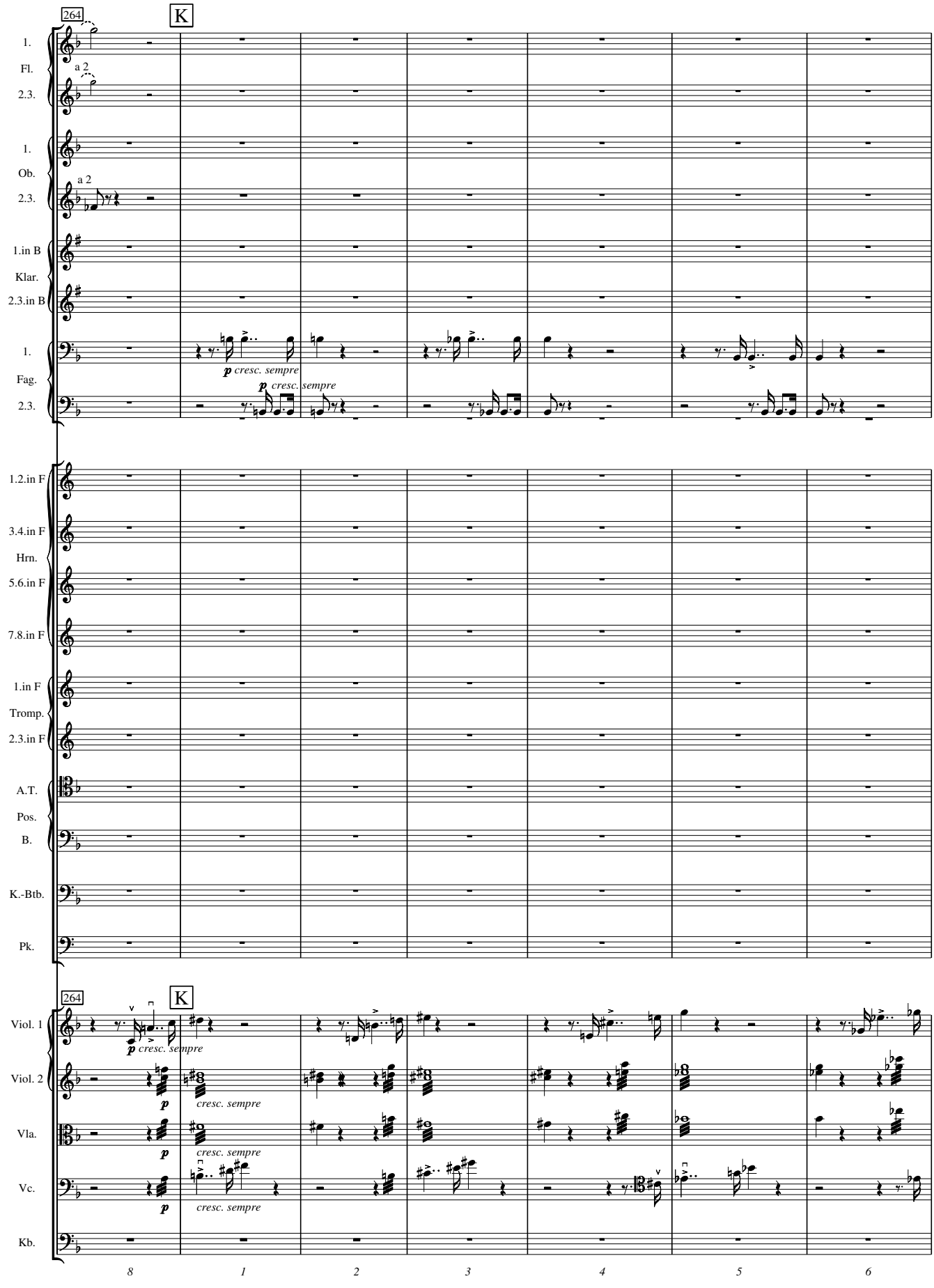

234
1.
Fl.
2.3.
1.
Ob.
2.3.
a 2
pp
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
234
Viol. 1
Viol. 2
Vla.
Vc.
pp gestrichen
Kb.
pp
[6]
[7]
[8]
[1]
[2]
[3]
[4]
[5]
[6]
Bg. „13b"E. Siehe „13"bB sowie Beginn des 13E/„14"; vgl. A.-P. 57ff.

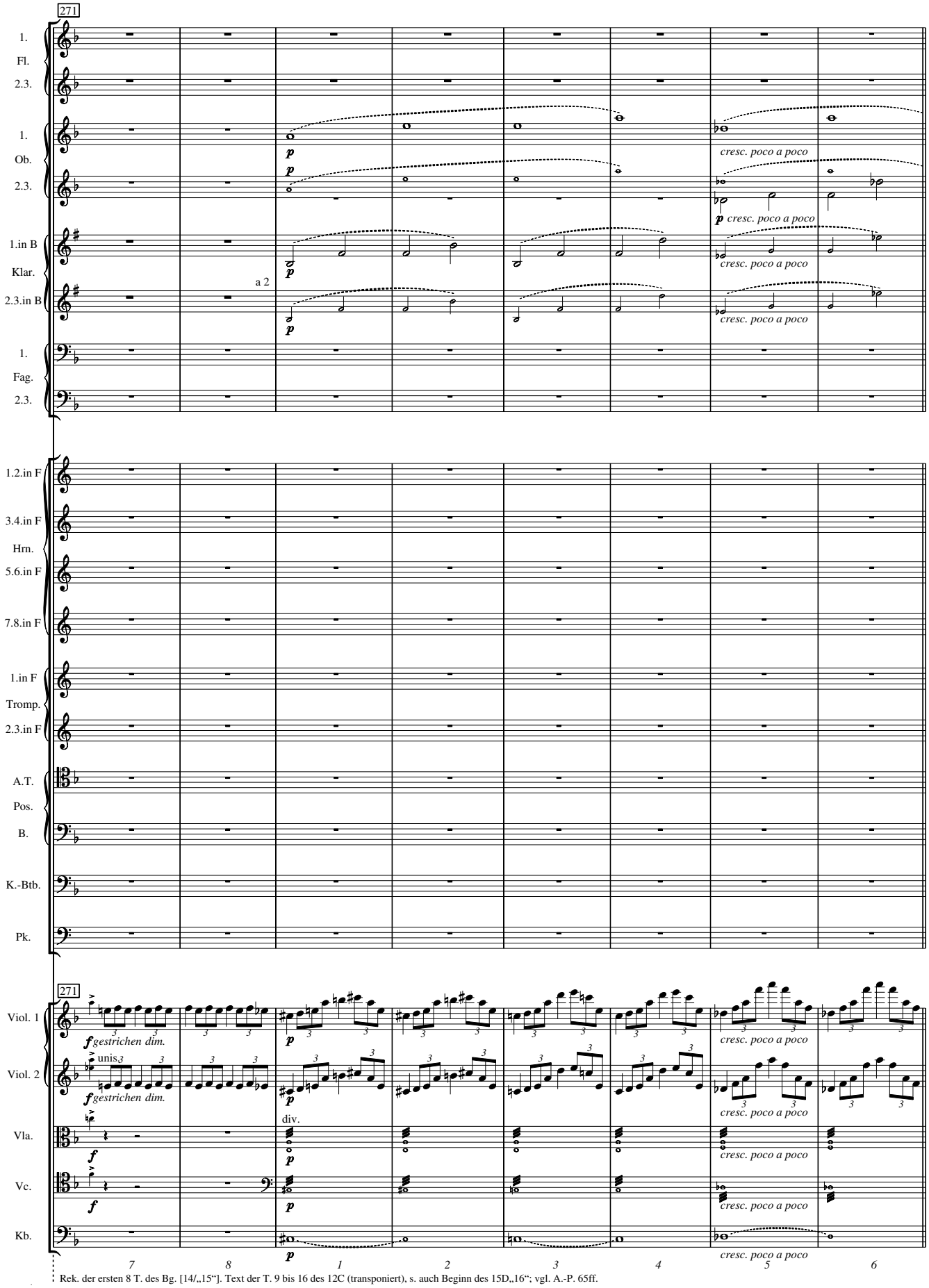

243
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
a 2
a 2
pp cresc. poco a poco
pp cresc. poco a poco
mf cresc. sempre
mf cresc. sempre
mf cresc.
mf cresc.
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
243
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
mf cresc. sempre
mf cresc. sempre
mf cresc. sempre
mf cresc. sempre
mf cresc. sempre
[7]
[8]
[9]
[10]
[11]
[12]
[1]



Bg. 13E/„14"; vgl. A.-P. 61ff.


257
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
257
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
a 2
ff
f
1
2
3
4
5
6
7


264
K
1.
Fl.
a 2
2.3.
1.
Ob.
a 2
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
p cresc. sempre
p cresc. sempre
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
264
K
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
p cresc. sempre
p cresc. sempre
p cresc. sempre
p cresc. sempre
8
1
2
3
4
5
6



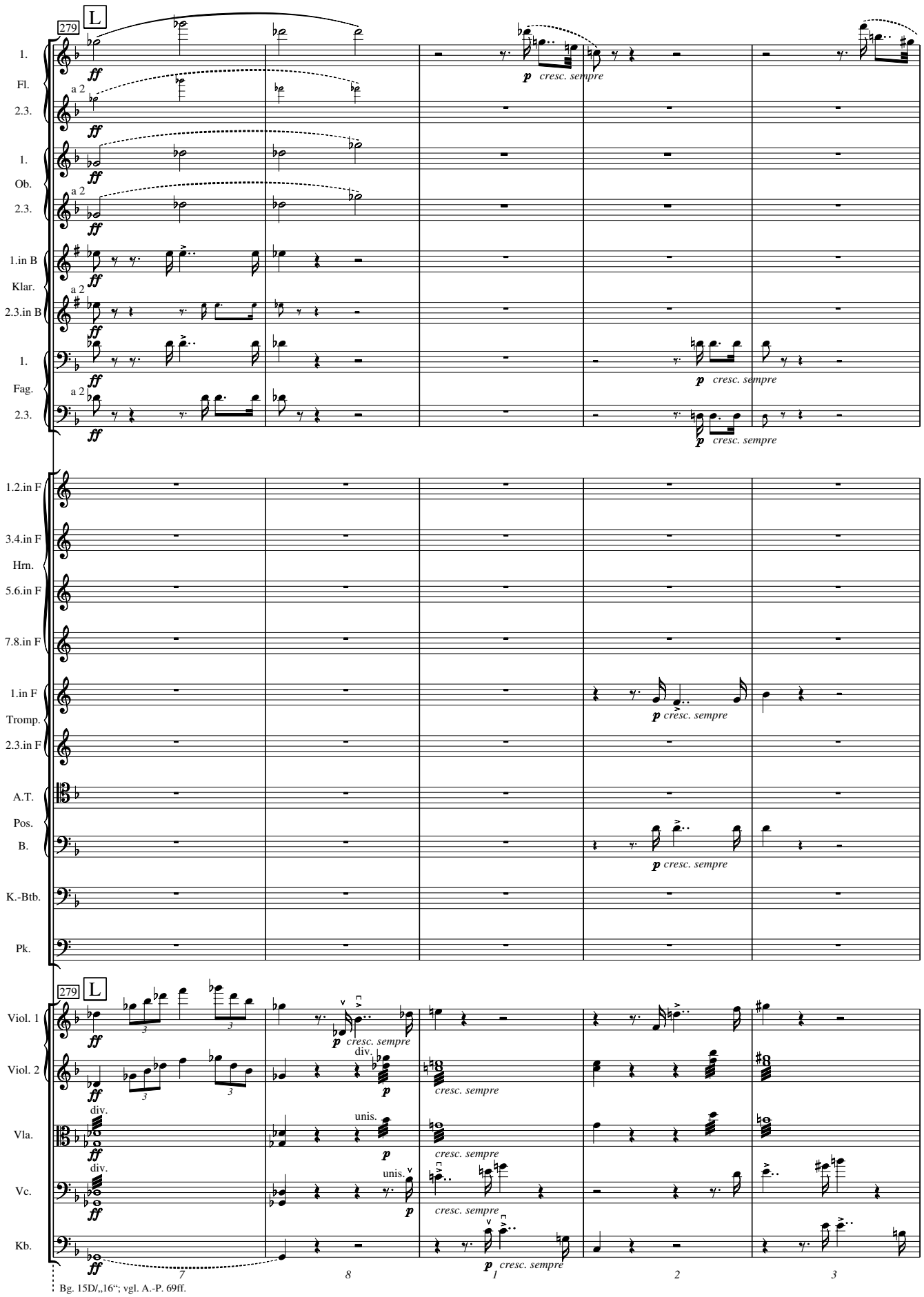
Rek. der ersten 8 T. des Bg. [14/„15“]. Text der T. 9 bis 16 des 12C (transponiert), s. auch Beginn des 15D„16“; vgl. A.-P. 65ff.

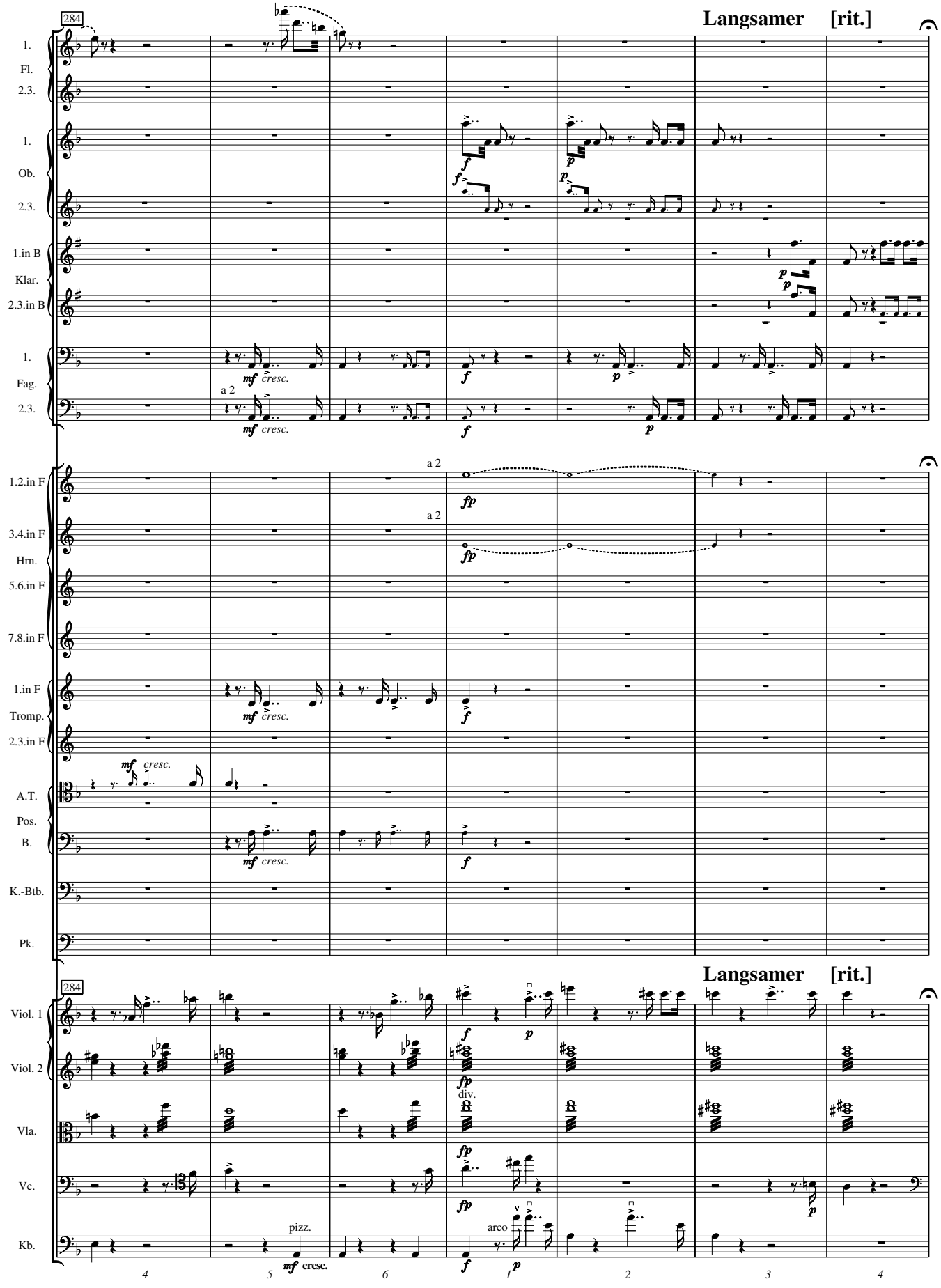
Damit sind wir inmitten der Durchführung des Satzes bei der ersten nicht eindeutig zu überbrückenden Lücke im Satzverlauf angelangt. Hier bricht das ab, was man vom Inhalt des verlorengegangenen Bogens 15 eruieren kann.

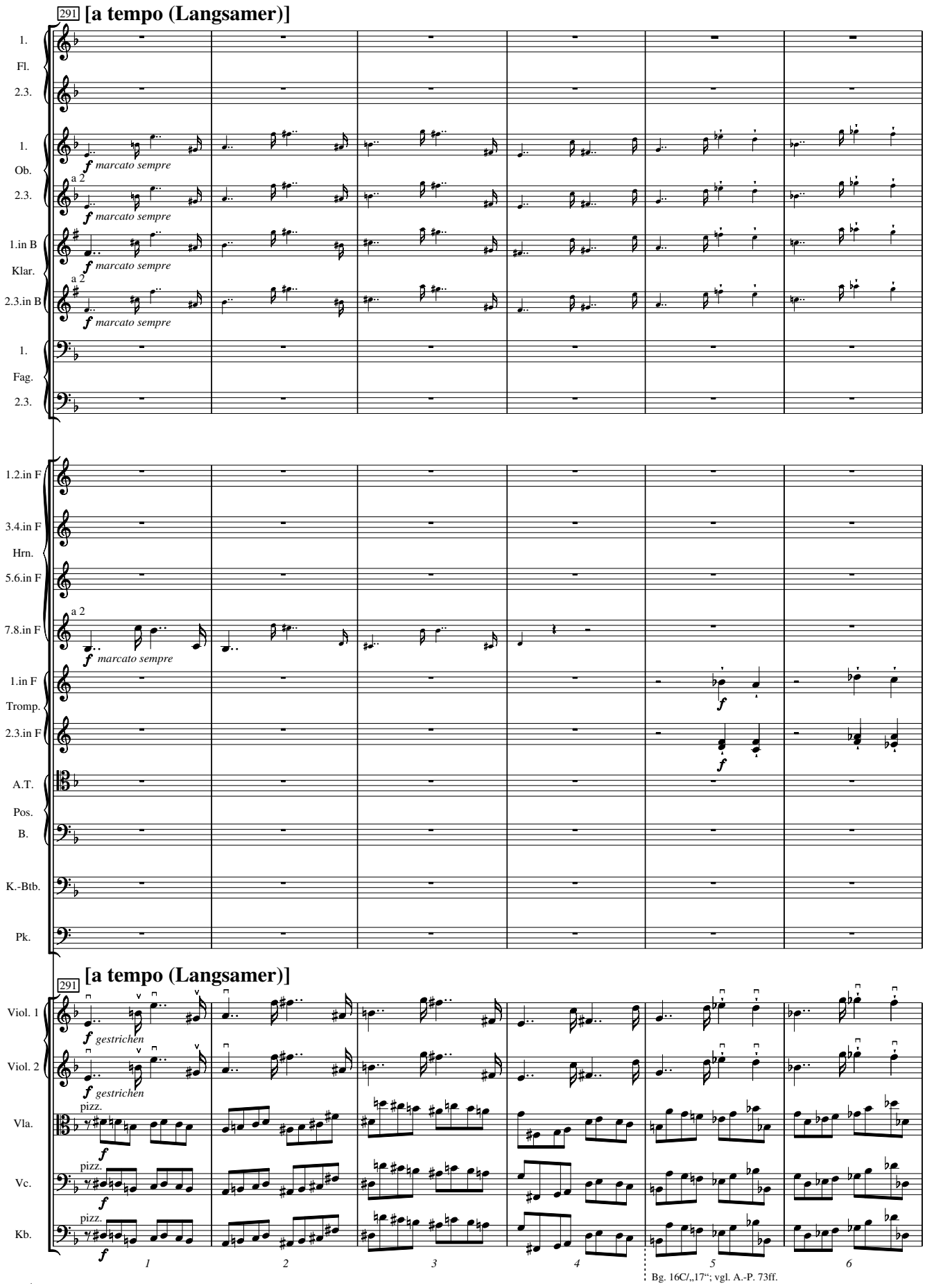
Die weiteren acht Takte dieses Bogens bleiben unserem Vorstellungsvermögen überlassen. Sie hätten die Triolenmotivik und das vergrößerte Te Deum-Motiv weitergeführt und in jenes Ges-Dur gemündet, das am Beginn des nächsten erhaltenen Bogens 16 erscheint. Weitgehend ausinstrumentiert, beginnt er unvermittelt im siebenten Takt einer Periode. Bogen 17, 18 und 19, die den weiteren Verlauf der Durchführung und die Exposition der Fuge enthalten, liegen ebenfalls vor.

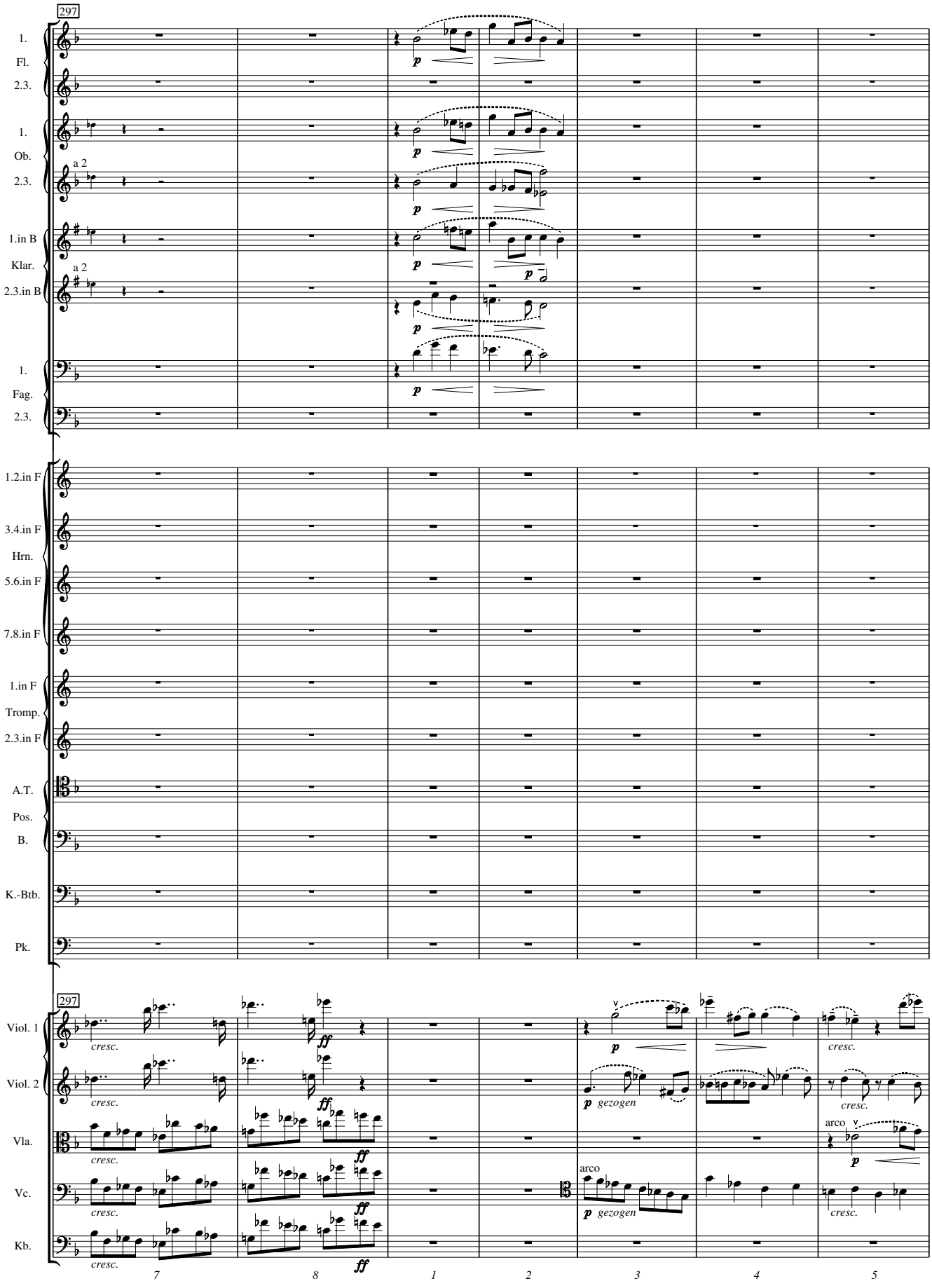
Here, midway into the development section of the movement, we arrive at the first break in its continuity which cannot be bridged conclusively: here ends what we can gather concerning the content of lost bifolio 15.

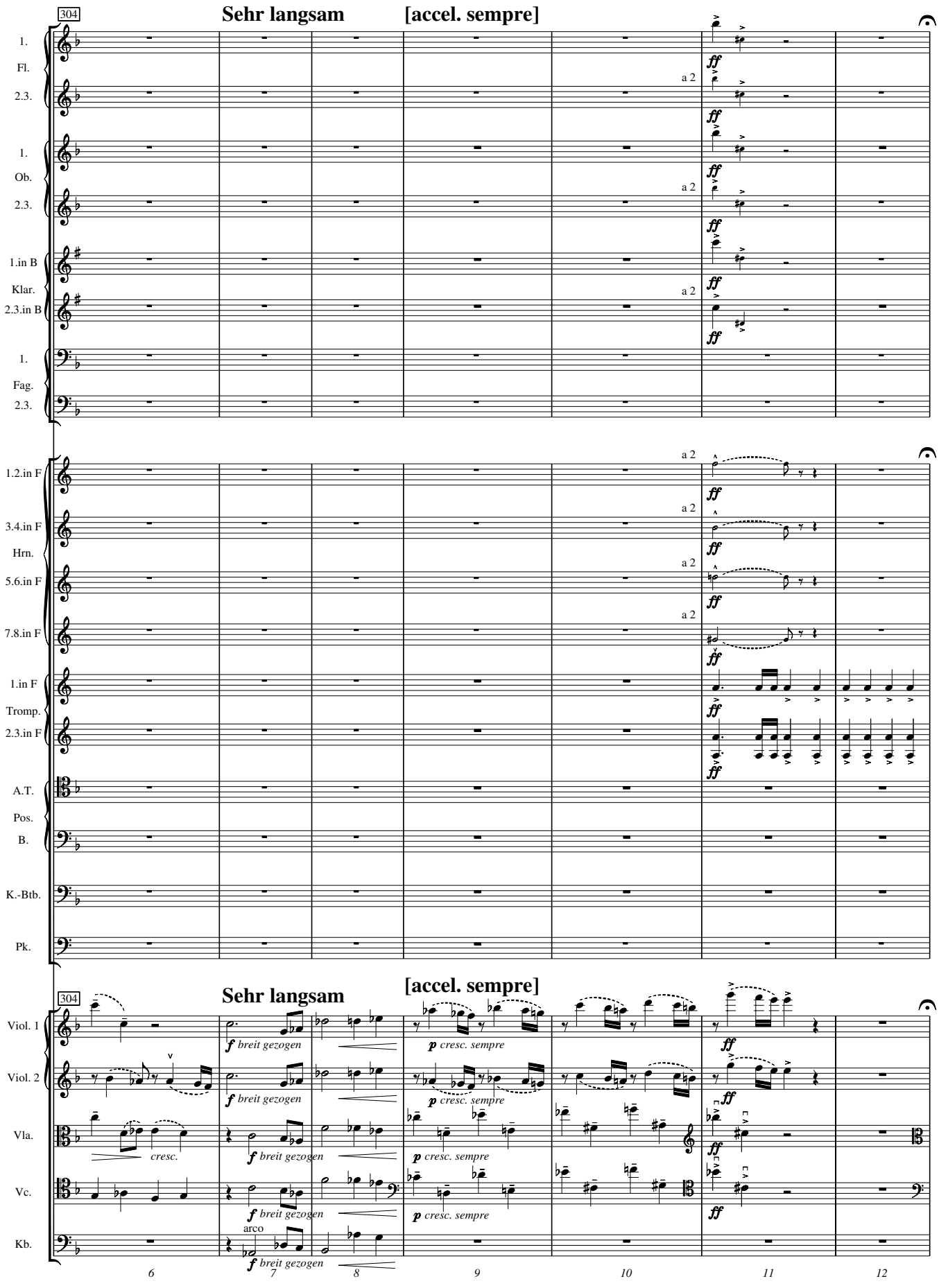
The further eight measures of this bifolio must be left to our imagination. They would have continued the triplet figuration and augmented Te Deum motive, leading into the G-flat major chord which appears at the beginning of the next surviving bifolio, 16. Extensively orchestrated, it begins suddenly in the seventh measure of a period. Bifolios 17, 18 and 19, which contain the further course of the development and the exposition of the fugue, have also survived.

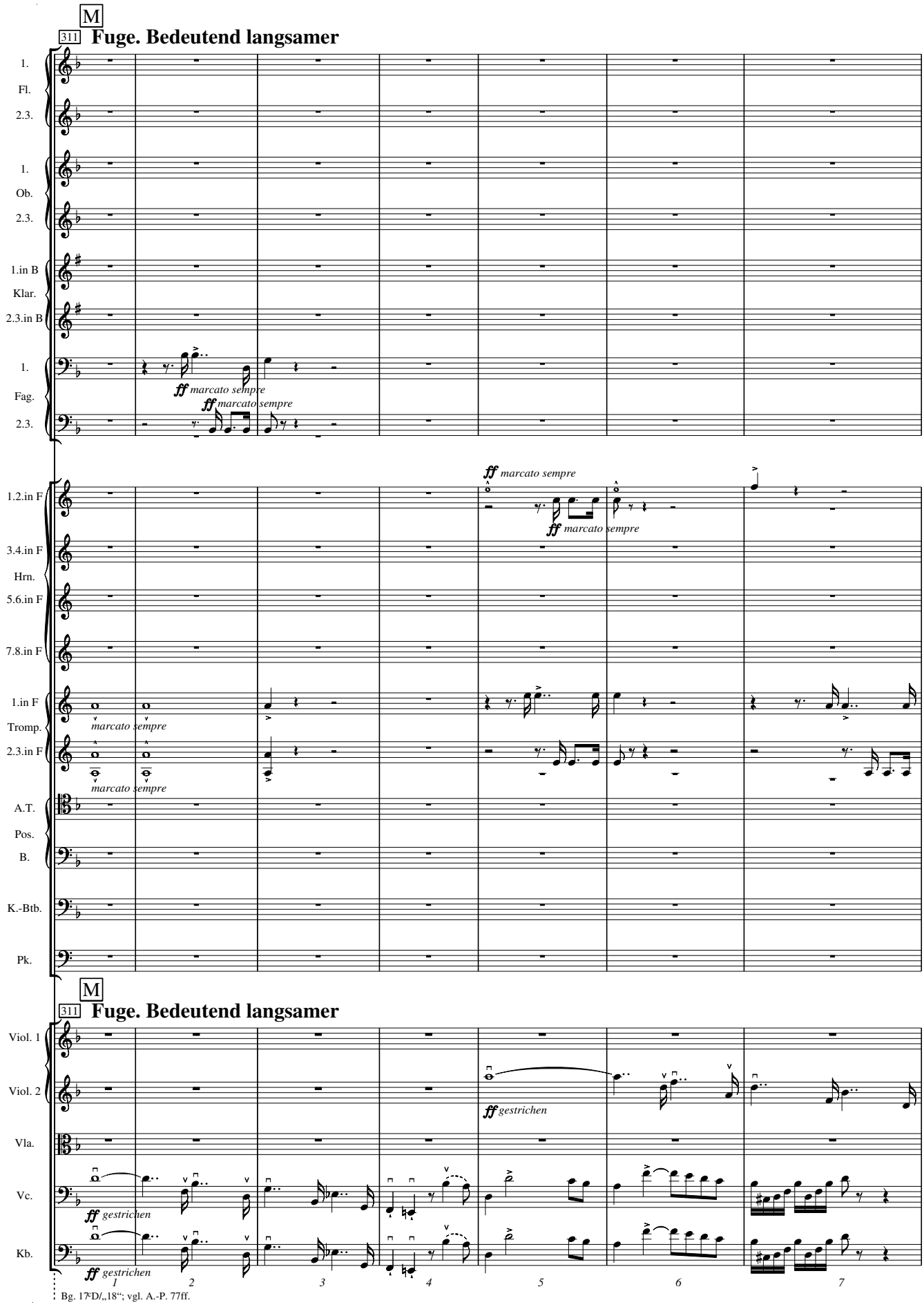

279
L
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
a 2
ff
p cresc. sempre
div.
unis.
7
8
1
2
3
Bg. 15D/„16“; vgl. A.-P. 69ff.


284
Langsamer [rit.]
1. Fl.
2.3.
1. Ob.
2.3.
1.in B Klar.
2.3.in B
1. Fag.
2.3.
a 2
mf cresc.
f
p
1.2.in F
3.4.in F Hrn.
5.6.in F
7.8.in F
1.in F Tromp.
2.3.in F
fp
A.T.
Pos.
B.
K.-Btb.
Pk.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
div.
pizz.
arco
4 5 6 1 2 3 4

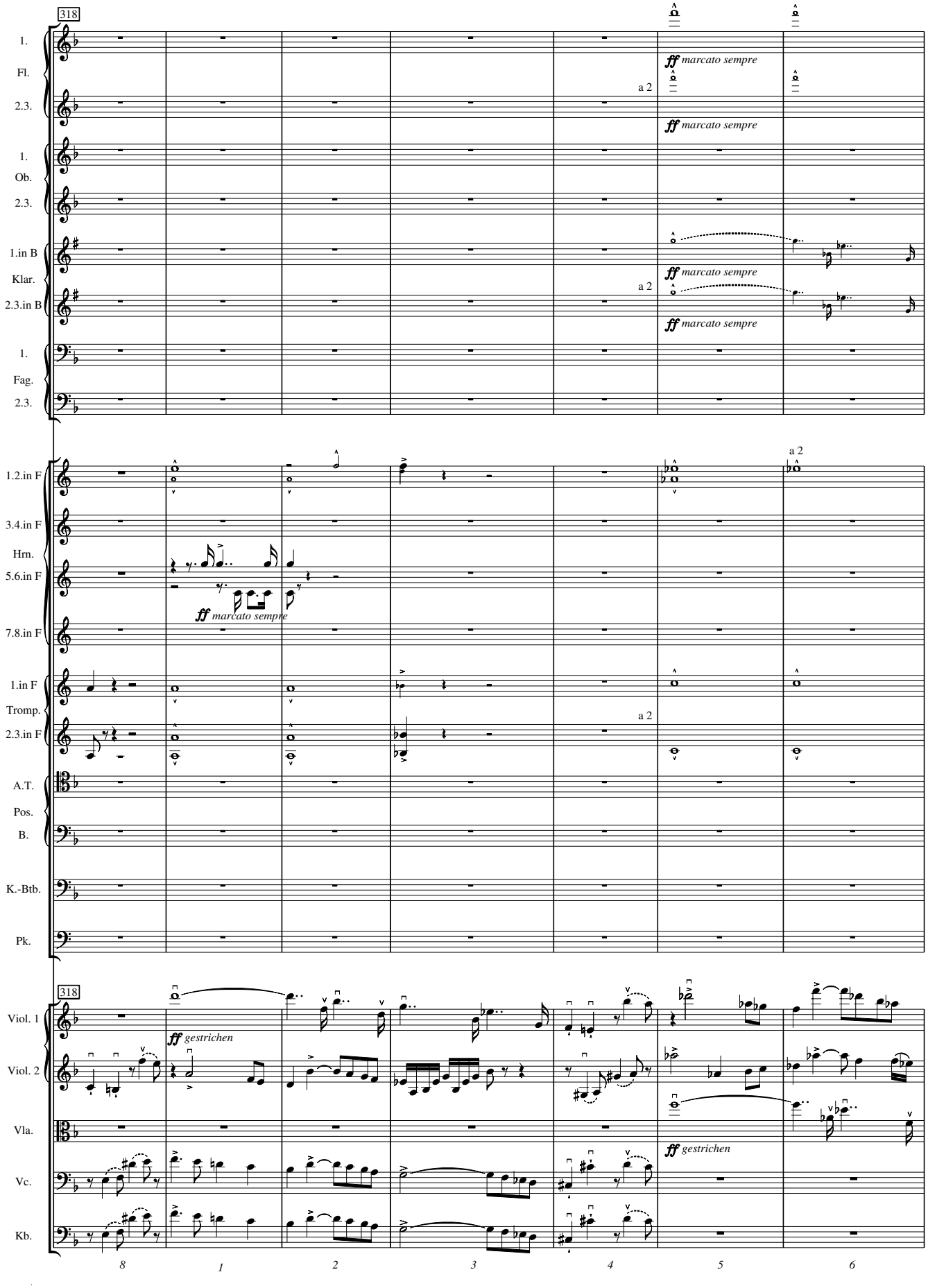

291 [a tempo (Langsamer)]
1. Fl.
2.3.
1. Ob.
a 2
2.3.
1.in B Klar.
a 2
2.3.in B
f marcato sempre
1. Fag.
2.3.
1.2.in F
3.4.in F Hrn.
5.6.in F
a 2
7.8.in F
1.in F Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
291 [a tempo (Langsamer)]
Viol. 1
Viol. 2
f gestrichen
Vla.
pizz.
Vc.
Kb.
1 2 3 4 5 6
Bg. 16C/„17“; vgl. A.-P. 73ff.

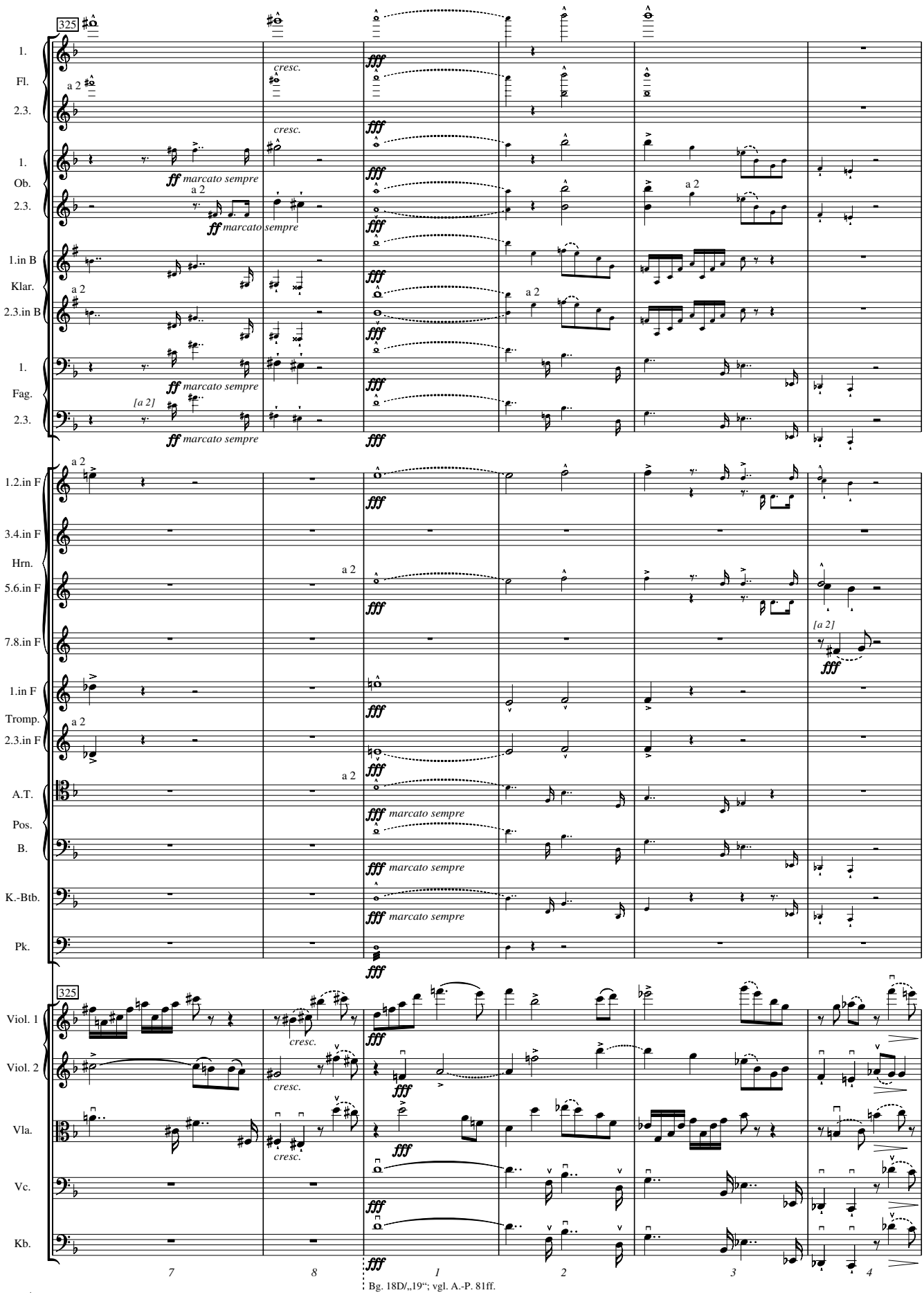

297
1.
Fl.
2.3.
1.
Ob.
a 2
2.3.
1.in B
Klar.
a 2
2.3.in B
1.
Fag.
2.3.
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
297
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
cresc.
ff
p
gezogen
arco
7
8
1
2
3
4
5


304
Sehr langsam
[accel. sempre]
1. Fl.
2.3.
1. Ob.
2.3.
1.in B Klar.
2.3.in B
1. Fag.
2.3.
1.2.in F
3.4.in F Hrn.
5.6.in F
7.8.in F
1.in F Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
a 2
ff
f breit gezogen
p cresc. sempre
cresc.
arco
6
7
8
9
10
11
12

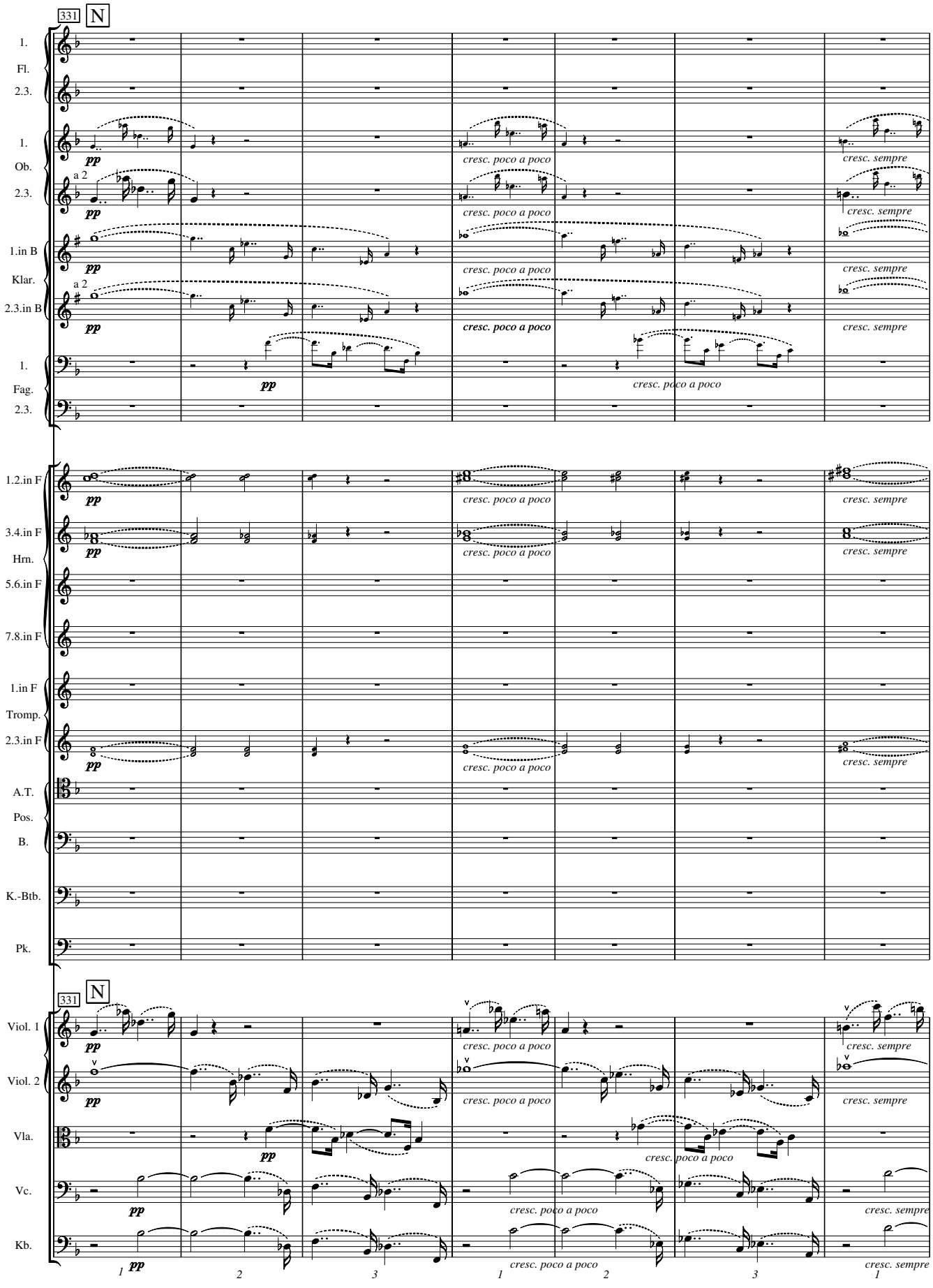


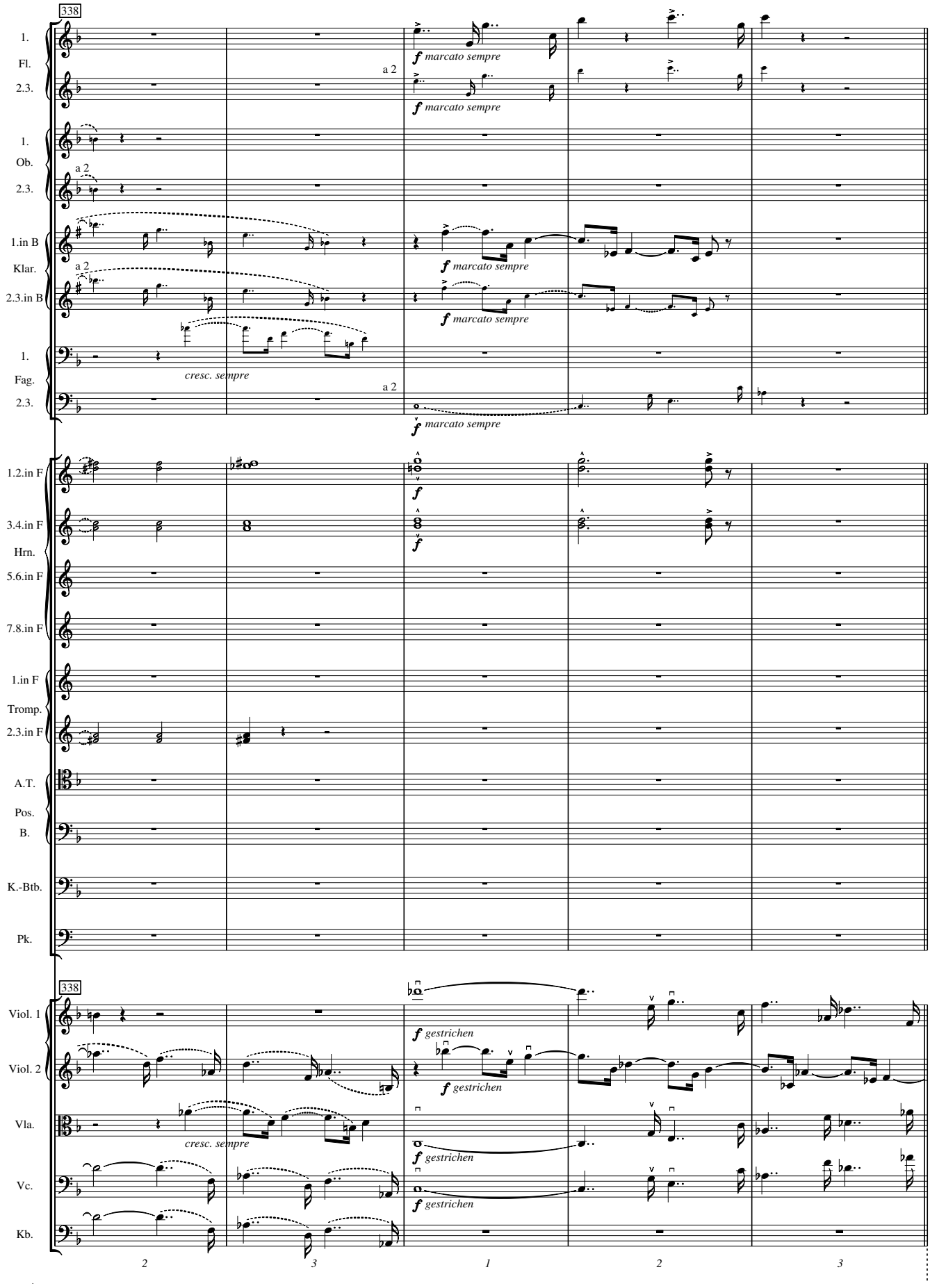
Bg. 17ᵇD/„18"; vgl. A.-P. 77ff.


318
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
ff marcato sempre
a 2
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
318
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
ff gestrichen
8
1
2
3
4
5
6



Bg. 18D/„19"; vgl. A.-P. 81ff.


331
N
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
a 2
pp
cresc. poco a poco
cresc. sempre
cresc. poco a poco

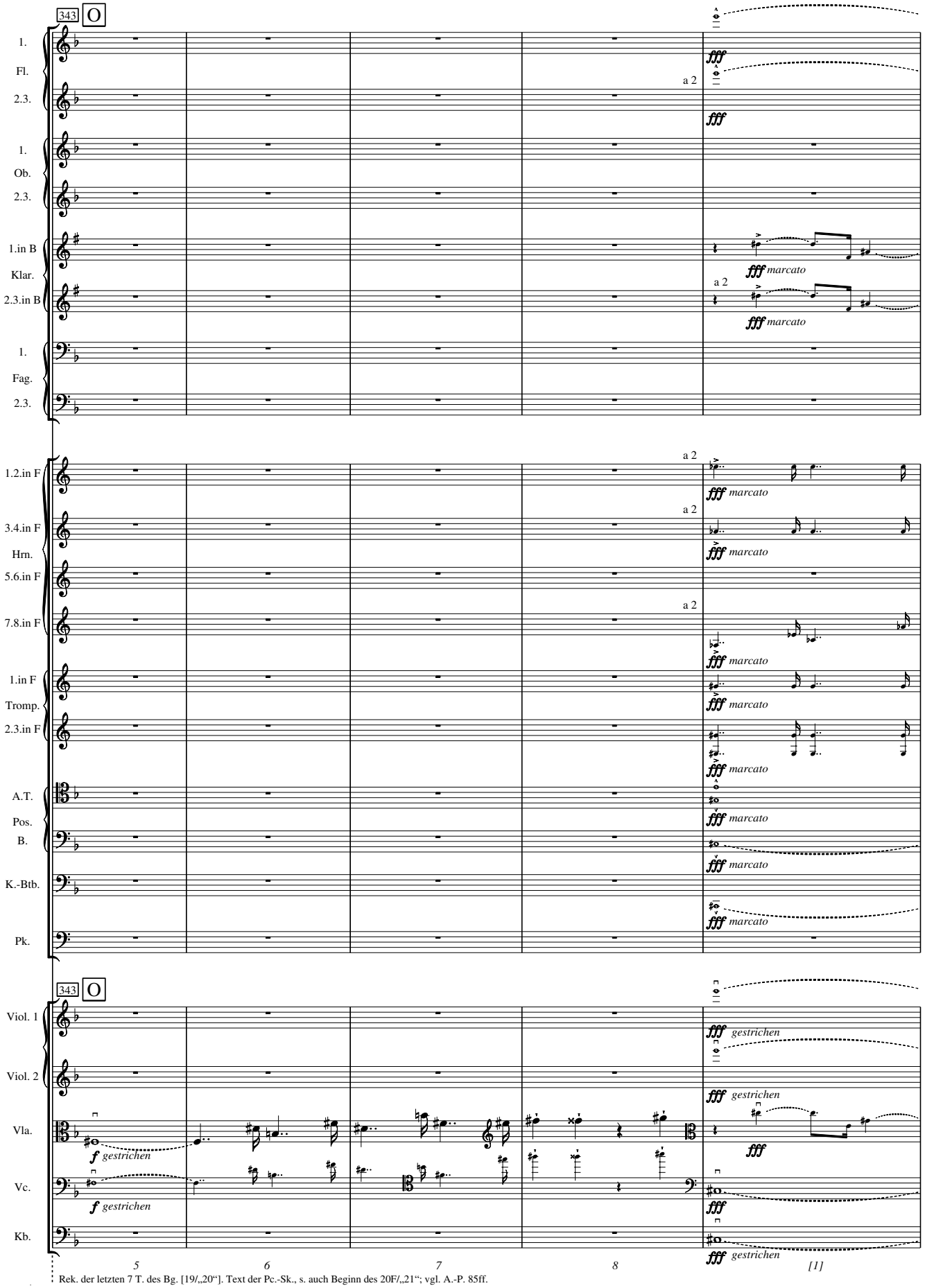

338
1.
Fl.
2.3.
a 2
f marcato sempre
1.
Ob.
2.3.
a 2
1.in B
Klar.
2.3.in B
a 2
f marcato sempre
1.
Fag.
2.3.
cresc. sempre
a 2
f marcato sempre
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
f
338
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
f gestrichen
cresc. sempre
2
3
1
2
3

Hier bricht am Ende von Bogen 19 inmitten der Fugen-Durchführung der Satzverlauf neuerlich ab. Der anschließende Bogen 20 ging verloren, muß aber gemäß Bruckners Durchnumerierung der Fugentakte 16 Takte betragen haben. Die letzten sieben Takte können aus den Particellskizzen rekonstruiert werden, die direkt in den ausinstrumentierten Bogen 21 leiten.

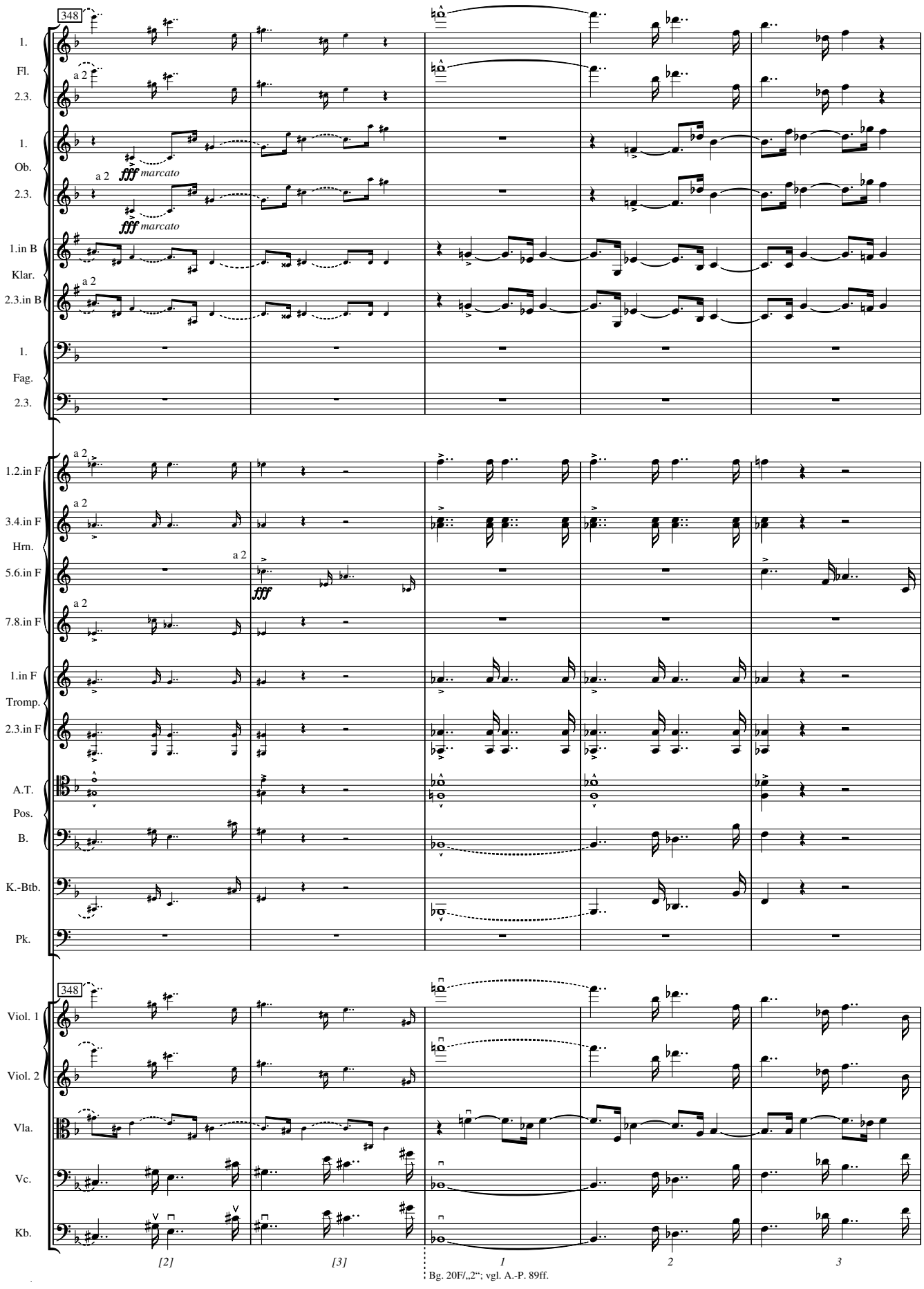
Nach diesem großen Höhepunkt führt eine lange Steigerung zum Eintritt eines neuen Themas in den Hörnern, das—nach einem jähen, von Bruckner so komponierten Abbruch—in die Reprise der Gesangsperiode hineinführt.

Continuity breaks off again here at the end of bifolio 19, in the middle of the development of the fugue. The ensuing bifolio 20 is lost, but according to Bruckner's numbering of the measures of the fugue must have contained 16 measures. The last seven measures of this bifolio can be reconstructed from particello sketches which lead directly into the fully scored bifolio 21.

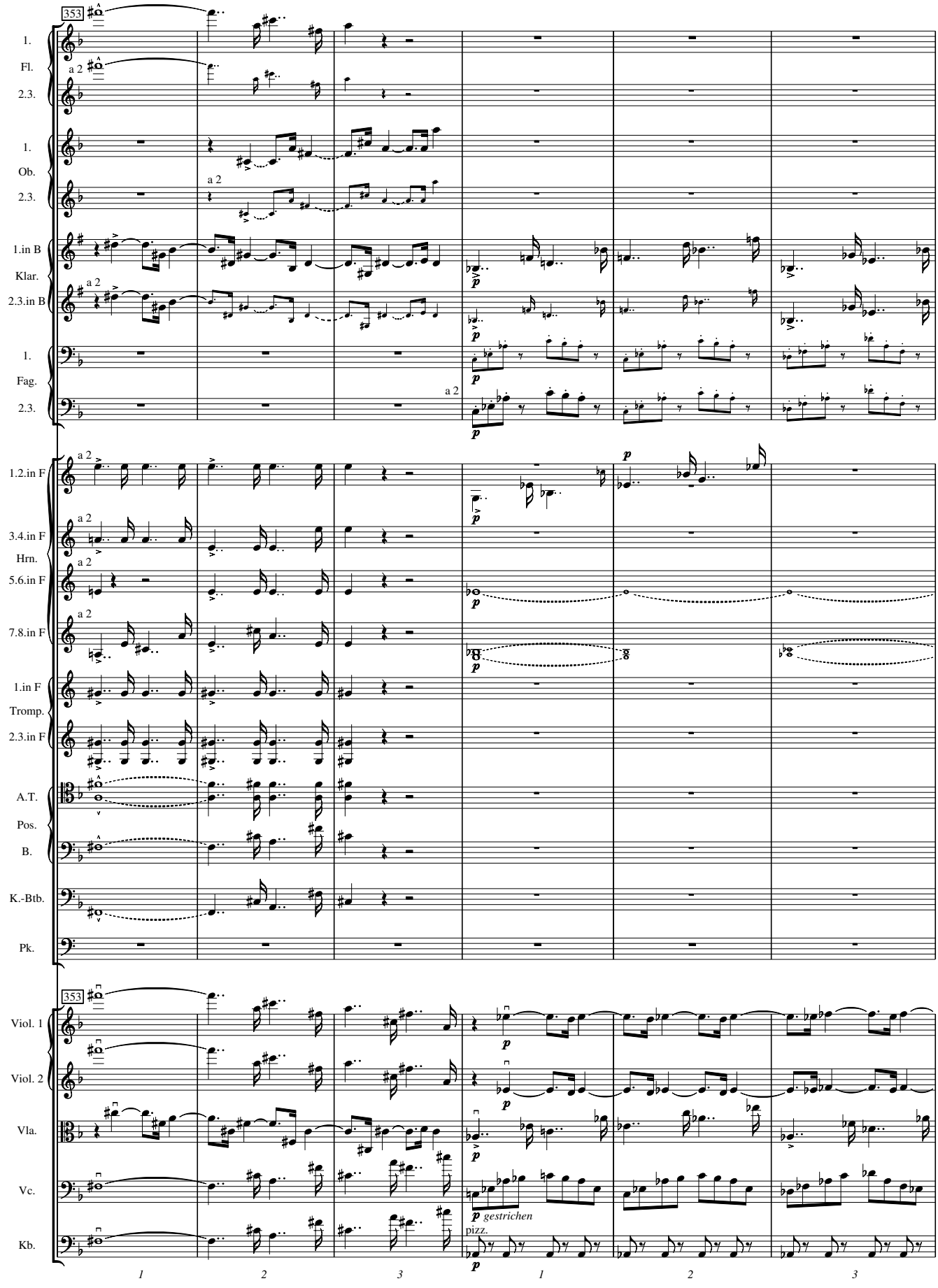
Following this great climax, a long crescendo leads to the entry of a new theme in the horns, which in turn—following an abrupt break-off, so composed by Bruckner—leads into the recapitulation of the second group.

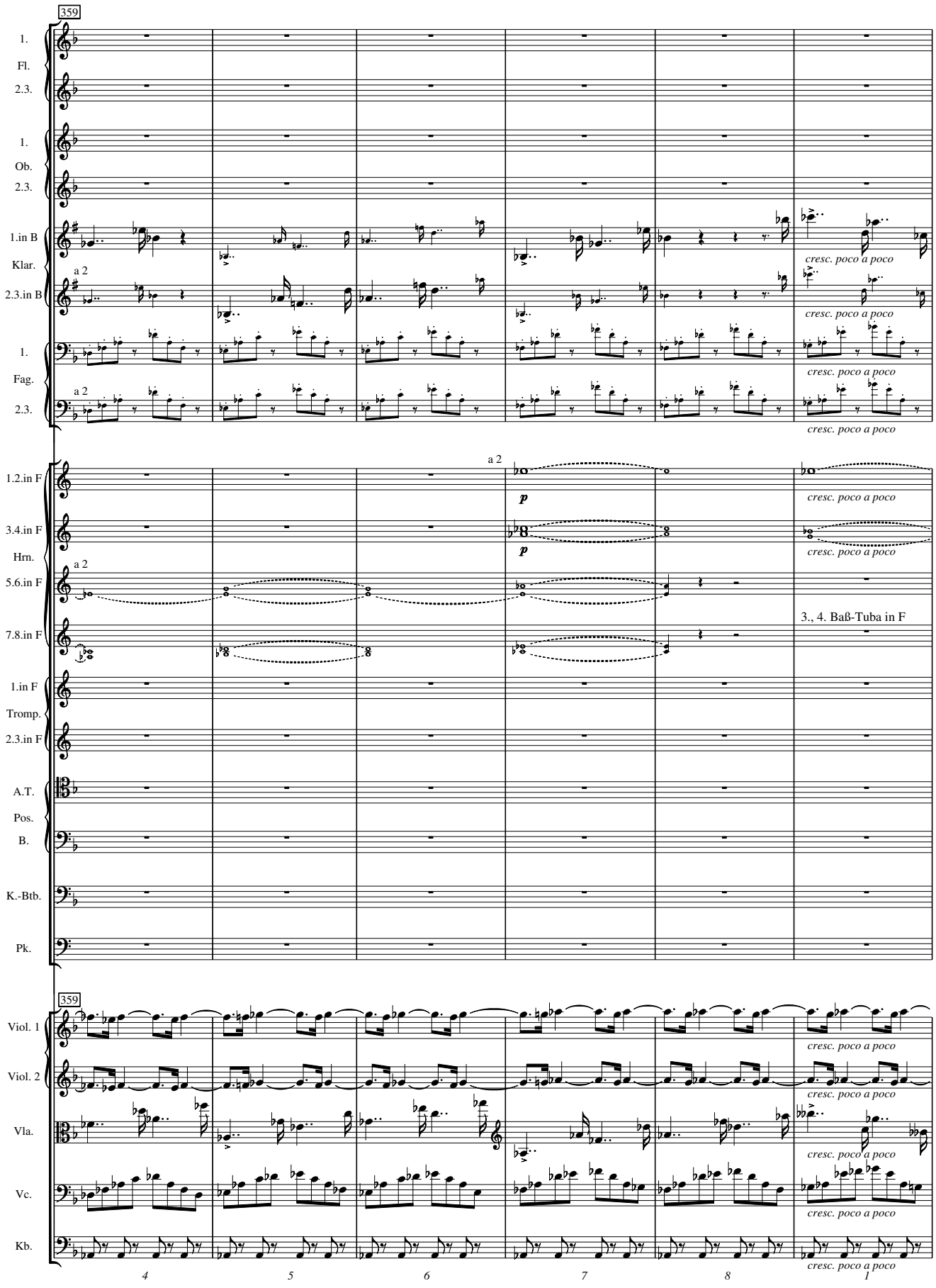


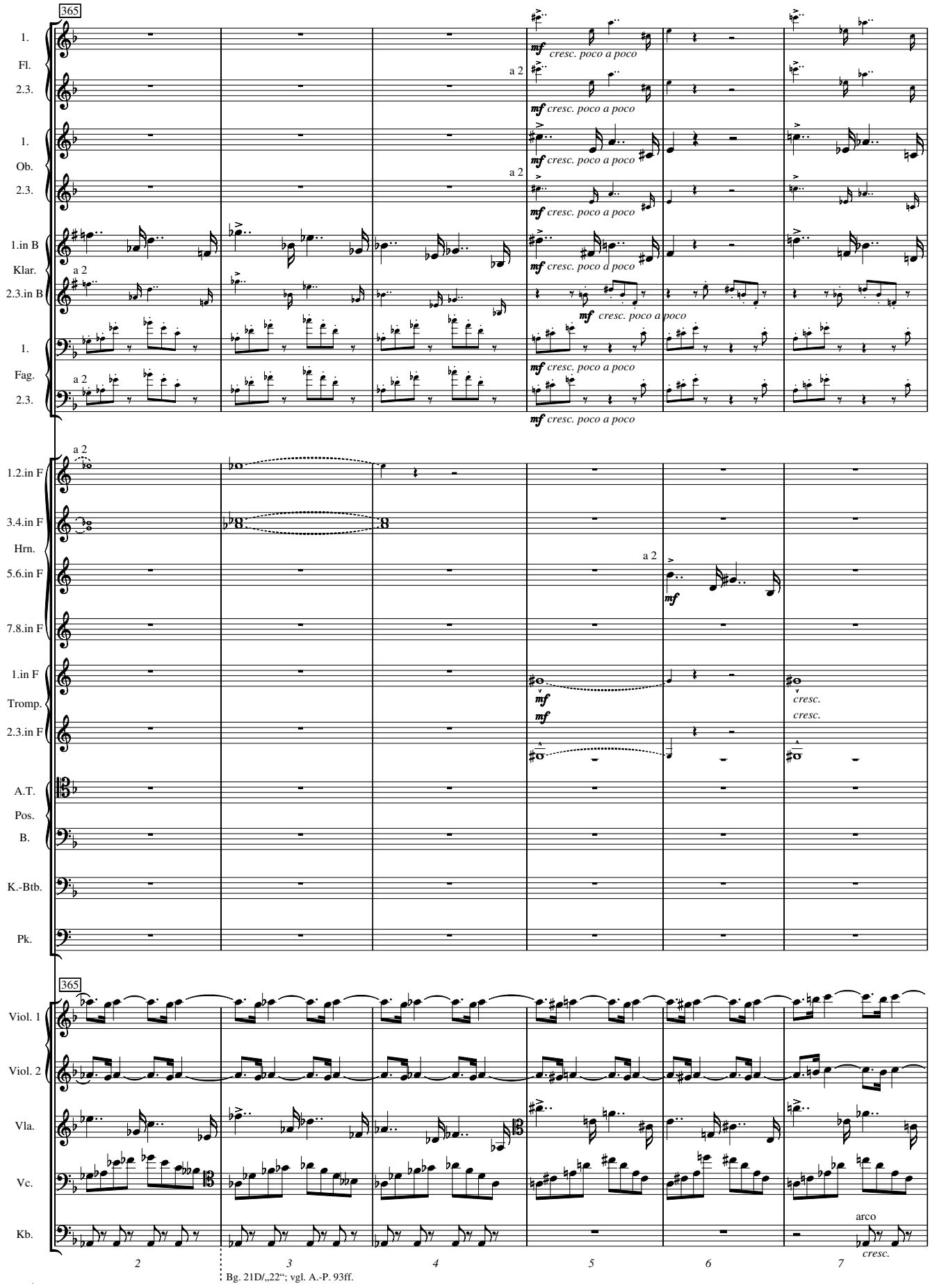
Rek. der letzten 7 T. des Bg. [19/„20"]. Text der Pc.-Sk., s. auch Beginn des 20F/„21"; vgl. A.-P. 85ff.

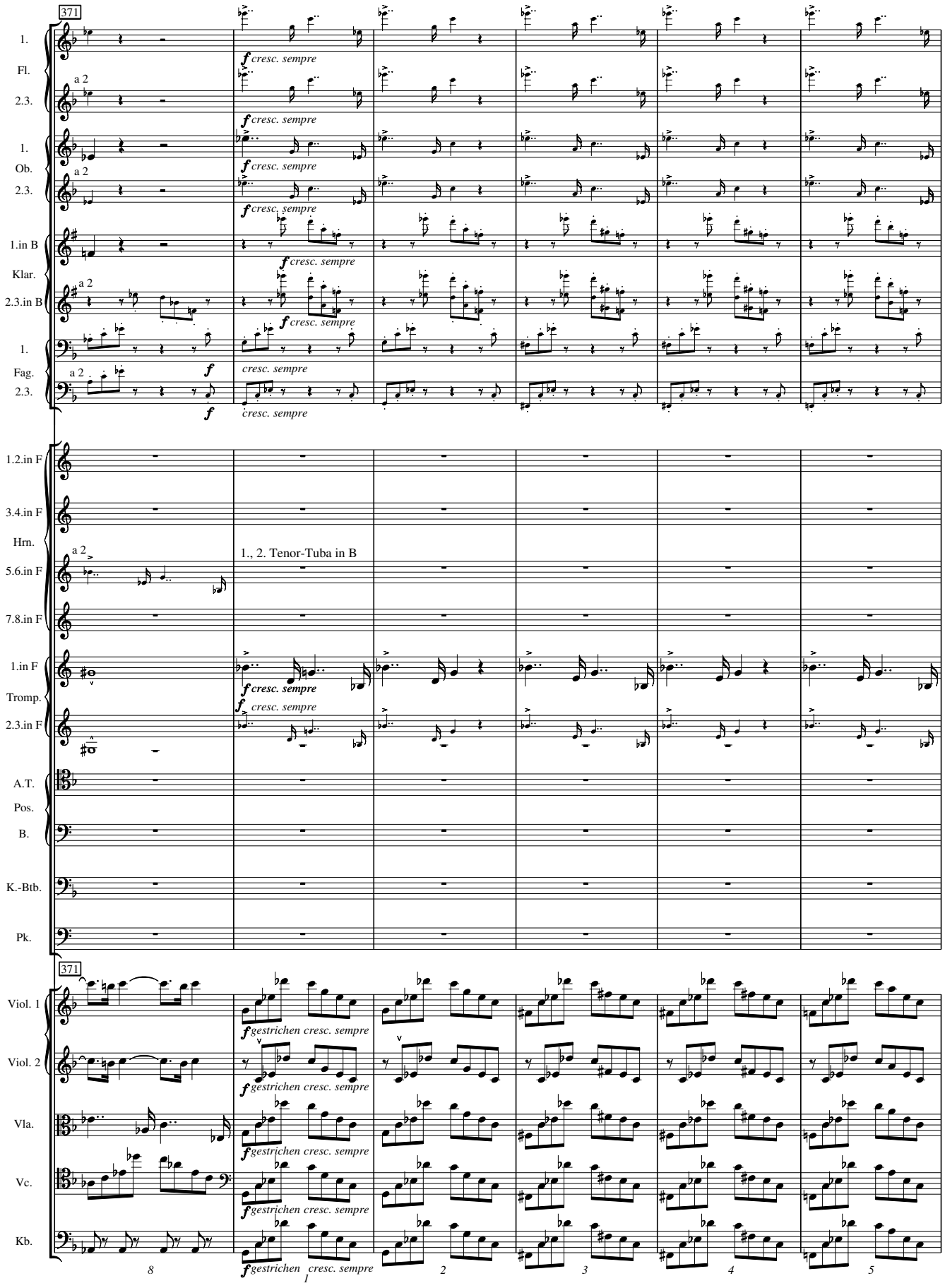


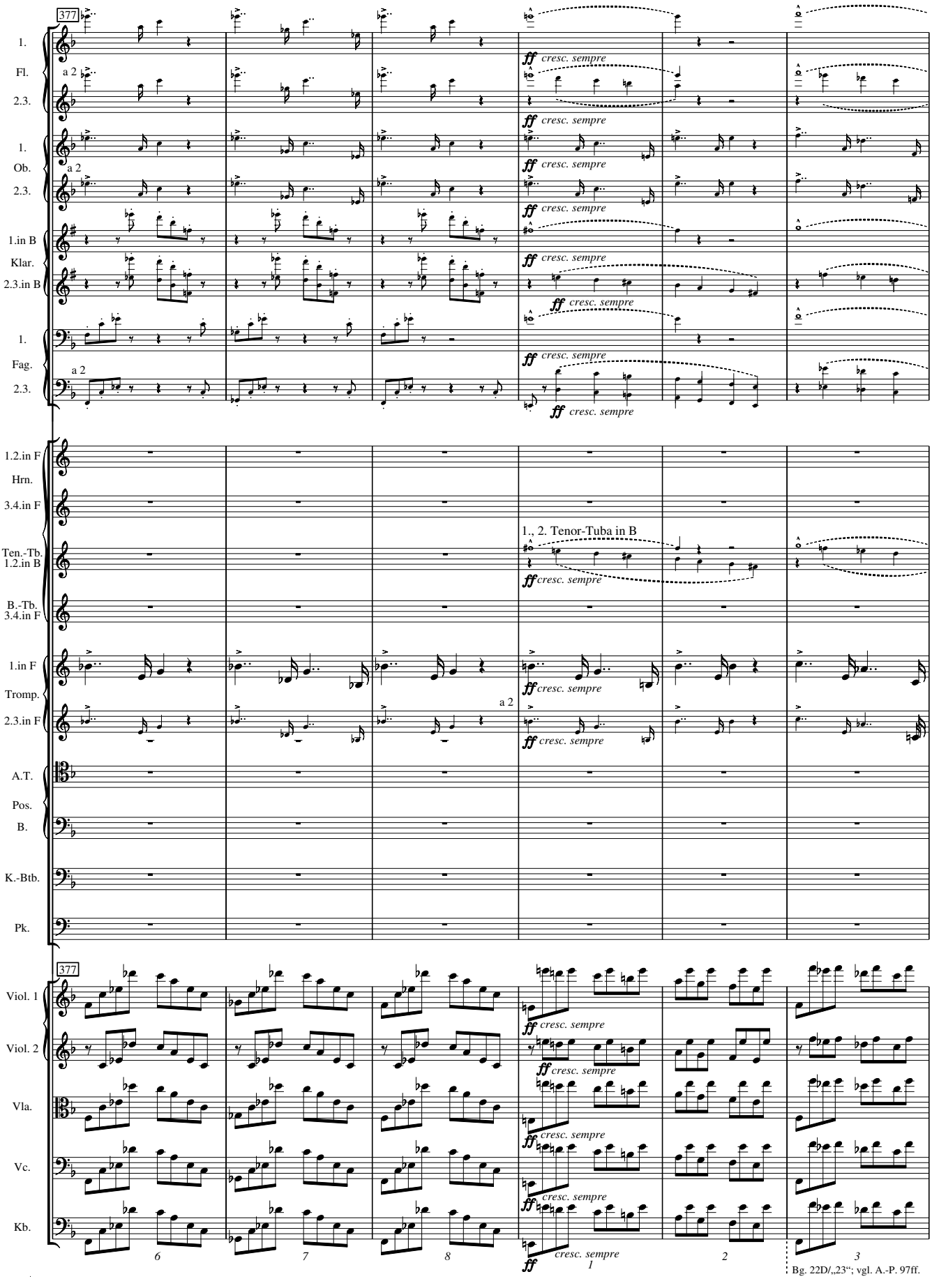
Bg. 20F/„2“; vgl. A.-P. 89ff.

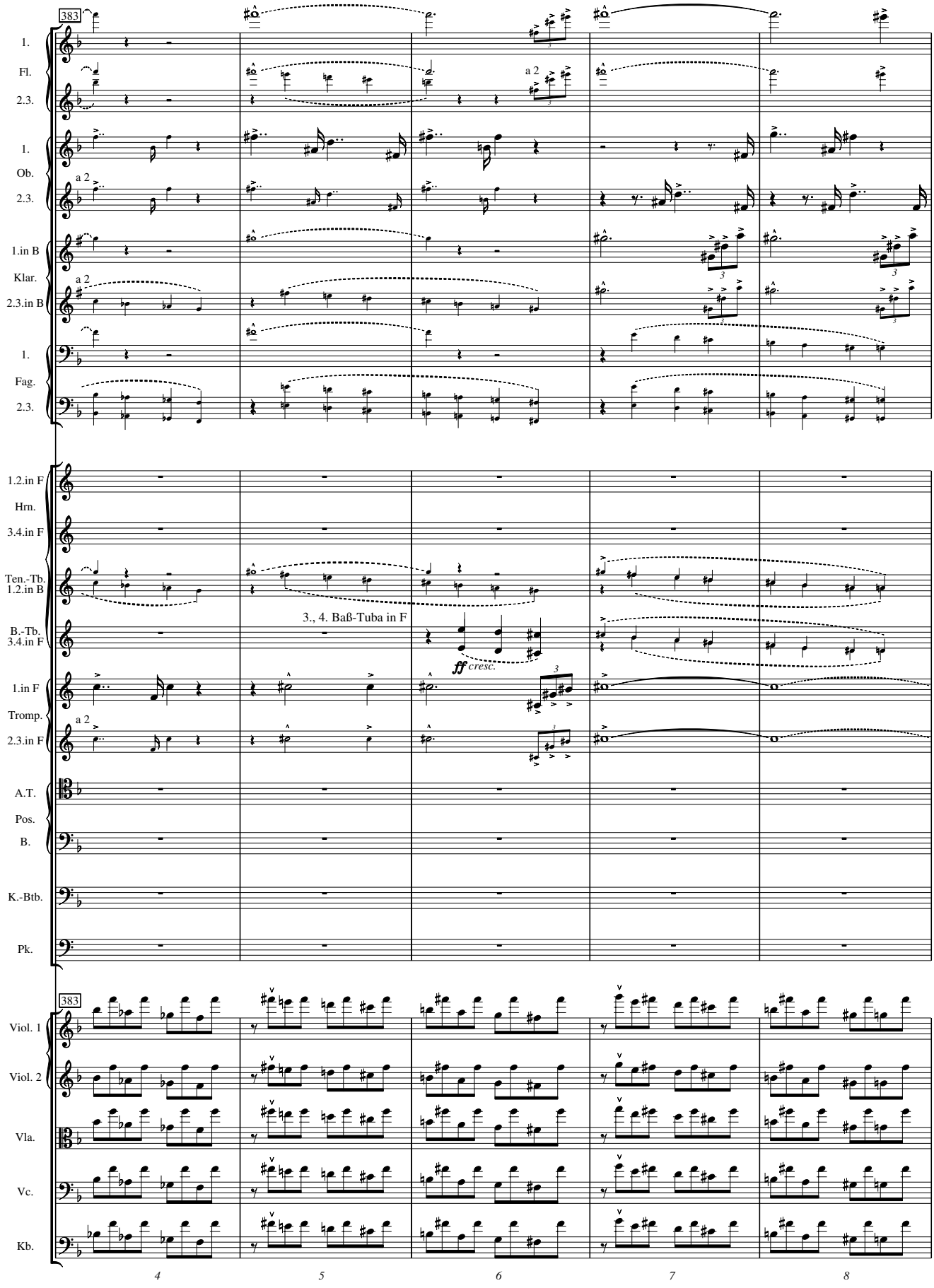

353
1.
Fl.
2.3.
a 2
1.
Ob.
2.3.
a 2
1.in B
Klar.
2.3.in B
a 2
1.
Fag.
2.3.
a 2
1.2.in F
a 2
3.4.in F
Hrn.
a 2
5.6.in F
a 2
7.8.in F
a 2
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
353
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
p
gestrichen
pizz.
1
2
3
1
2
3

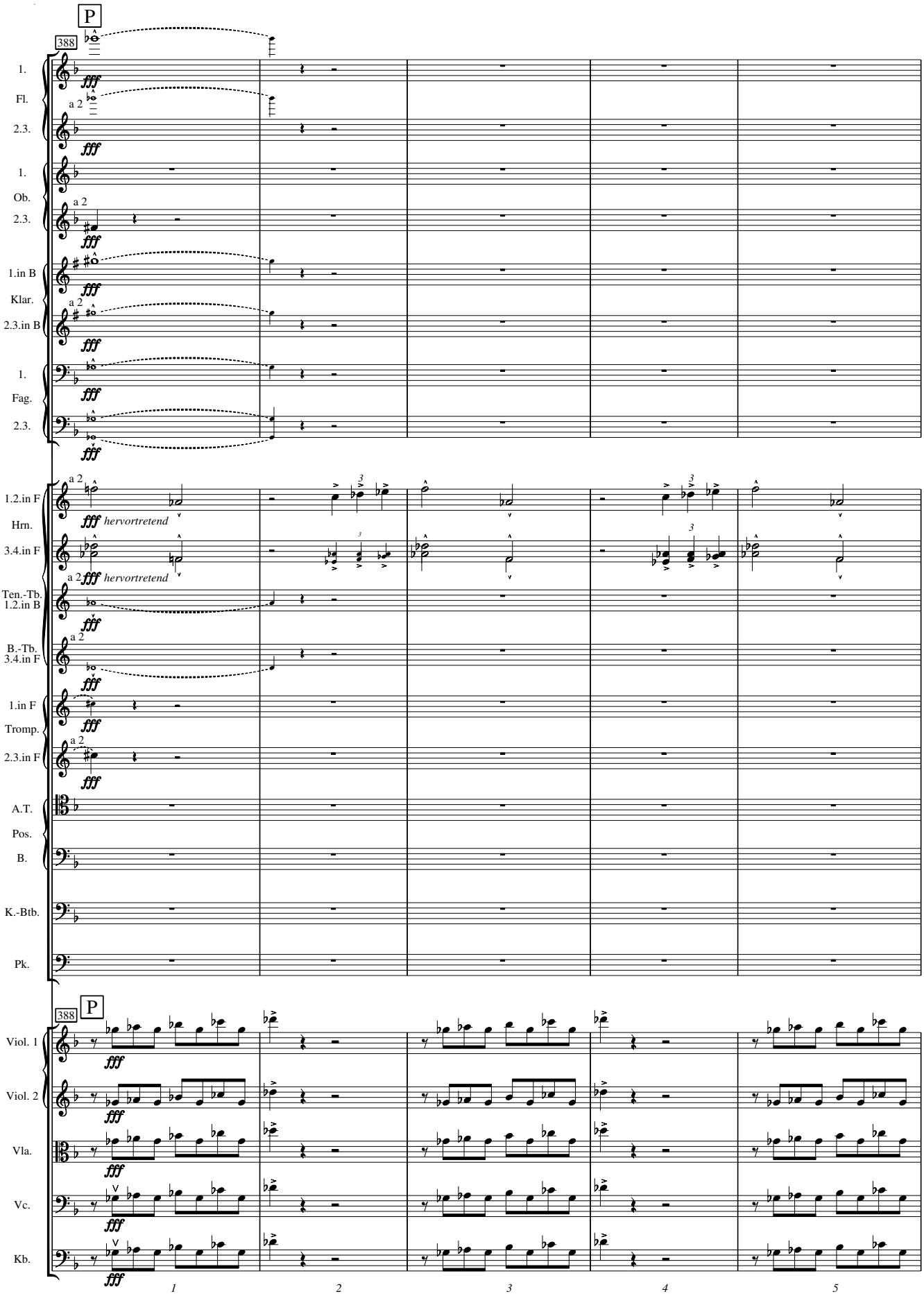

359
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
a 2
a 2
cresc. poco a poco
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
a 2
p
3., 4. Baß-Tuba in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
359
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
4
5
6
7
8
1

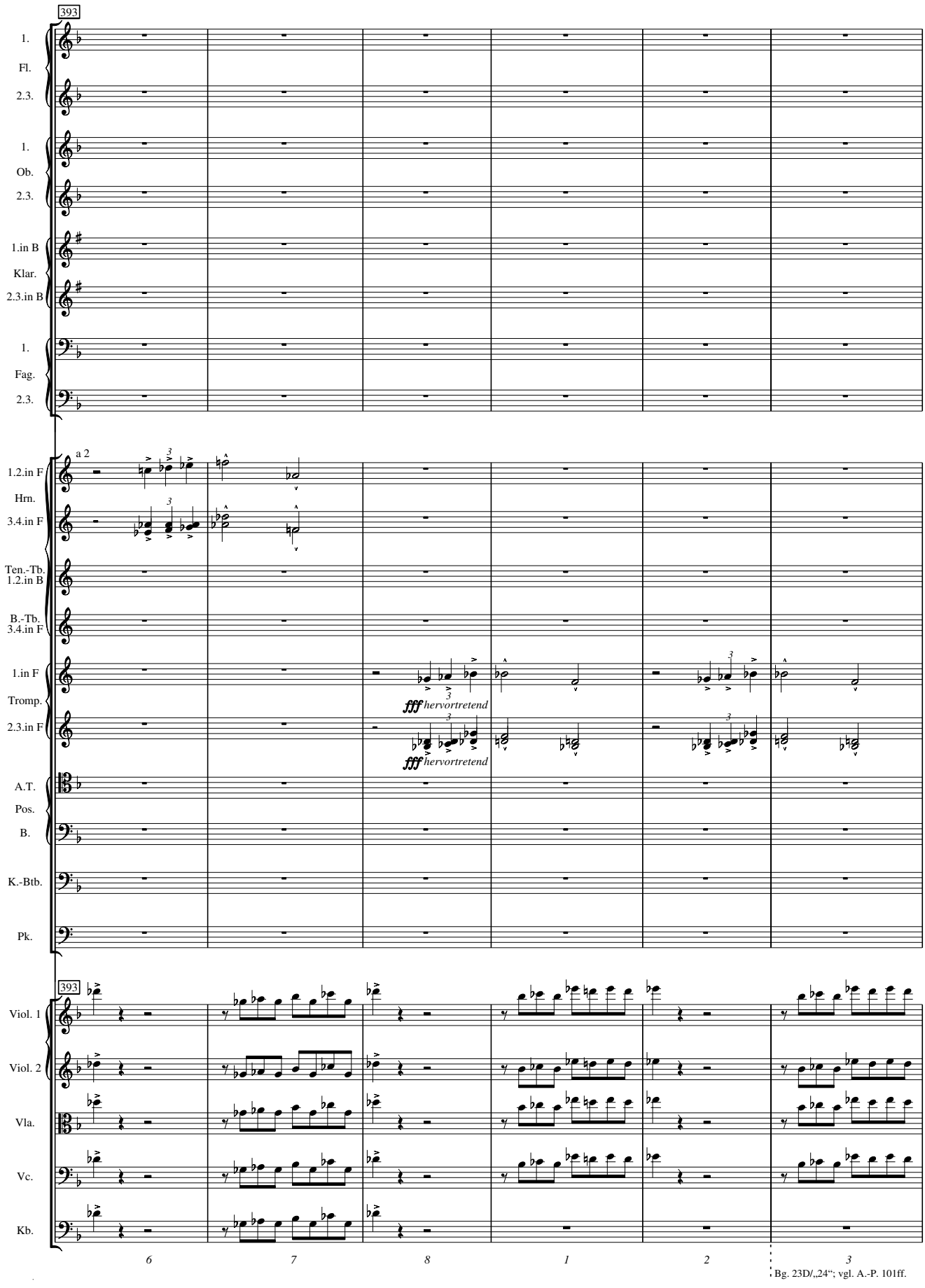

365
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
a 2
mf cresc. poco a poco
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
cresc.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
arco
2
3
4
5
6
7
Bg. 21D/„22“; vgl. A.-P. 93ff.

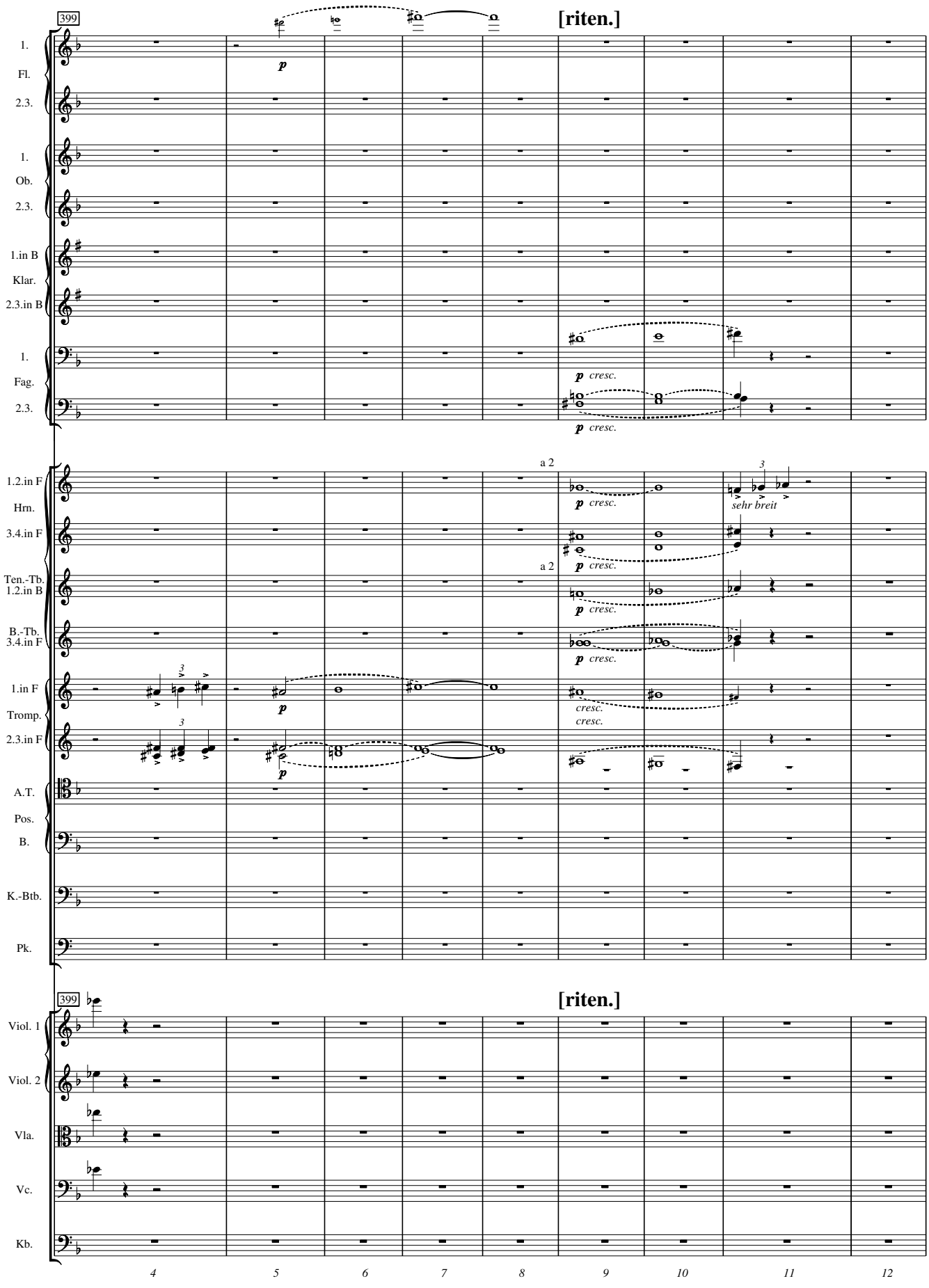

371
1.
Fl.
a 2
2.3.
1.
Ob.
a 2
2.3.
1.in B
Klar.
a 2
2.3.in B
1.
Fag.
a 2
2.3.
f cresc. sempre
1.2.in F
3.4.in F
Hrn.
a 2
5.6.in F
7.8.in F
1., 2. Tenor-Tuba in B
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
371
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
f gestrichen cresc. sempre
8
1
2
3
4
5

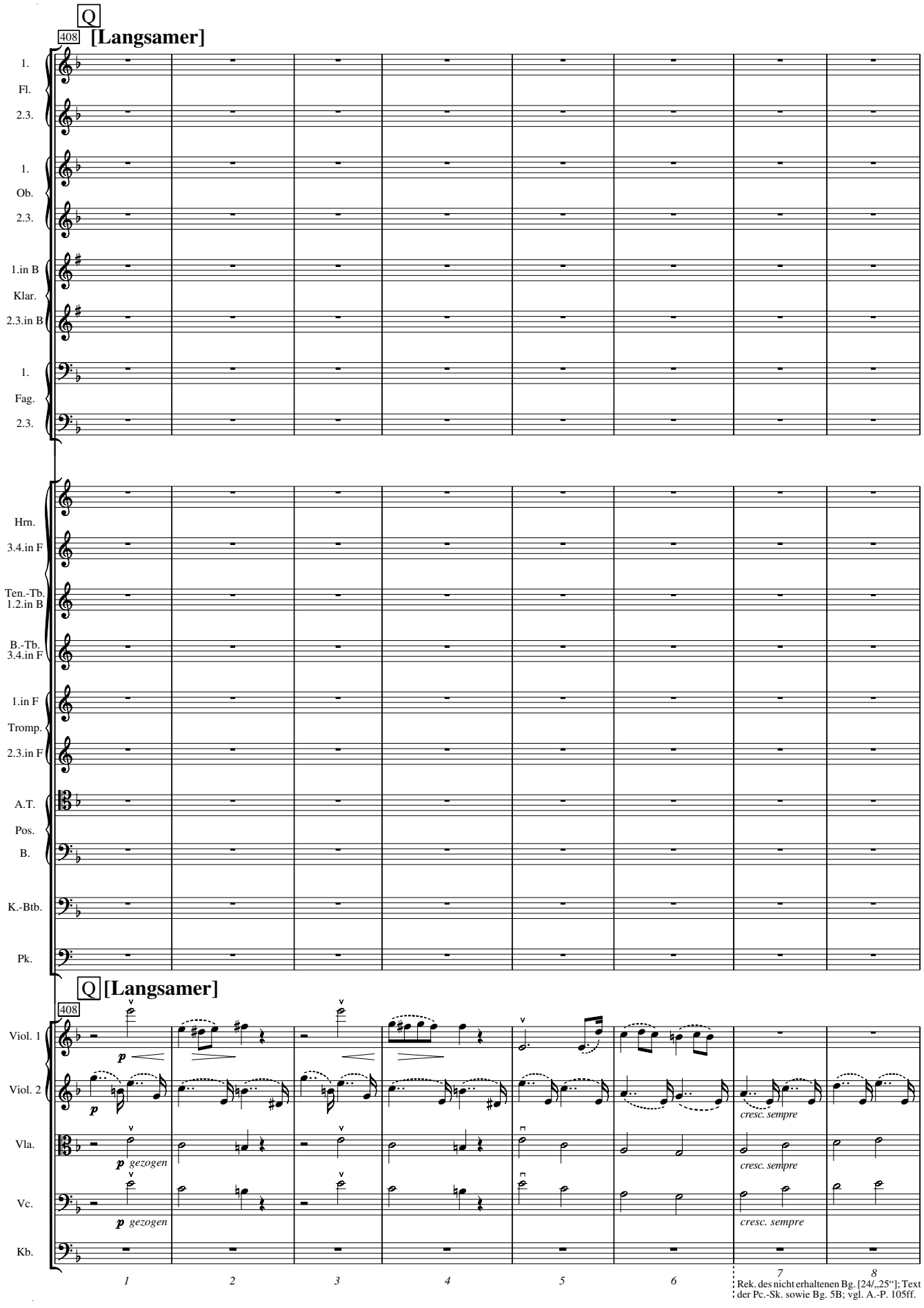

377
1. Fl. 2.3.
1. Ob. 2.3.
1.in B Klar. 2.3.in B
1. Fag. 2.3.
a 2
ff cresc. sempre
1.2.in F Hrn.
3.4.in F
Ten.-Tb. 1.2.in B
B.-Tb. 3.4.in F
1., 2. Tenor-Tuba in B
1.in F Tromp. 2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
6
7
8
1
2
3
Bg. 22D/„23“; vgl. A.-P. 97ff.


383
1.
Fl.
2.3.
a 2
1.
Ob.
2.3.
a 2
1.in B
Klar.
2.3.in B
a 2
1.
Fag.
2.3.
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
3., 4. Baß-Tuba in F
ff cresc.
1.in F
Tromp.
2.3.in F
a 2
A.T.
Pos.
B.
K.-Btb.
Pk.
383
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
4
5
6
7
8

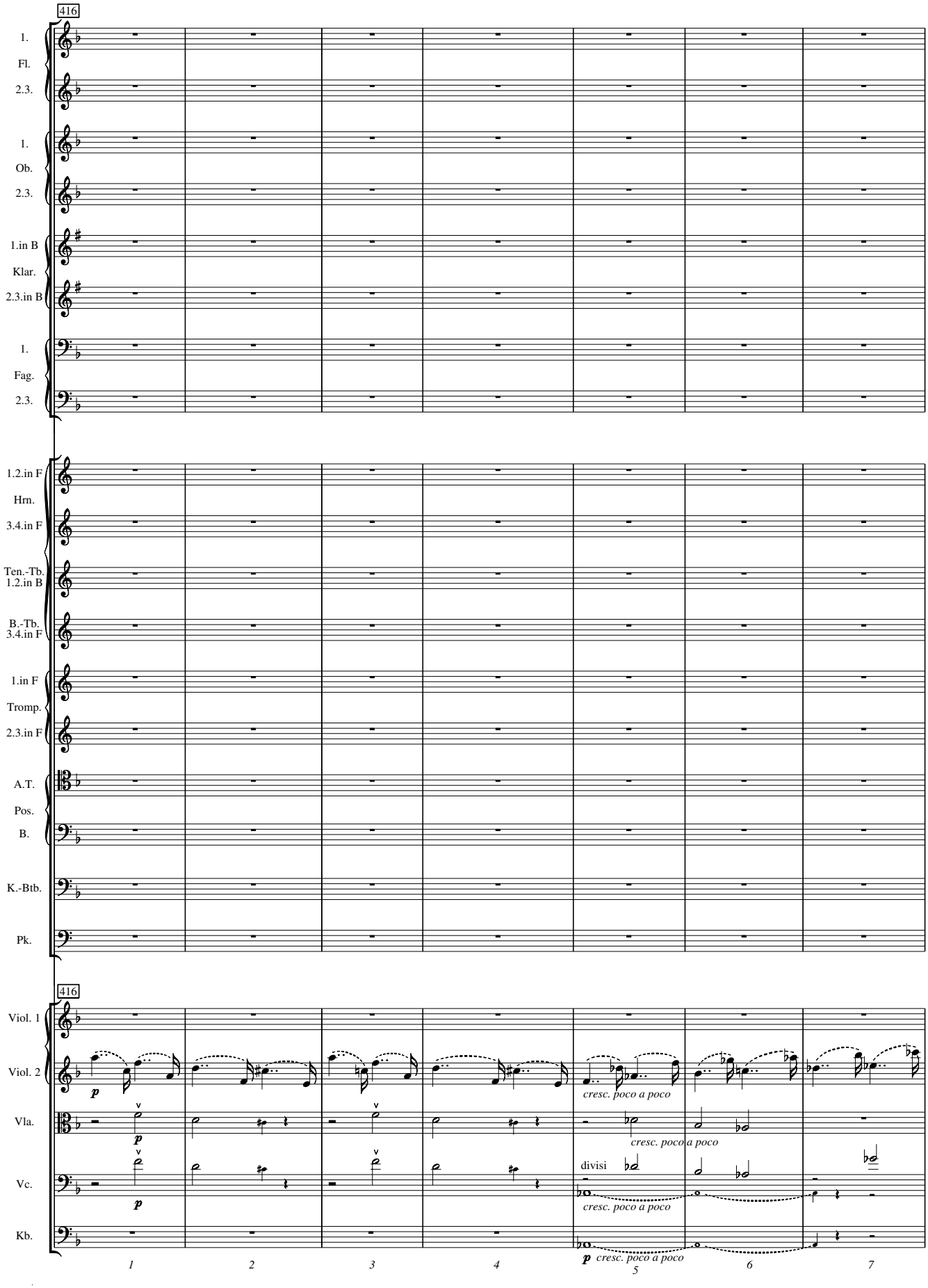

P
388
1.
Fl.
a 2
2.3.
fff
1.
Ob.
a 2
2.3.
1.in B
Klar.
a 2
2.3.in B
1.
Fag.
2.3.
1.2.in F
Hrn.
hervortretend
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
1
2
3
4
5

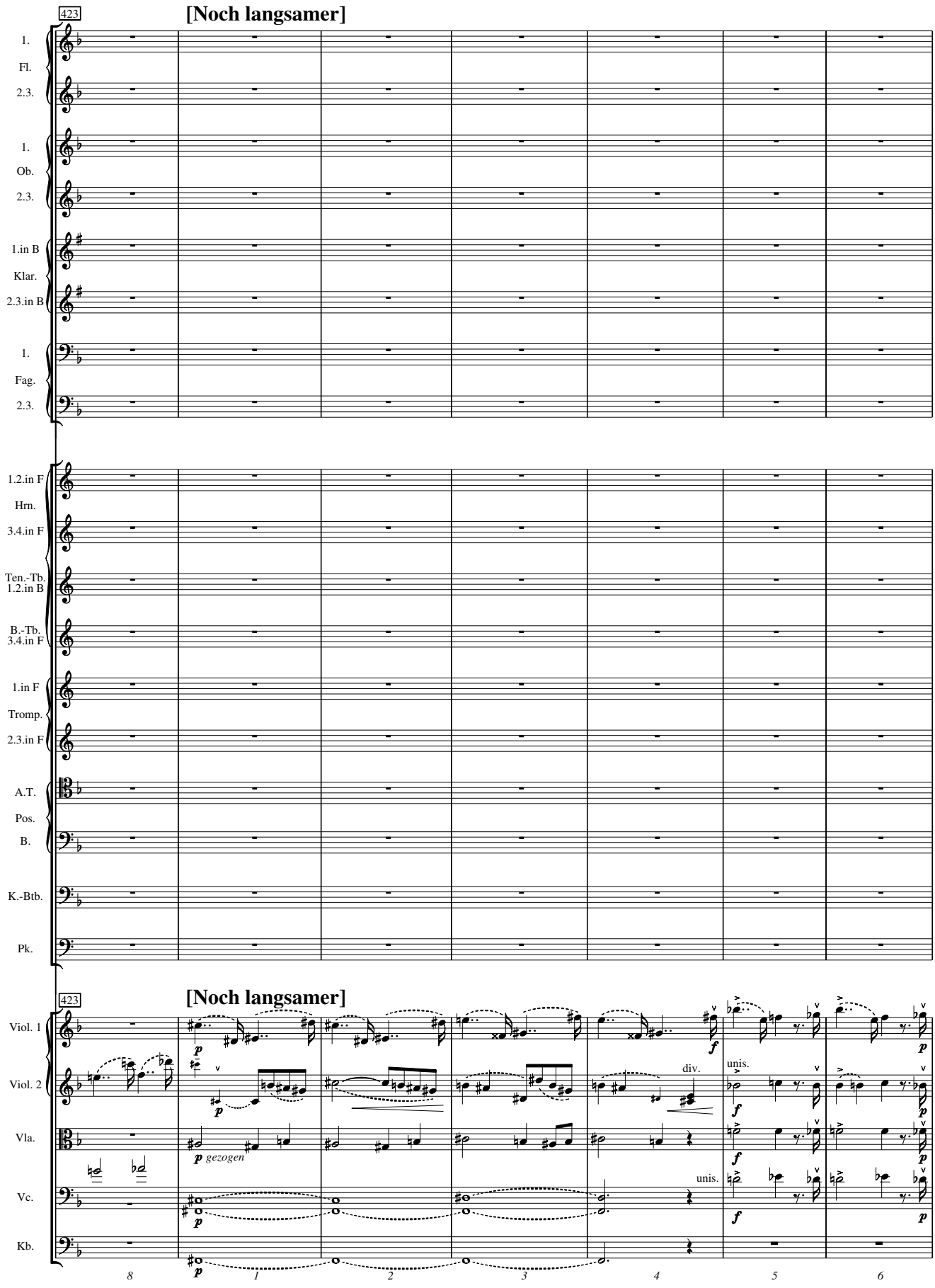

393
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
a 2
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
fff hervortretend
fff hervortretend
A.T.
Pos.
B.
K.-Btb.
Pk.
393
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
6
7
8
1
2
3
Bg. 23D/„24“; vgl. A.-P. 101ff.

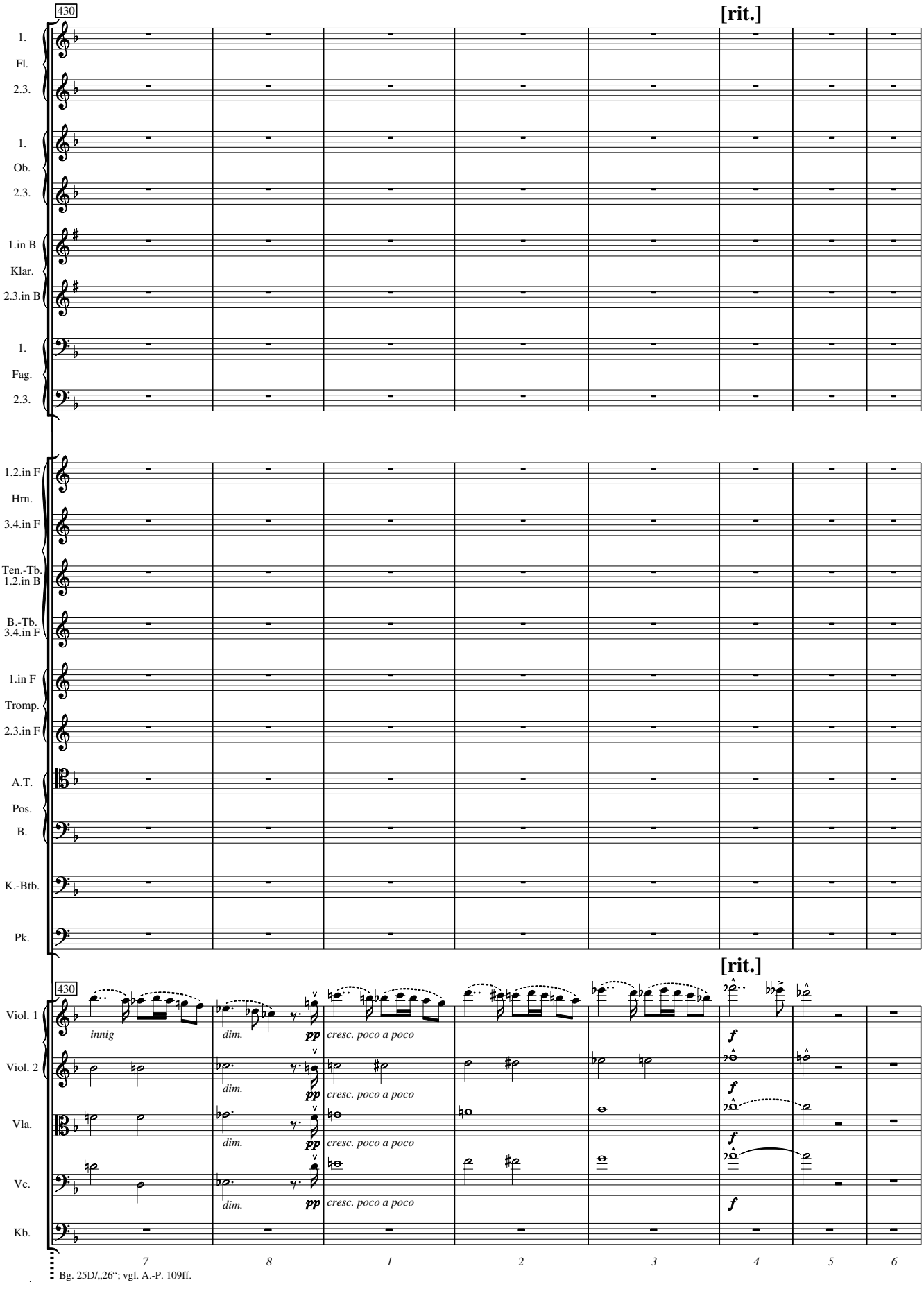

399
[riten.]
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
p cresc.
p cresc.
a 2
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
p cresc.
sehr breit
cresc.
399
[riten.]
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
4
5
6
7
8
9
10
11
12



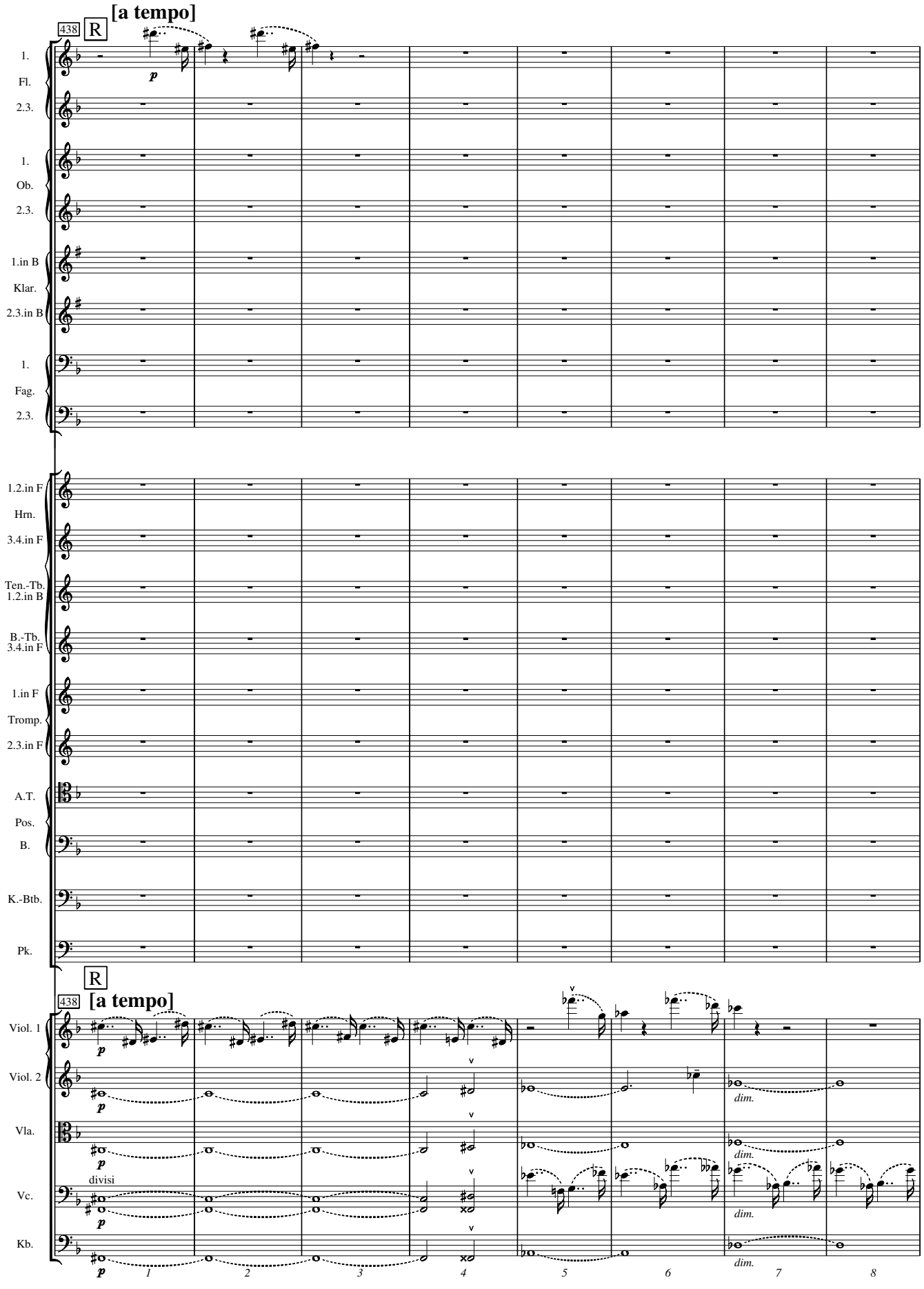
Rek. des nicht erhaltenen Bg. [24/„25“]; Text der Pc.-Sk. sowie Bg. 5B; vgl. A.-P. 105ff.

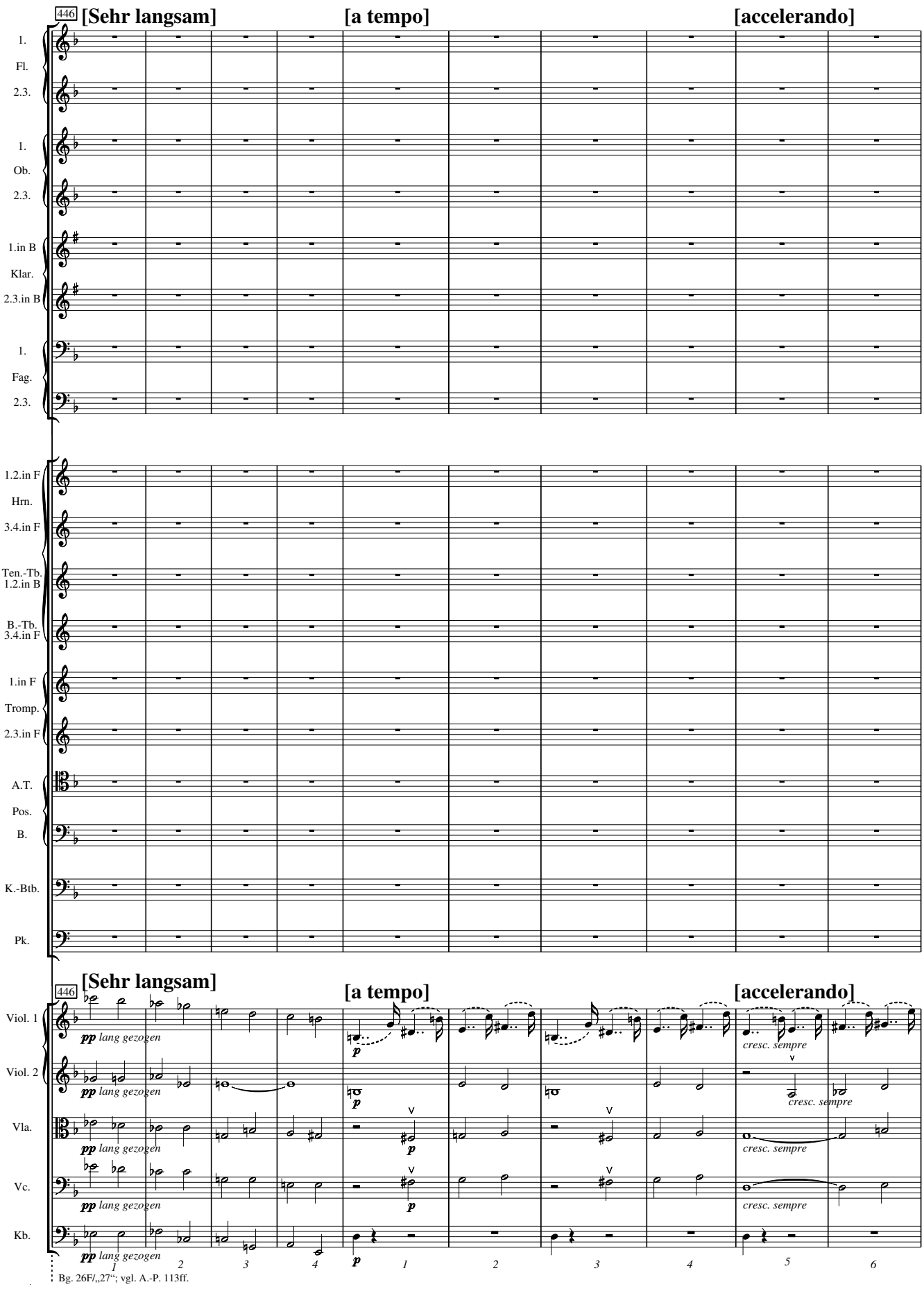

416
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
416
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
p
cresc. poco a poco
divisi
1
2
3
4
5
6
7


423
[Noch langsamer]
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
423
[Noch langsamer]
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
p
gezogen
div.
unis.
f
8
1
2
3
4
5
6

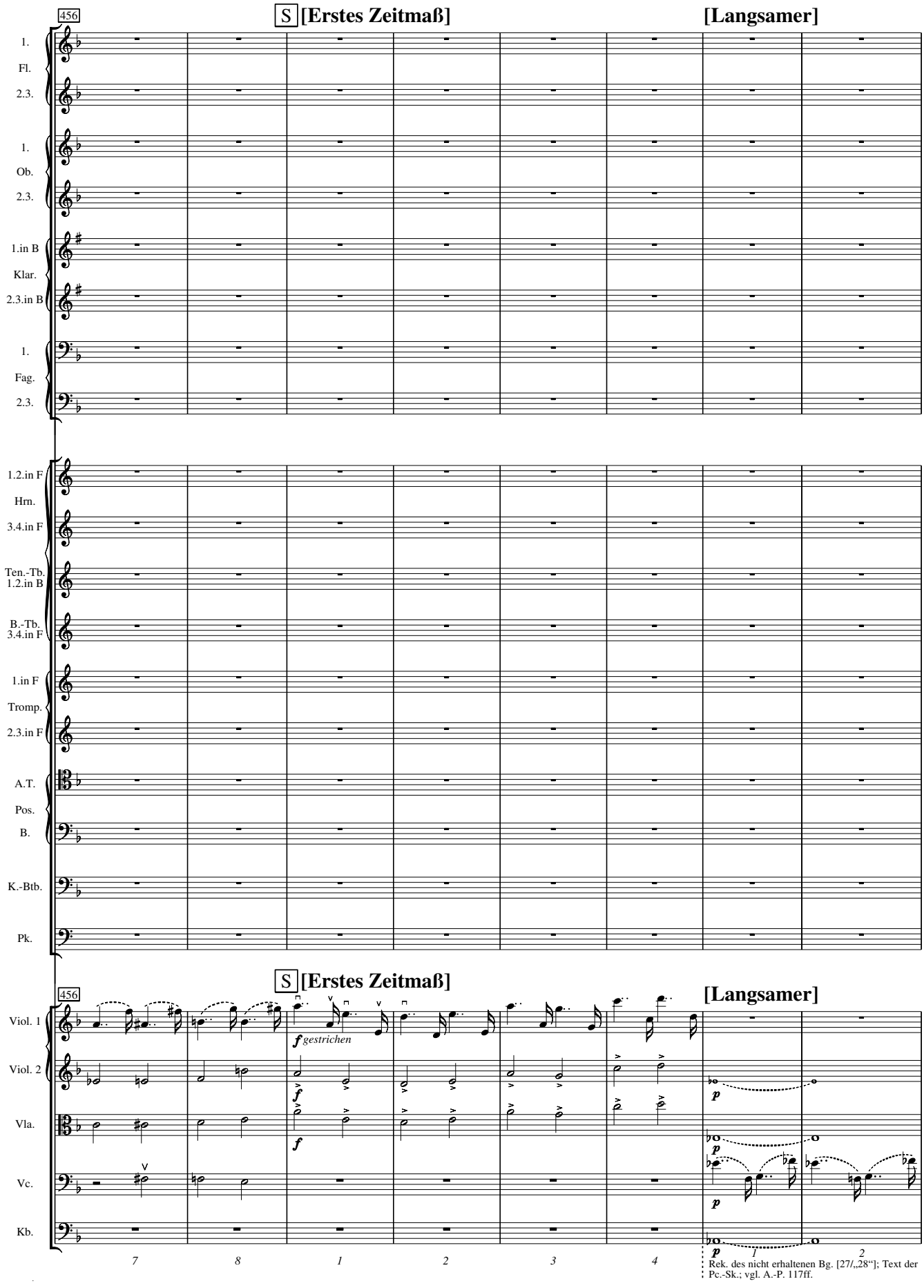


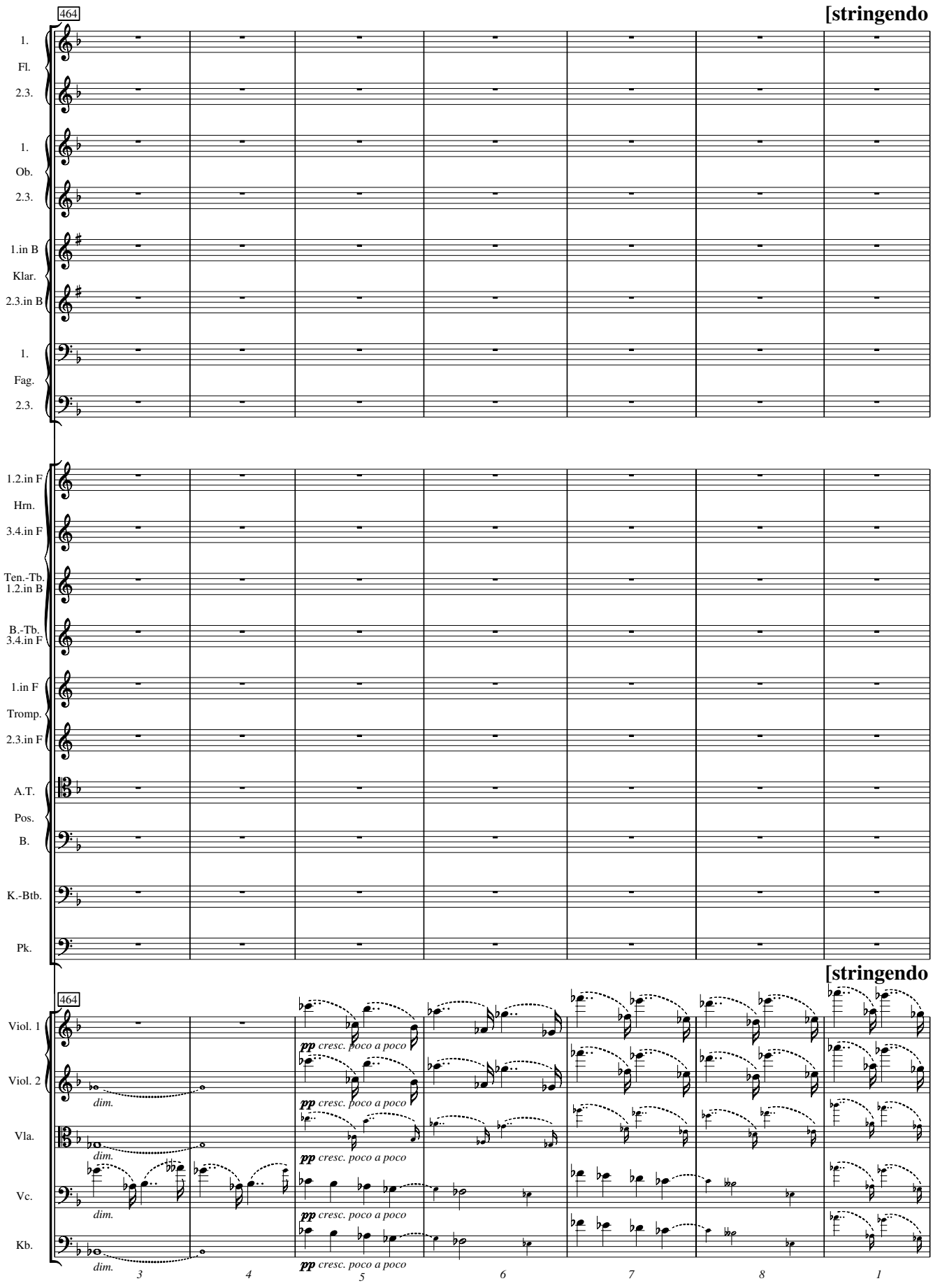
Bg. 25D/„26"; vgl. A.-P. 109ff.

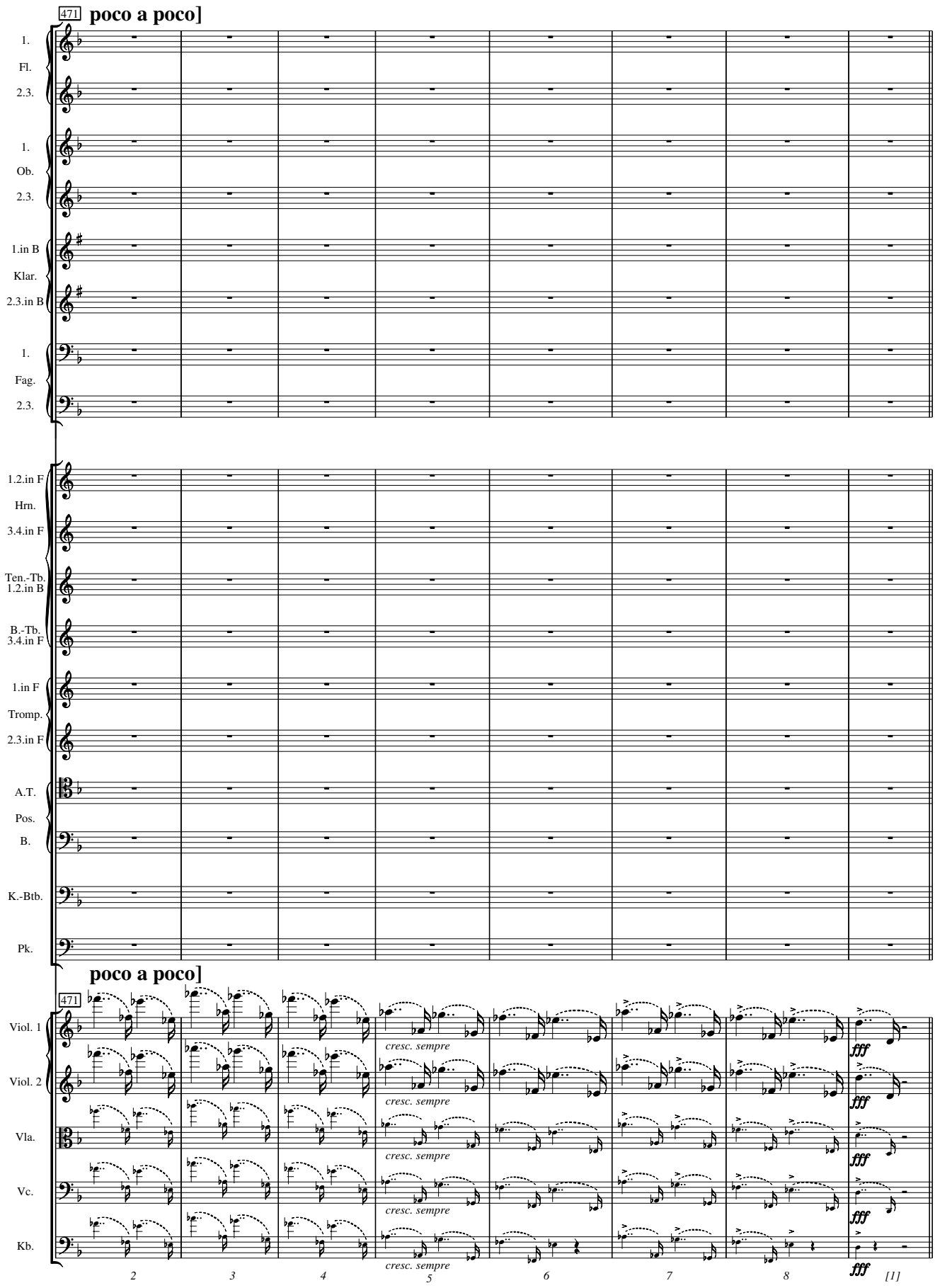

[a tempo]
438
R
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
R
438
[a tempo]
Viol. 1
Viol. 2
Vla.
divisi
Vc.
Kb.
dim.
dim.
dim.
dim.
1
2
3
4
5
6
7
8



Bg. 26F/„27"; vgl. A.-P. 113ff.

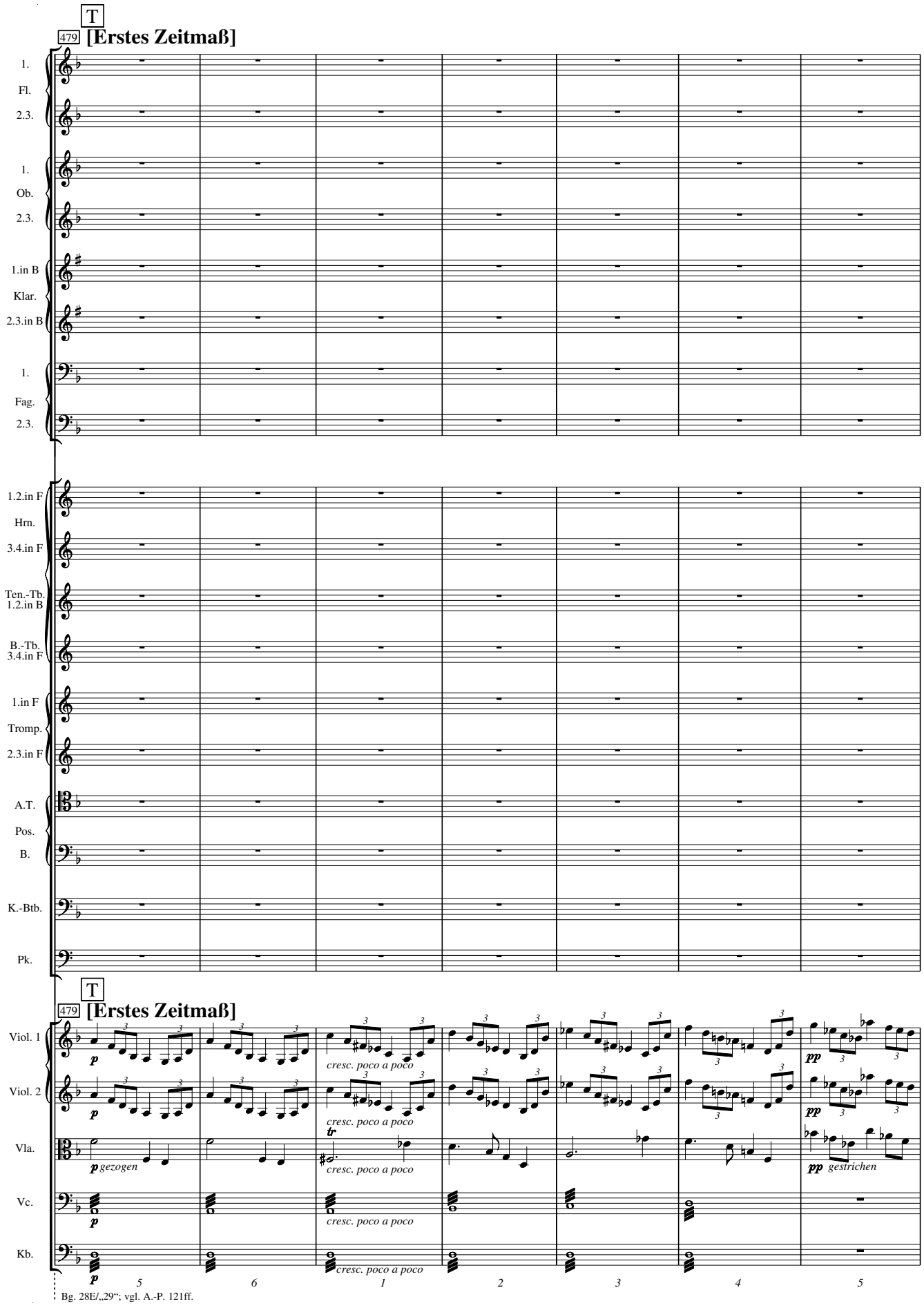

456
S [Erstes Zeitmaß]
[Langsamer]
1. Fl.
2.3.
1. Ob.
2.3.
1.in B Klar.
2.3.in B
1. Fag.
2.3.
1.2.in F Hrn.
3.4.in F
Ten.-Tb. 1.2.in B
B.-Tb. 3.4.in F
1.in F Tromp.
2.3.in F
A.T. Pos.
B.
K.-Btb.
Pk.
S [Erstes Zeitmaß]
[Langsamer]
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
f gestrichen
p
7 8 1 2 3 4 1 2
Rek. des nicht erhaltenen Bg. [27/„28“]; Text der Pc.-Sk.; vgl. A.-P. 117ff.


464
[stringendo
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
[stringendo
464
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
pp cresc. poco a poco
dim.
3
4
5
6
7
8
1

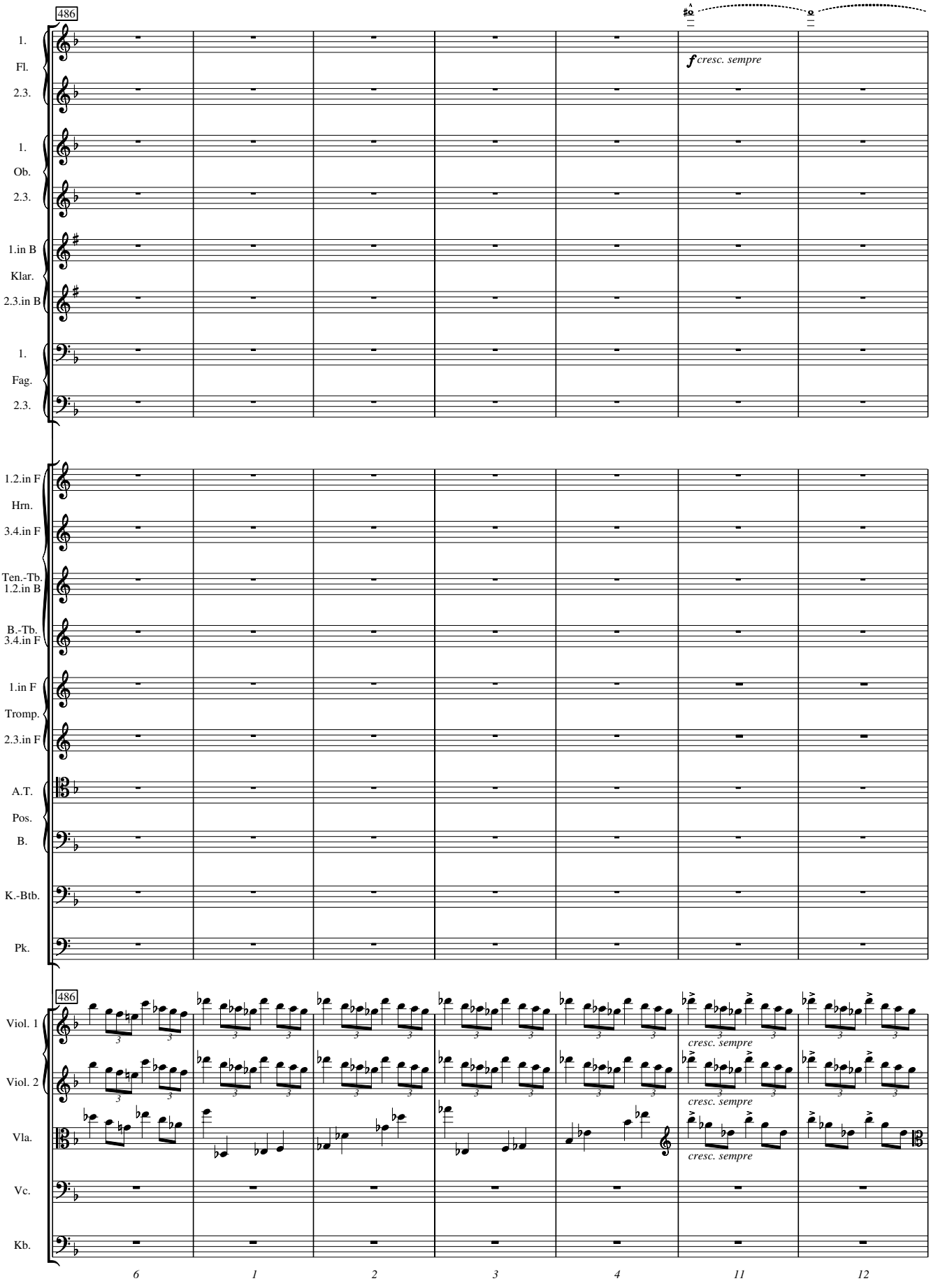

471
poco a poco]
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
poco a poco]
471
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
cresc. sempre
fff
2
3
4
5
6
7
8
[1]

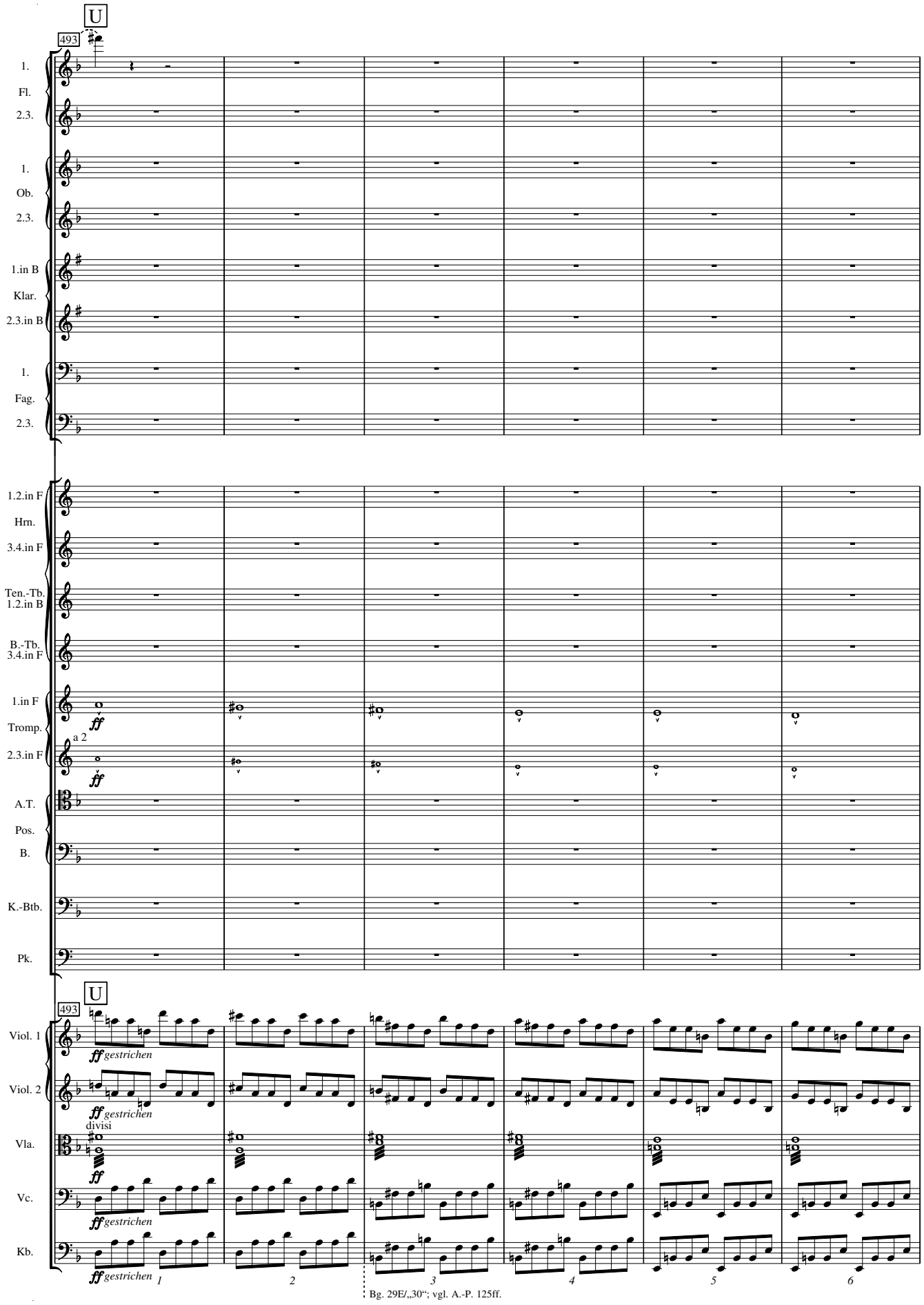
Mit dieser Rückkehr nach d-Moll sind wir am Ende der Reprise der Gesangsperiode angelangt. Hier muß auch die mit dem Choral verbundene Triolenmotivik wieder eingesetzt haben, denn mit ihr beginnt plötzlich der nächste erhaltene Bogen 29, im fünften Takt einer Periode. Eine kurze Steigerung mündet in die Reprise des Choralthemas, das Bruckner diesmal vom Te Deum-Motiv begleiten läßt. Vom Verlauf des Bogens 28 fehlen allenfalls acht Takte.

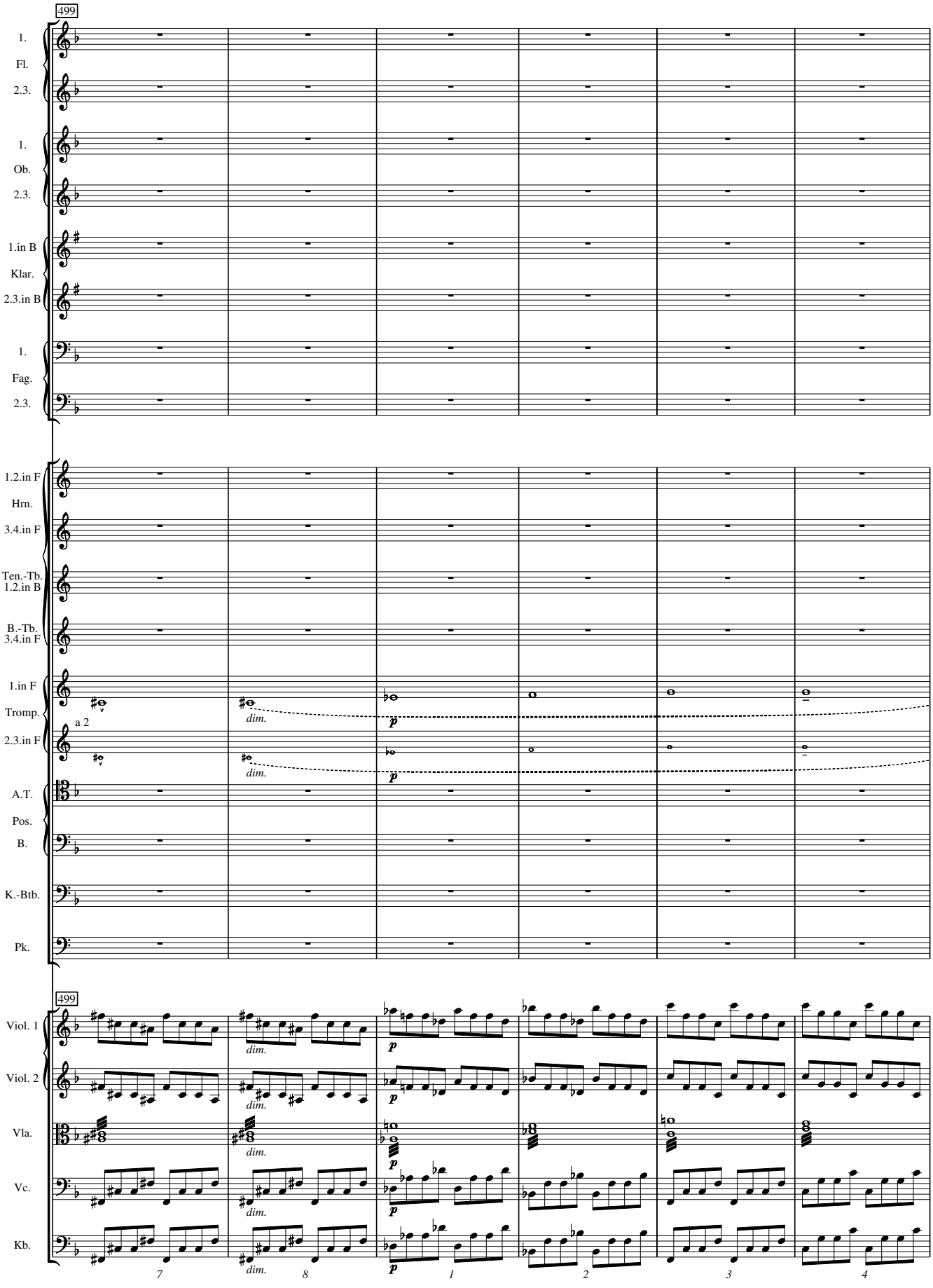
With this return to D minor we arrive at the end of the recapitulation of the second group. Bruckner must here have reintroduced the triplet motive accompanying the chorale, for with this figuration the next surviving bifolio 29 begins suddenly, in the fifth measure of a period. A brief crescendo leads to the recapitulation of the chorale theme, this time accompanied by the Te Deum motive. At most only eight measures are missing from the continuity of bifolio 28.

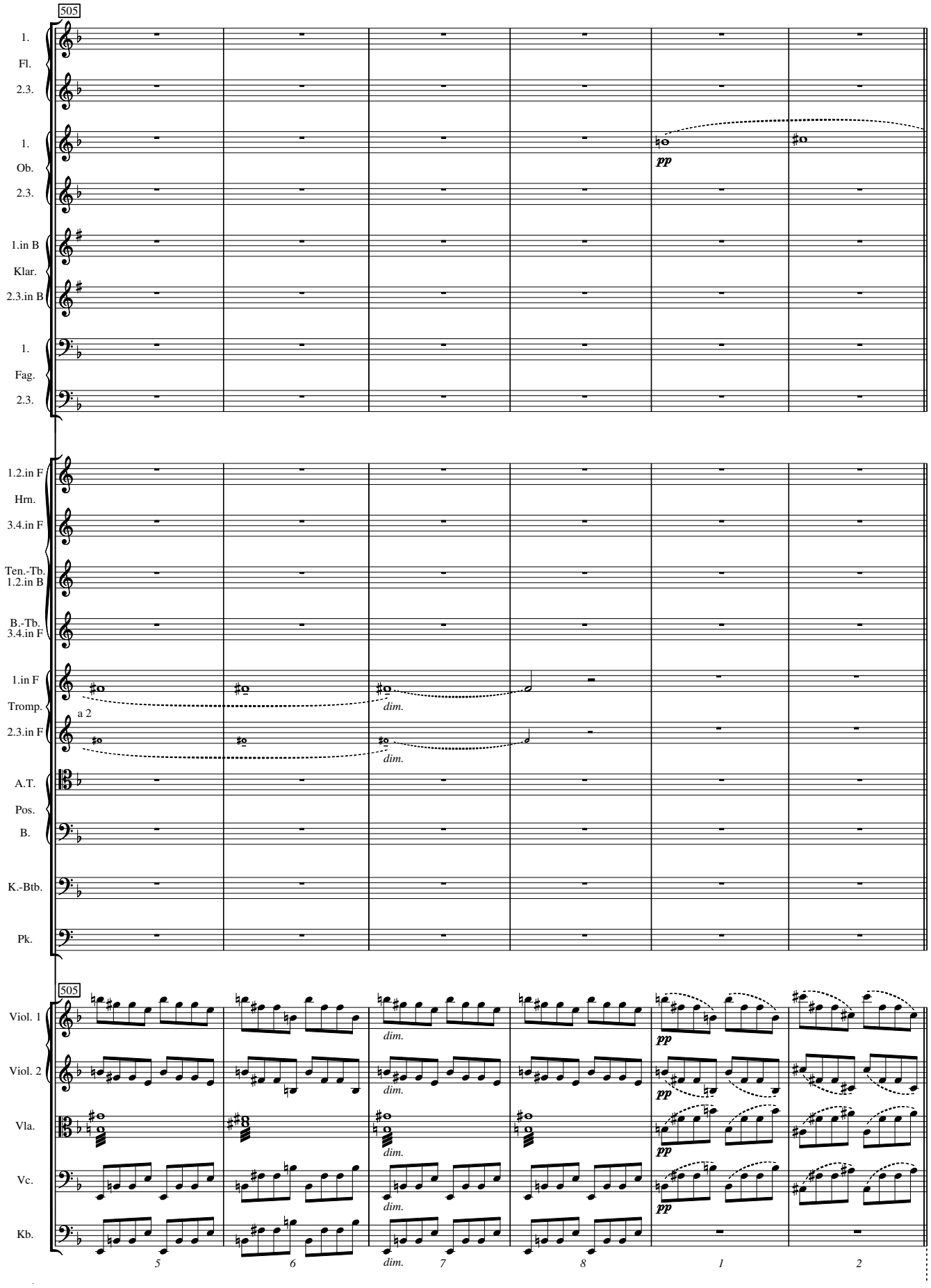


Bg. 28E/„29“; vgl. A.-P. 121ff.


486
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
486
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
f cresc. sempre
cresc. sempre
cresc. sempre
cresc. sempre
6
1
2
3
4
11
12


U
493
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
a 2
2.3.in F
ff
A.T.
Pos.
B.
K.-Btb.
Pk.
U
493
Viol. 1
ff gestrichen
Viol. 2
ff gestrichen
divisi
Vla.
ff
Vc.
ff gestrichen
Kb.
ff gestrichen
1
2
3
4
5
6
Bg. 29E/„30“; vgl. A.-P. 125ff.


499
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
a 2
2.3.in F
dim.
p
A.T.
Pos.
B.
K.-Btb.
Pk.
499
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
dim.
p
7
8
1
2
3
4

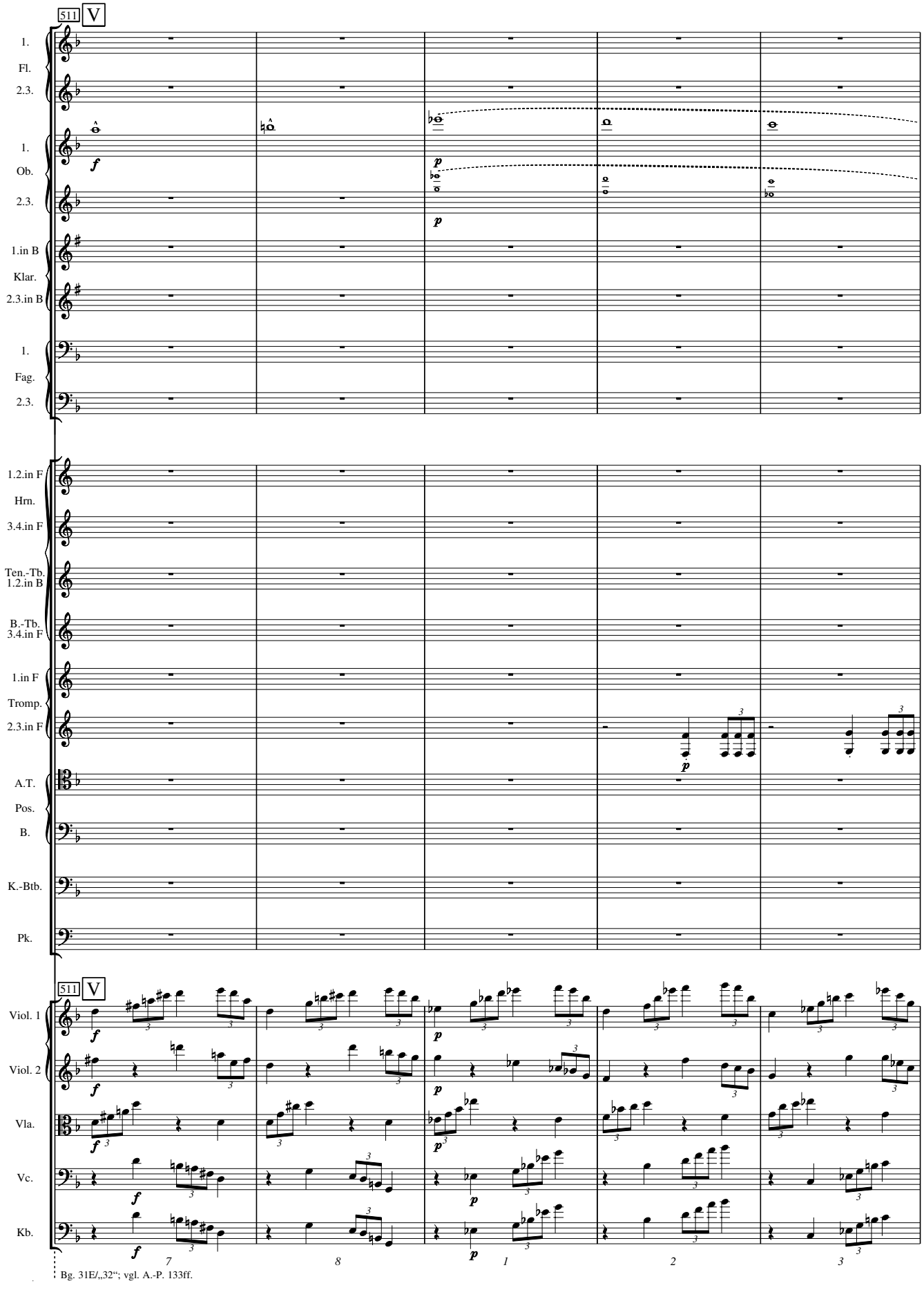

505
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
a 2
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
pp
dim.
505
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
5
6
7
8
1
2

Dank Bruckners Durchnumerierung der Takte der Choralreprise wissen wir, daß der verlorengegangene Bogen 31 ebenfalls 16 Takte umfaßt haben muß. Die letzten zwei Takte des soeben Gehörten sowie die ersten zwei Takte des folgenden Bogens deuten auf eine Umkehrung des Choralthemas hin.

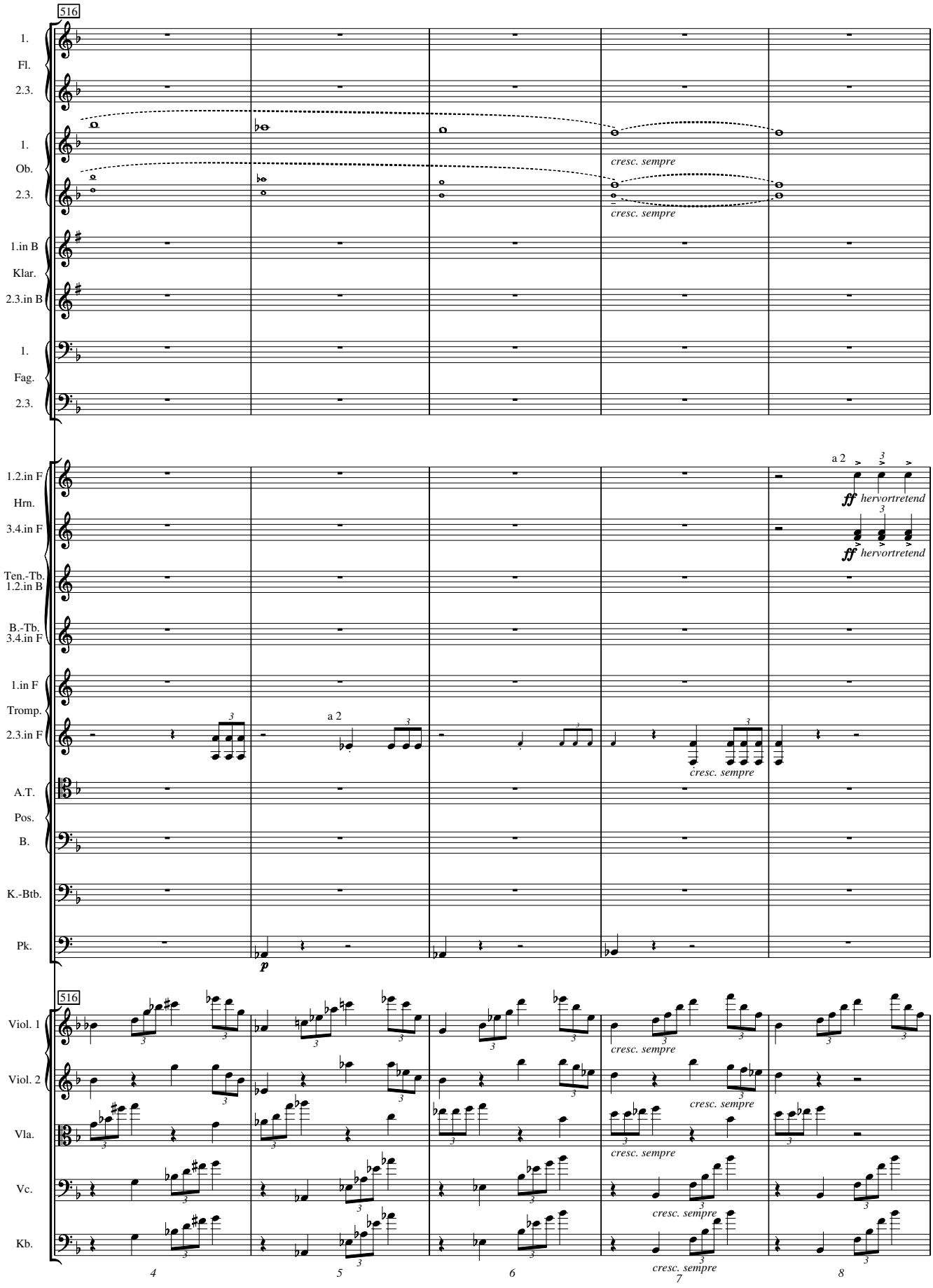
Der letzte erhaltene Partiturbogen (32) beginnt mit dem siebenten Takt einer Periode. Ihre kunstvoll verwickelte Triolenmotivik hätte sechs Takte vorher begonnen. Die Choralreprise wird zu Ende geführt. Kurz vor dem unvermittelten Abbruch am Ende des Bogens, tritt das Hornthema wieder ein, das Bruckner erstmals nach der Fuge gebracht hatte. Es hätte wohl innerhalb weniger Takte zur eigentlichen Coda des Satzes geführt.

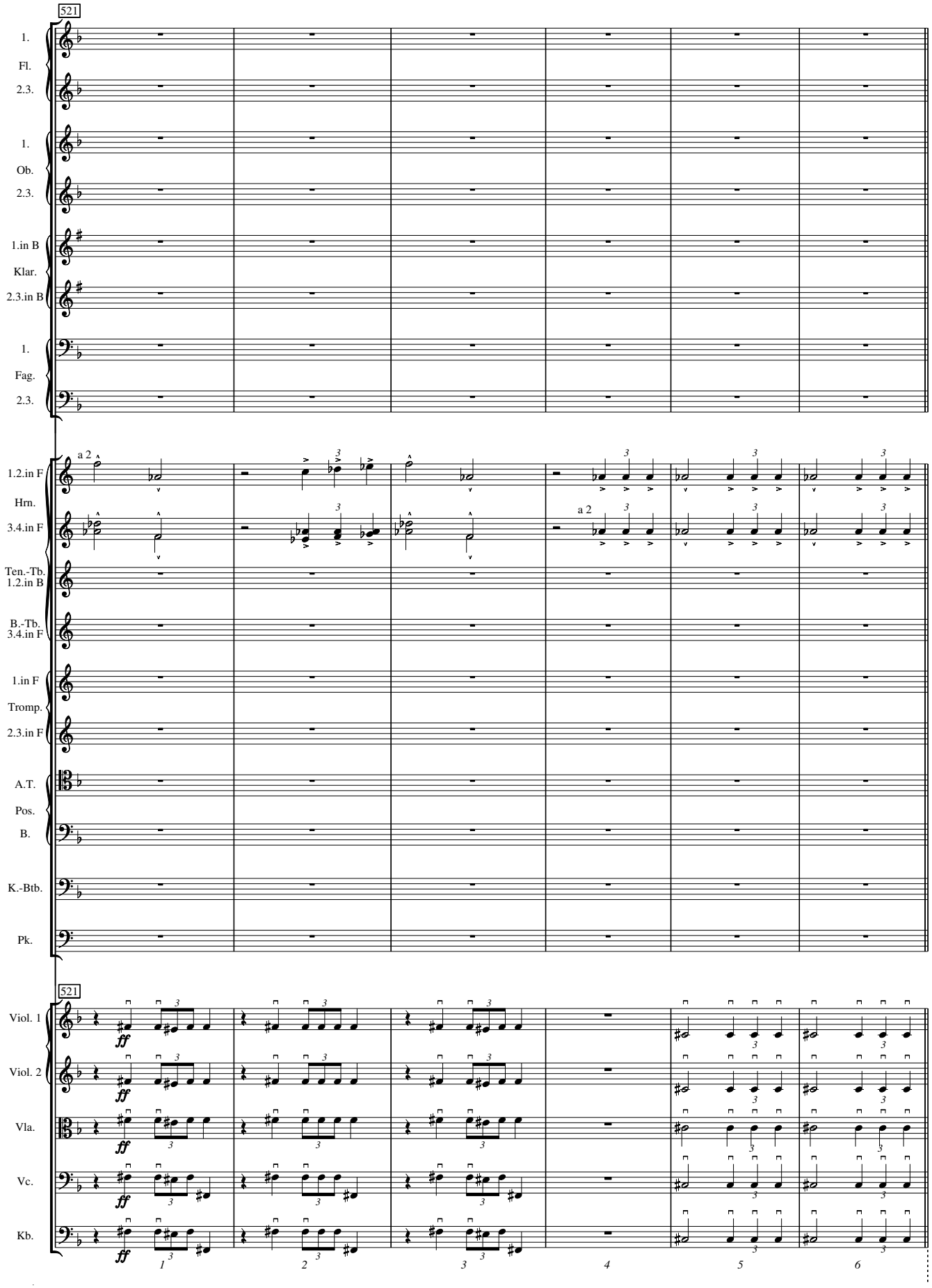
Due to Bruckner's sequential numbering of the measures of the chorale recapitulation we know that the lost bifolio 31 must also have contained 16 measures. The last two measures of the foregoing and first two of the ensuing bifolio suggest an inversion of the chorale theme.

The last surviving score bifolio, 32, begins in the seventh measure of a period. Its intricately woven triplet texture would have begun six measures before. The chorale recapitulation comes to its conclusion; shortly before the abrupt break-off at the end of the bifolio, we again hear the horn theme that was first introduced following the fugue. Within a few further measures it would have led into the actual coda of the movement.



Bg. 31E/„32“; vgl. A.-P. 133ff.


516
1.
Fl.
2.3.
1.
Ob.
2.3.
cresc. sempre
cresc. sempre
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
1.2.in F
Hrn.
3.4.in F
a 2
ff hervortretend
ff hervortretend
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
a 2
cresc. sempre
A.T.
Pos.
B.
K.-Btb.
Pk.
p
516
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
cresc. sempre
cresc. sempre
cresc. sempre
cresc. sempre
cresc. sempre
4
5
6
7
8


521
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
a 2
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
521
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
ff
1
2
3
4
5
6

Hier bricht, wiederum inmitten einer Periode, der letzte noch vorhandene Bogen von Bruckners Partitur ab. Mit Sicherheit hat er die Partitur wesentlich weitergeführt. Wahrscheinlich hätte der Satz im breit angelegten Verlauf einer großen Kadenz ihren Höhepunkt erreicht; ihm sollte, der Überlieferung zufolge, ein „Allelujah", ein „Lob- und Preislied an den lieben Gott" folgen.

The last surviving bifolio of Bruckner's score breaks off here, again in the middle of a musical period. There is no question that Bruckner extended the score much further. The movement probably reached its climax in the broadly conceived span of a great cadence; this, according to documented remarks, was to be followed by an "Allelujah", a "song of praise to the dear Lord".

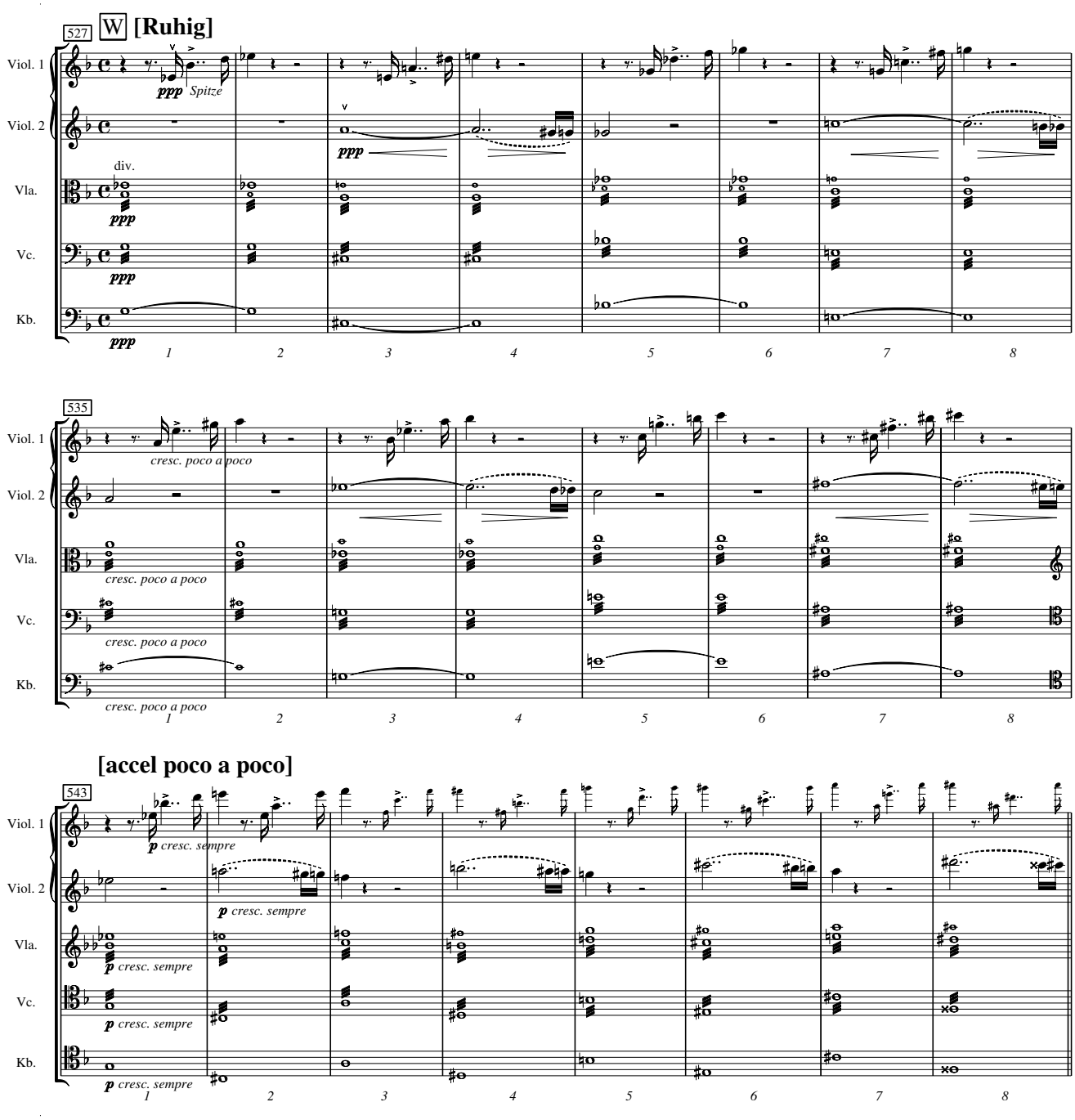
Zur Coda

Wohl als erstes Bestandteil der Coda gilt folgende Steigerung des Einleitungsmotivs in seiner Umkehrung. Sie war ursprünglich als Übergang zum Choral in der Exposition entworfen worden. Ein Motiv in den zweiten Violinen erinnert an das Hauptthema des ersten Satzes: So beginnt die Finale-Coda auch stets in der Vierten bis Achten Symphonie.

Concerning the Coda

The first element of the coda is likely to have been the following crescendo built on an inversion of the opening motive. It was first sketched as a transition to the chorale in the exposition. A motive in the second violins recalls the principal theme of the first movement: the Finale codas of the Fourth to Eighth Symphonies all begin in this manner.

Buchstabe W. Beginn der Coda / Letter W. Beginning of the Coda



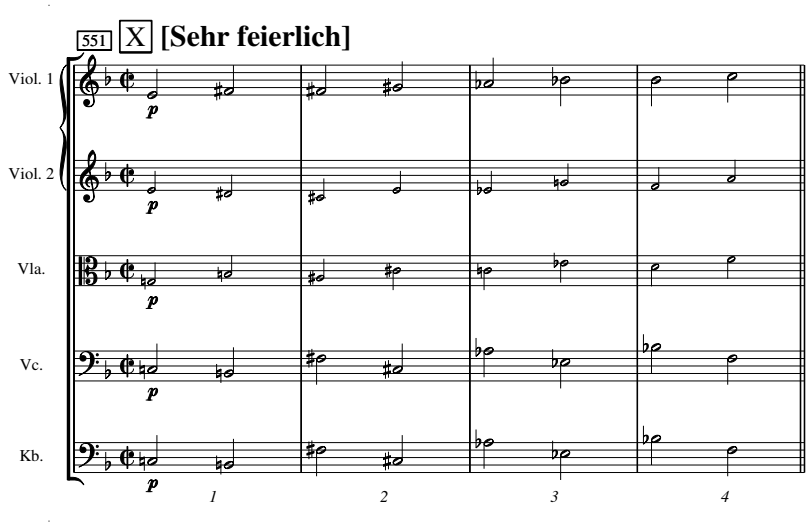
Einen weiteren Hinweis auf die Coda und wohl auf heute nicht mehr vorhandenes Manuskript-Material gibt der Bruckner-Biograph Max Auer, der 1912 schrieb: „Die Skizzen lassen ein Hauptthema, ein Fugenthema, einen Choral und das Quintenthema des Te Deum erkennen. Einmal erscheinen diese Themen sogar übereinandergetürmt wie im Finale der ‚Achten'."

Bruckner entwarf die Coda des Satzes zwischen dem 19. und dem 23. Mai seines letzten Lebensjahres 1896. Erhalten sind eine lyrische Steigerung und breite Kadenzzone, die möglicherweise einem letzten Auftritt des Choralthemas hätten folgen sollen. Die ersten vier Takte dieser Steigerung sind wie folgt.

A further reference to the coda, and to manuscript material which is no longer extant, was made by the Bruckner biographer Max Auer, who in 1912 wrote that: "The sketches reveal a principal theme, a fugue theme, a chorale and the fifths theme of the Te Deum. At one point these themes even appear piled on top of one another, as in the Finale of the 'Eighth'."

Bruckner drafted the coda of the movement between the 19th and 23rd of May 1896, the last year of his life. A lyrical crescendo passage and broad cadential zone, which perhaps followed a final appearance of the chorale theme, have come down to us. The first four measures of this crescendo passage are as follows.

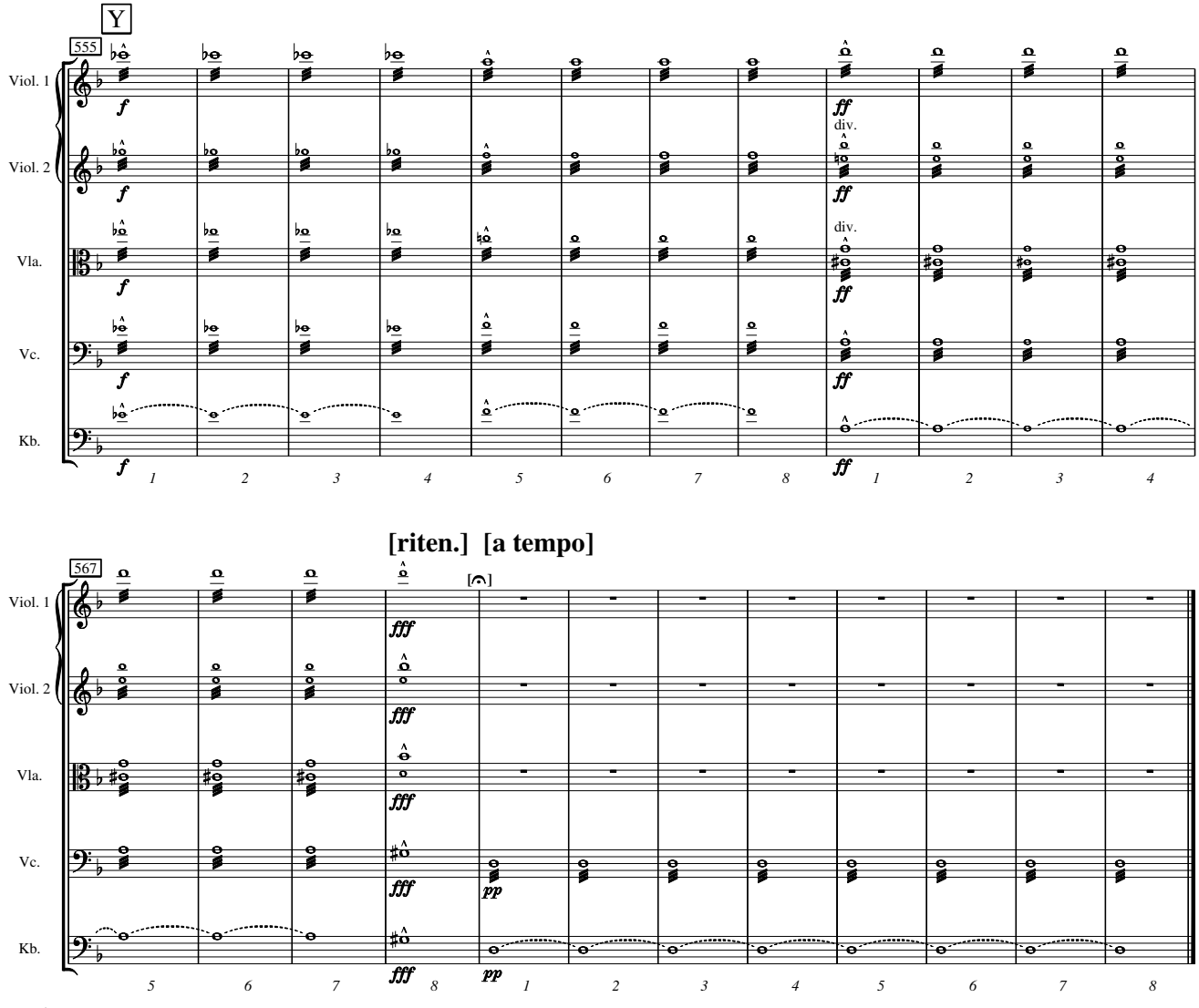
Buchstabe X. Lyrische Steigerung / Letter X. Lyrical Crescendo



Diese Steigerung hätte nach den Entwürfen in einer monumentalen Kadenz gipfeln sollen, von der wir nur den harmonischen Umriß besitzen. Aus den wenigen Noten sind zu eruieren: jene Tritonus-Fortschreitung, die den ganzen Satz beherrscht, ein Undezimakkord und eine chromatische Abweichung im Baß, die dem ersten harmonischen Schritt ganz am Anfang der Symphonie entspricht. Hier leitet sie aber endgültig zur Tonika D zurück—dorthin, wo alles begonnen hat.

According to the drafts, this passage was to have culminated in a monumental cadence, of which we possess only the harmonic outline. It is possible to trace from the few notes the tritone progression that dominates the whole movement, a chord of the eleventh and a chromatic deviation in the bass, corresponding to the initial harmonic progression right at the beginning of the symphony. Here, however, the progression leads conclusively back to the tonic D, where everything began.

Buchstabe Y. Letzte Kadenz / Letter Y. Final Cadence



Hier hätte Bruckner seine symphonische Apotheose, sein „Lob- und Preislied an den lieben Gott" angestimmt. Dazu sind lediglich von Richard Heller, dem letzten behandelnden Arzt Bruckners, folgende Worte überliefert. Immerhin setzen sie dieser Dokumentation des Finales ein passendes Schlußwort:

„„Sehen Sie, [sagte Bruckner] nun habe ich bereits zwei irdischen Majestäten Symphonien gewidmet, […] und nun widme ich der Majestät aller Majes-täten, dem lieben Gott, mein letztes Werk und hoffe, daß er mir noch so viel Zeit gönnen wird, es zu voll-enden, und meine Gabe gnädig aufnimmt. Ich habe auch deshalb vor, das Allelujah des zweiten Satzes mit aller Macht wieder im Finale zu bringen, damit die Symphonie mit einem Lob- und Preislied an den lieben Gott endet.'

Und dann setzte er sich an das Klavier und spielte mir mit zitternden Händen, aber richtig und mit voller Kraft, Partien daraus vor.

Oftmals habe ich bedauert, musikalisch nicht so weit gebildet zu sein, um einmal Gehörtes wieder-spielen oder niederschreiben zu können, denn dann wäre es mir möglich gewesen, vielleicht den Schluß der Neunten Symphonie zu skizzieren.

Da er damals recht schwach war, bat ich ihn öfters, die Symphonie in den Hauptgedanken nieder-zuschreiben, er war aber nicht dazu zu bewegen.

Seite für Seite komponierte er die ganze instrumentale Durchführung und ich glaube, einige seiner Äußerungen dahin deuten zu müssen, daß er in seinen Ideen gewissermaßen mit dem lieben Gott einen Kontrakt abgeschlossen habe. Wenn der liebe Gott will, daß er die Symphonie, die ja ein Preislied Gottes sein sollte, fertigmache, so müsse er ihm ebensolange das Leben schenken, stürbe er früher, so hat sich das der liebe Gott selber zuzuschreiben, wenn er ein unvollendetes Werk bekommt."

Hiermit brechen auch die erhaltenen Hinweise zur Coda des Finales der Neunten Symphonie ab.

(Ende)

Here Bruckner would have begun his symphonic apotheosis, his "song of praise to the dear Lord". Of this, only the following words have come down to us via Richard Heller, Bruckner's last doctor. They nonetheless provide a fitting conclusion to this Documentation of the Finale:

"'See, [Bruckner exclaimed] I have already dedicated symphonies to two majesties, […] and now I dedicate my last work to the Majesty of all Majesties, to the dear Lord, and hope that He will grant me sufficient time to complete it and mercifully accept my gift. I therefore intend to introduce the Allelujah […] of the second movement again in the Finale with all power, in order that the symphony end with a song of praise to the dear Lord.'

"And then he sat himself at the piano and played with trembling hands, but correctly and with full strength, passages from it.

"Often I have regretted not being sufficiently musically educated to be able to transcribe or play something once heard, for otherwise it might have been possible for me to sketch the conclusion of the Ninth Symphony.

"As even then he was quite weak, I frequently asked him to write down the symphony in its principal ideas, but he could not be moved to do so.

"Page after page he composed the complete instrumention, and I believe I must interpret some of his statements as implying that he had in his thoughts made a contract with the dear Lord, as it were. If the dear Lord should will that he complete the symphony, which was of course intended to be a song of praise to God, so must He grant him life for just that long; should he die before then, so the dear Lord would have Himself to blame in receiving an incomplete work."

Therewith conclude the surviving references to the coda of the Finale of the Ninth Symphony.

(End)

Section G:

AUFFÜHRUNGSFASSUNG DER REKONSTRUKTION

(PERFORMING VERSION
OF THE RECONSTRUCTION)

edited by John A. Phillips
(Adelaide 1992; 2nd, revised impression July 1996)

[AF]

Index to Section G [AF]

Title page of the second impression (July 1996) . . . . . G/iii

List of subscribers to the original edition . . . . . G/iv

Rekonstruktion der Autograph-Partitur nach den erhaltenen Quellen: Aufführungsfassung G/1

Appendix: Conjectural transition to the Te Deum G/99

Editorial guidelines see vol. I, chapter 3.3

ANTON BRUCKNER

IX. SYMPHONIE D-MOLL

FINALE

REKONSTRUKTION DER AUTOGRAPH-PARTITUR
NACH DEN ERHALTENEN QUELLEN

AUFFÜHRUNGSFASSUNG

VON

NICOLA SAMALE, JOHN A. PHILLIPS,
GUNNAR COHRS UND GIUSEPPE MAZZUCA, 1983–1991

STUDIENPARTITUR

VORGELEGT VON

JOHN A. PHILLIPS

COPYRIGHT © 1992 BY JOHN A. PHILLIPS, ADELAIDE.
ALL RIGHTS RESERVED
2., REVIDIERTE AUFLAGE, JULI 1996.

Title page of the Second Impression (July 1996)

Die Autoren möchten an dieser Stelle
dem

BRUCKNERBUND FÜR OBERÖSTERREICH,
ERICH NOWOTNY, Kronstorf

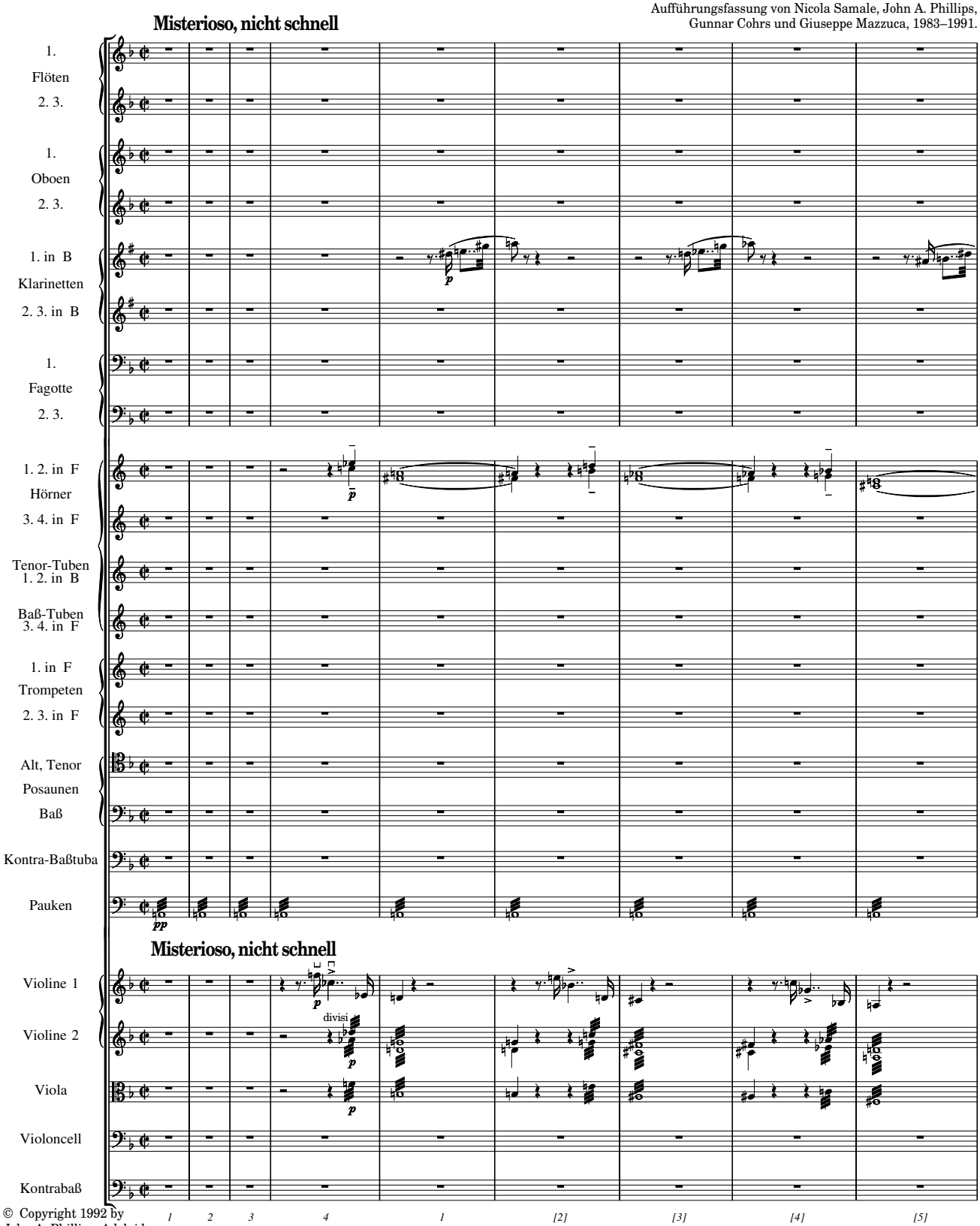
sowie den nachstehend erwähnten Privatpersonen und Institutionen herzlich für die großzügige Unterstützung danken, die allein die Produktion der Druckvorlagen sowie des hier vorgelegten Erstdruckes der Partitur ermöglicht hat:

Prof. Dr. CONSTANTIN FLOROS, Hamburg
Prof. Dr. PETER GÜLKE, Wuppertal
Prof. HARRY HALBREICH, Brüssel
ERWIN HORN, Hettstadt
Dr. ARTHUR C. HOWIE, University of Manchester
Prof. BERTOLD HUMMEL, Komponist, Würzburg
JÜRGEN HÜTTIS, Bremerhaven
Dr. NORS S. JOSEPHSON, Neustadt/Weinstraße
EBERHARDT KALTENBÖCK, Linz
URSULA KALTENBÖCK, Wien
Prof. HANS JOACHIM KAUFFMANN, Bremen
Prof. Dr. ROLF KELLER, Leonberg
Hofrat KURT KOLAR, Wien
Prof. Dr. HARMUT KRONES, Wien
ERWIN & EDITH LEHNER, Steyr
Dr. ELISABETH MAIER, Linz
Dr. BO MARSCHNER, Åarhus/Dänemark
Prof. Dr. ANDREW D. MCCREDIE, Adelaide–München
PERFORMING ARTS LIBRARY, University of Adelaide
PRO CLASSICS, Düsseldorf
YVONNE PHILLIPS, Adelaide
Dr. BURKHARD PÜNDER, Düsseldorf
Dr. THOMAS RÖDER, Nürnberg
Prof. Dr. WOLFGANG RUF, Mainz
JÜRGEN SACHS, Wiesbaden
Dr. NICOLAS SCHALZ, Bremen
Dr. FRANZ SCHEDER, Nürnberg
NANCY SHARLAND, Adelaide
Prof. Dr. RUDOLF STEPHAN, Berlin
Prof. Dr. MANFRED WAGNER, Wien
Prof. Dr. OTHMAR WESSELY, Wien
Dr. FRANZ ZAMAZAL, Linz

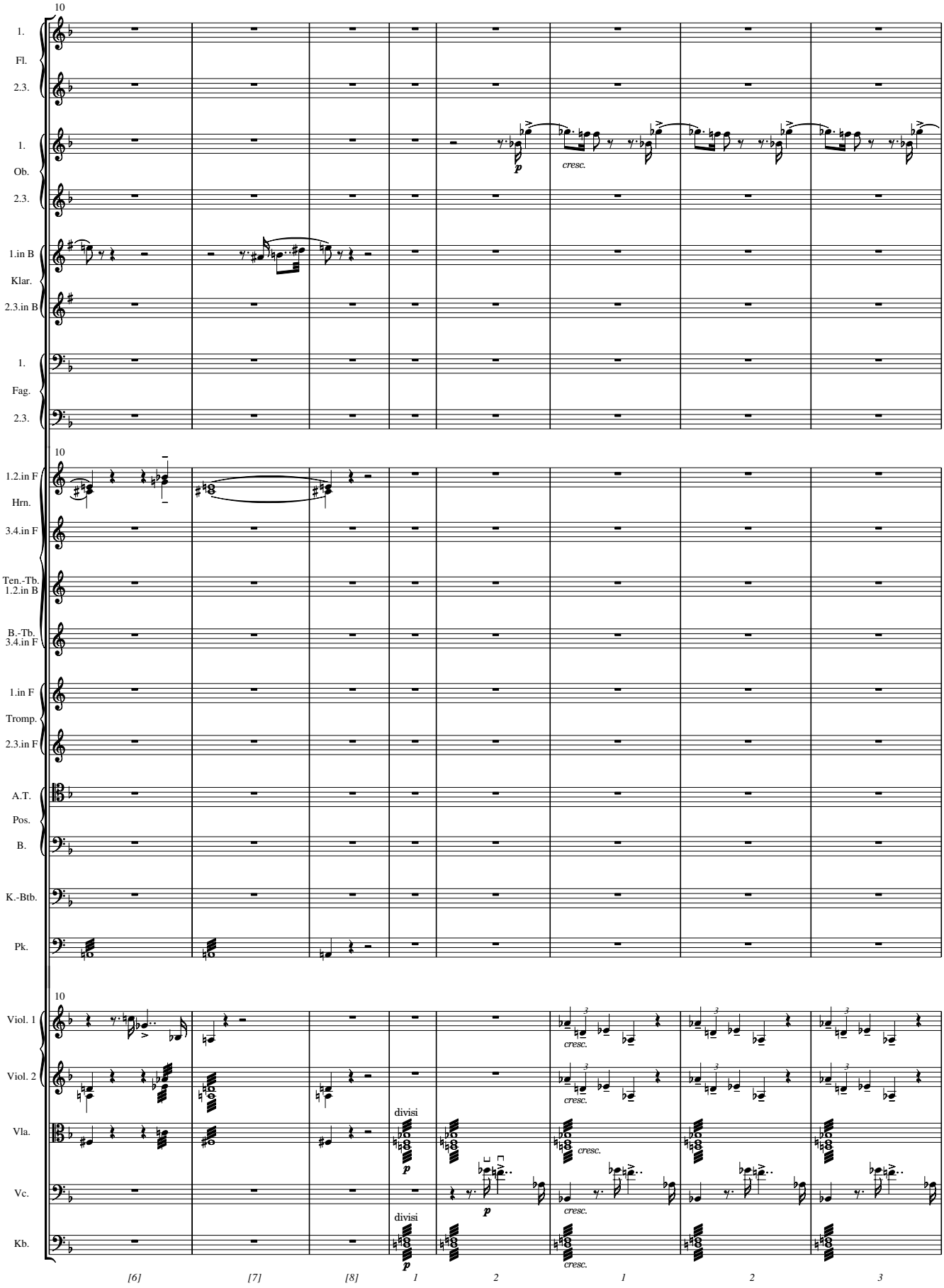
IX. SYMPHONIE D-MOLL
FINALE

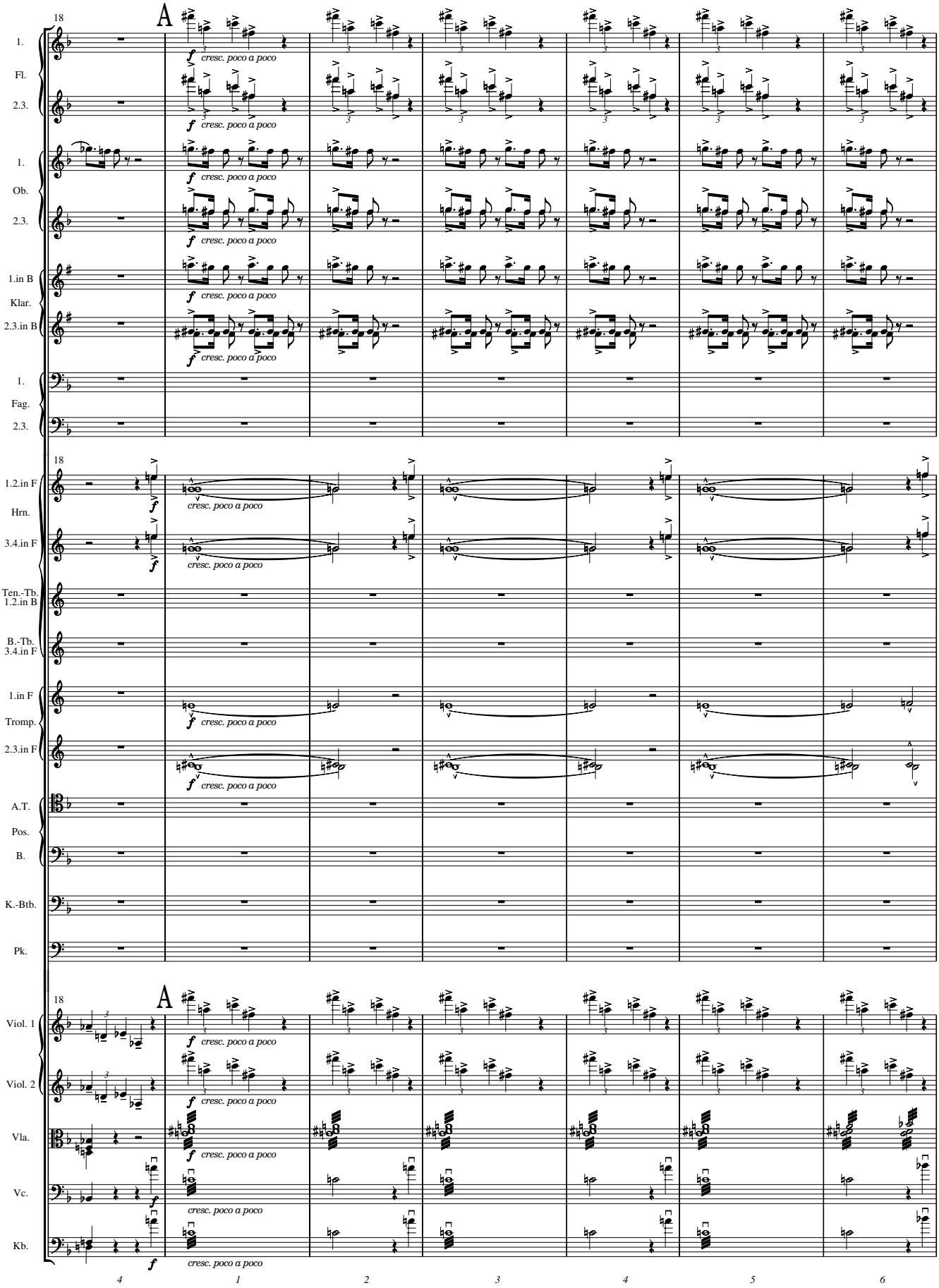
Anton Bruckner (1824-1896)

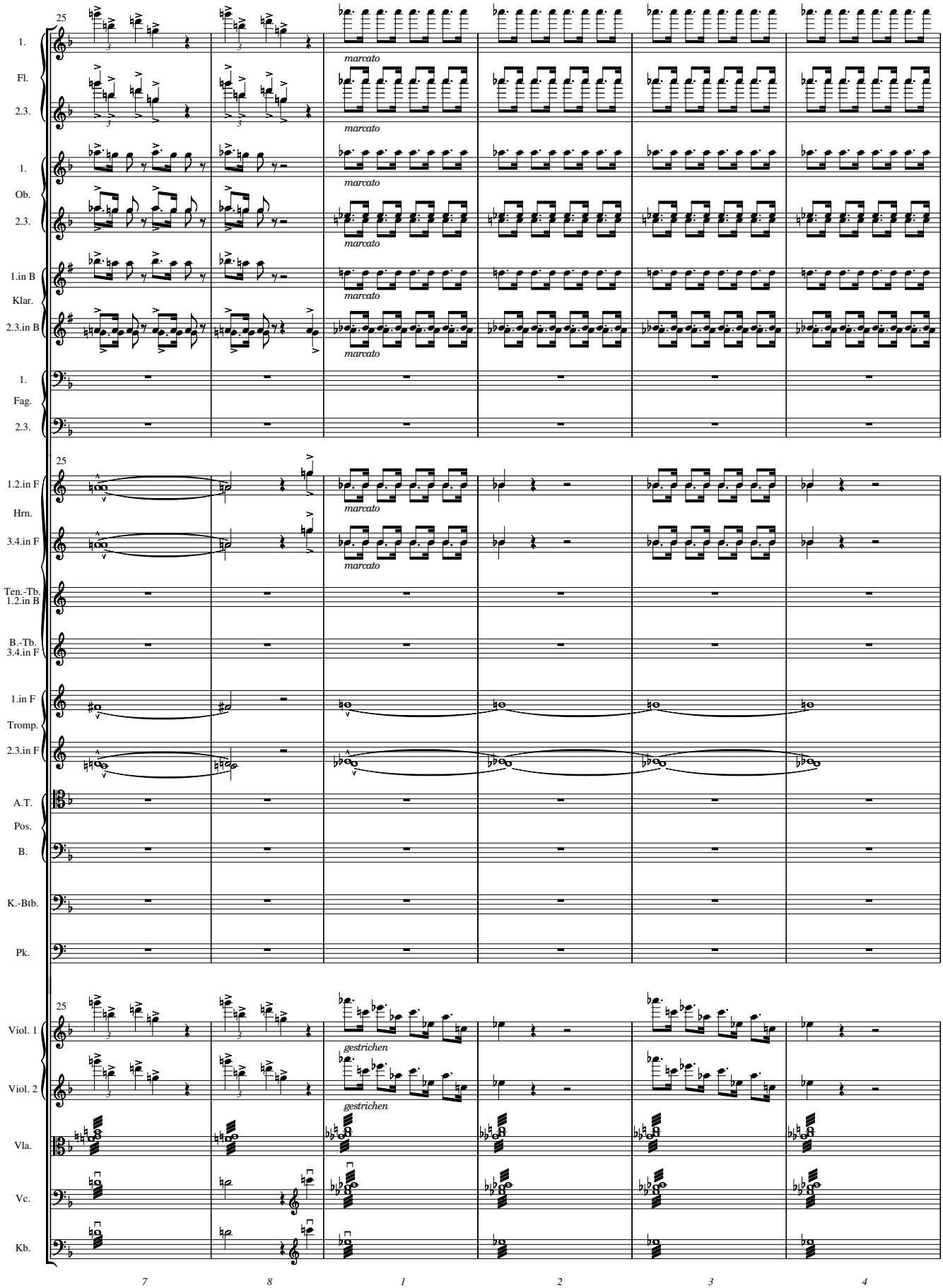
Rekonstruktion der Autograph-Partitur nach den erhaltenen Quellen.
Aufführungsfassung von Nicola Samale, John A. Phillips,
Gunnar Cohrs und Giuseppe Mazzuca, 1983–1991.

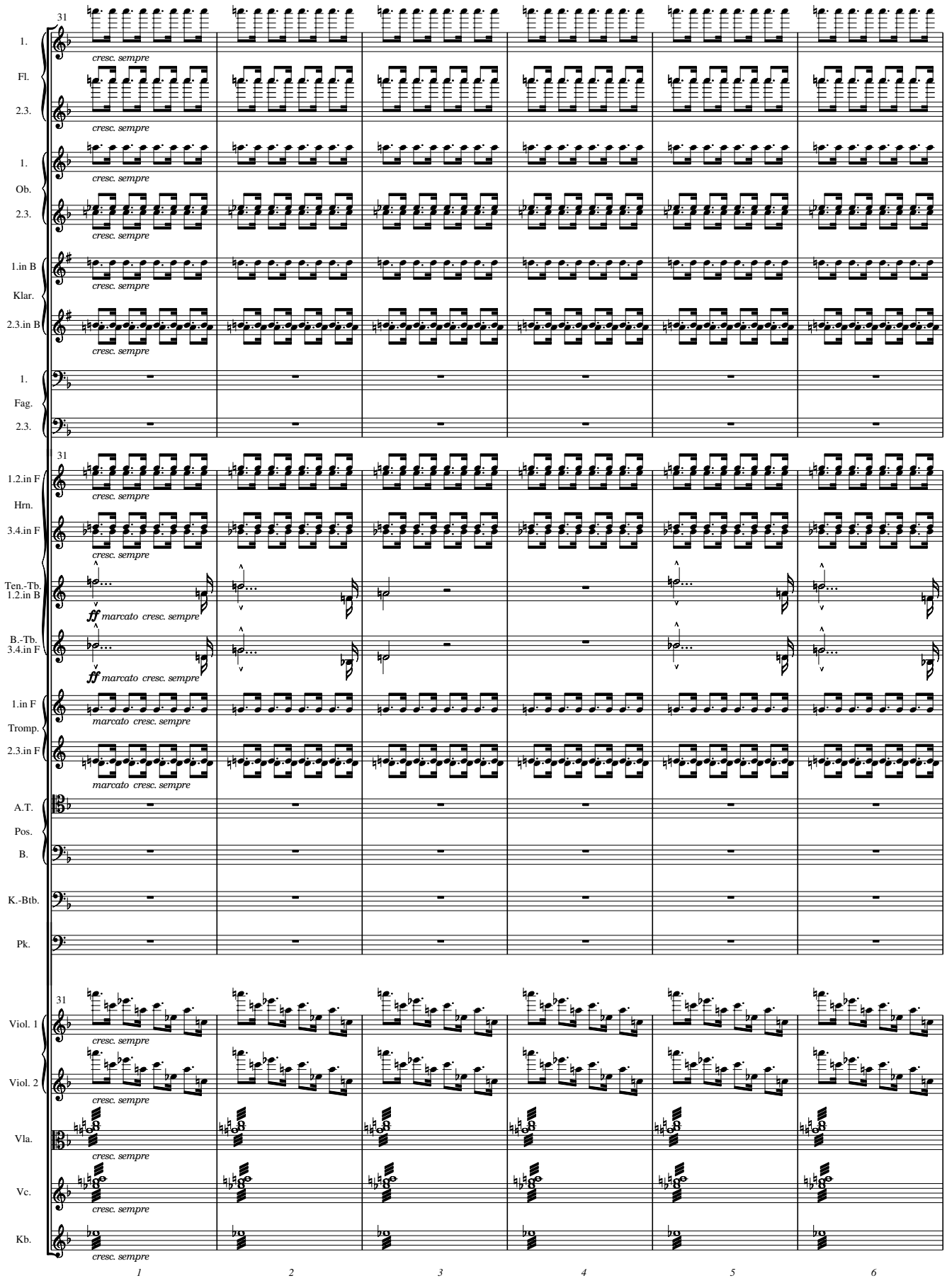


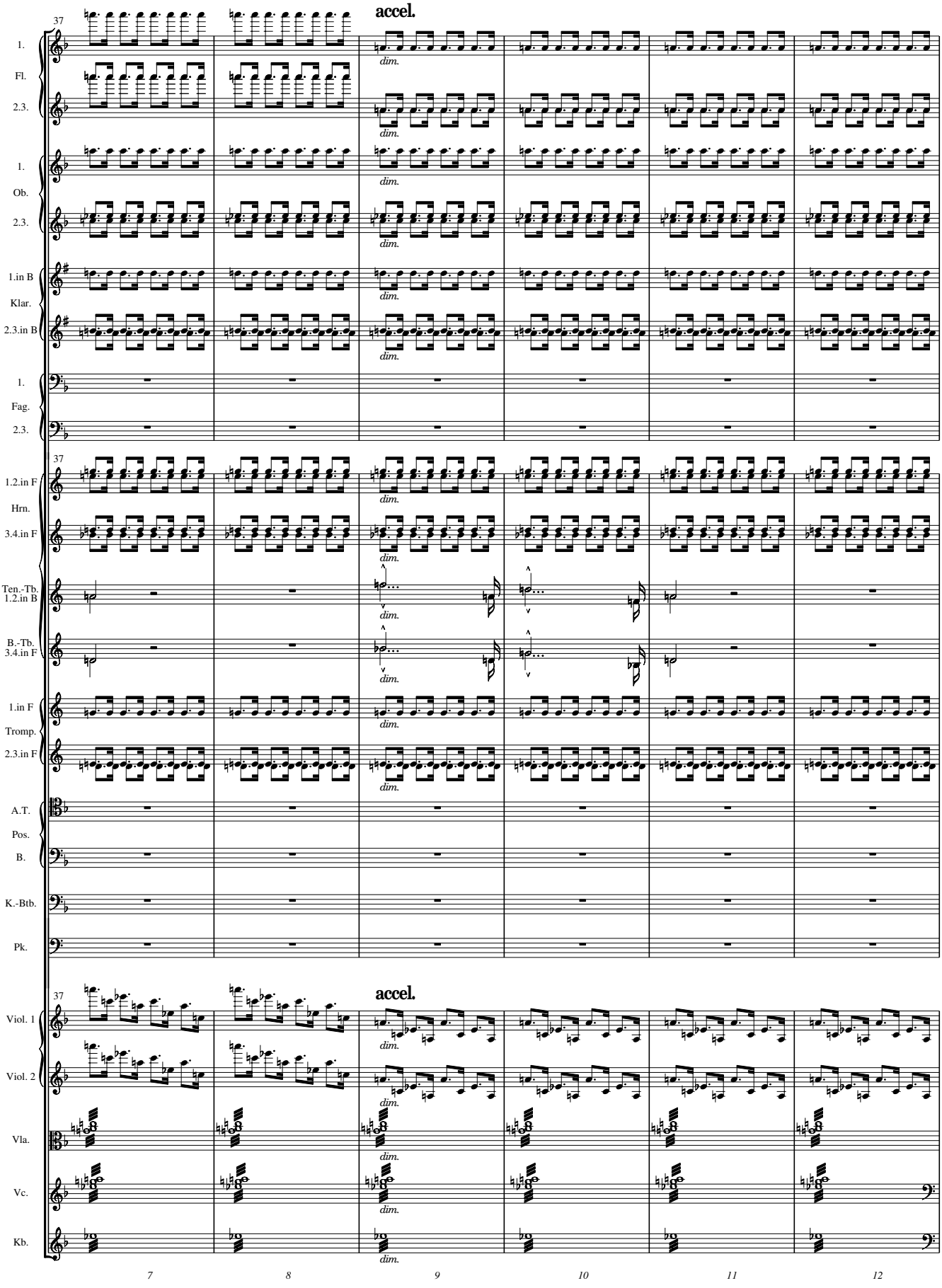
© Copyright 1992 by
John A. Phillips, Adelaide.
All Rights Reserved.

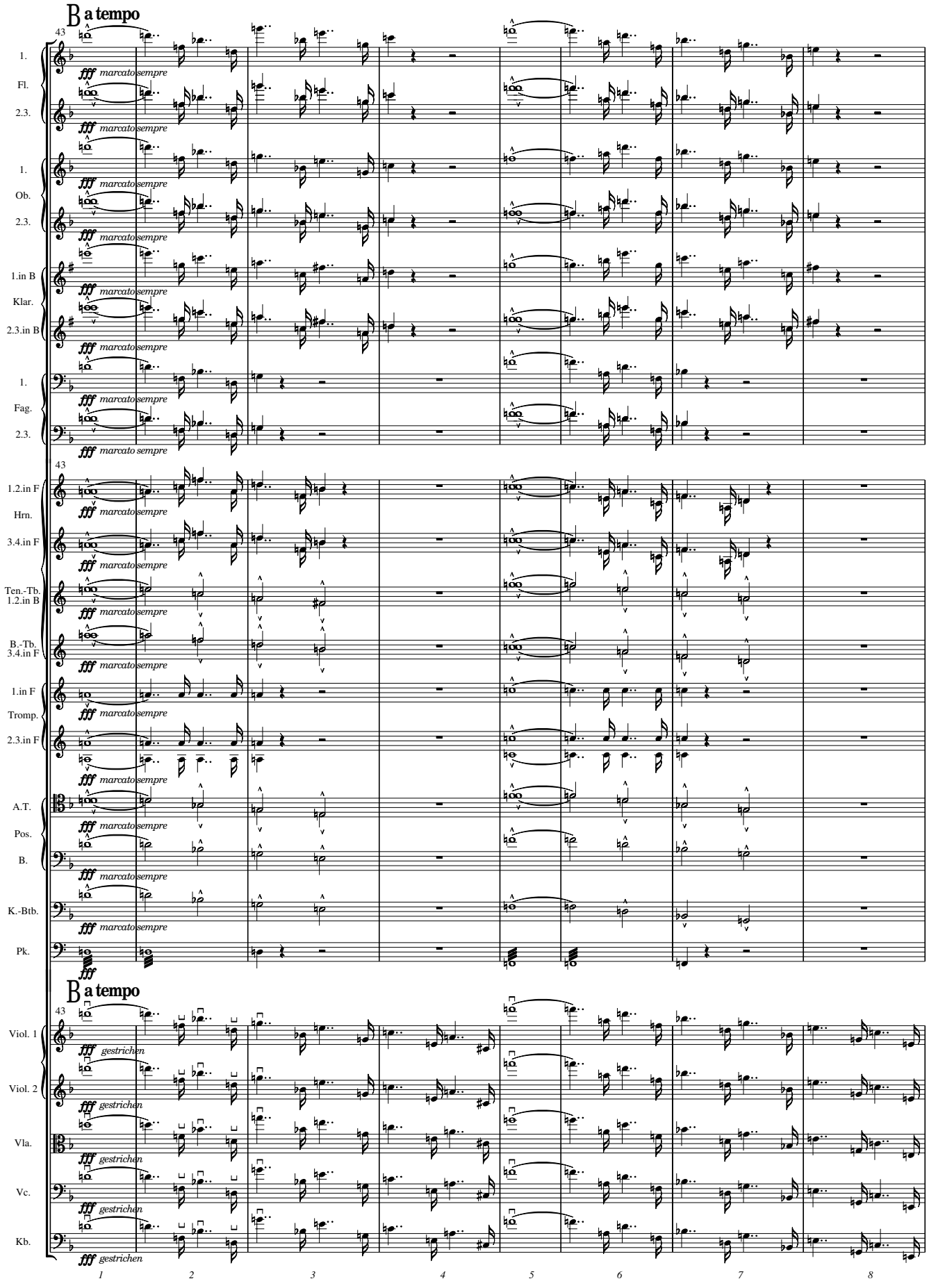

10
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
cresc.
10
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
10
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
divisi
divisi
cresc.
[6]
[7]
[8]
1
2
1
2
3

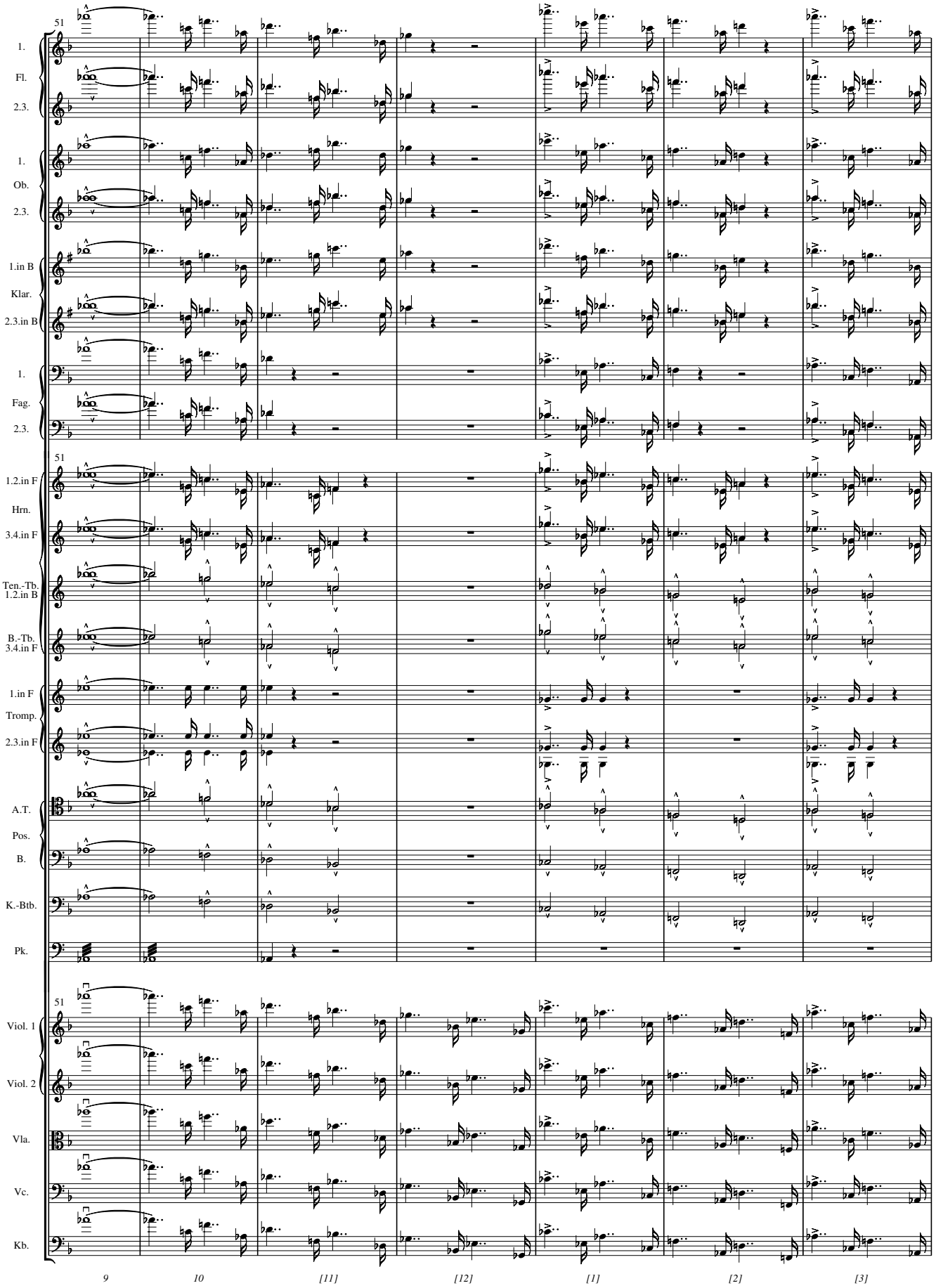

18
A
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
18
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
18
A
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
f
cresc. poco a poco
4 1 2 3 4 5 6

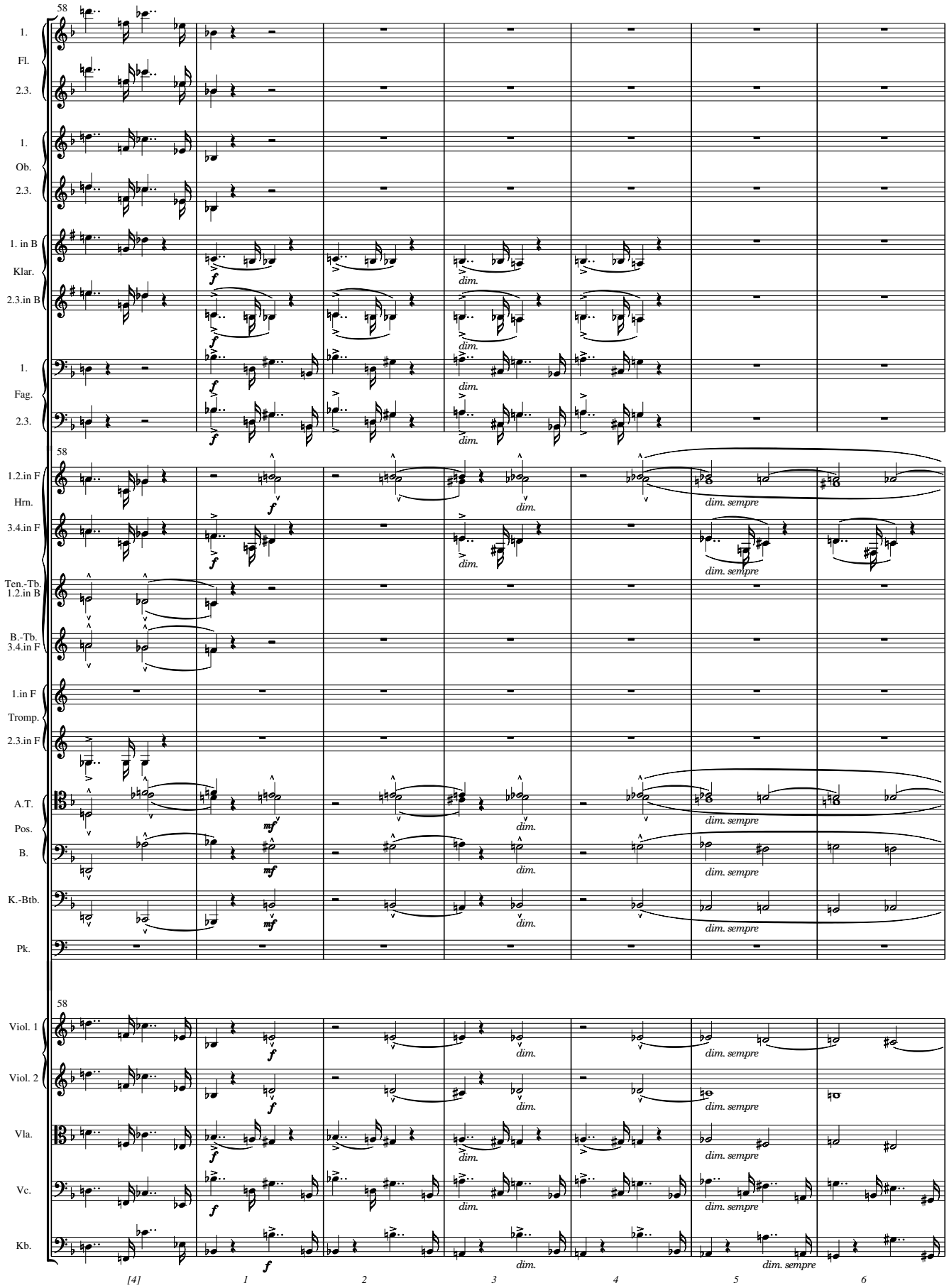

25
1.
Fl.
2.3.
marcato
1.
Ob.
2.3.
marcato
1.in B
Klar.
2.3.in B
marcato
1.
Fag.
2.3.
25
1.2.in F
Hrn.
3.4.in F
marcato
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
25
Viol. 1
gestrichen
Viol. 2
gestrichen
Vla.
Vc.
Kb.

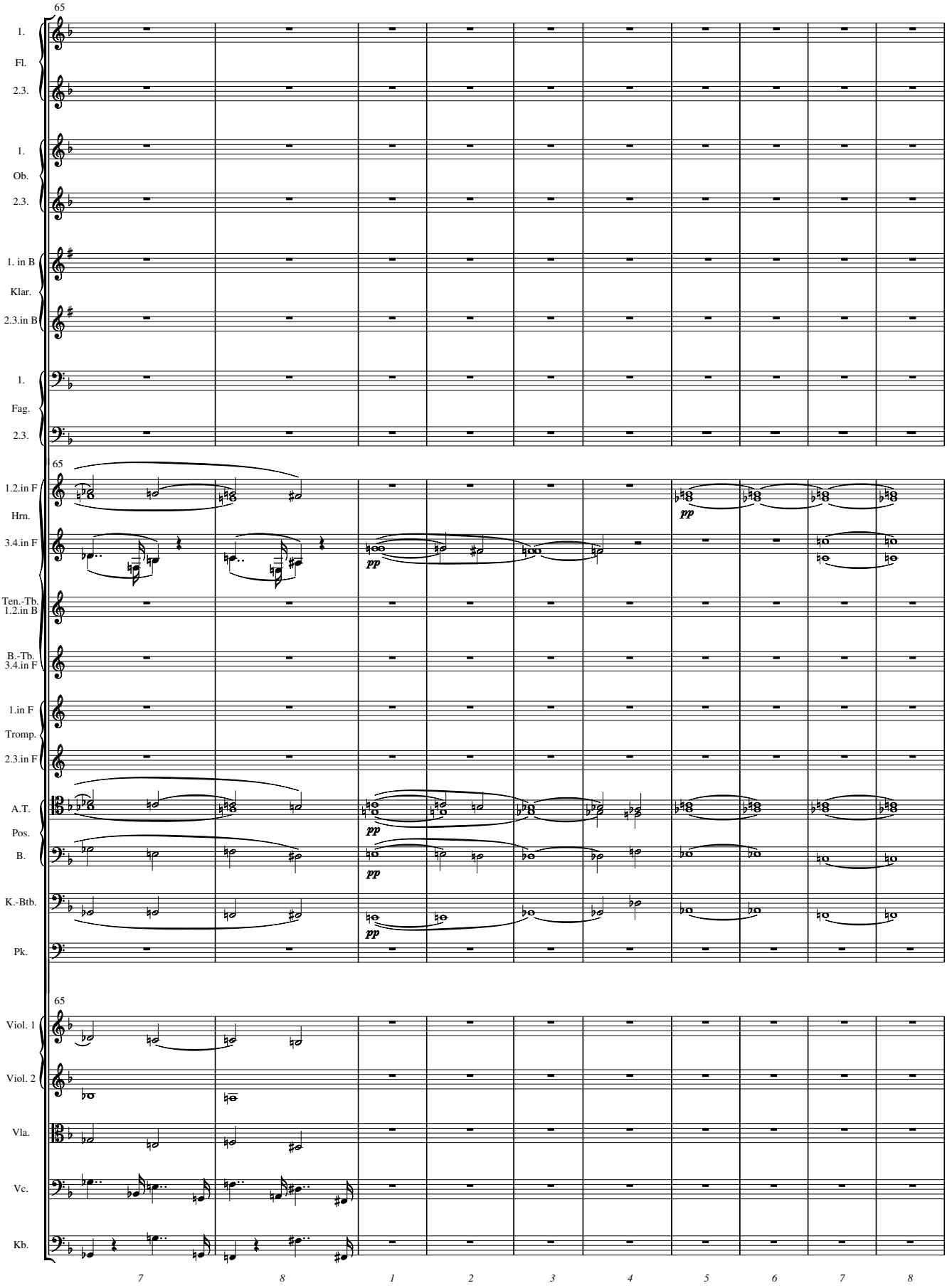

31
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
31
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
31
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
cresc. sempre
ff marcato cresc. sempre
marcato cresc. sempre
1
2
3
4
5
6

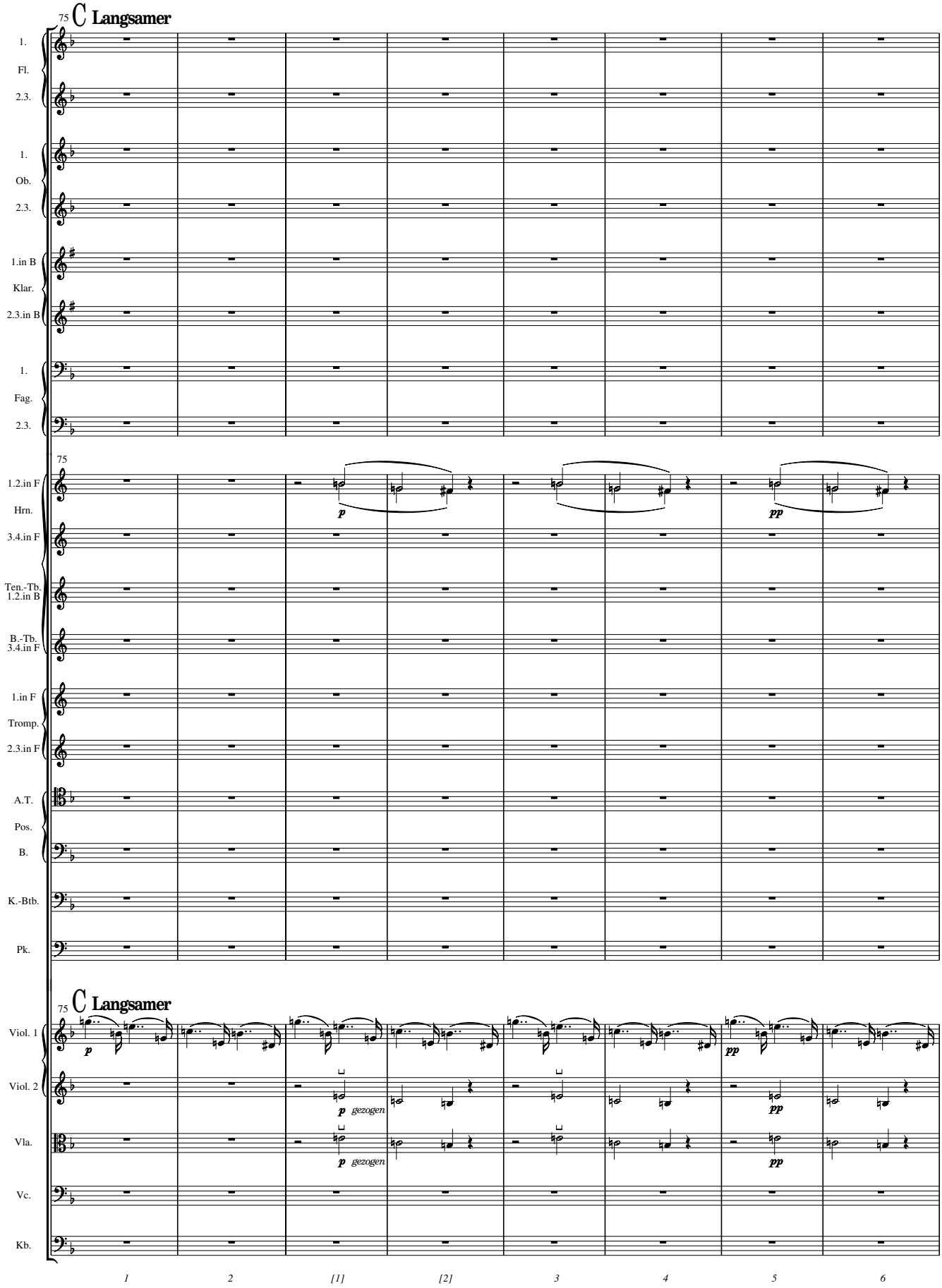

37
accel.
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
37
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
37
accel.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
dim.
7
8
9
10
11
12

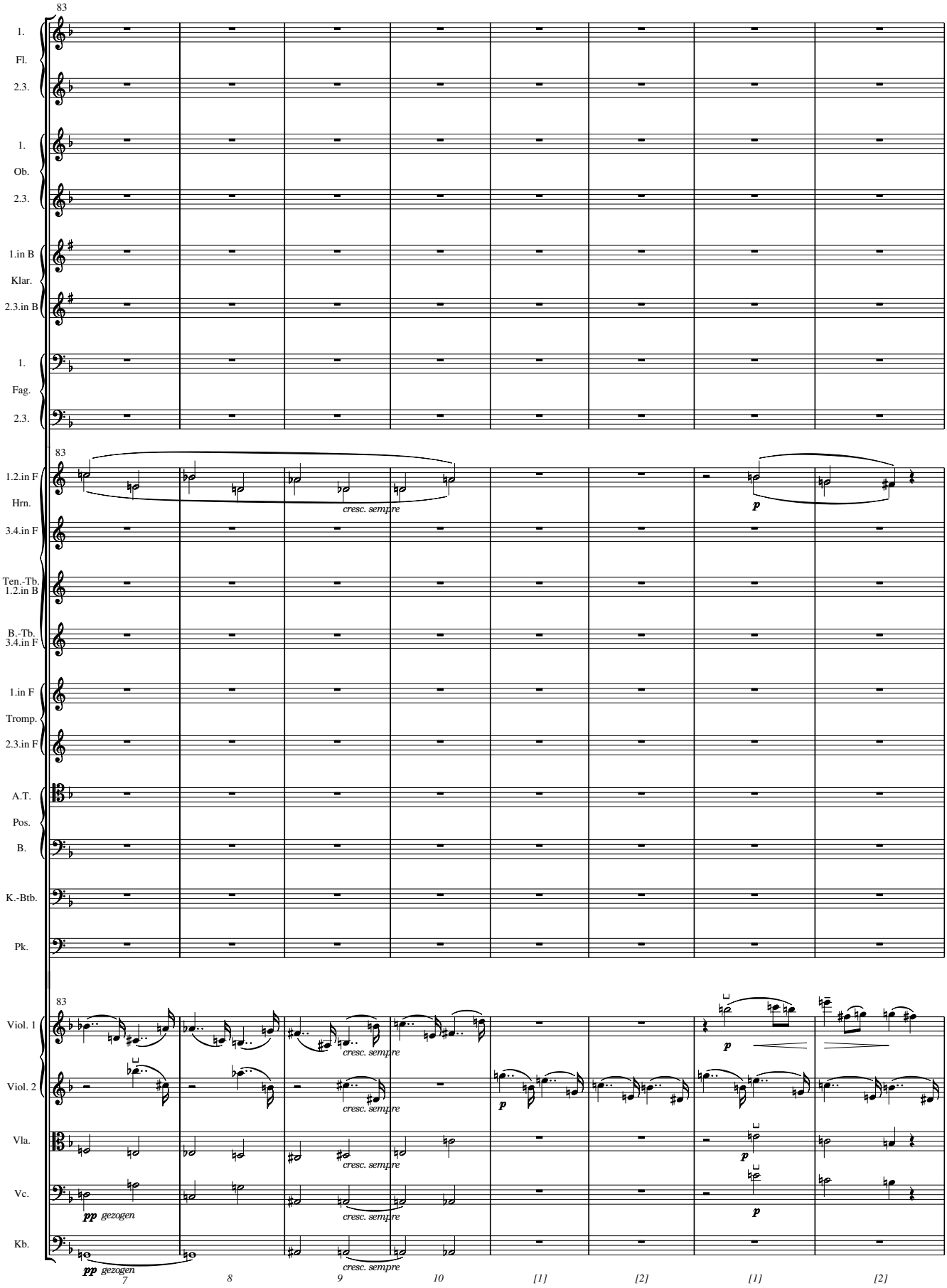

B a tempo
43
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
fff marcato sempre
43
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
fff
B a tempo
43
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
fff gestrichen
1 2 3 4 5 6 7 8

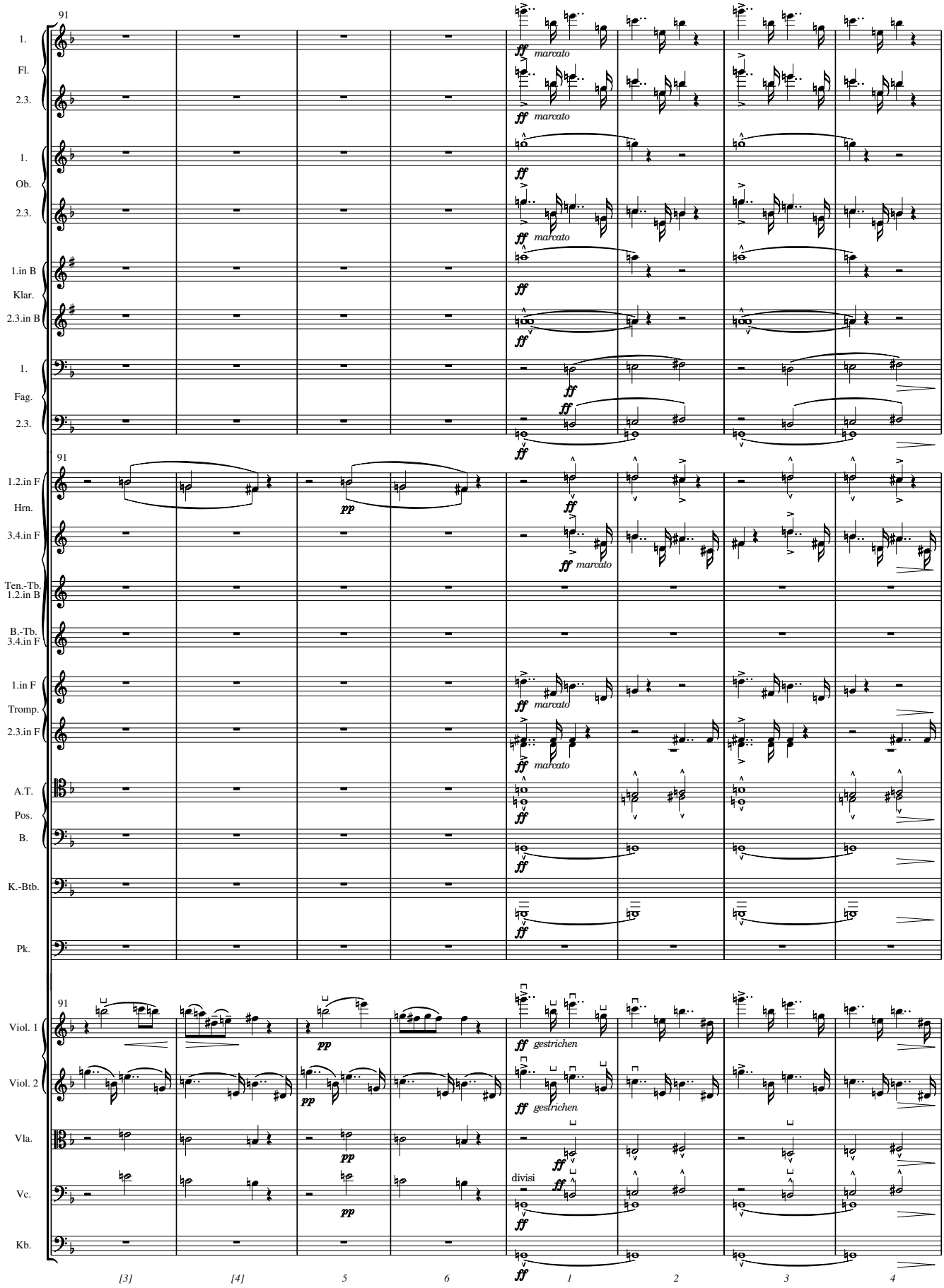

51
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
51
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
51
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
9
10
[11]
[12]
[1]
[2]
[3]

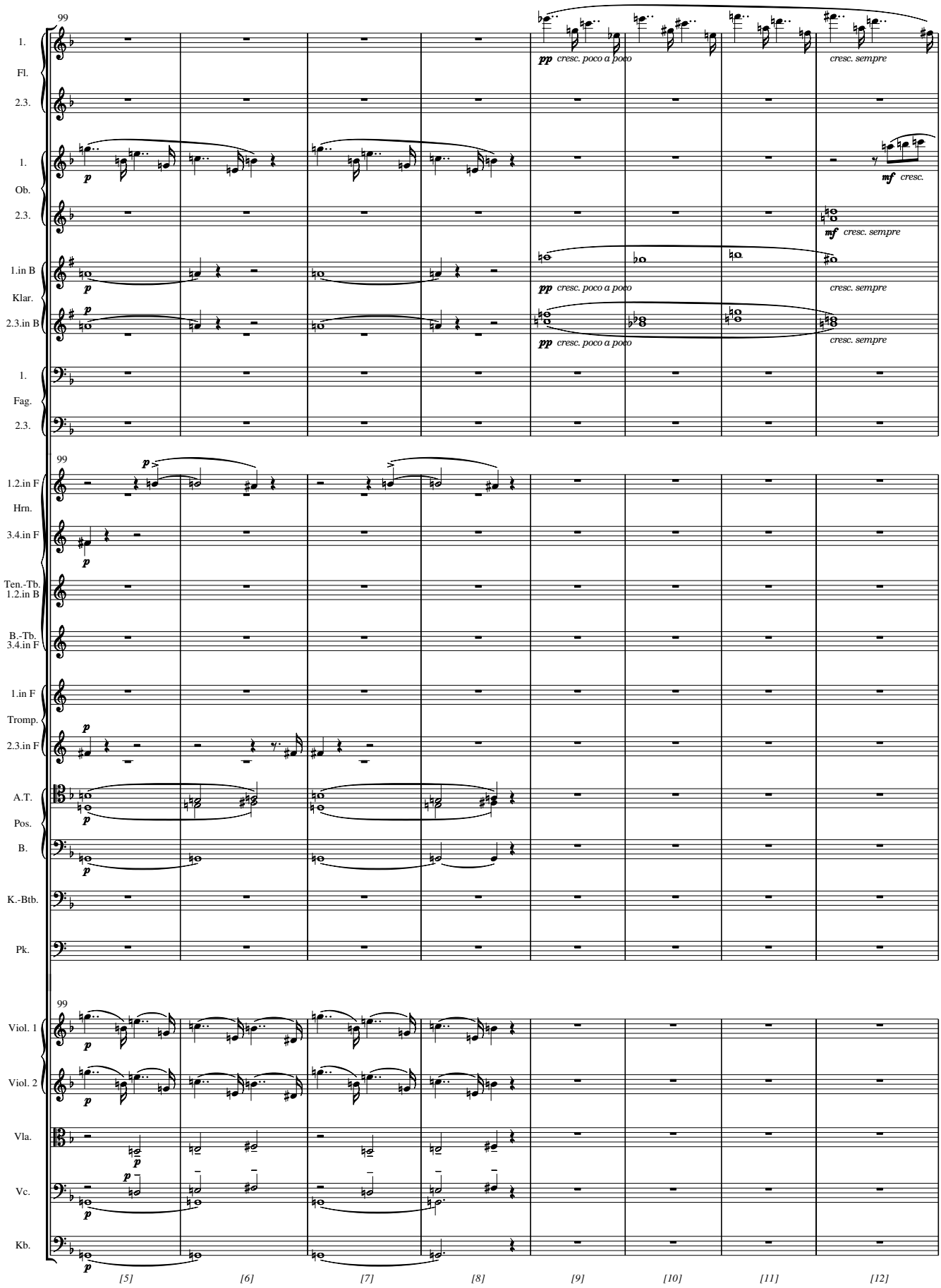

58
1.
Fl.
2.3.
1.
Ob.
2.3.
1. in B
Klar.
2.3.in B
1.
Fag.
2.3.
58
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
58
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
f
mf
dim.
dim. sempre
[4]
1
2
3
4
5
6

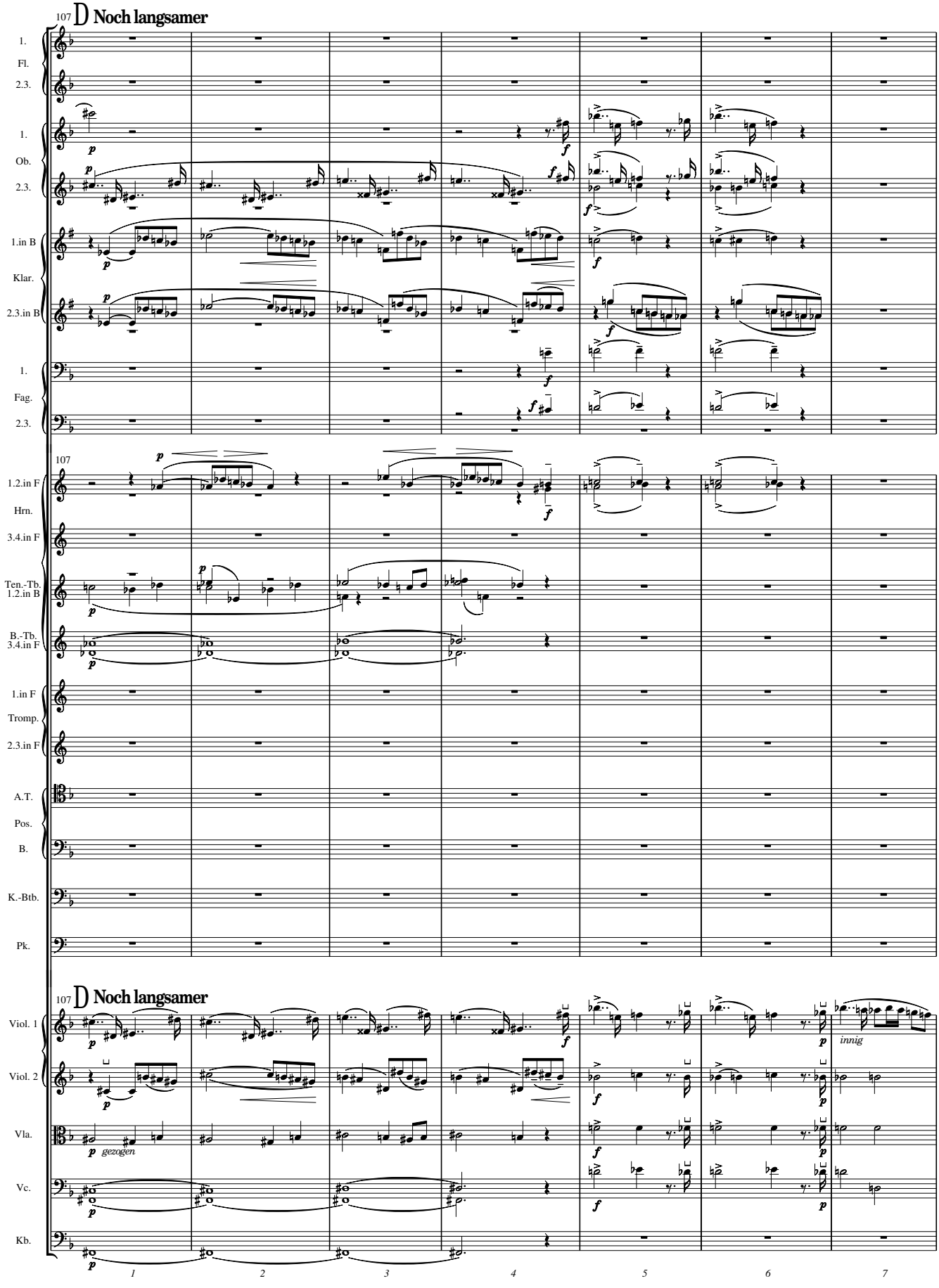

65
1.
Fl.
2.3.
1.
Ob.
2.3.
1. in B
Klar.
2.3.in B
1.
Fag.
2.3.
65
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
pp
65
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
7 8 1 2 3 4 5 6 7 8

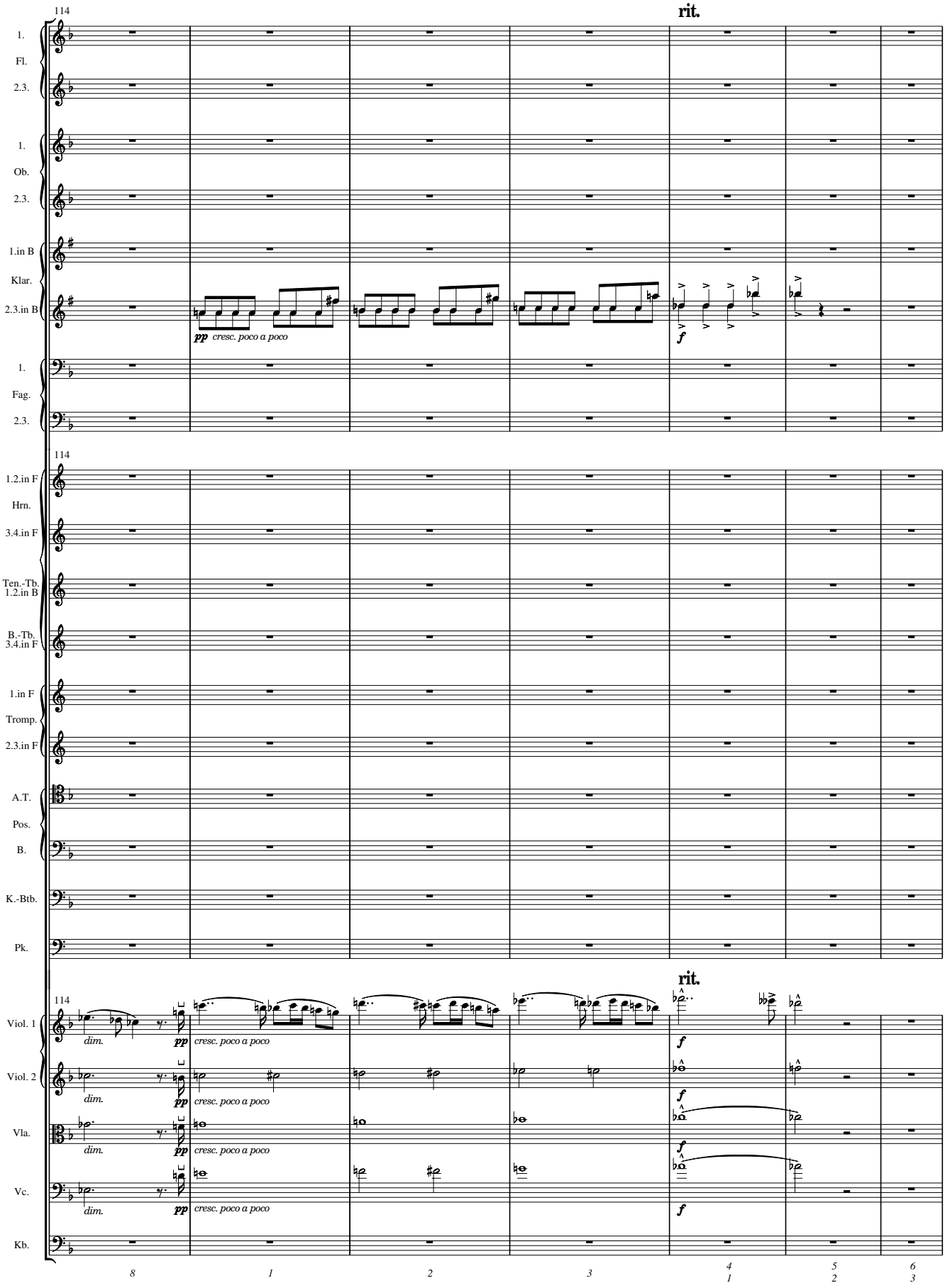

75
Langsamer
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
75
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
75
Langsamer
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
p
pp
gezogen
1
2
[1]
[2]
3
4
5
6

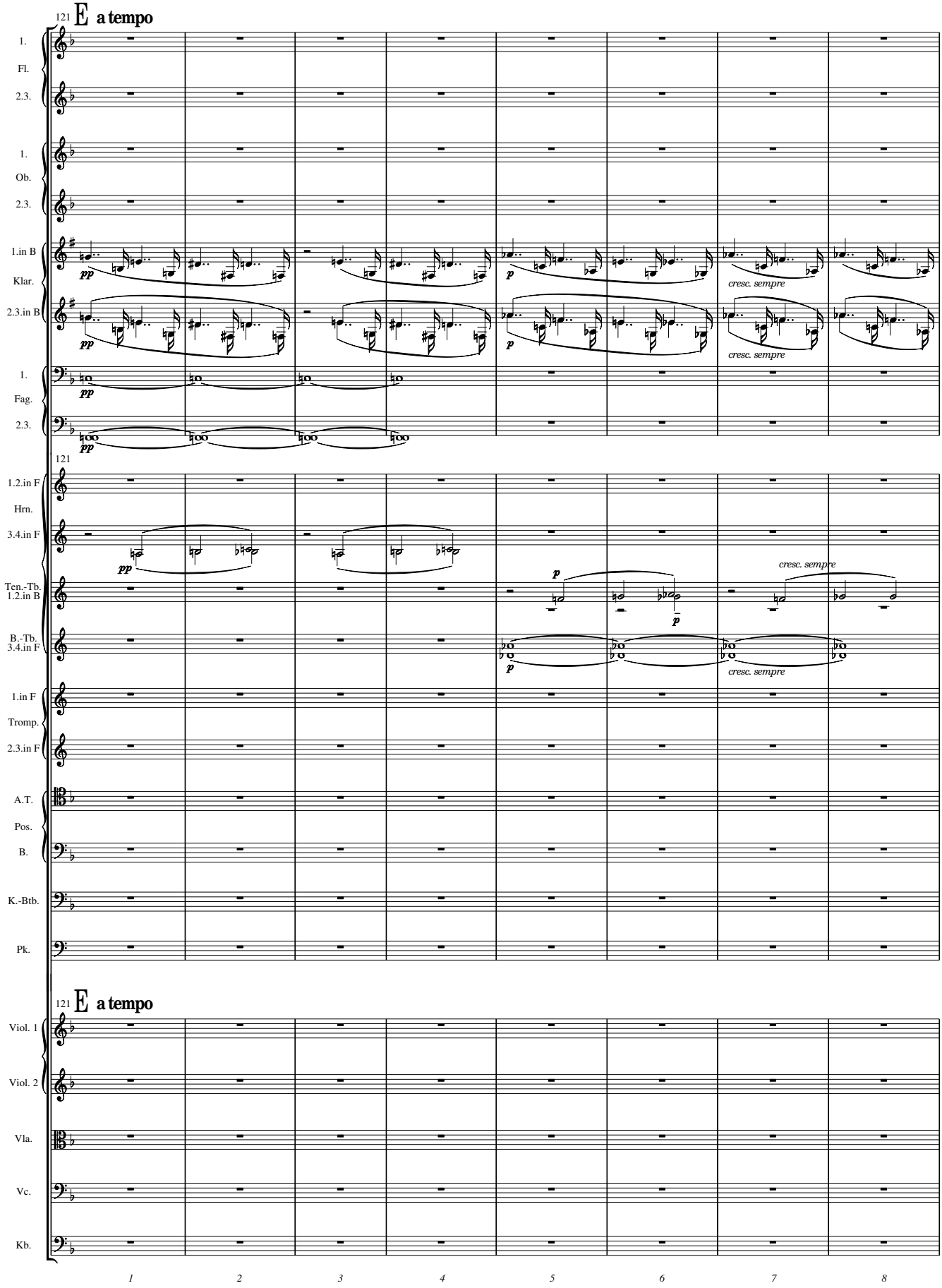

83
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
83
1.2.in F
Hrn.
cresc. sempre
p
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
83
Viol. 1
cresc. sempre
p
Viol. 2
cresc. sempre
p
Vla.
cresc. sempre
p
Vc.
pp gezogen
cresc. sempre
p
Kb.
pp gezogen
cresc. sempre
7
8
9
10
[1]
[2]
[1]
[2]

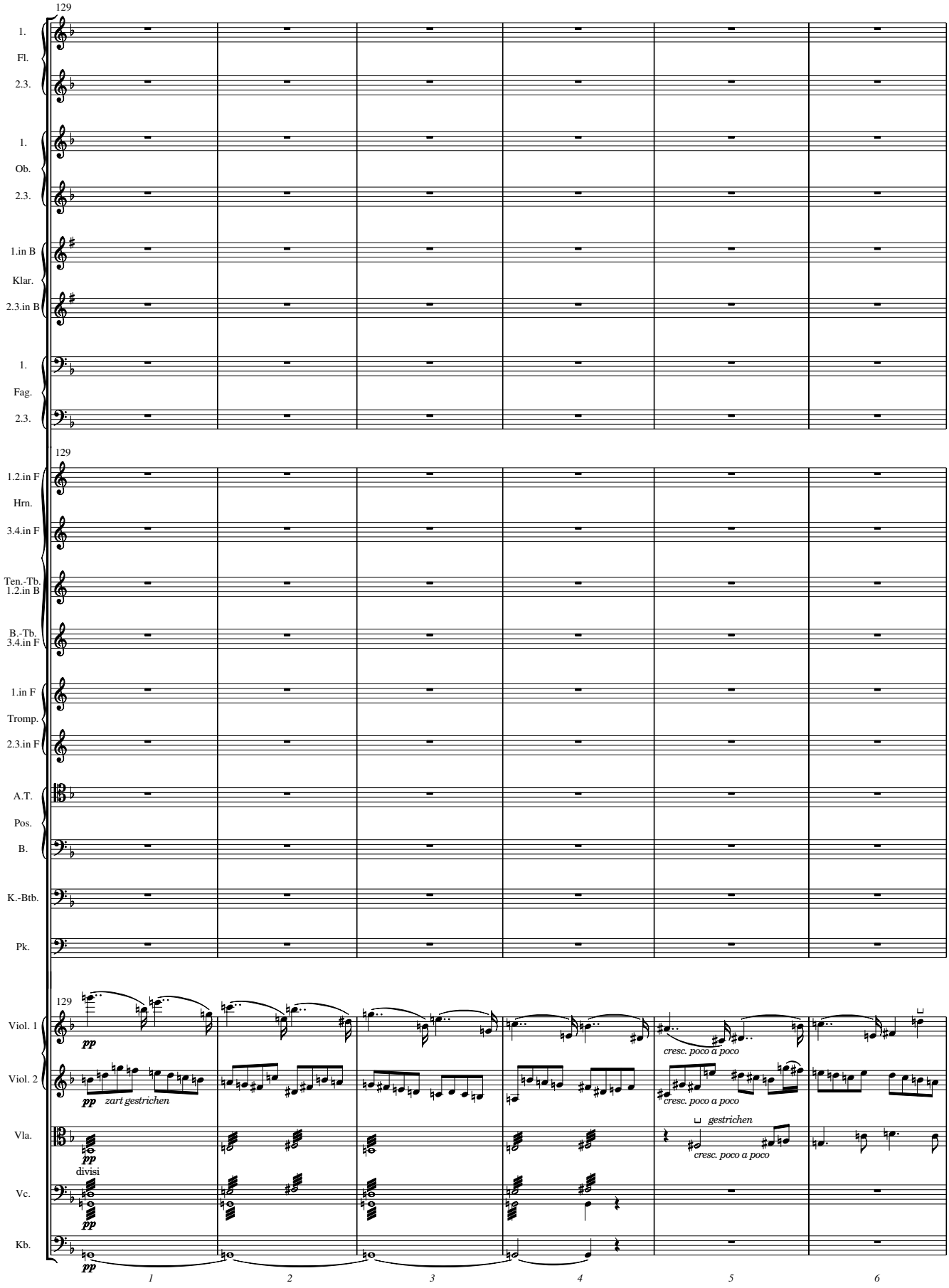

91
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
91
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
91
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
ff marcato
pp
ff gestrichen
divisi
[3]
[4]
5
6
1
2
3
4

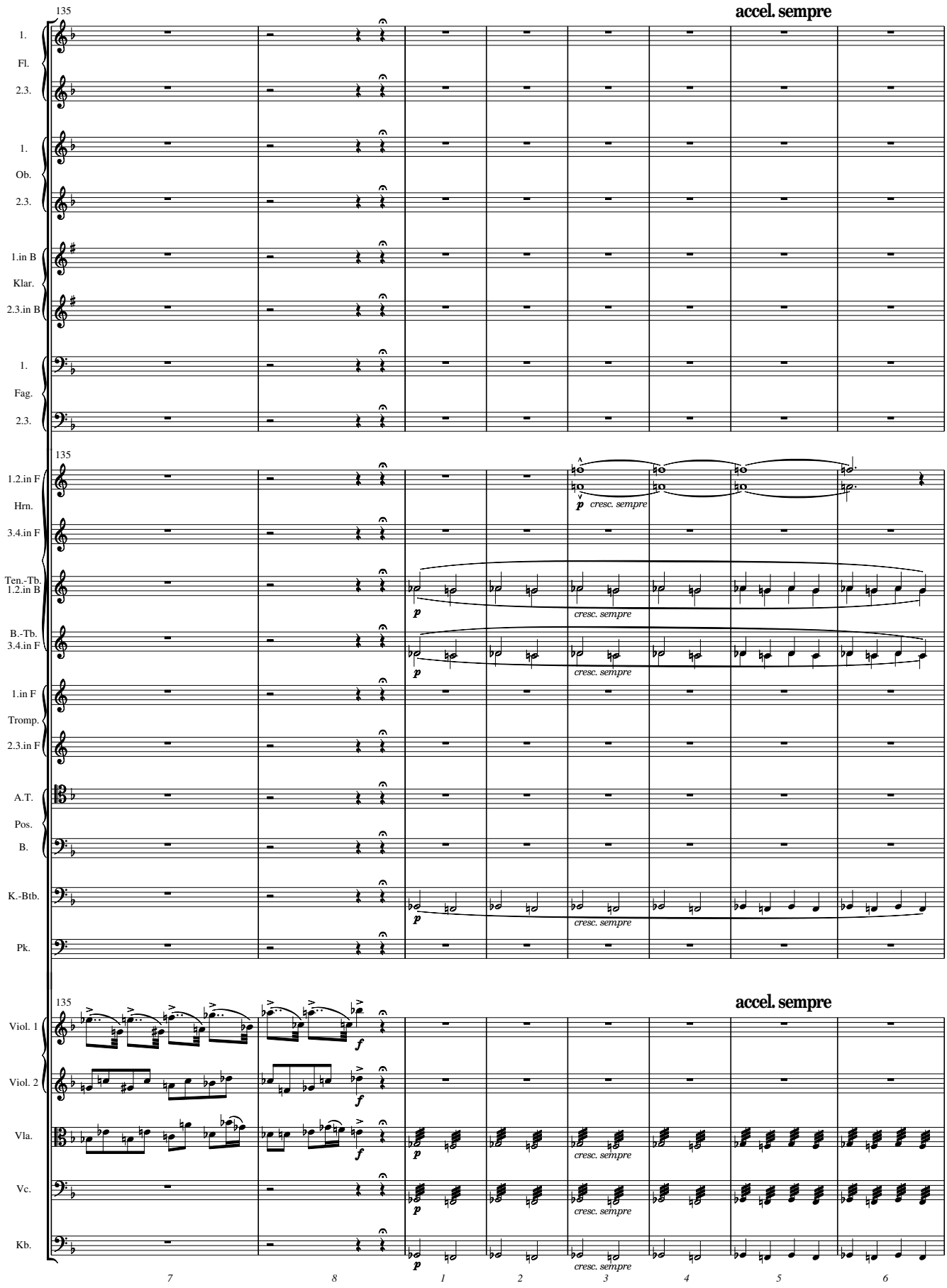

99
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
pp cresc. poco a poco
cresc. sempre
mf cresc.
mf cresc. sempre
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
[5]
[6]
[7]
[8]
[9]
[10]
[11]
[12]

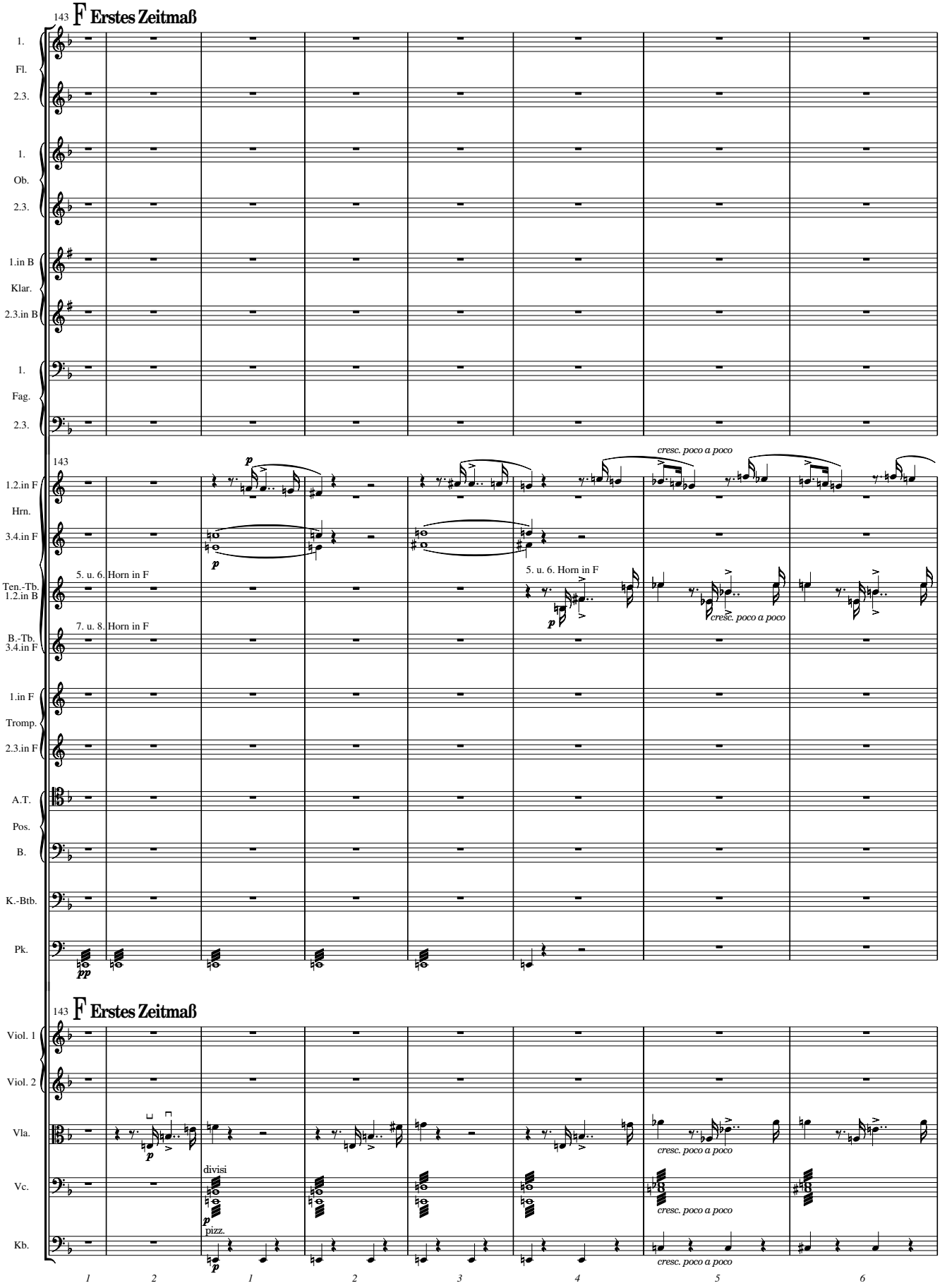

107
D Noch langsamer
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
107
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
107
D Noch langsamer
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
gezogen
innig
1
2
3
4
5
6
7

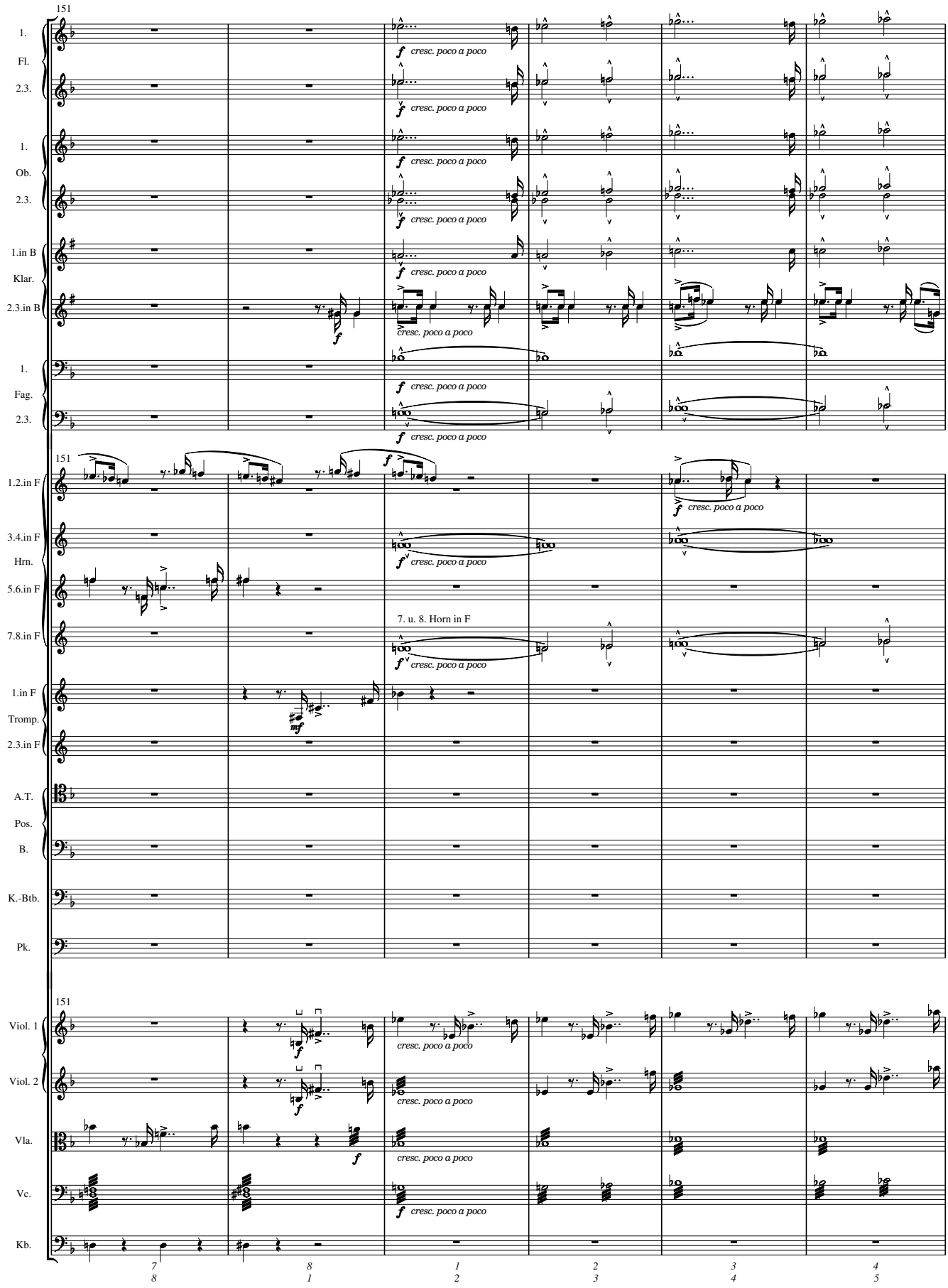

114
rit.
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
pp cresc. poco a poco
f
1.
Fag.
2.3.
114
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
114
rit.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
dim.
pp
cresc. poco a poco
f
8
1
2
3
4
1
5
2
6
3

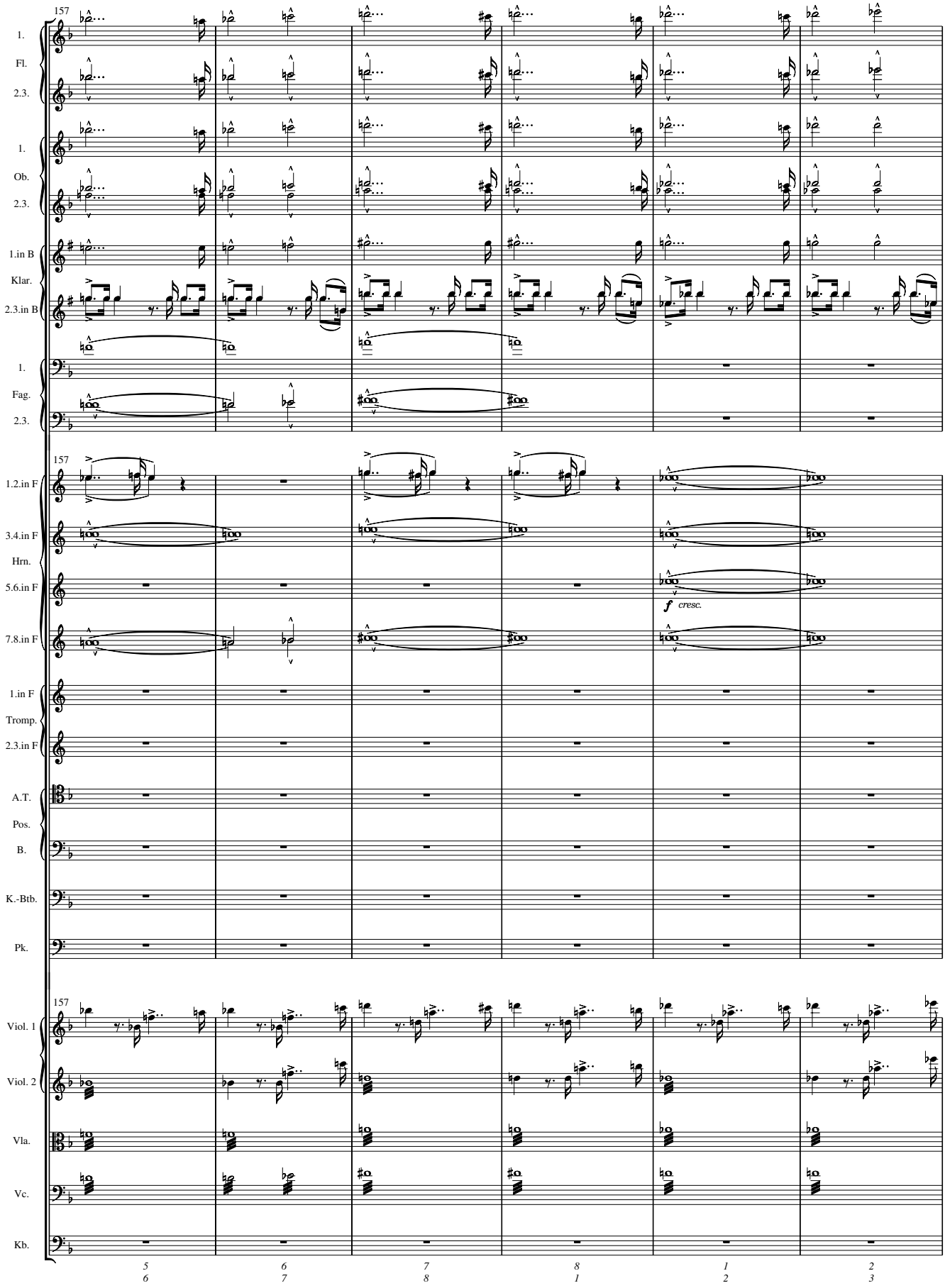

121
E
a tempo
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
pp
p
cresc. sempre
121
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
121
E
a tempo
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
1
2
3
4
5
6
7
8

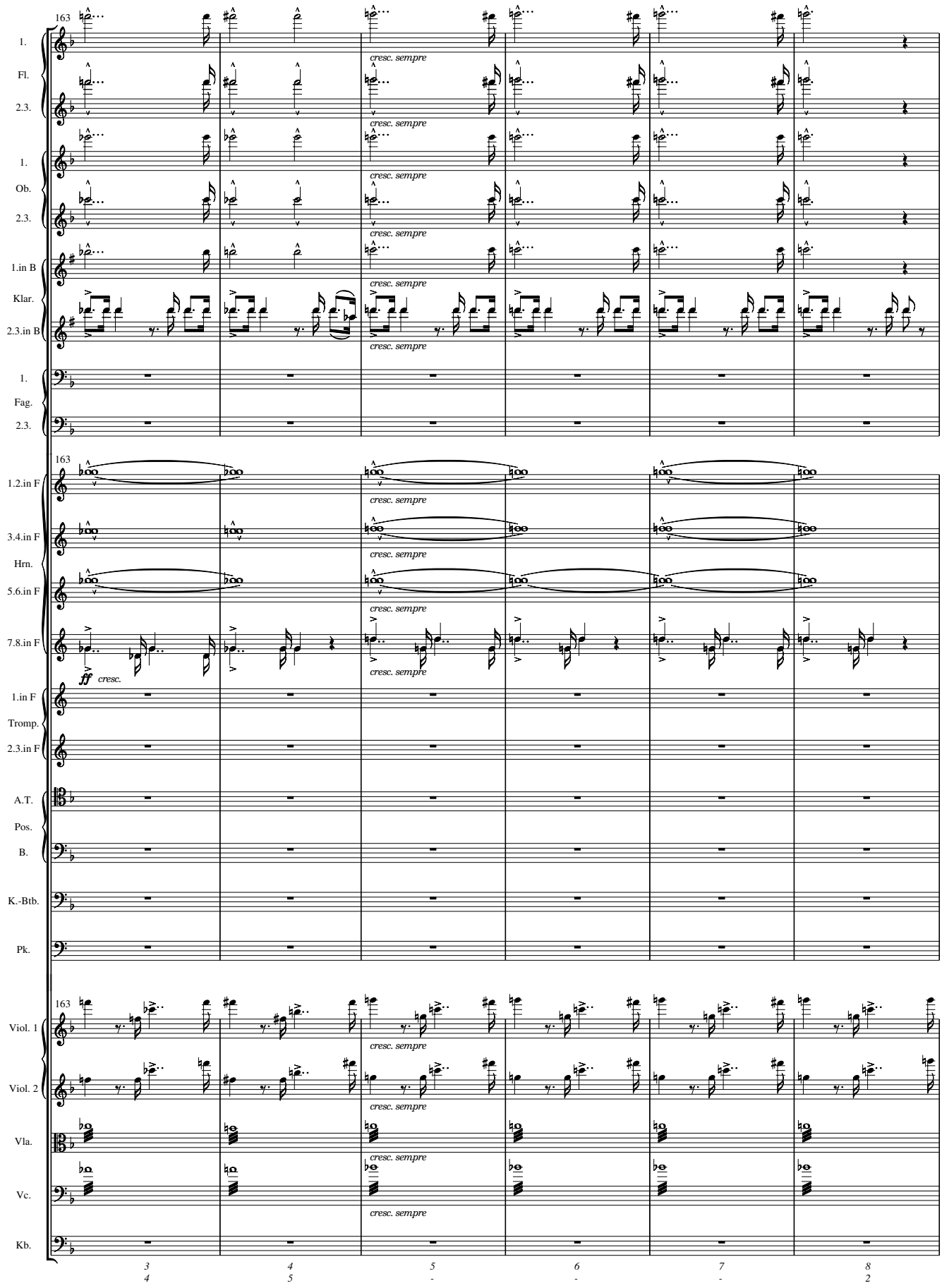

129
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
129
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
129
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
pp
zart gestrichen
cresc. poco a poco
gestrichen
divisi
1
2
3
4
5
6

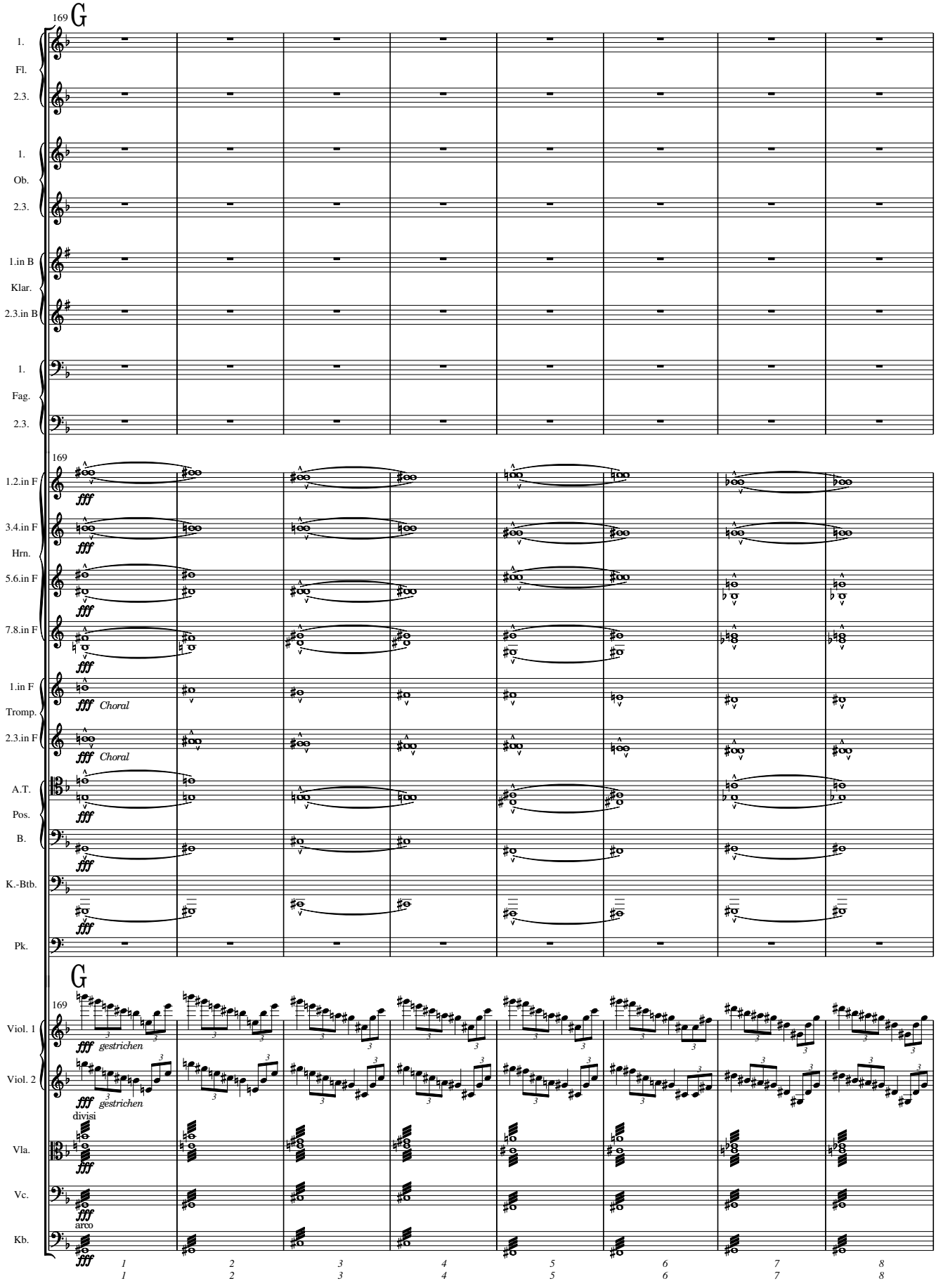

135
accel. sempre
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
135
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
p cresc. sempre
cresc. sempre
135
accel. sempre
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
f
7 8 1 2 3 4 5 6

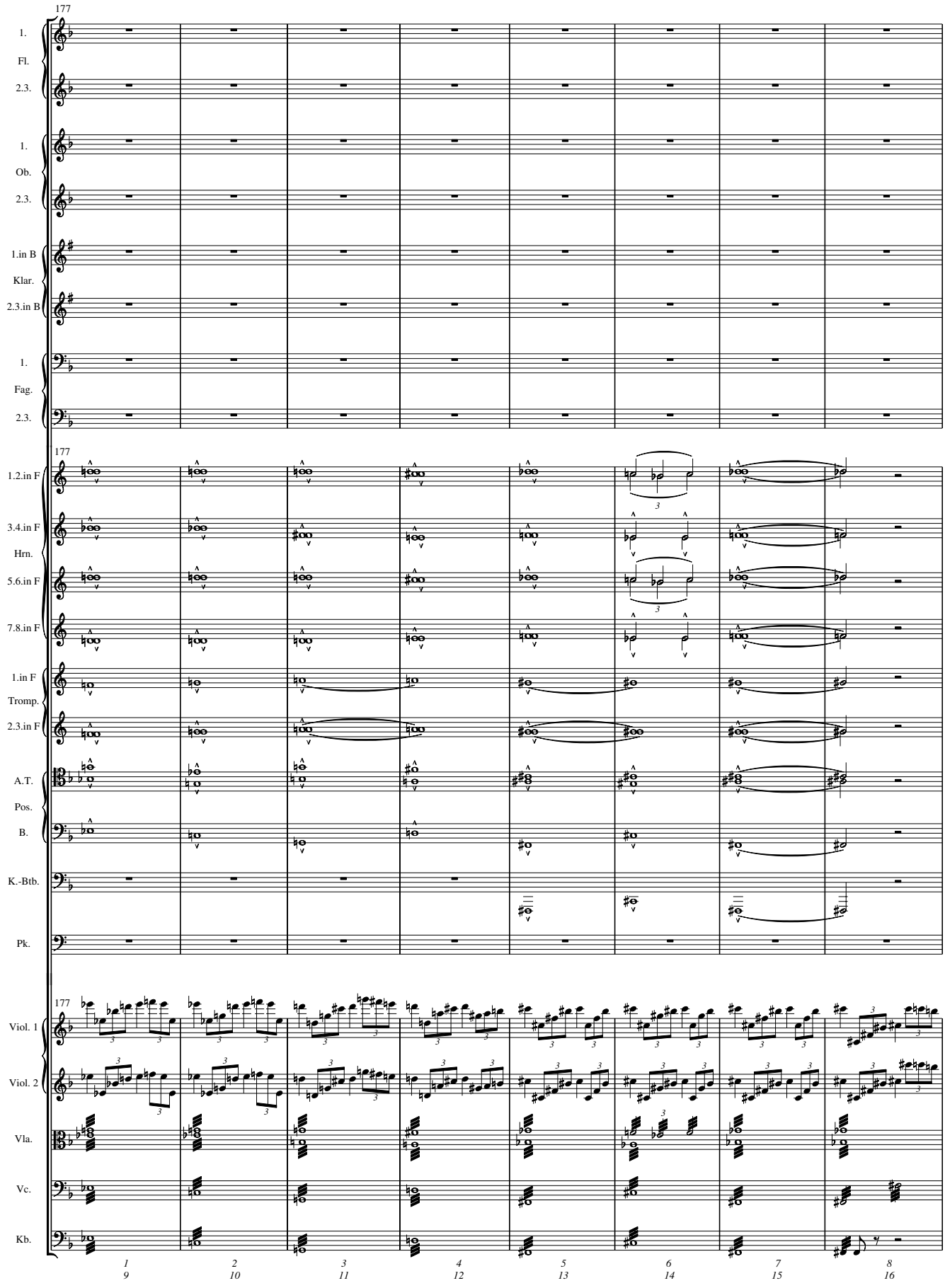

143
F Erstes Zeitmaß
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
143
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
5. u. 6. Horn in F
7. u. 8. Horn in F
cresc. poco a poco
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
143
F Erstes Zeitmaß
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
divisi
pizz.
cresc. poco a poco
1
2
1
2
3
4
5
6

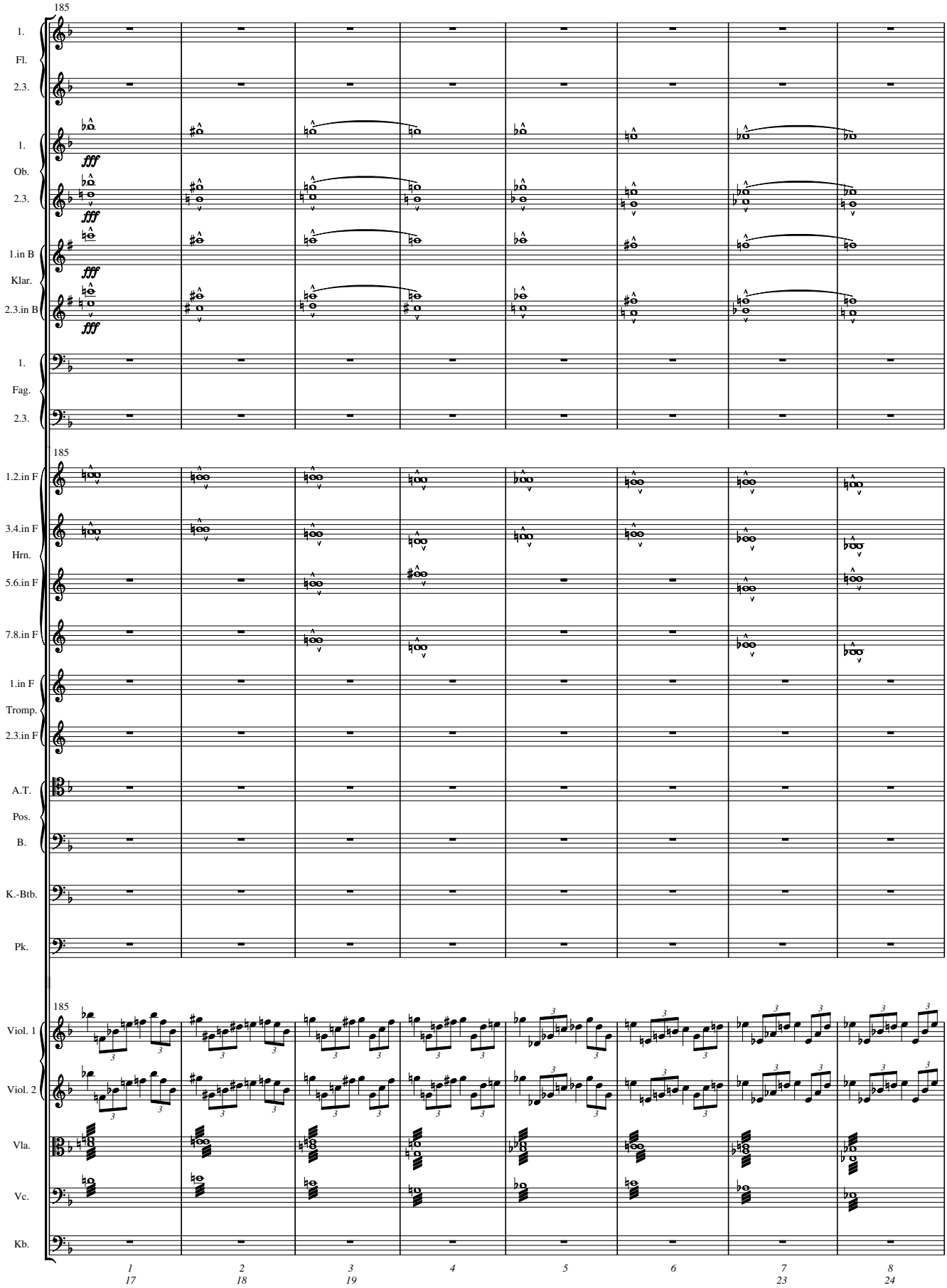

151
1. Fl.
2.3.
1. Ob.
2.3.
1.in B Klar.
2.3.in B
1. Fag.
2.3.
1.2.in F
3.4.in F Hrn.
5.6.in F
7.8.in F
7. u. 8. Horn in F
1.in F Tromp.
2.3.in F
A.T. Pos.
B.
K.-Btb.
Pk.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
f cresc. poco a poco
mf
7 8
8 1
1 2
2 3
3 4
4 5

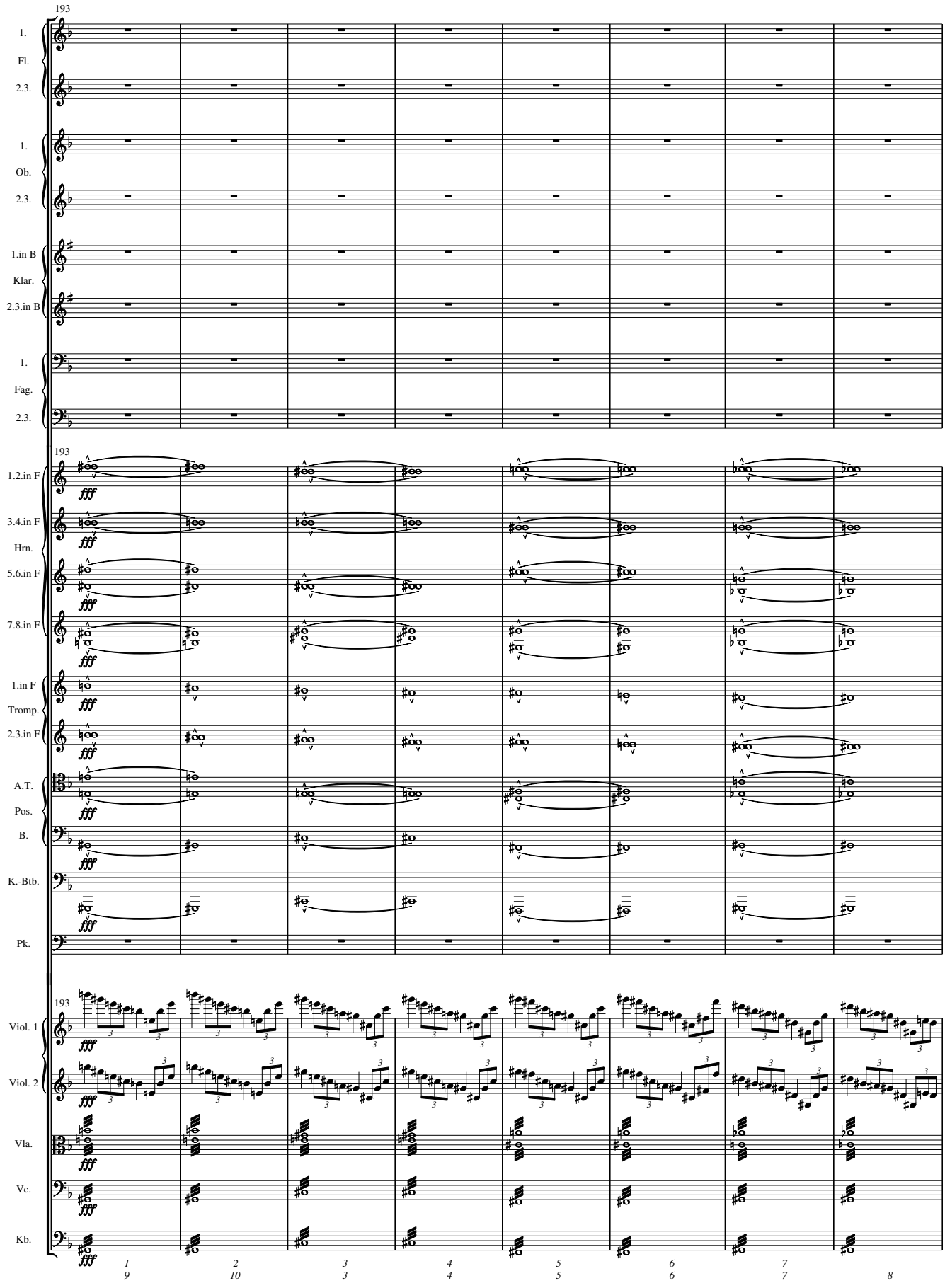

157
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
157
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
f cresc.
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
157
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
5 6 7 8 1 2
6 7 8 1 2 3

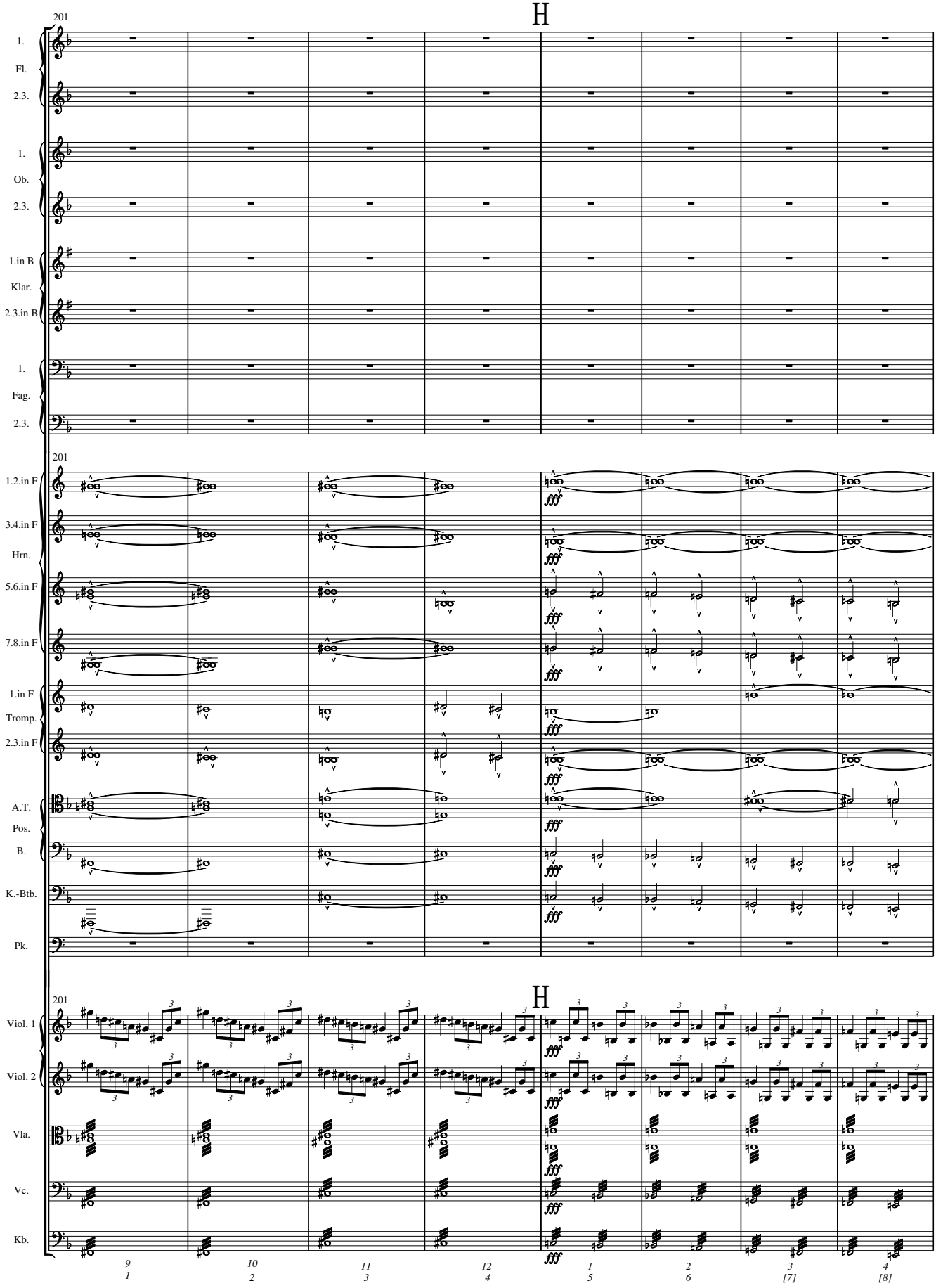

163
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
163
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
163
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
cresc. sempre
ff cresc.
3 4 5 6 7 8
4 5 - - - 2

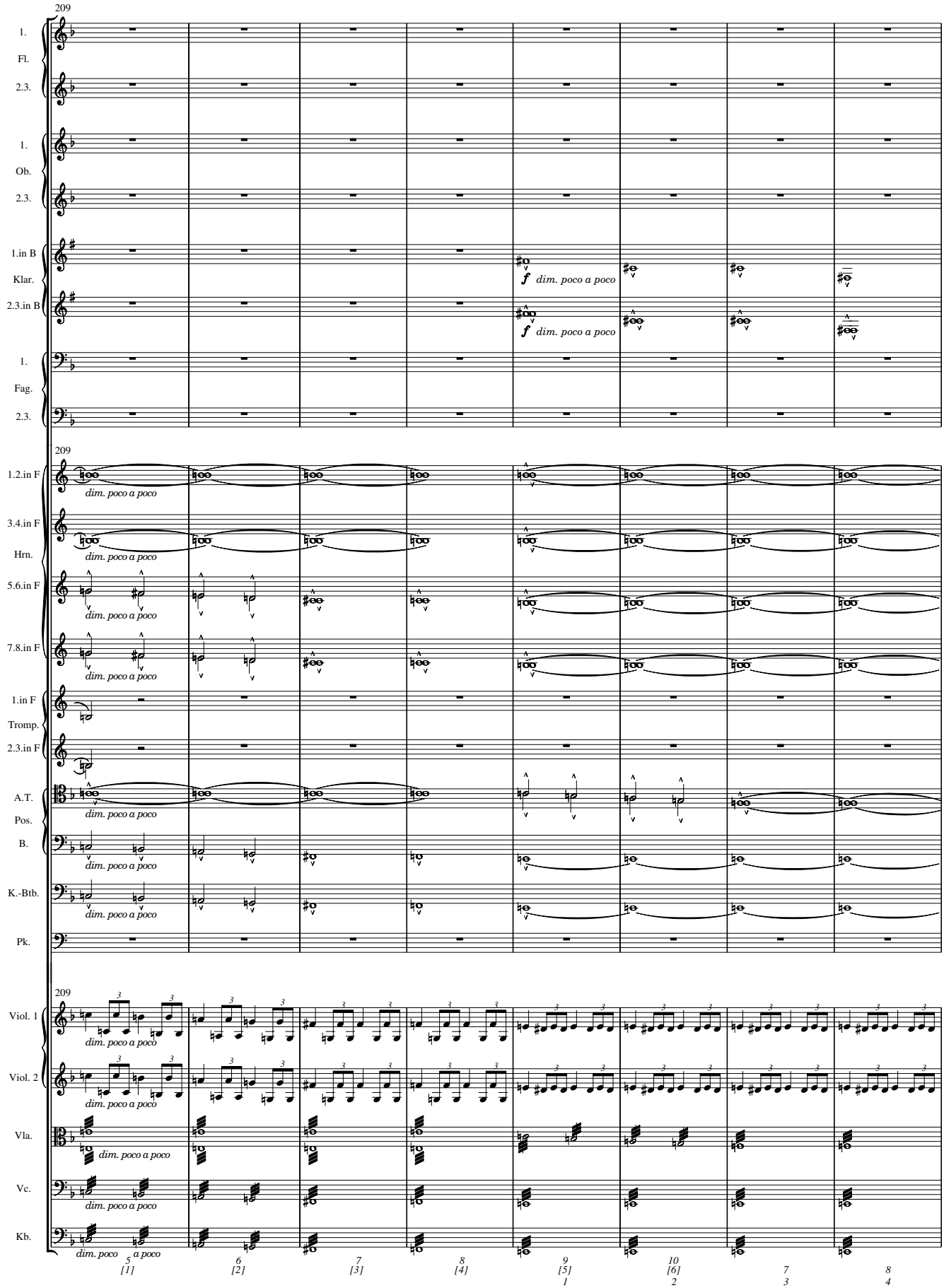

169
G
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
169
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
fff
Choral
G
169
Viol. 1
Viol. 2
gestrichen
divisi
Vla.
Vc.
arco
Kb.
1 2 3 4 5 6 7 8

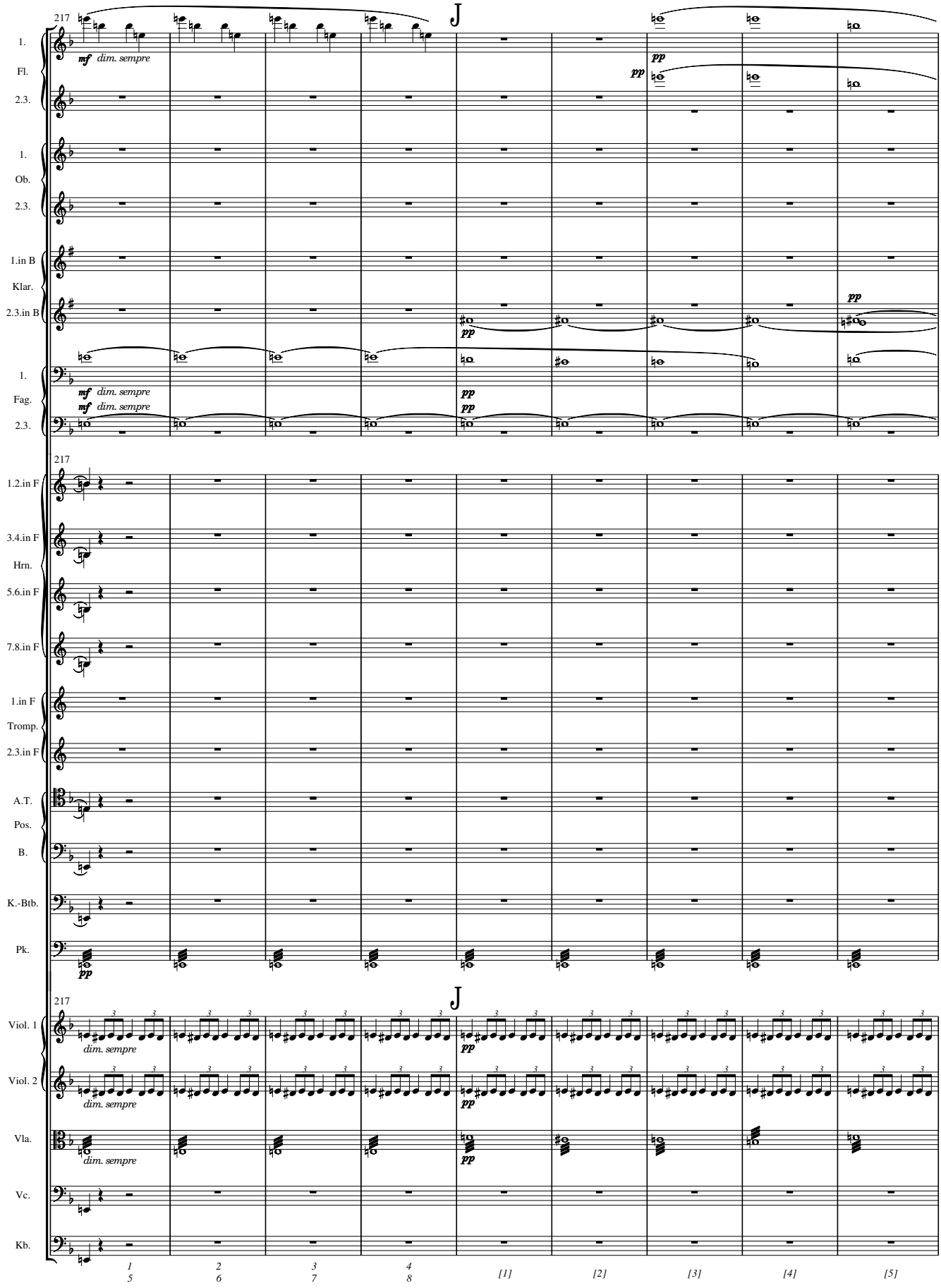

177
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
177
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
177
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
1 2 3 4 5 6 7 8
9 10 11 12 13 14 15 16

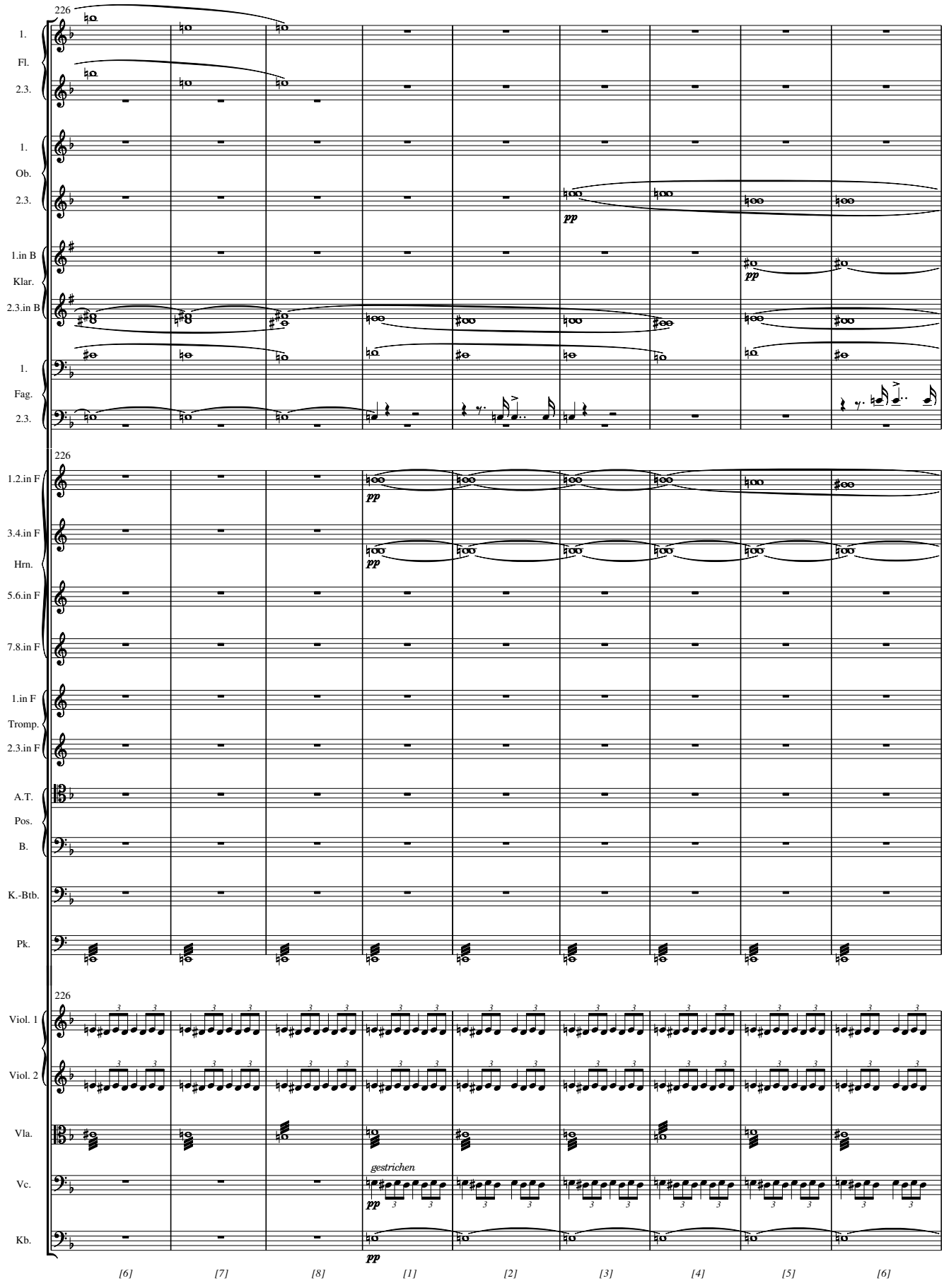

185
1.
Fl.
2.3.
1.
Ob.
2.3.
fff
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
185
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
185
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
1 2 3 4 5 6 7 8
17 18 19 23 24

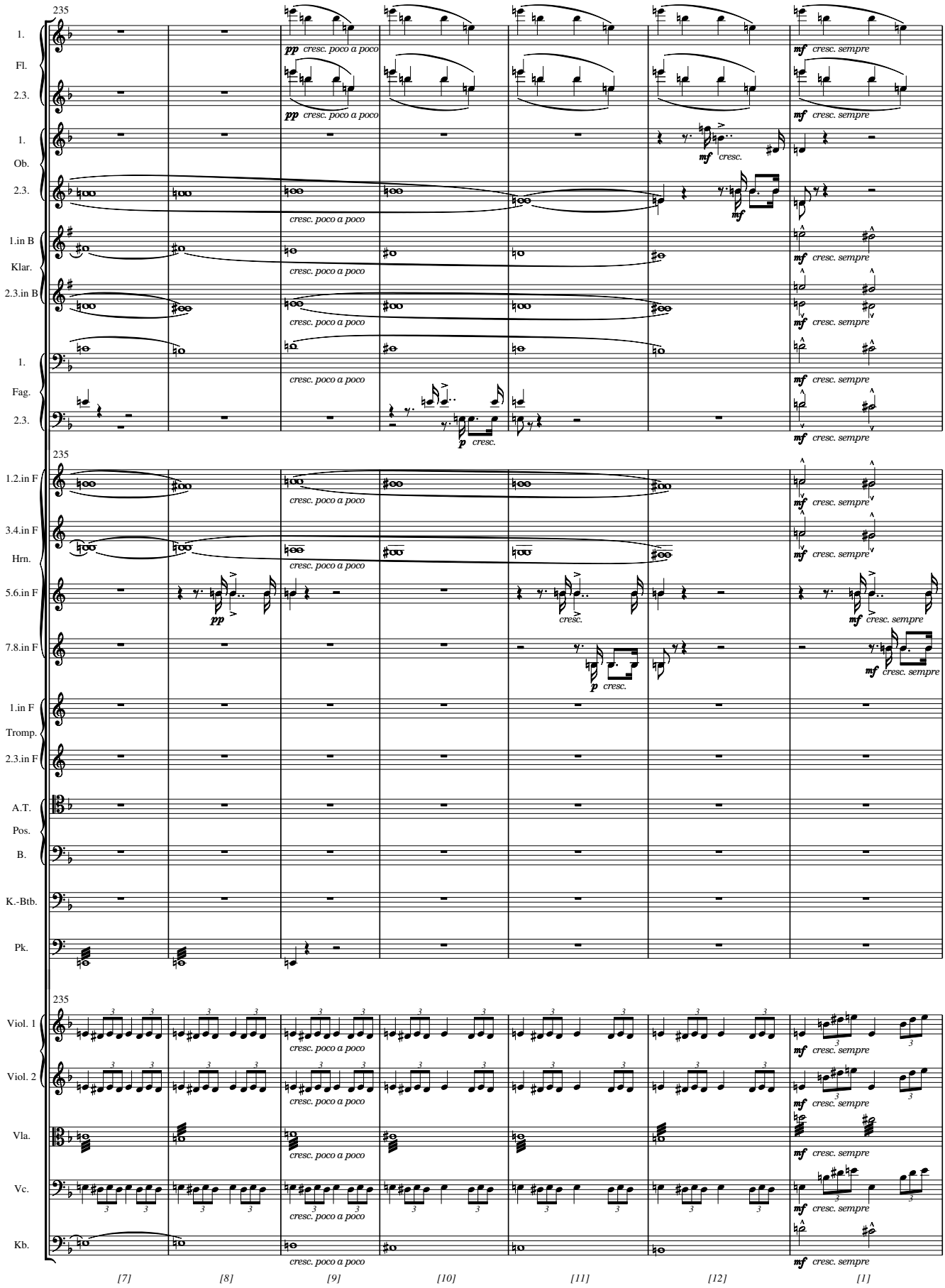

193
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
193
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
193
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
fff
1 2 3 4 5 6 7
9 10 3 4 5 6 7 8

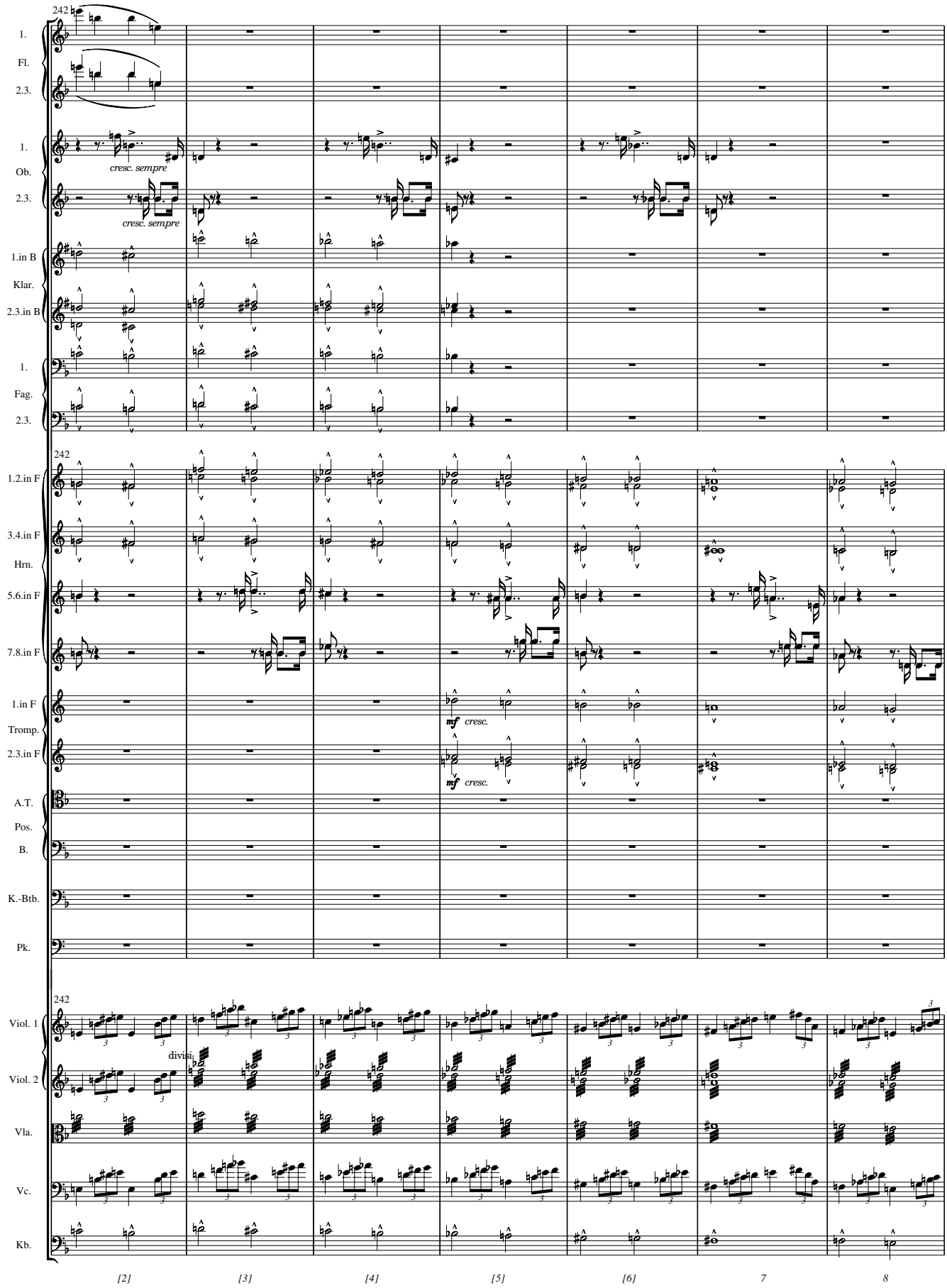

H
201
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
201
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
fff
H
201
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
fff
9 10 11 12 1 2 3 4
1 2 3 4 5 6 [7] [8]

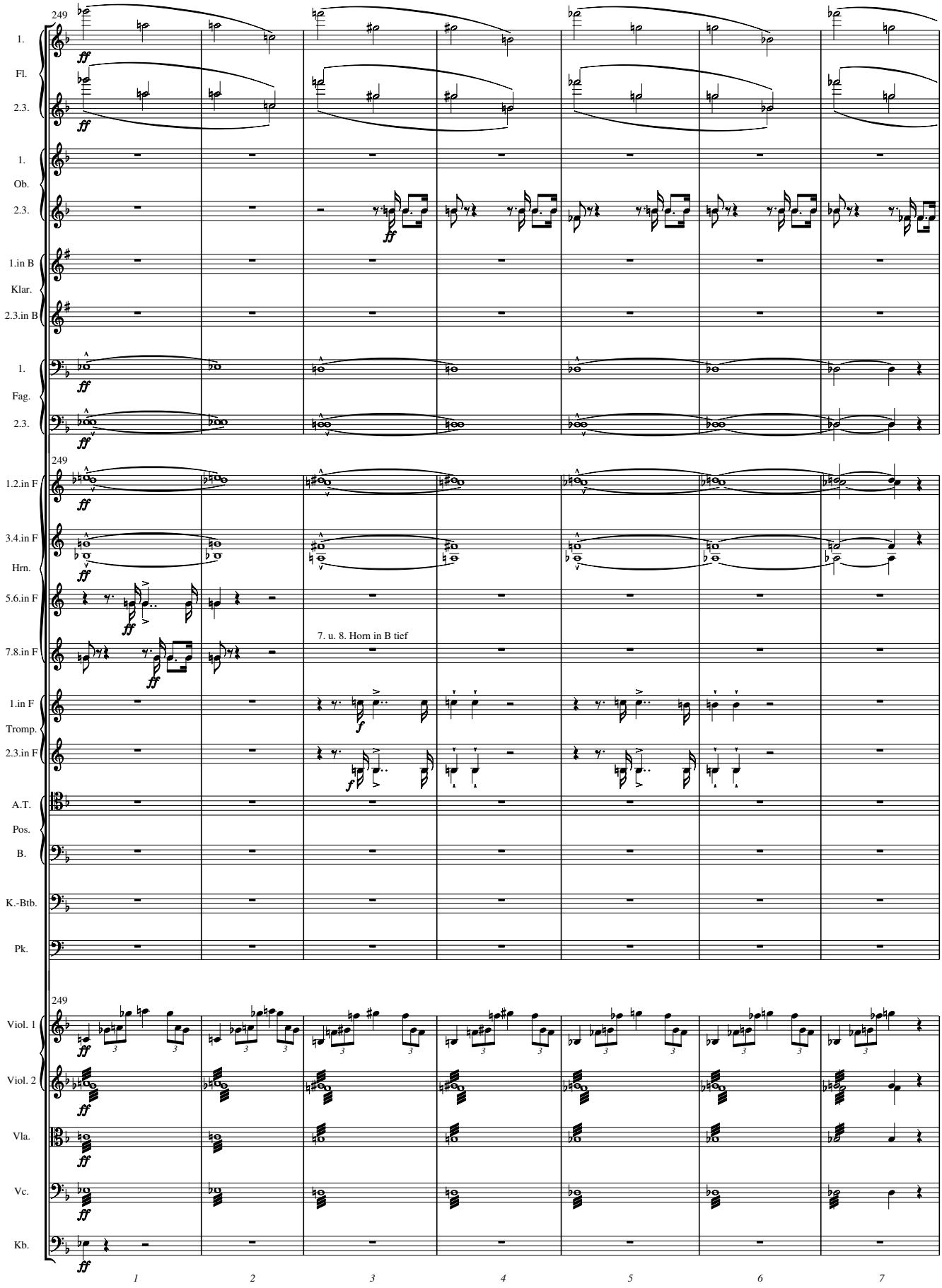

209
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
f dim. poco a poco
f dim. poco a poco
209
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
dim. poco a poco
209
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
dim. poco a poco
dim. poco
a poco
5 6 7 8 9 10 7 8
[1] [2] [3] [4] [5] [6]
1 2 3 4

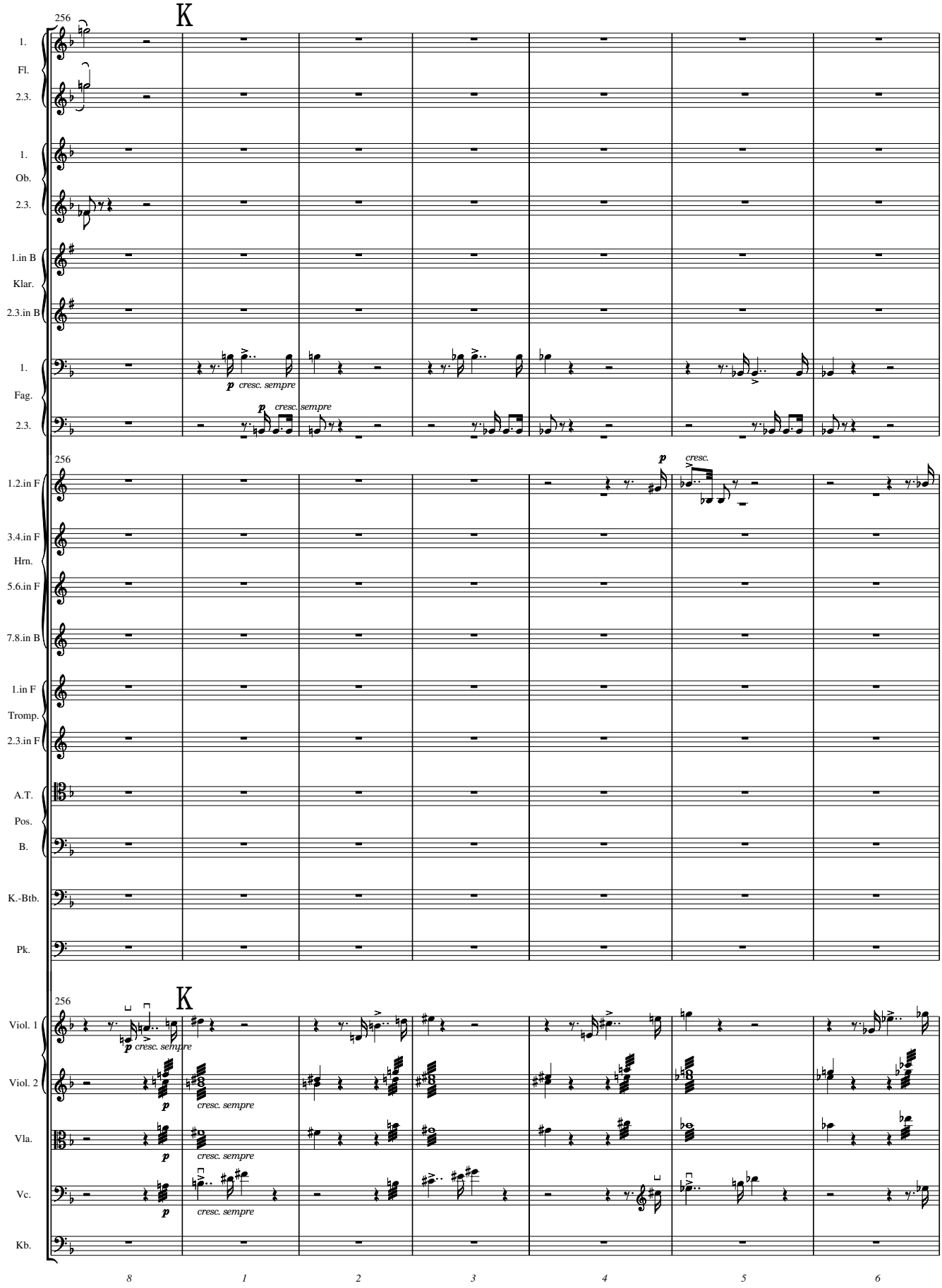

217
J
1. Fl.
2.3.
1. Ob.
2.3.
1.in B Klar.
2.3.in B
1. Fag.
2.3.
mf dim. sempre
pp
217
1.2.in F
3.4.in F Hrn.
5.6.in F
7.8.in F
1.in F Tromp.
2.3.in F
A.T. Pos.
B.
K.-Btb.
Pk.
217
J
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
dim. sempre
1 5
2 6
3 7
4 8
[1]
[2]
[3]
[4]
[5]

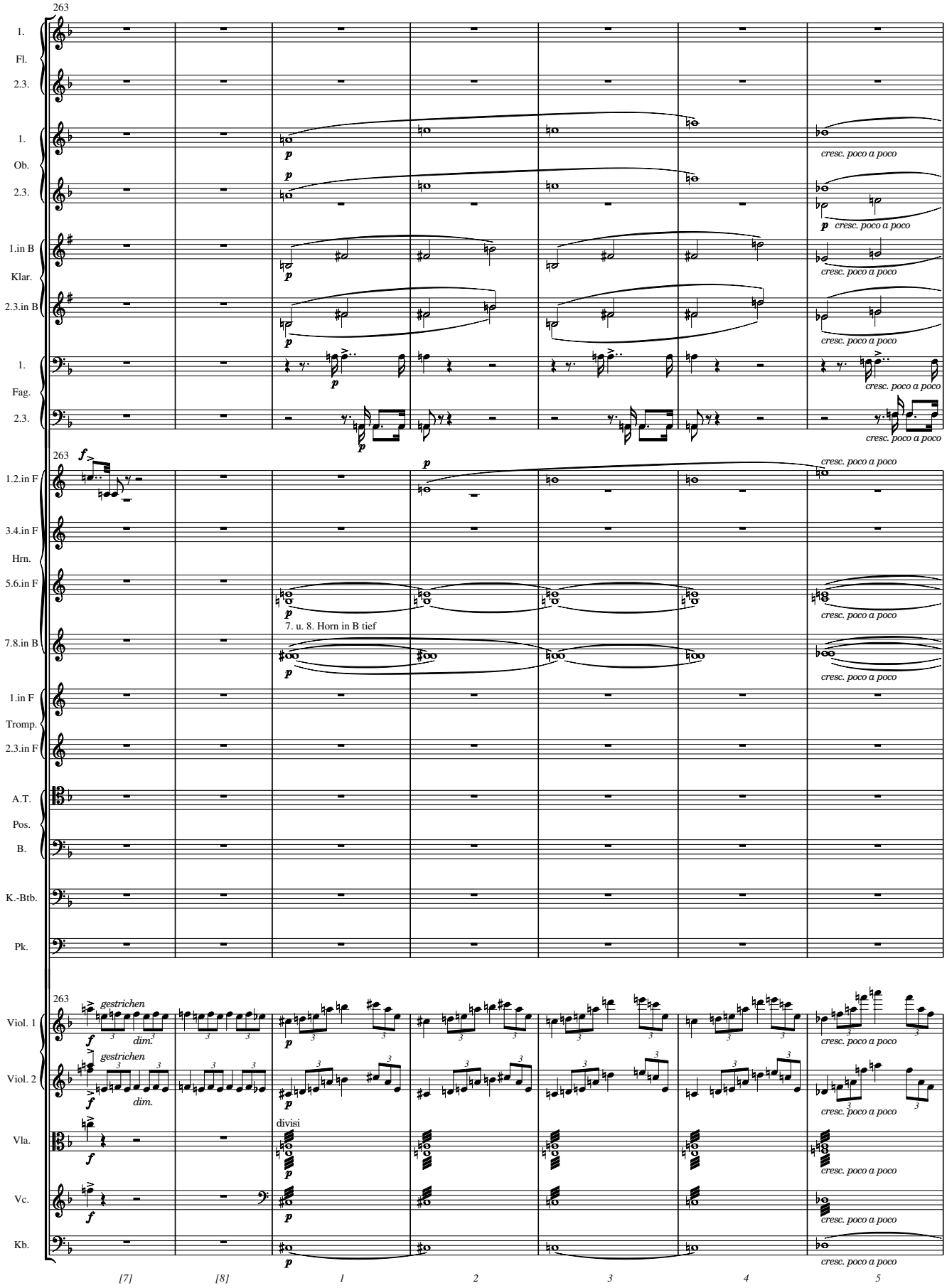

226
1.
Fl.
2.3.
1.
Ob.
2.3.
pp
1.in B
Klar.
2.3.in B
pp
1.
Fag.
2.3.
226
1.2.in F
pp
3.4.in F
Hrn.
pp
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
226
Viol. 1
Viol. 2
Vla.
gestrichen
Vc.
pp
Kb.
pp
[6] [7] [8] [1] [2] [3] [4] [5] [6]

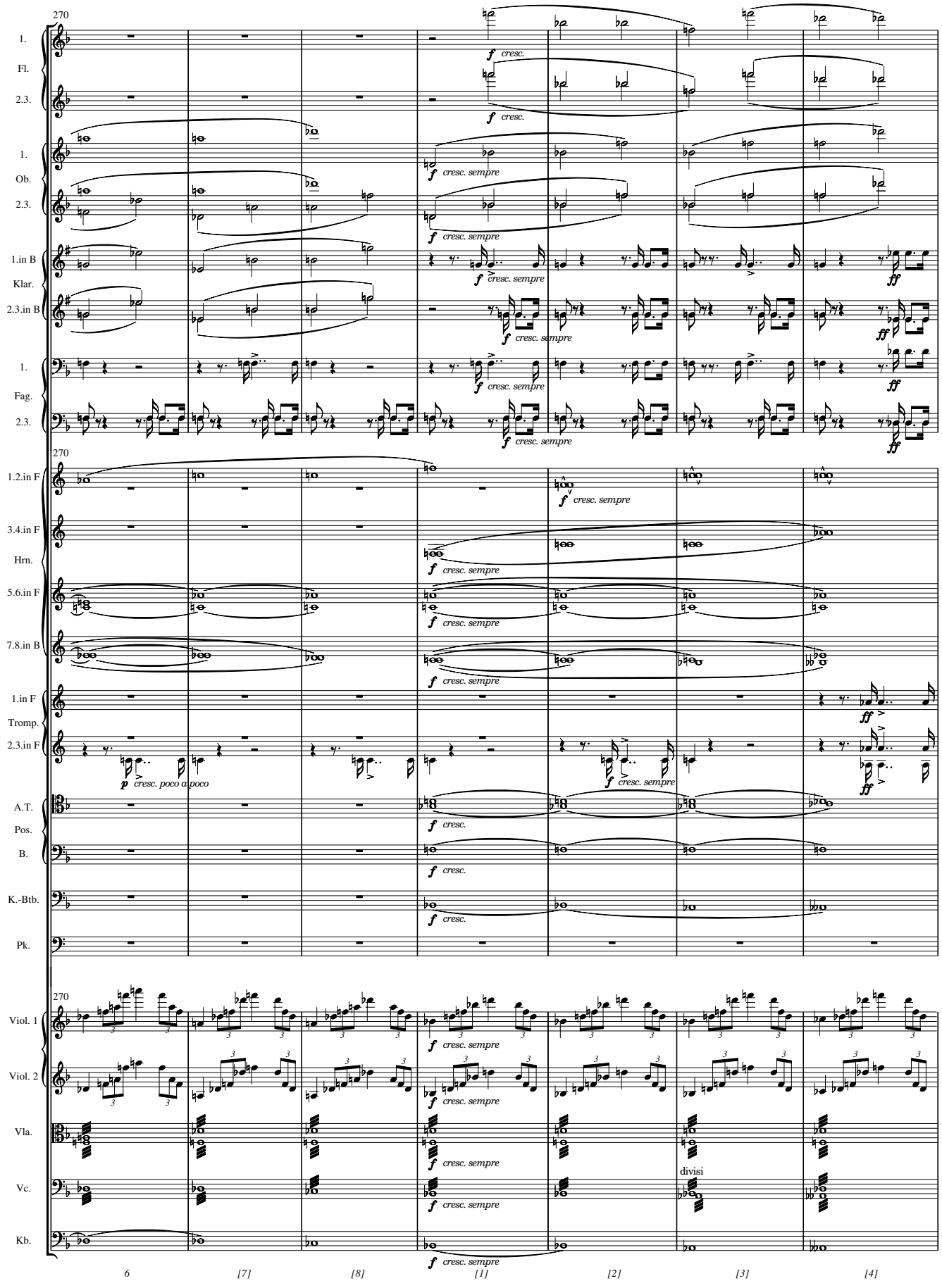

235
1.
Fl.
2.3.
pp cresc. poco a poco
mf cresc. sempre
1.
Ob.
2.3.
mf cresc.
cresc. poco a poco
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
p cresc.
235
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
pp
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
235
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
[7]
[8]
[9]
[10]
[11]
[12]
[1]

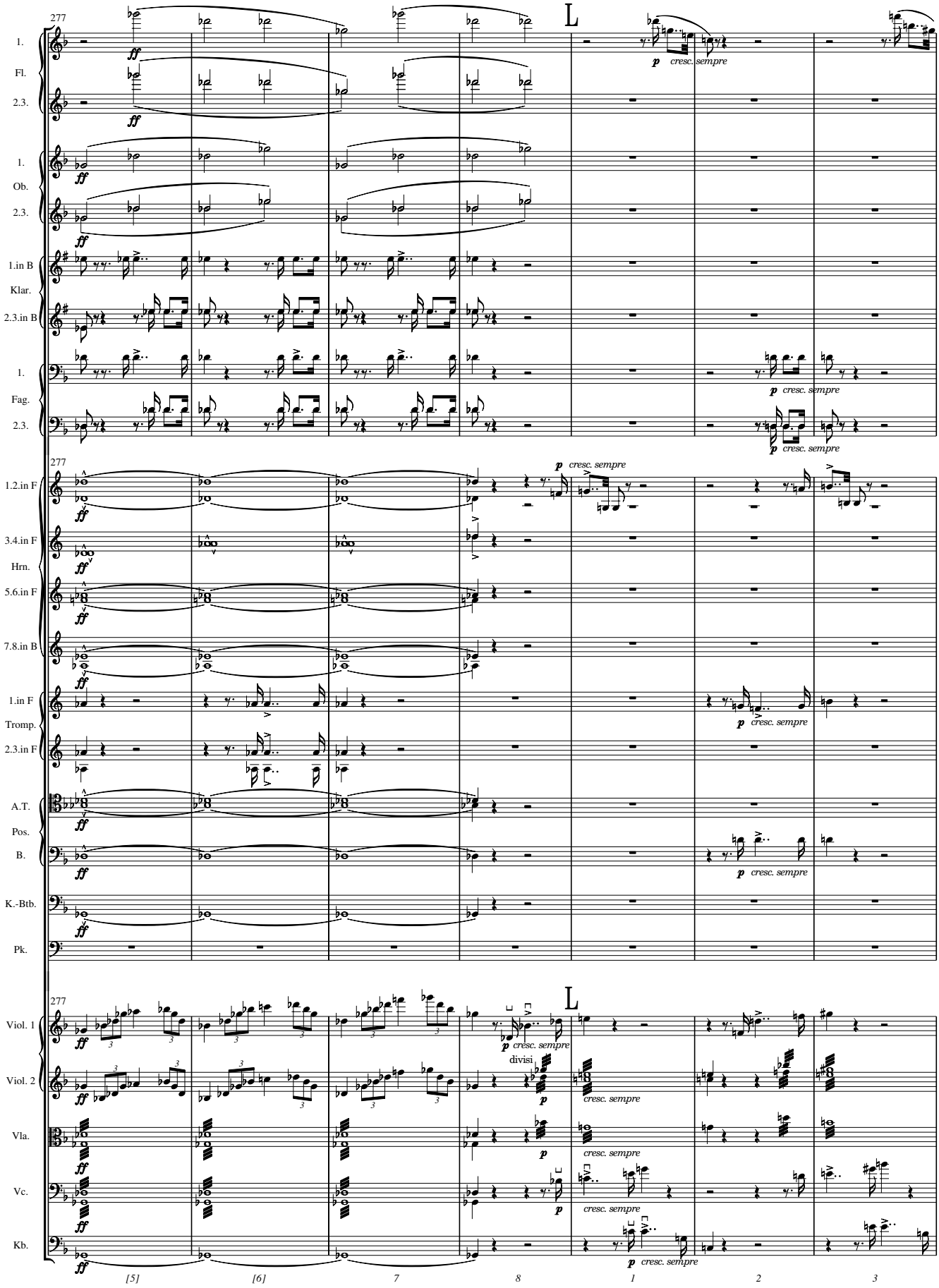

242
1.
Fl.
2.3.
1.
Ob.
2.3.
cresc. sempre
cresc. sempre
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
242
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
mf cresc.
mf cresc.
A.T.
Pos.
B.
K.-Btb.
Pk.
242
Viol. 1
divisi
Viol. 2
Vla.
Vc.
Kb.
[2]
[3]
[4]
[5]
[6]
7
8

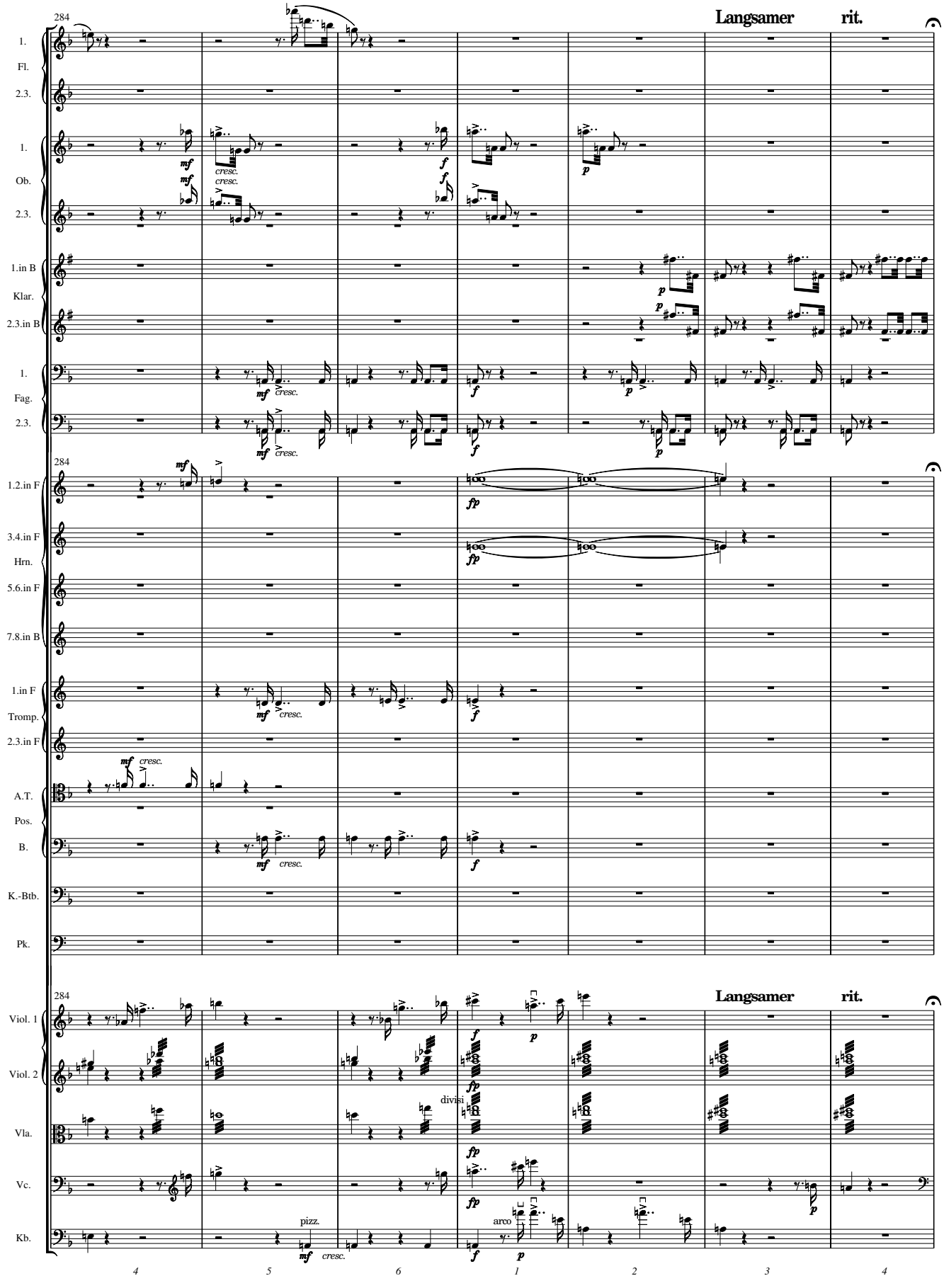

249
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
249
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
7. u. 8. Horn in B tief
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
249
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
1
2
3
4
5
6
7

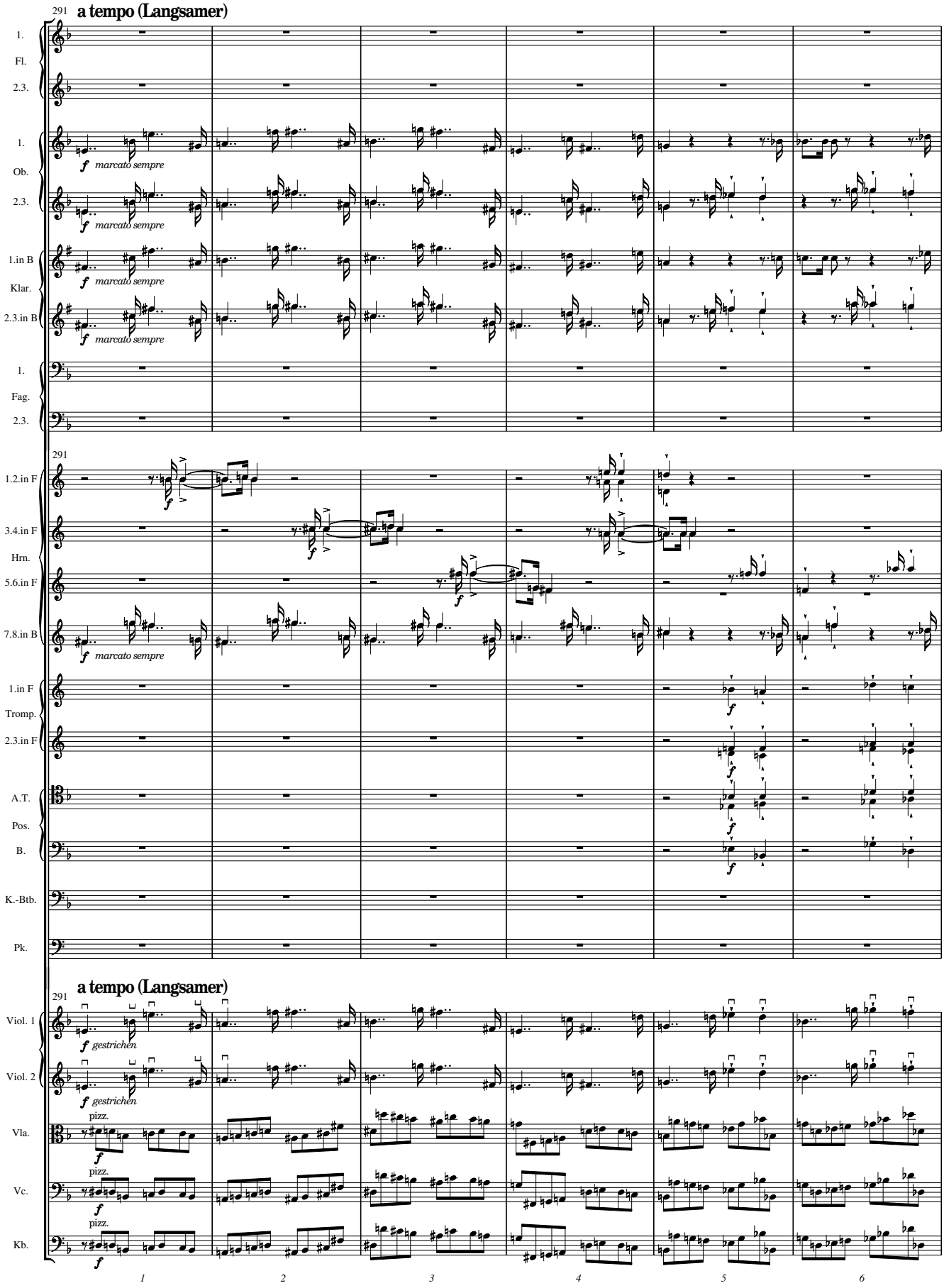

256
K
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
p cresc. sempre
p cresc. sempre
256
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in B
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
p cresc.
256
K
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
p cresc. sempre
p cresc. sempre
p cresc. sempre
p cresc. sempre
8
1
2
3
4
5
6

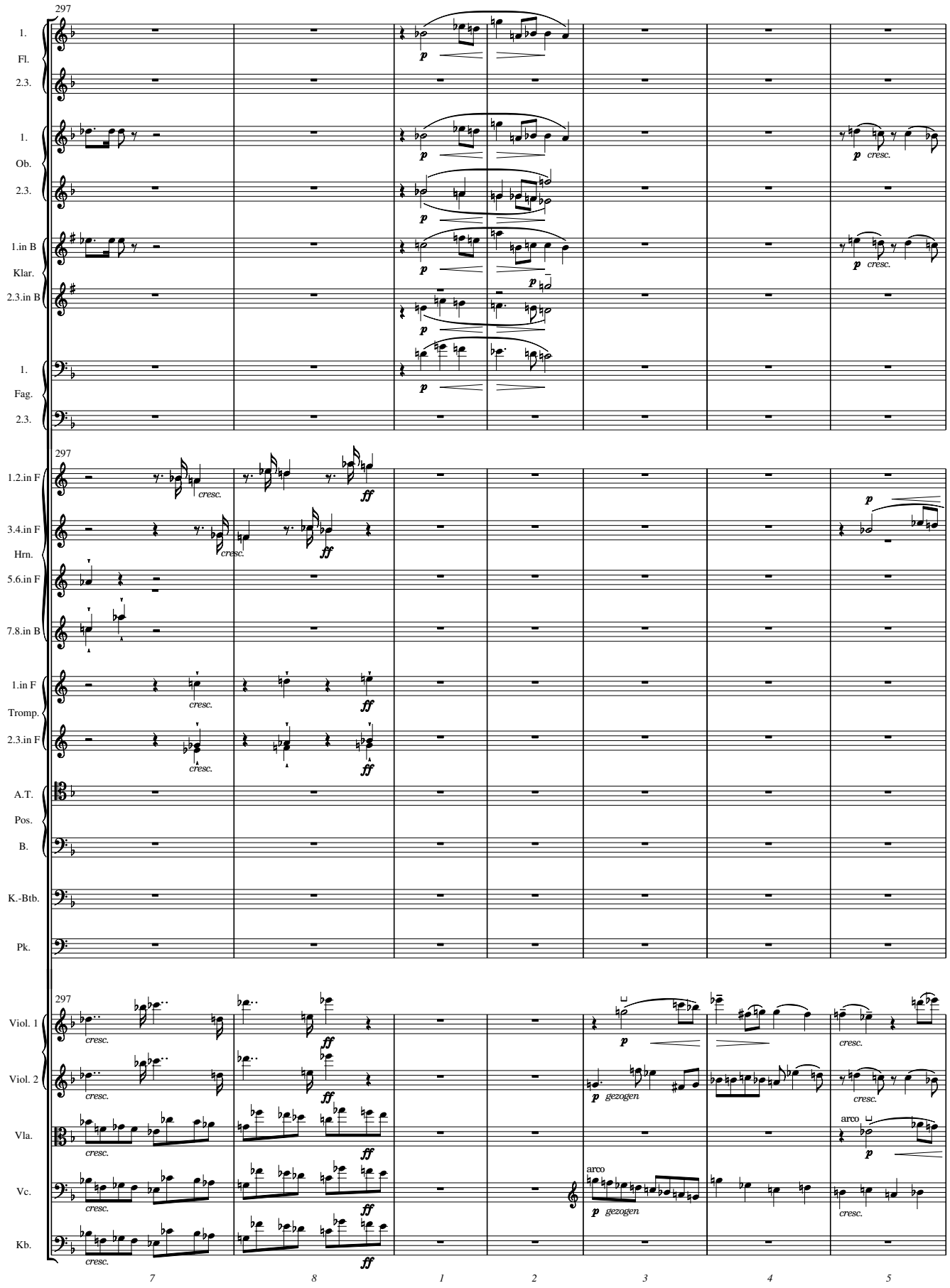

263
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
cresc. poco a poco
263
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in B
7. u. 8. Horn in B tief
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
263
Viol. 1
Viol. 2
gestrichen
dim.
Vla.
divisi
Vc.
Kb.
[7]
[8]
1
2
3
4
5

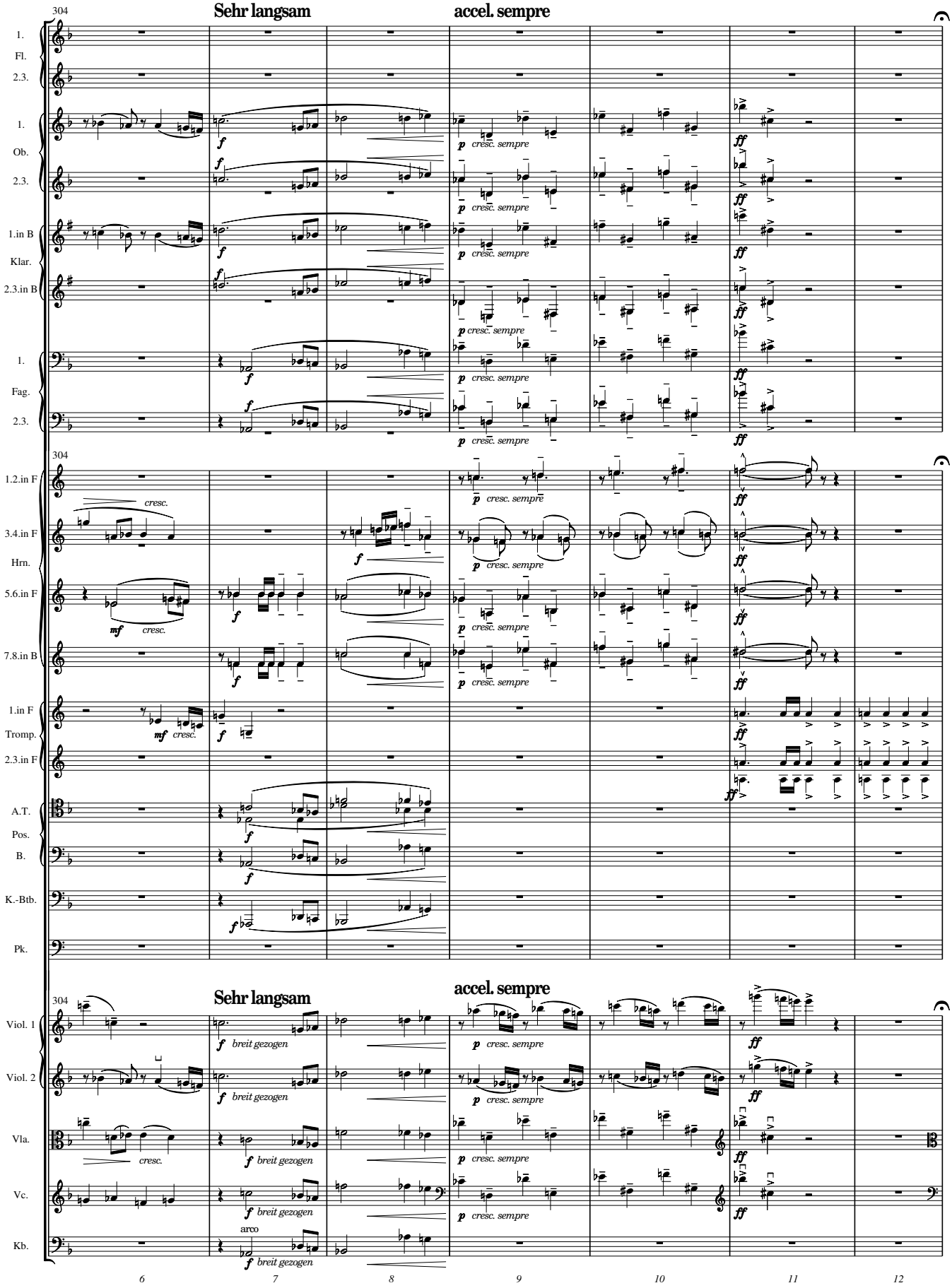

270
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
270
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in B
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
270
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
f cresc.
f cresc. sempre
ff
p cresc. poco a poco
divisi
6
[7]
[8]
[1]
[2]
[3]
[4]

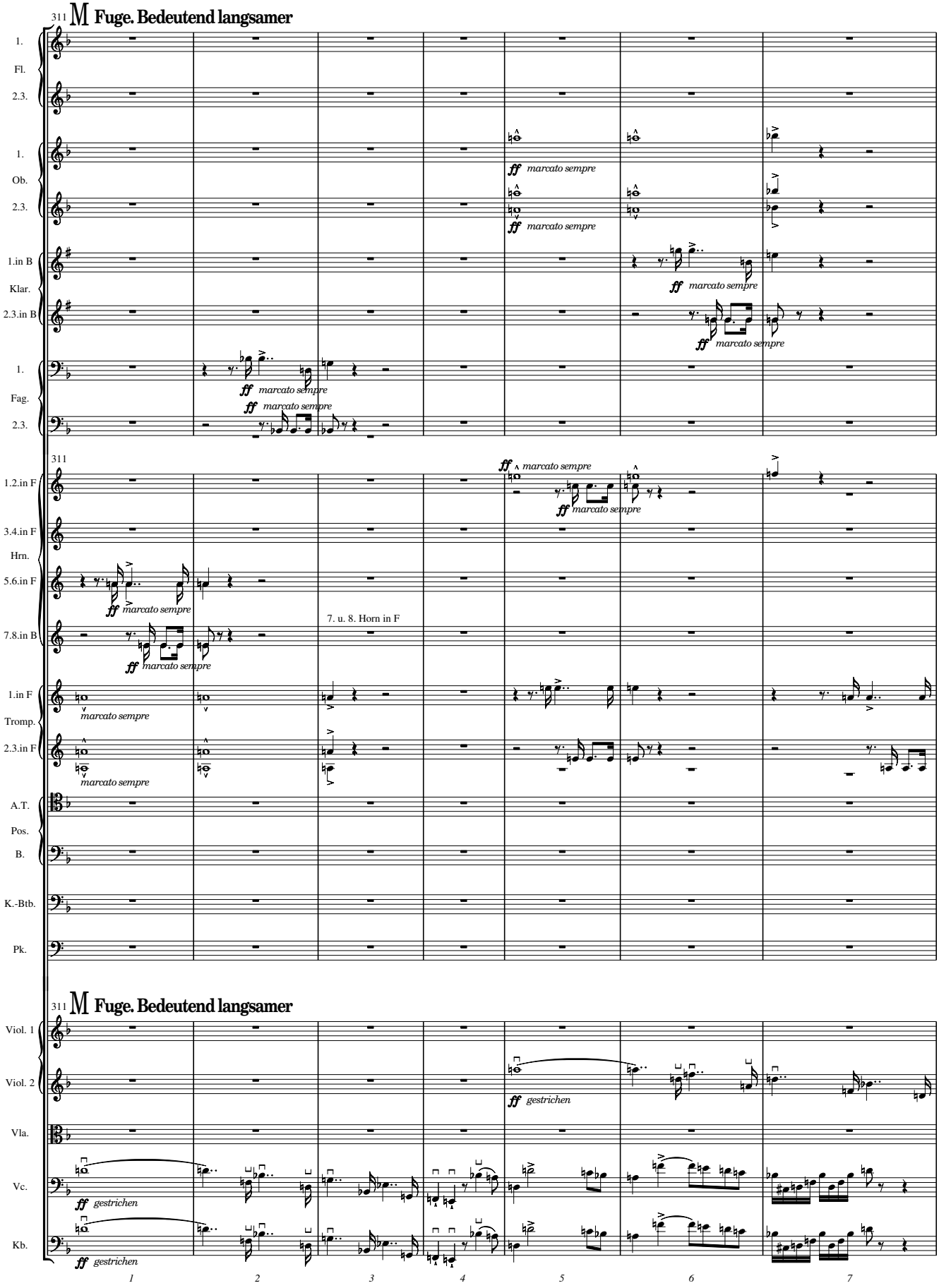

277
L
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
277
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in B
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
277
L
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
ff
p
cresc. sempre
divisi
[5]
[6]
7
8
1
2
3

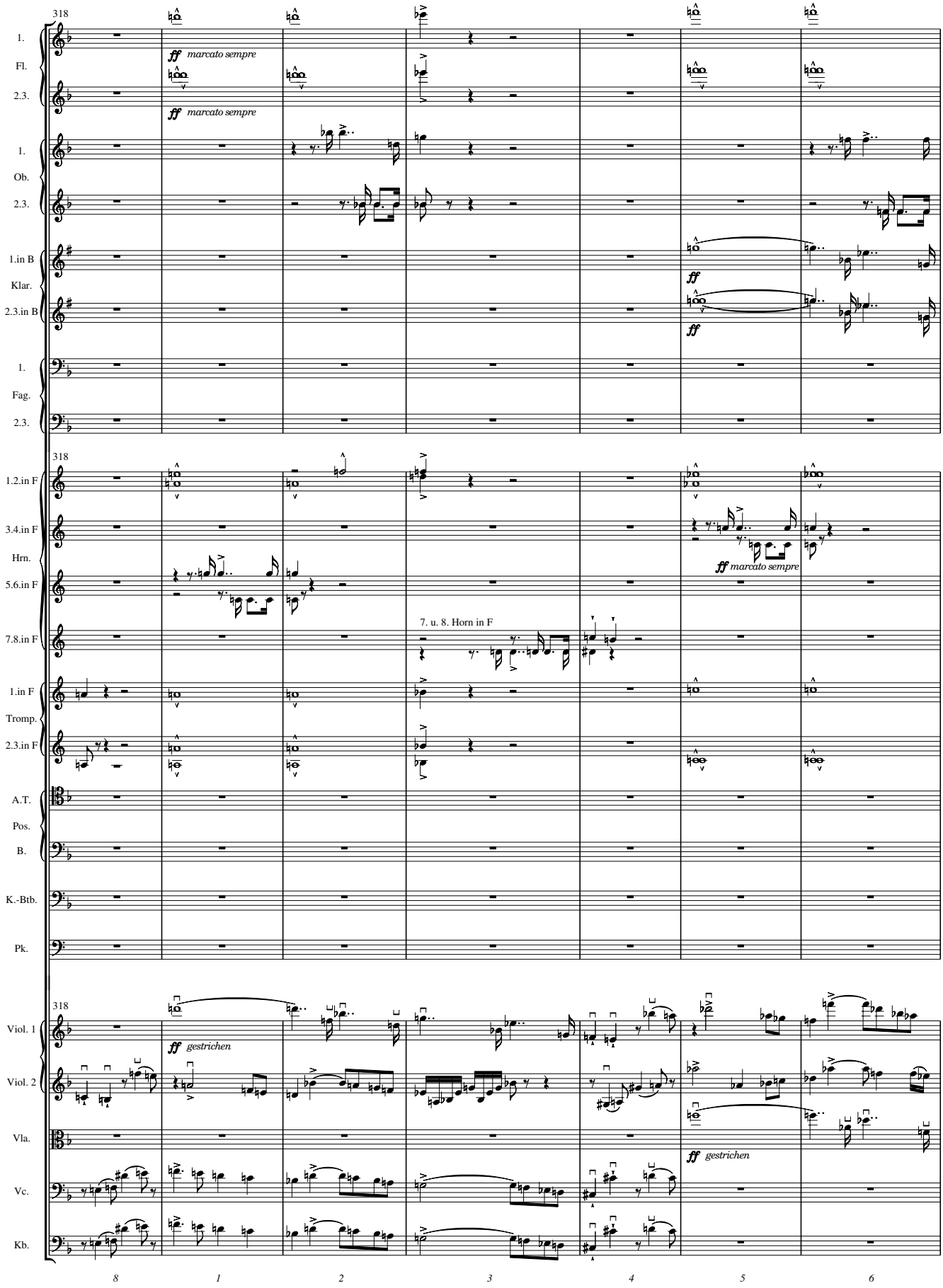

284
Langsamer
rit.
1. Fl.
2.3.
1. Ob.
2.3.
1.in B Klar.
2.3.in B
1. Fag.
2.3.
1.2.in F
3.4.in F Hrn.
5.6.in F
7.8.in B
1.in F Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
cresc.
divisi
pizz.
arco
4 5 6 1 2 3 4

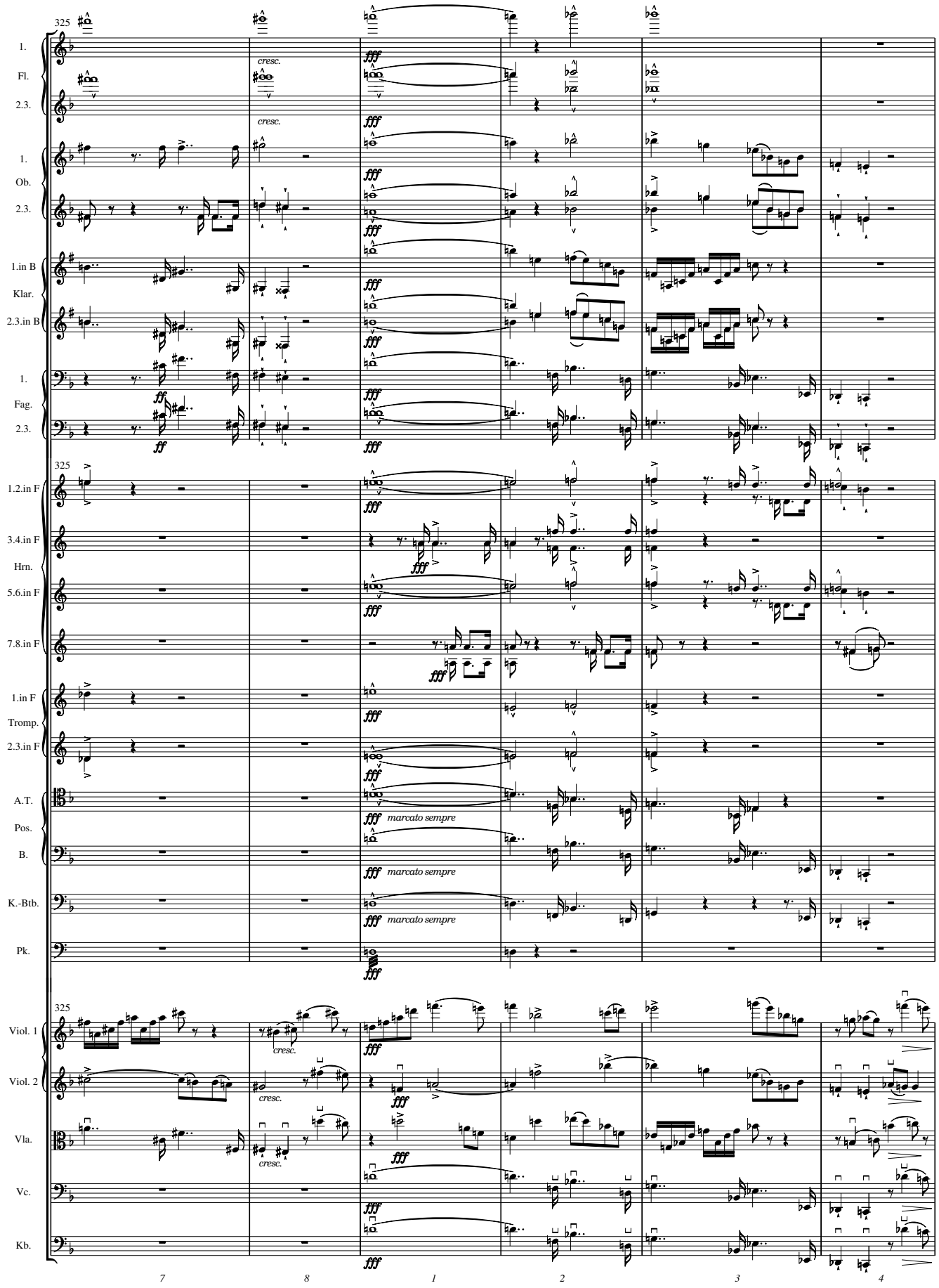

291
a tempo (Langsamer)
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
f marcato sempre
291
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in B
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
291
a tempo (Langsamer)
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
f gestrichen
pizz.
1
2
3
4
5
6

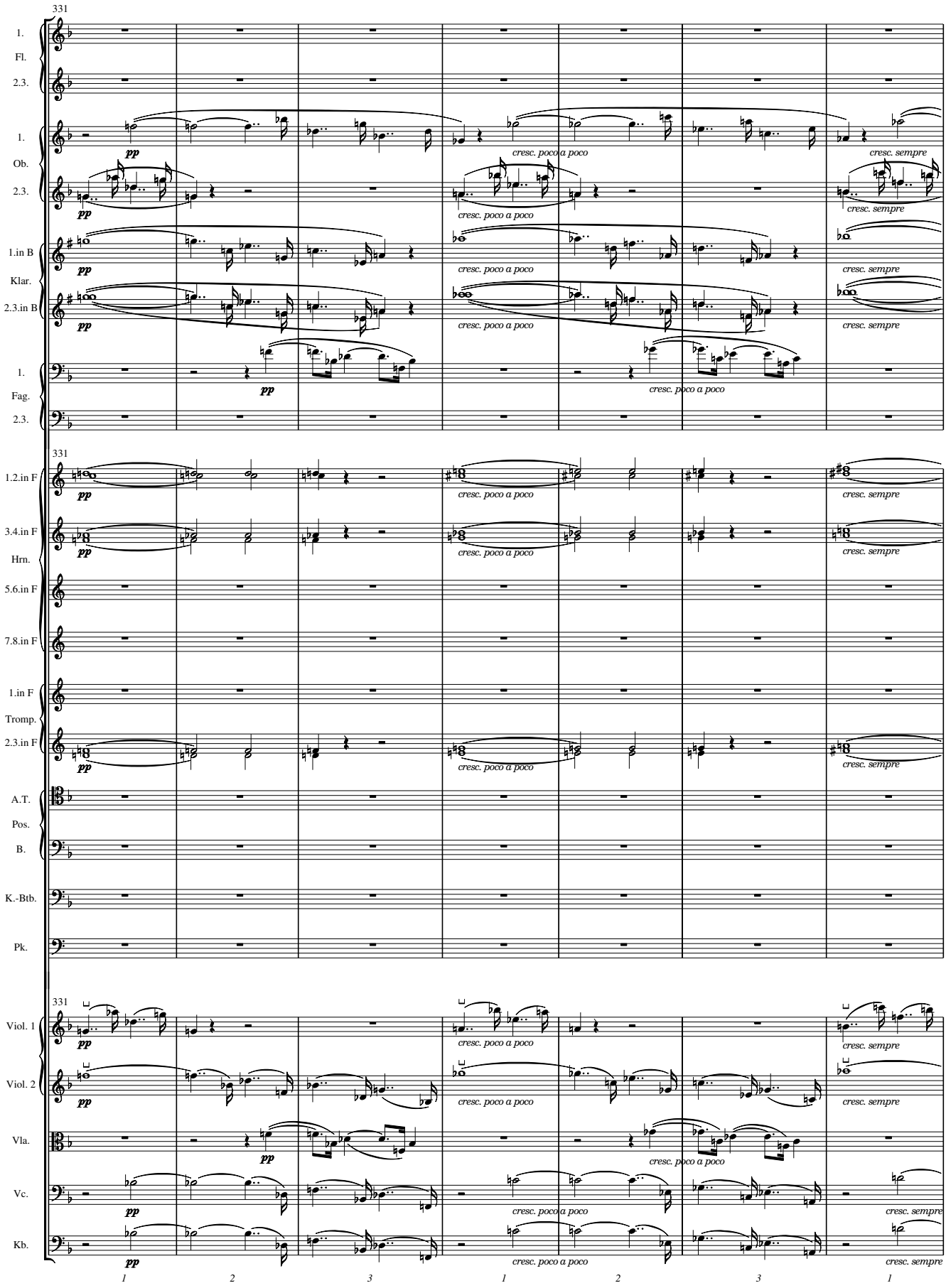

297
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
297
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in B
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
297
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
cresc.
ff
p
gezogen
arco
7
8
1
2
3
4
5

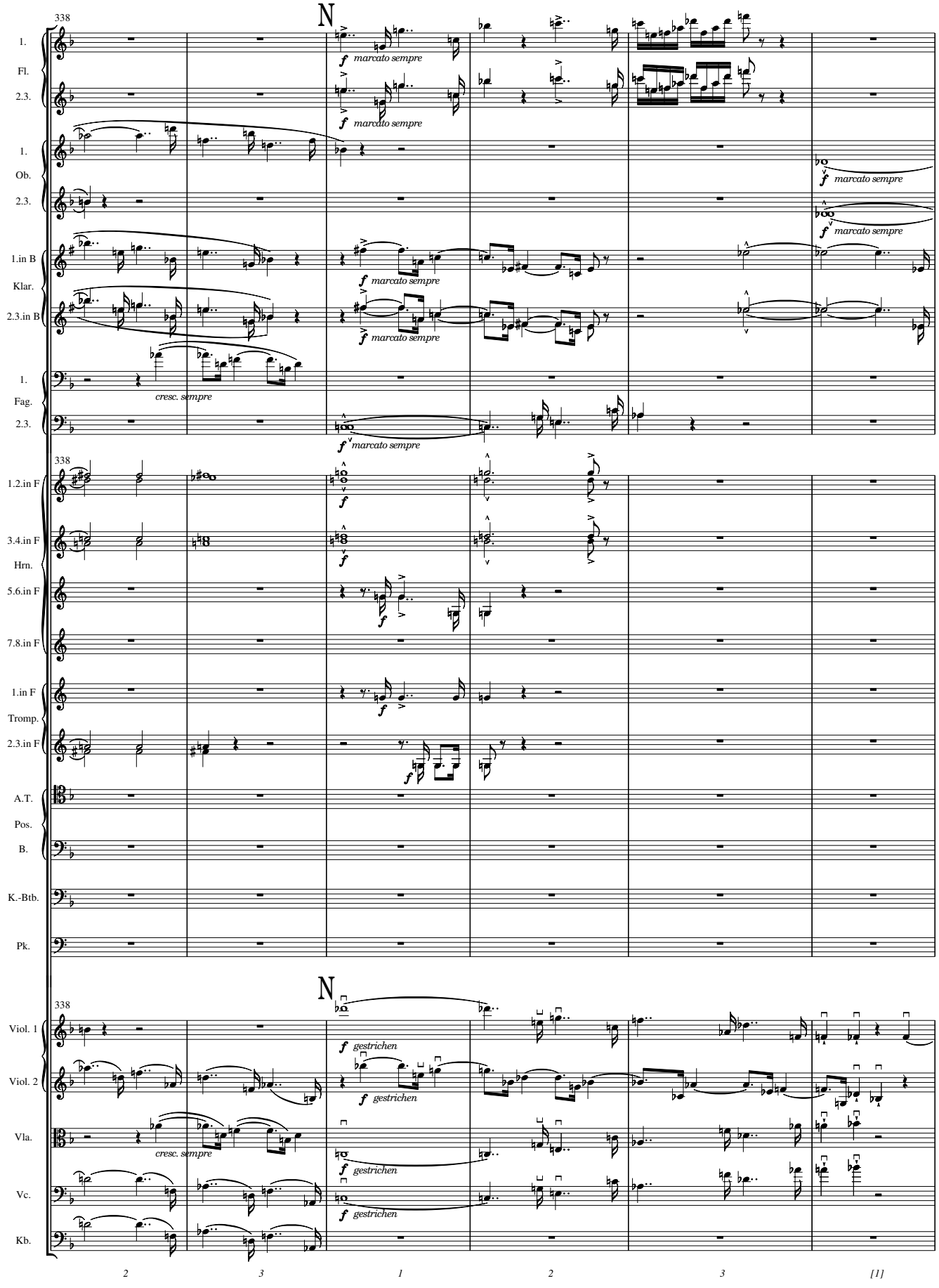

304
Sehr langsam
accel. sempre
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
304
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in B
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
304
Sehr langsam
accel. sempre
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
cresc.
mf
f
p
cresc. sempre
ff
breit gezogen
arco
6
7
8
9
10
11
12

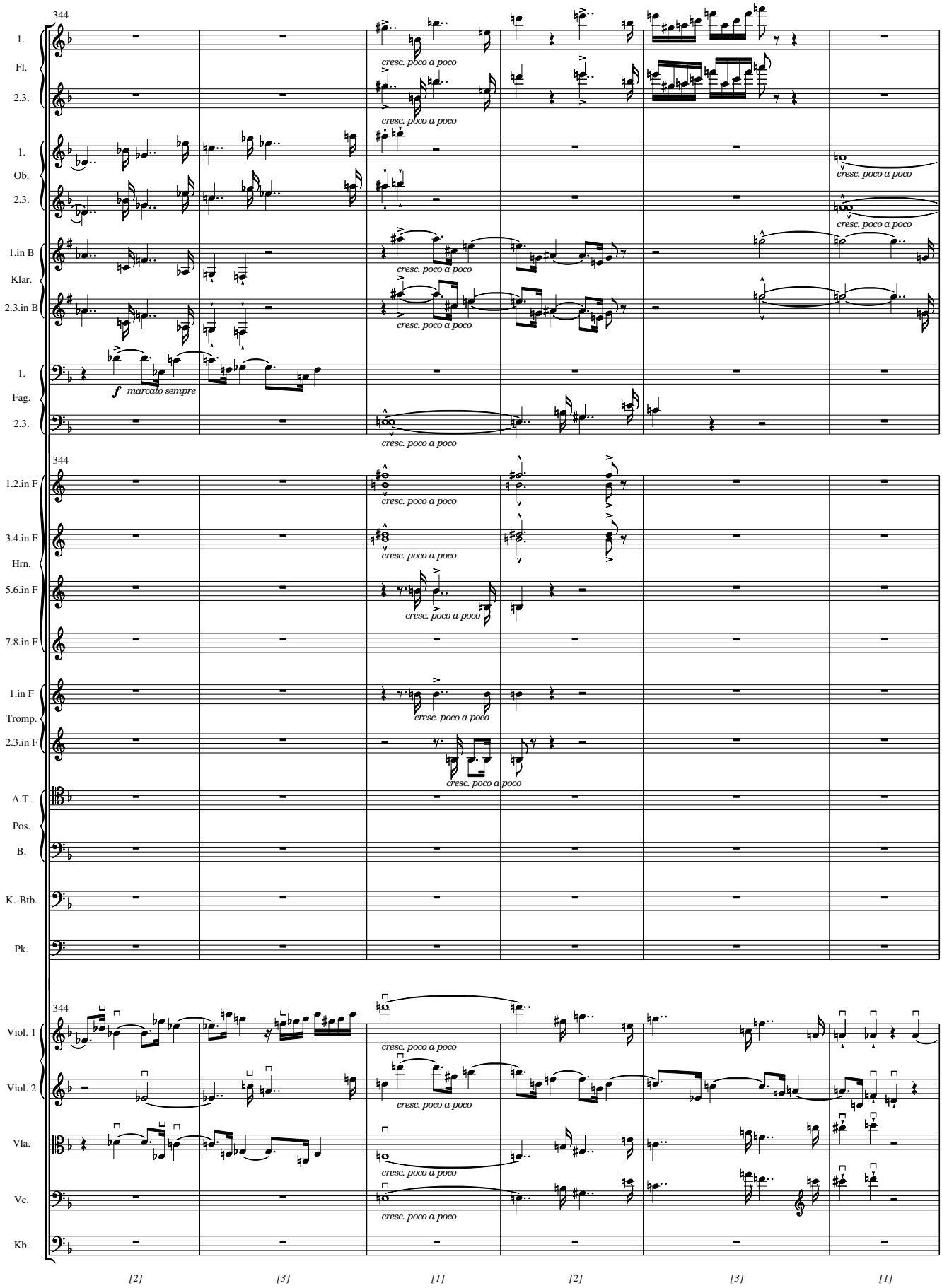

311
Fuge. Bedeutend langsamer
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
ff marcato sempre
311
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in B
7. u. 8. Horn in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
311
Fuge. Bedeutend langsamer
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
ff gestrichen
1
2
3
4
5
6
7

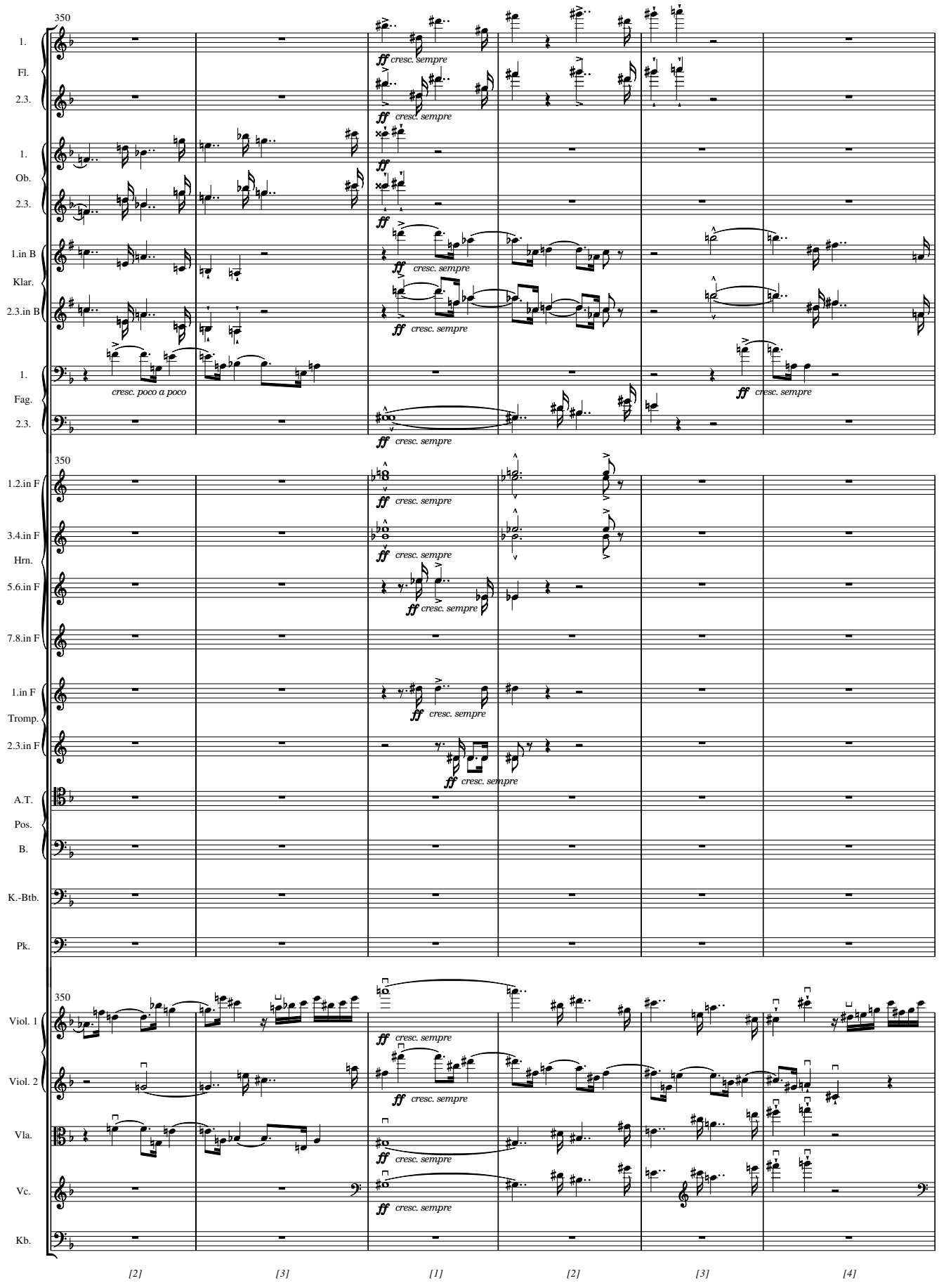

318
1.
Fl.
2.3.
ff marcato sempre
ff marcato sempre
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
ff
ff
1.
Fag.
2.3.
318
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
7. u. 8. Horn in F
ff marcato sempre
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
318
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
ff gestrichen
ff gestrichen
8
1
2
3
4
5
6

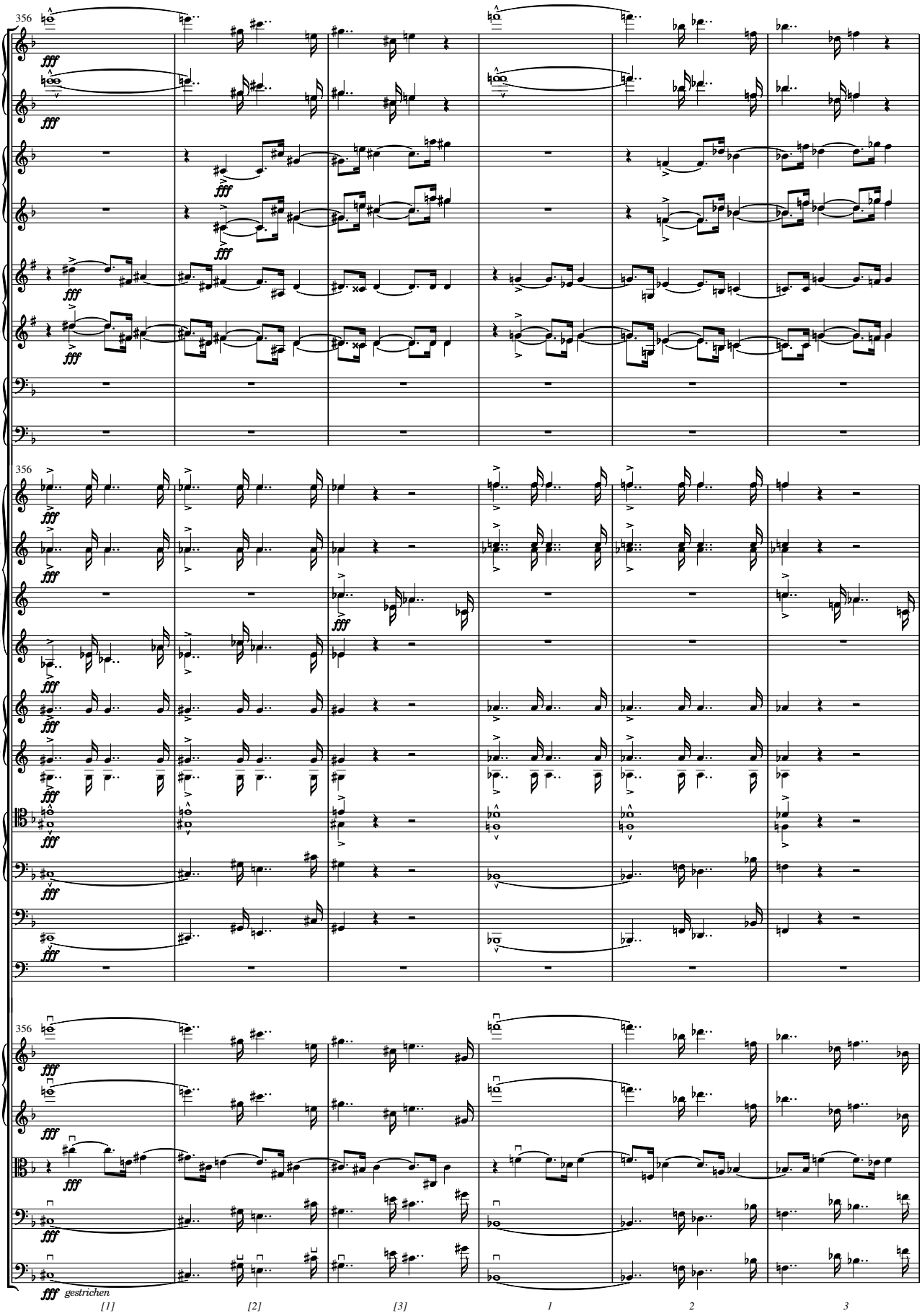

325
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
325
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
325
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
cresc.
marcato sempre
7
8
1
2
3
4

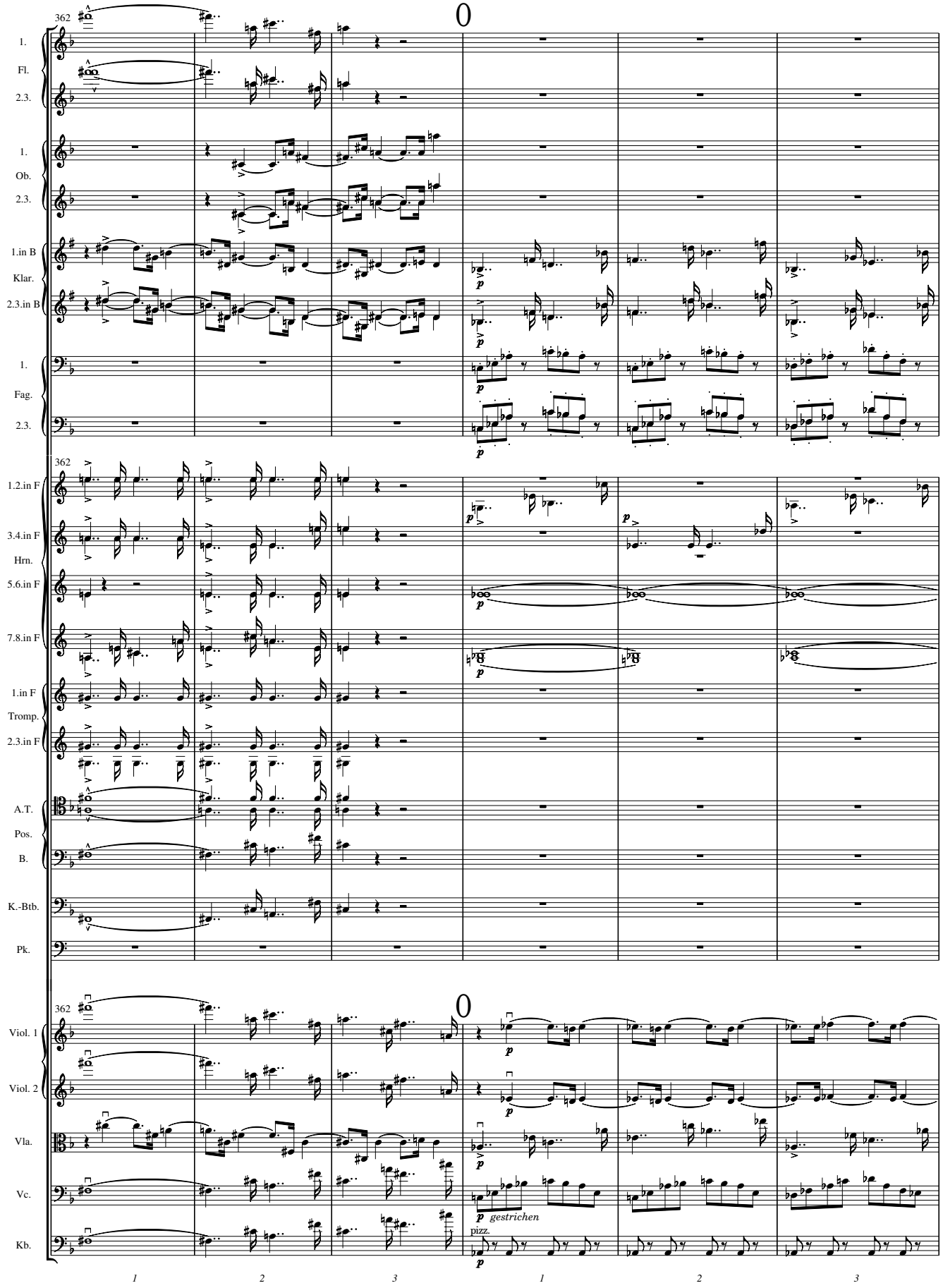

331
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
331
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
331
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
pp
cresc. poco a poco
cresc. sempre
1
2
3
1
2
3
1

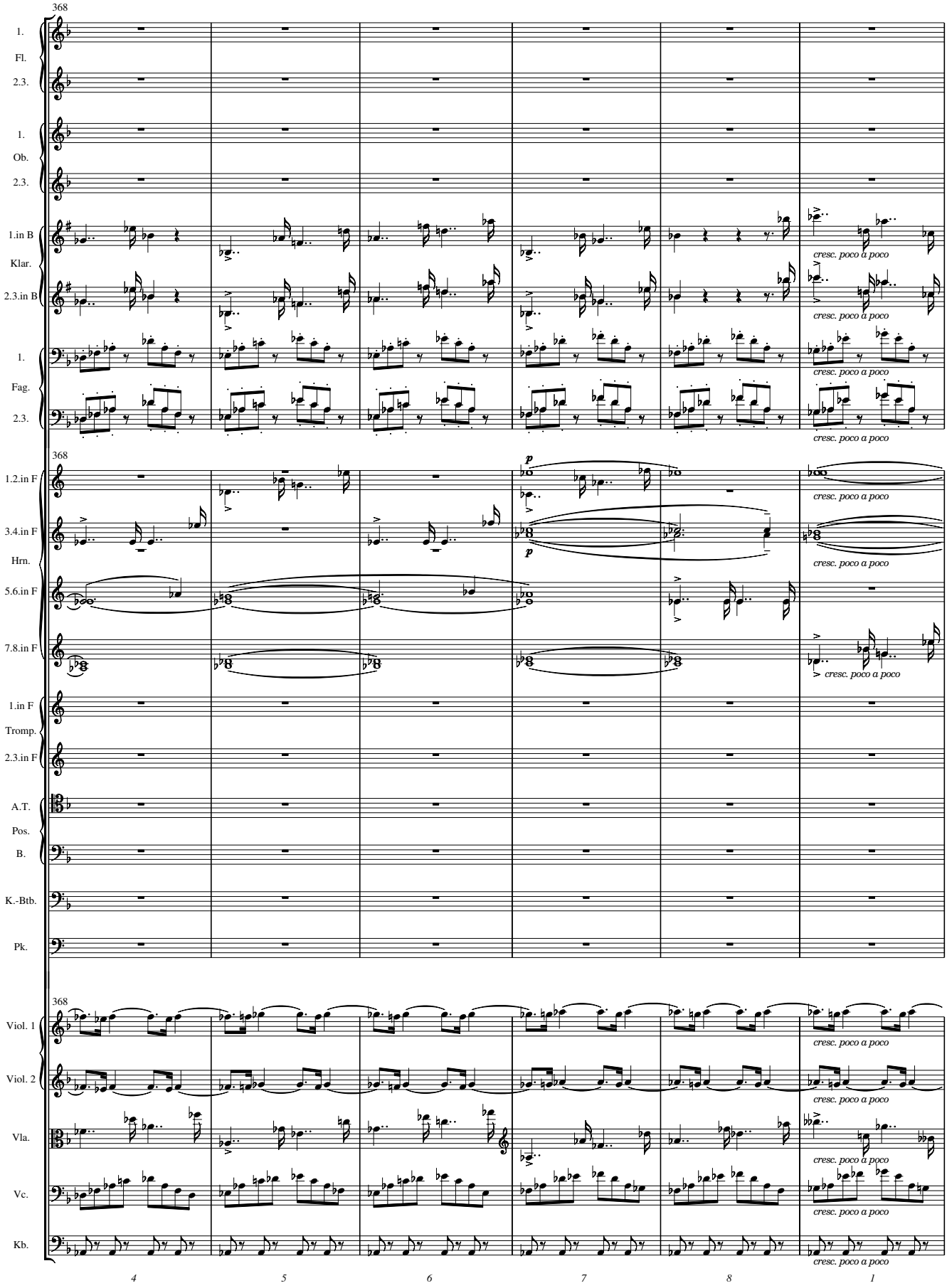

N
338
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
f marcato sempre
cresc. sempre
f gestrichen
2 3 1 2 3 [1]

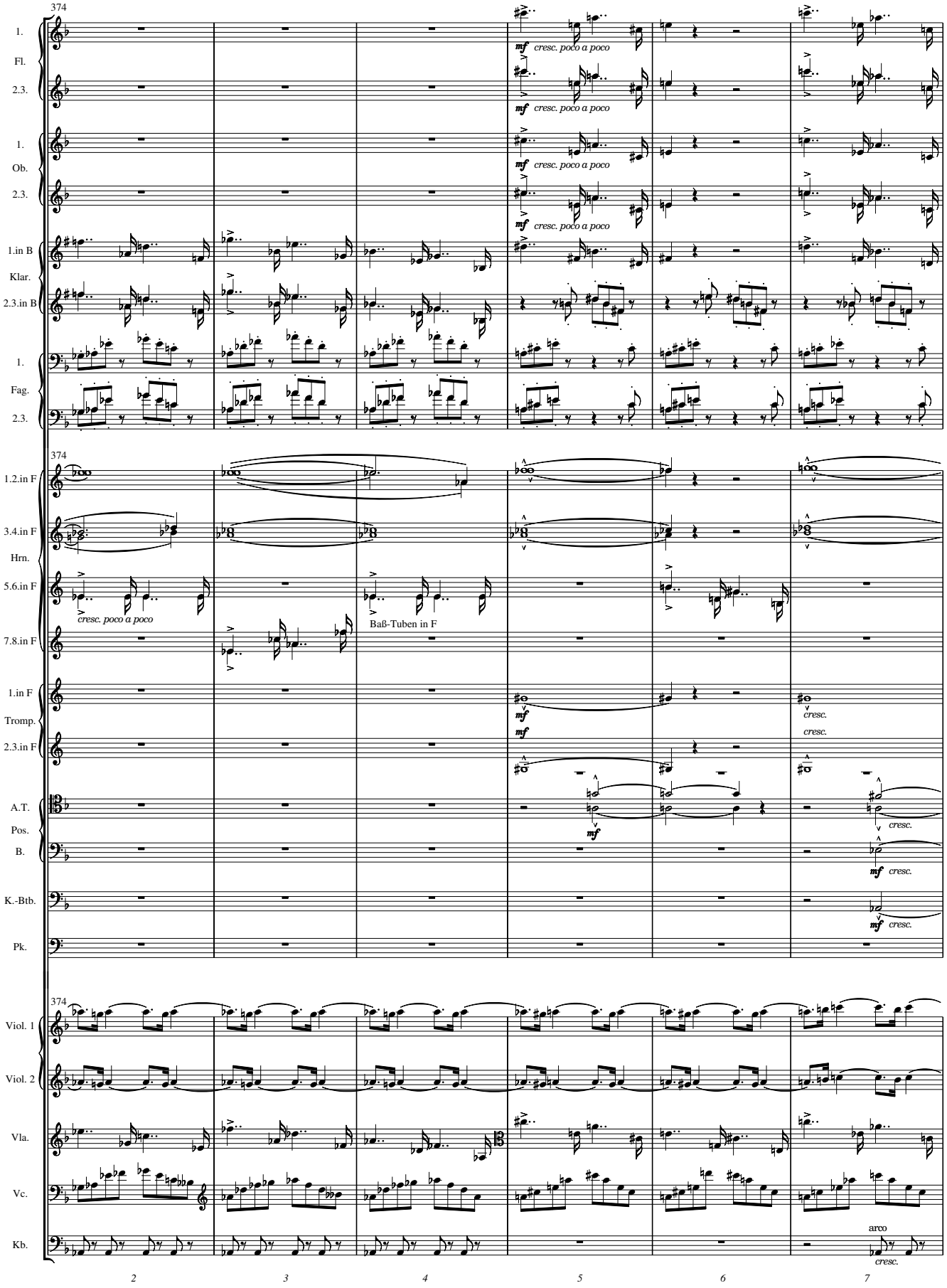

344
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
f marcato sempre
cresc. poco a poco
344
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
344
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
[2]
[3]
[1]
[2]
[3]
[1]

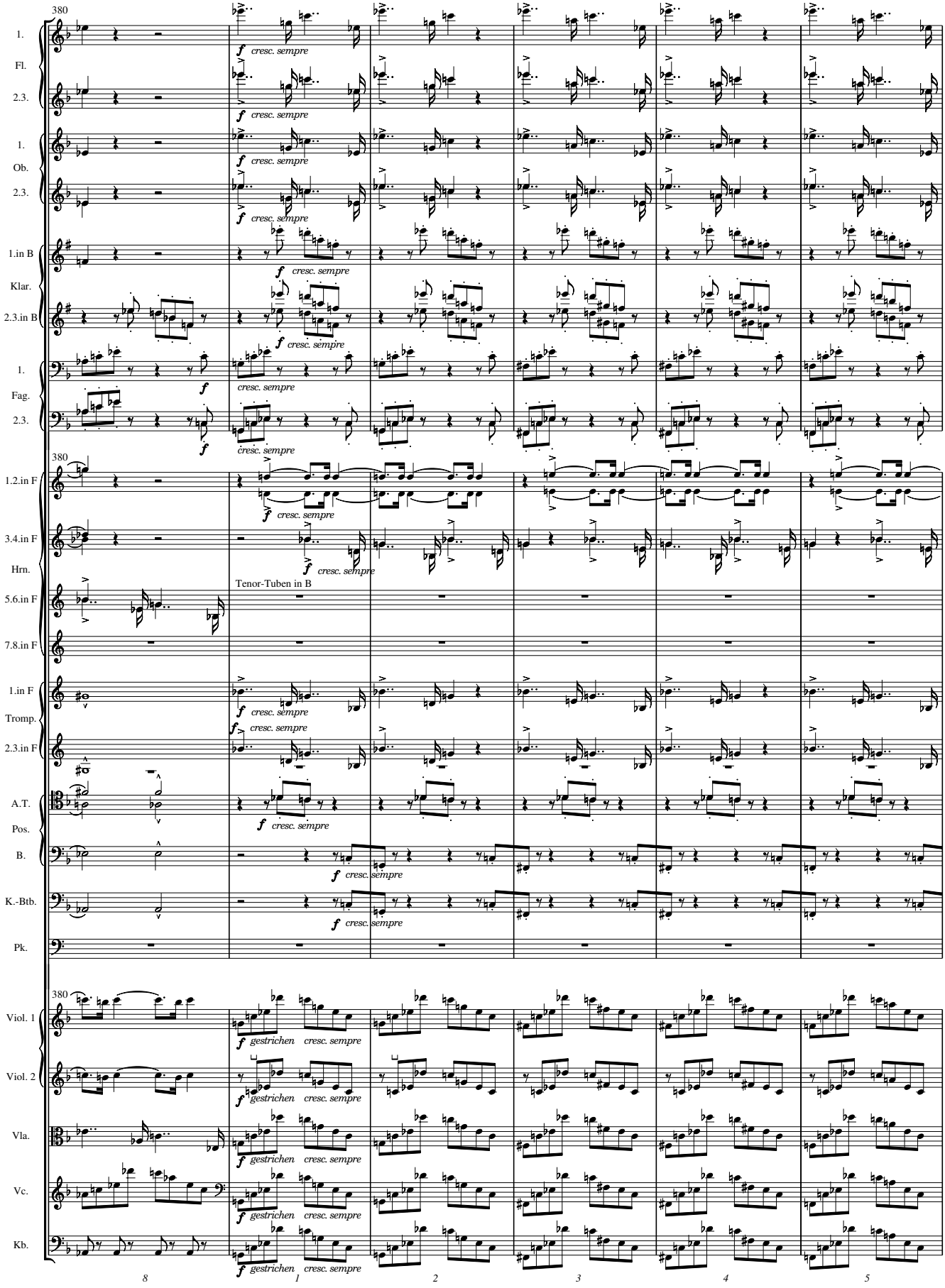

350
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
cresc. poco a poco
ff cresc. sempre
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
[2]
[3]
[1]
[2]
[3]
[4]

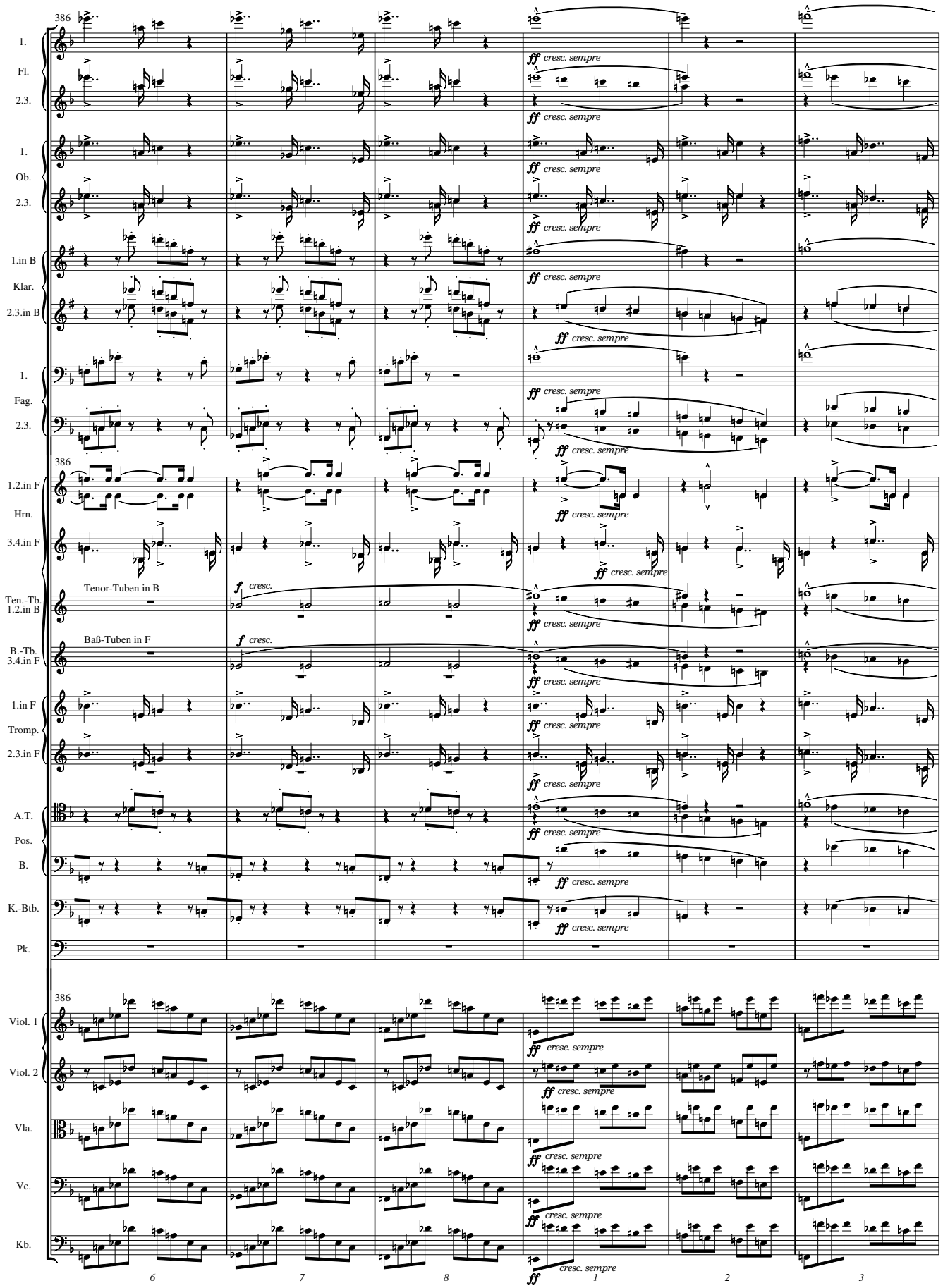

356
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
356
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
356
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
fff
gestrichen
[1]
[2]
[3]
1
2
3

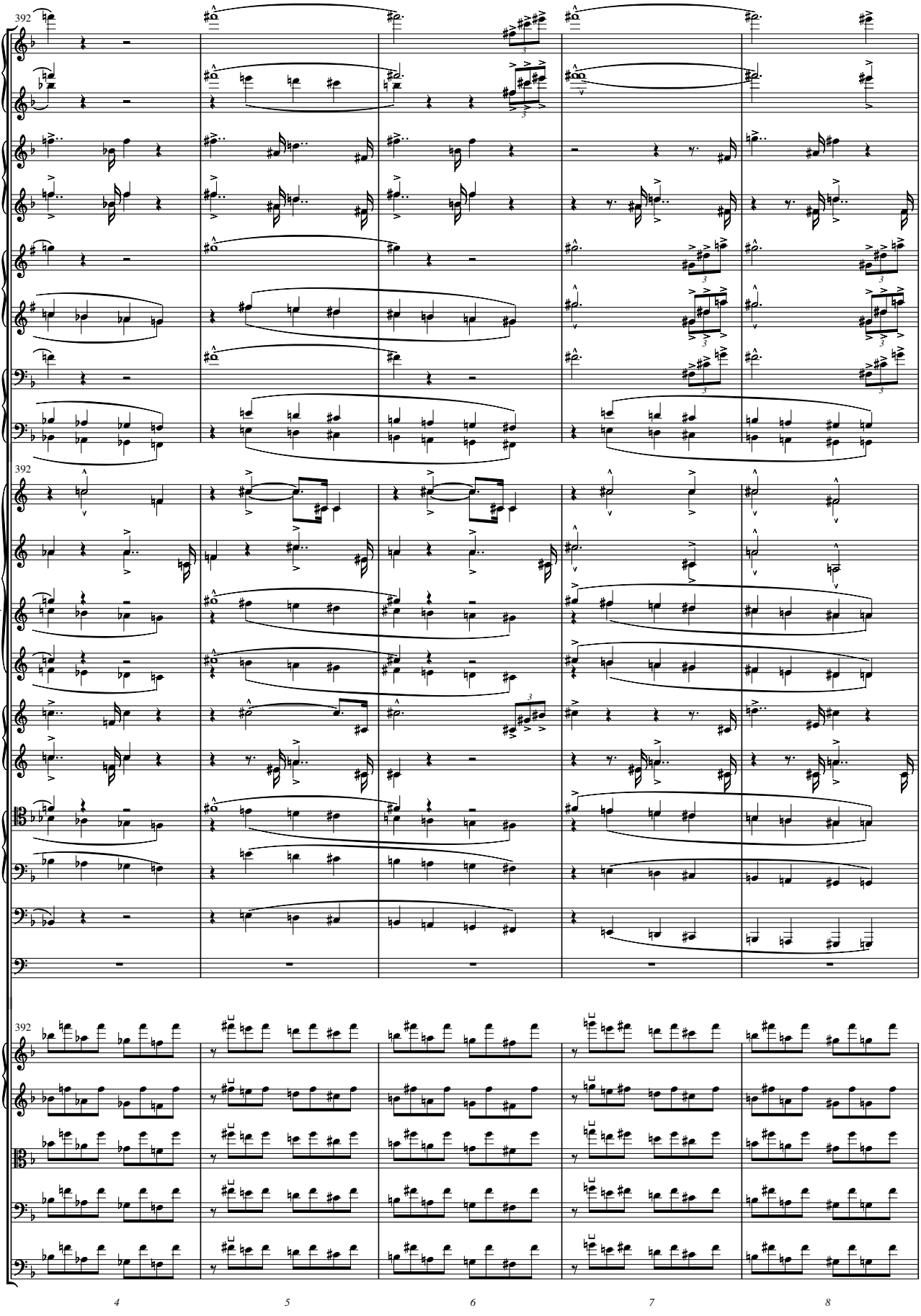

362
0
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
362
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
362
0
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
p
gestrichen
pizz.
1
2
3
1
2
3

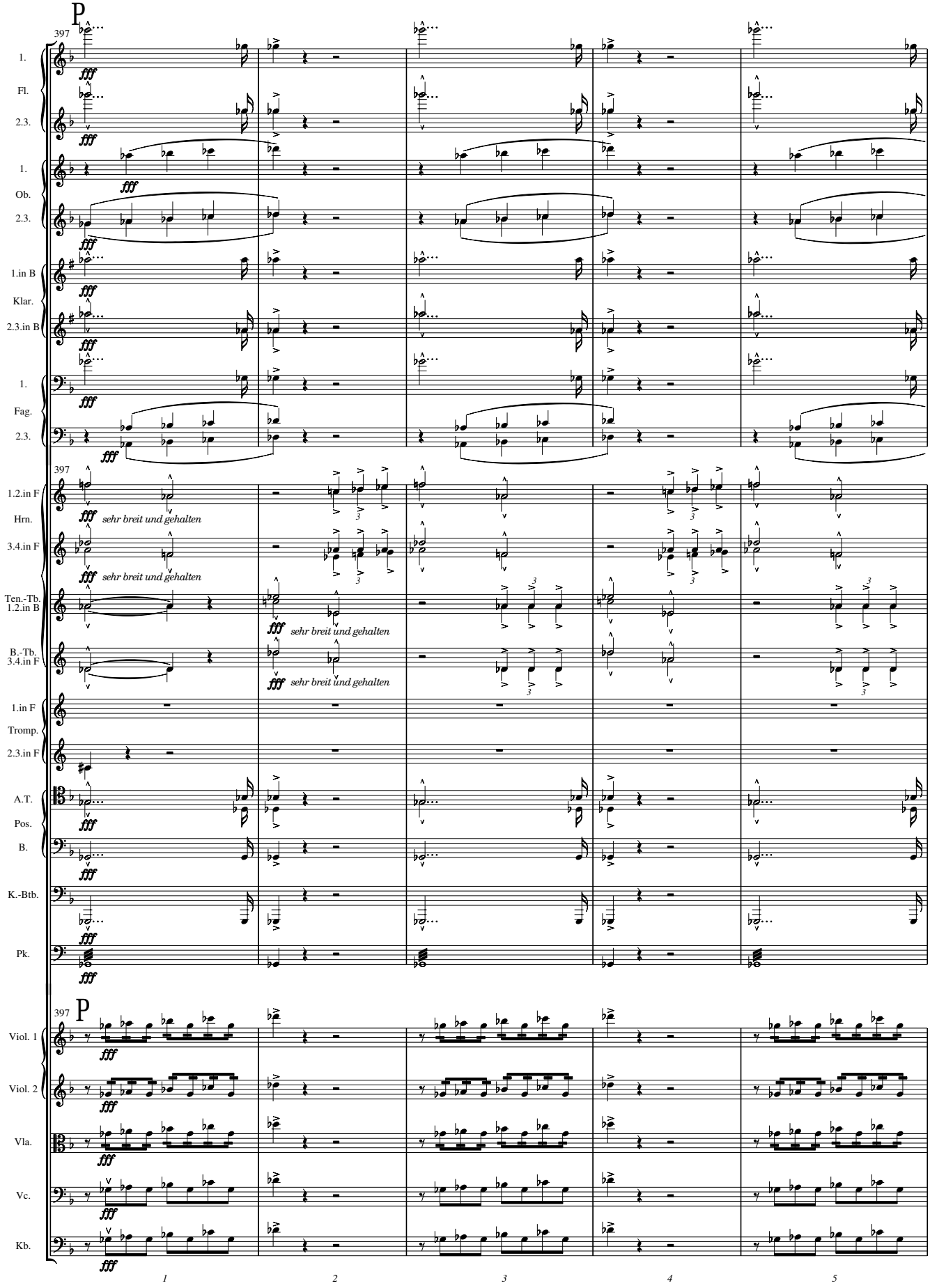

368
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
cresc. poco a poco
368
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in F
p
cresc. poco a poco
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
368
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
cresc. poco a poco
4
5
6
7
8
1

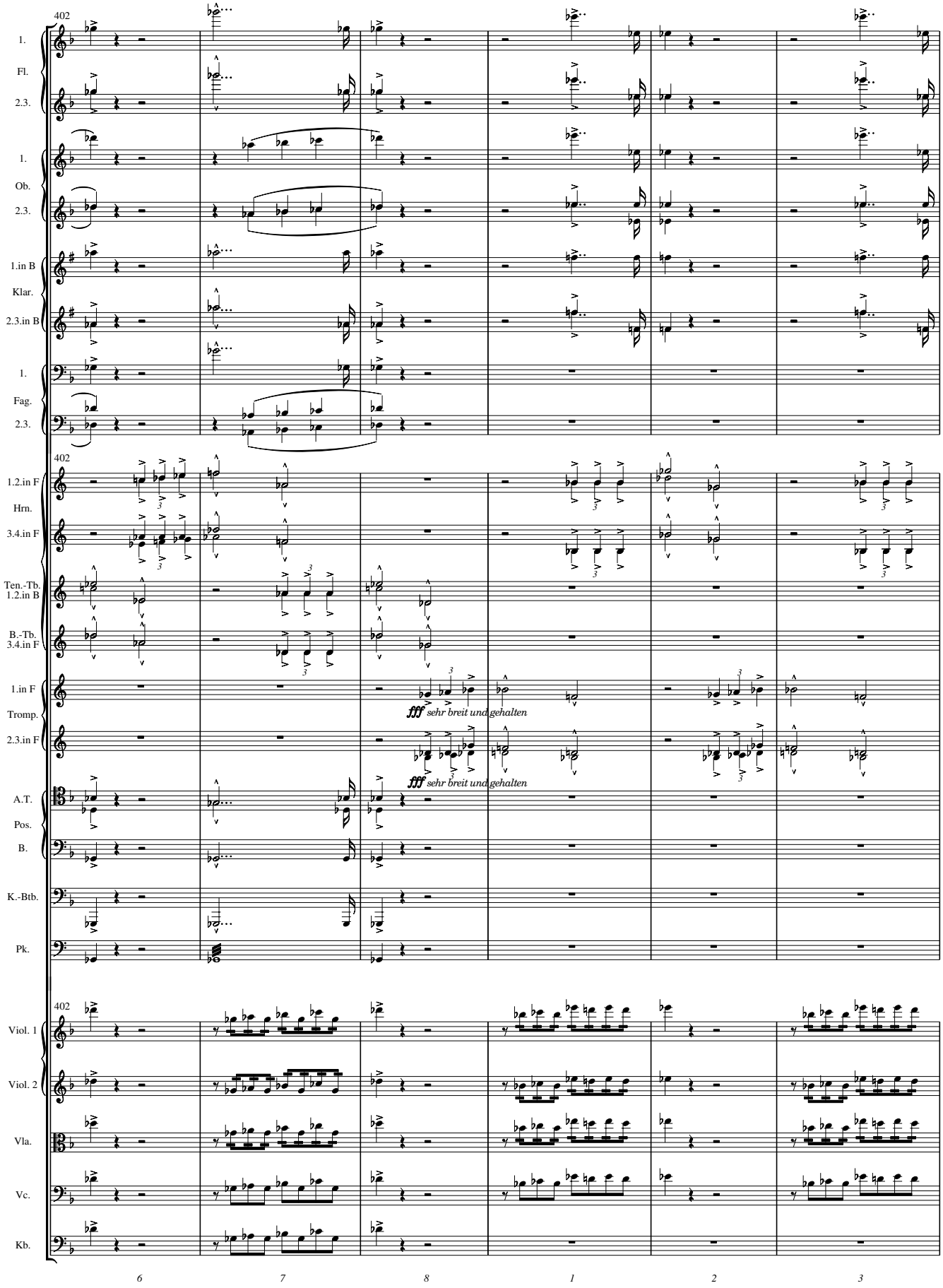

374
1.
Fl.
2.3.
mf cresc. poco a poco
1.
Ob.
2.3.
mf cresc. poco a poco
1.in B
Klar.
2.3.in B
mf cresc. poco a poco
1.
Fag.
2.3.
mf cresc. poco a poco
374
1.2.in F
3.4.in F
Hrn.
5.6.in F
cresc. poco a poco
Baß-Tuben in F
7.8.in F
1.in F
Tromp.
2.3.in F
mf
cresc.
A.T.
Pos.
B.
mf
cresc.
K.-Btb.
mf cresc.
Pk.
374
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
arco
cresc.
2
3
4
5
6
7

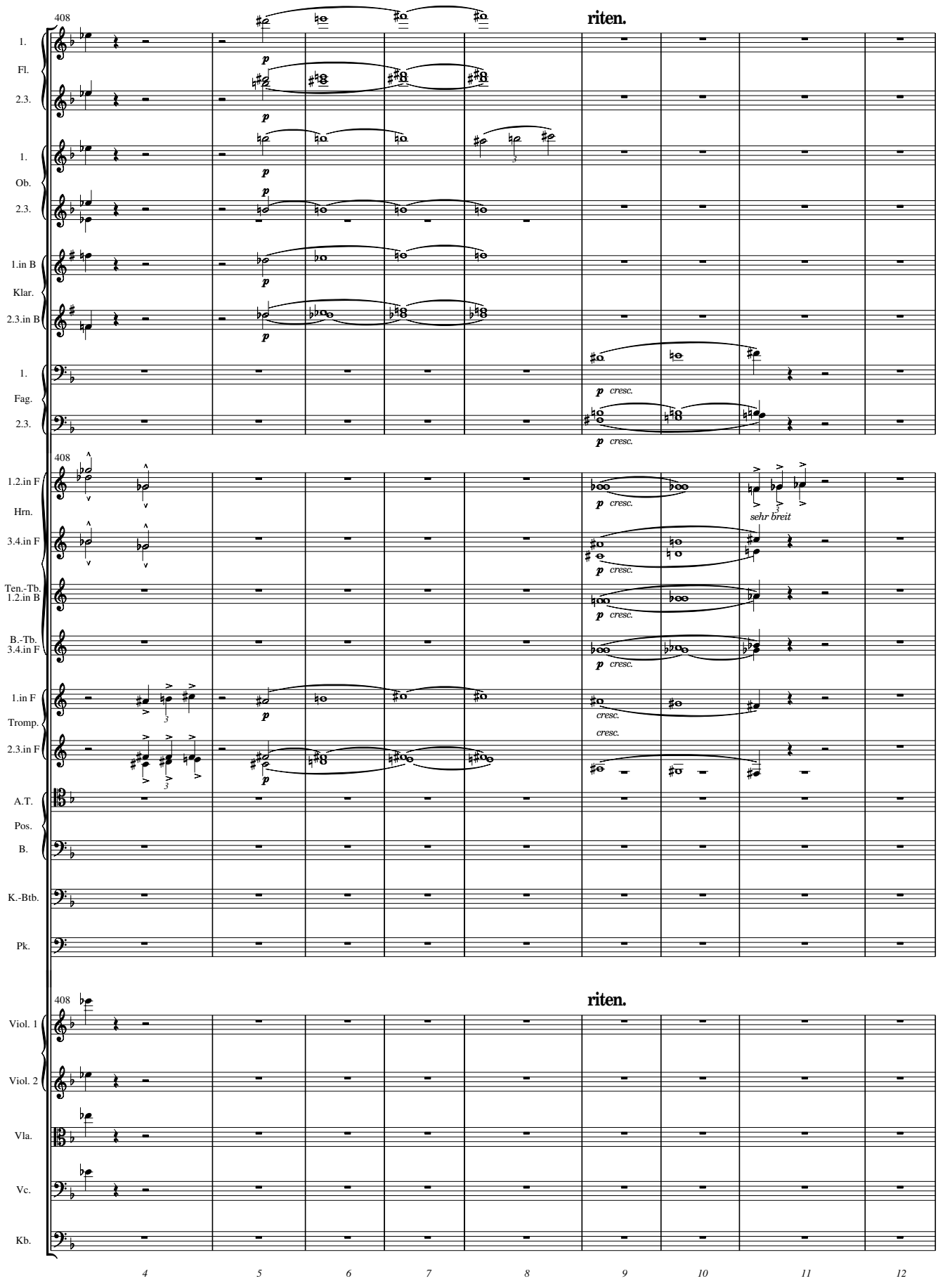

380
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
380
1.2.in F
3.4.in F
Hrn.
Tenor-Tuben in B
5.6.in F
7.8.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
380
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
f cresc. sempre
f gestrichen cresc. sempre
8
1
2
3
4
5

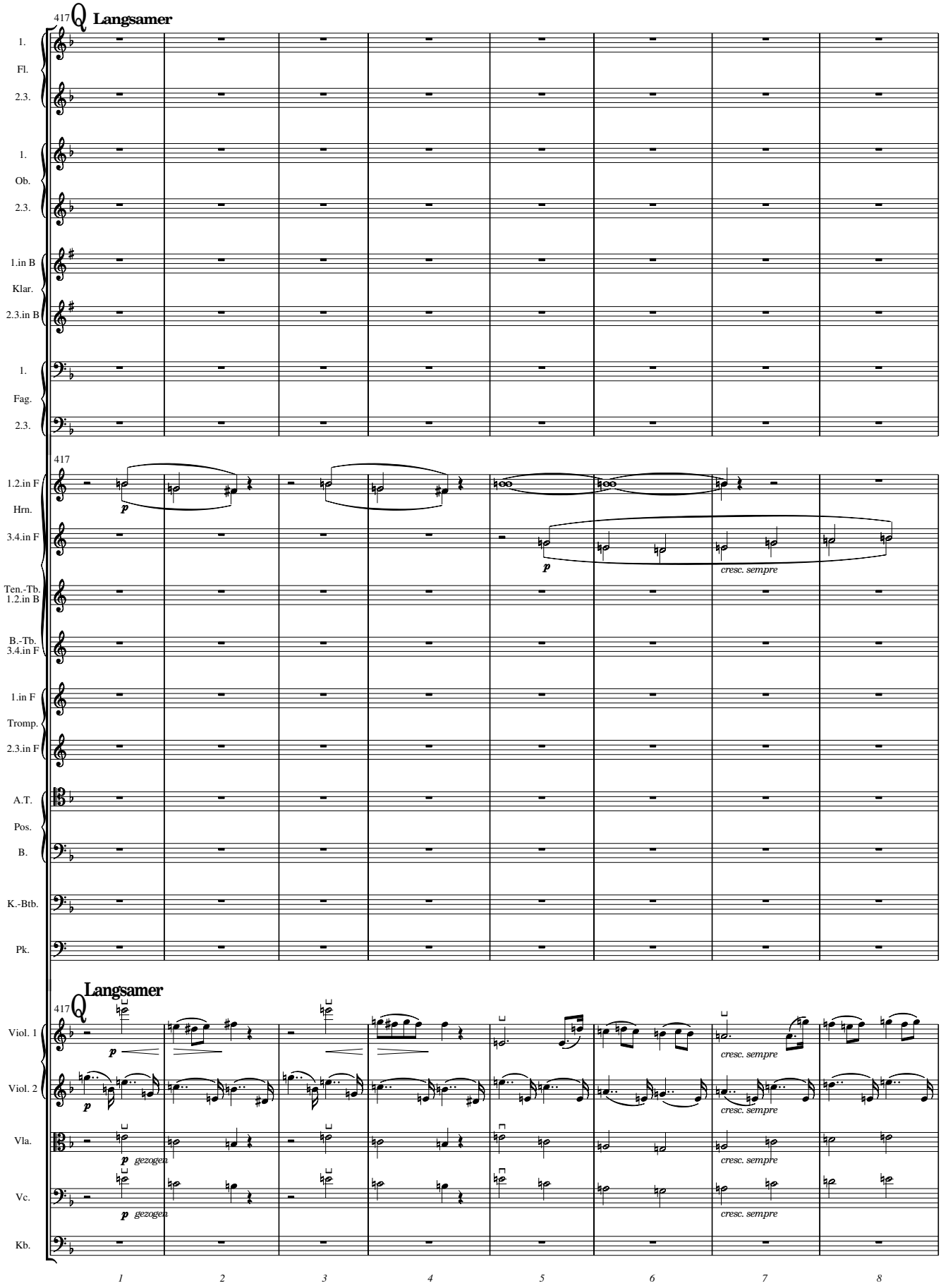

386
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
386
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
Tenor-Tuben in B
B.-Tb.
3.4.in F
Baß-Tuben in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
386
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
ff cresc. sempre
f cresc.
6
7
8
1
2
3

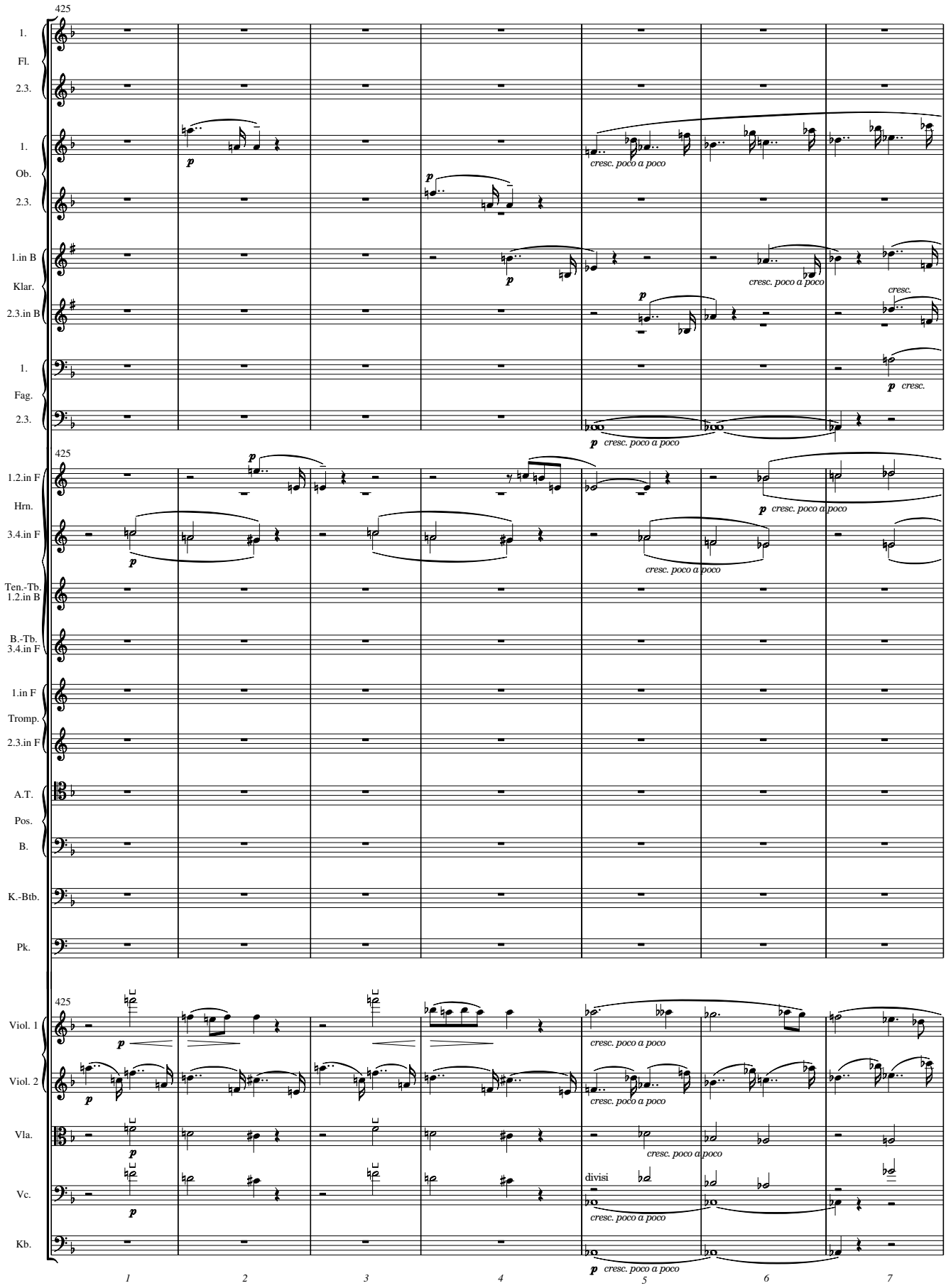

392
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
392
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
392
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
4
5
6
7
8

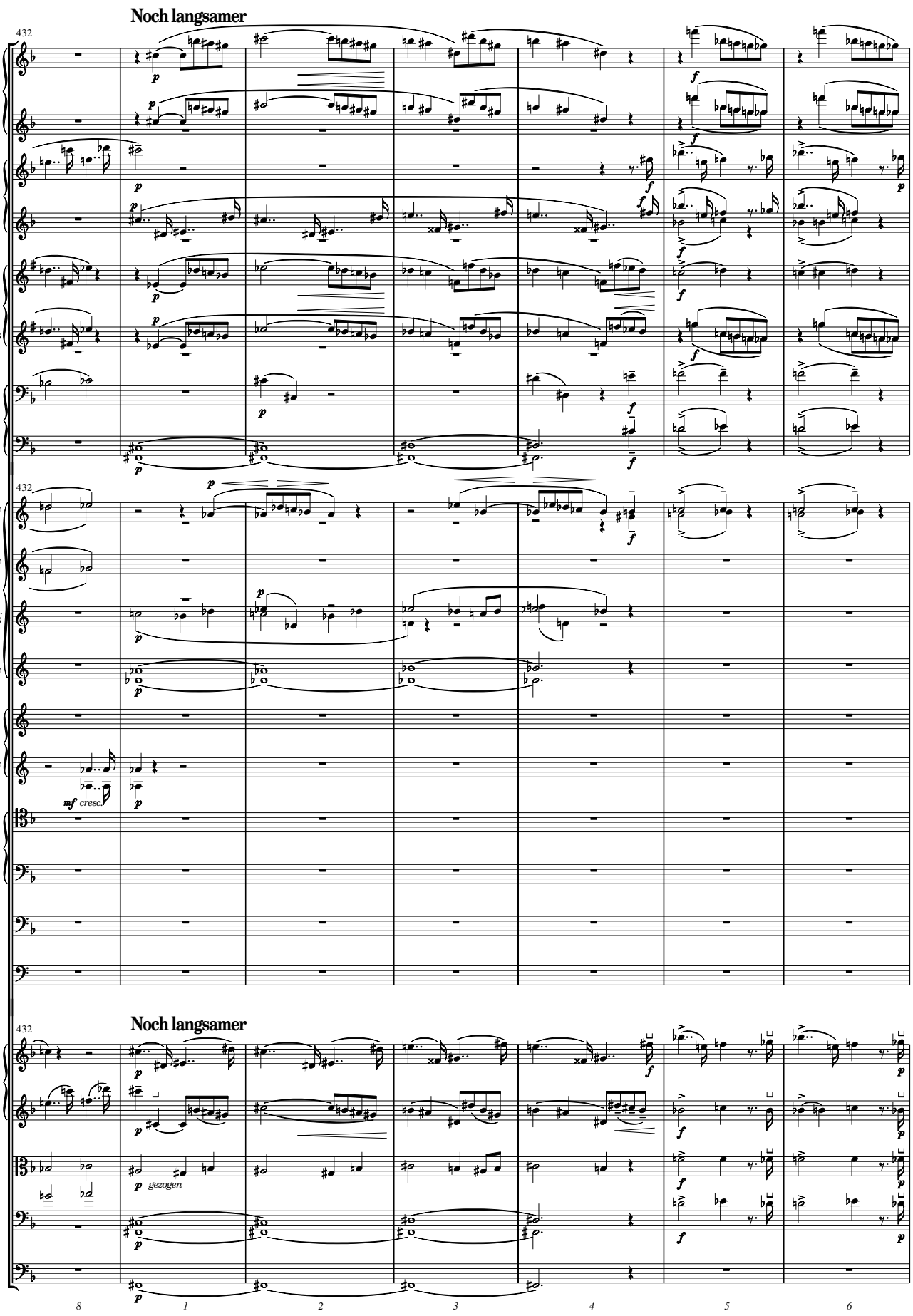

P
397
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
397
1.2.in F
Hrn.
sehr breit und gehalten
3.4.in F
sehr breit und gehalten
Ten.-Tb.
1.2.in B
sehr breit und gehalten
B.-Tb.
3.4.in F
sehr breit und gehalten
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
397
P
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
1
2
3
4
5

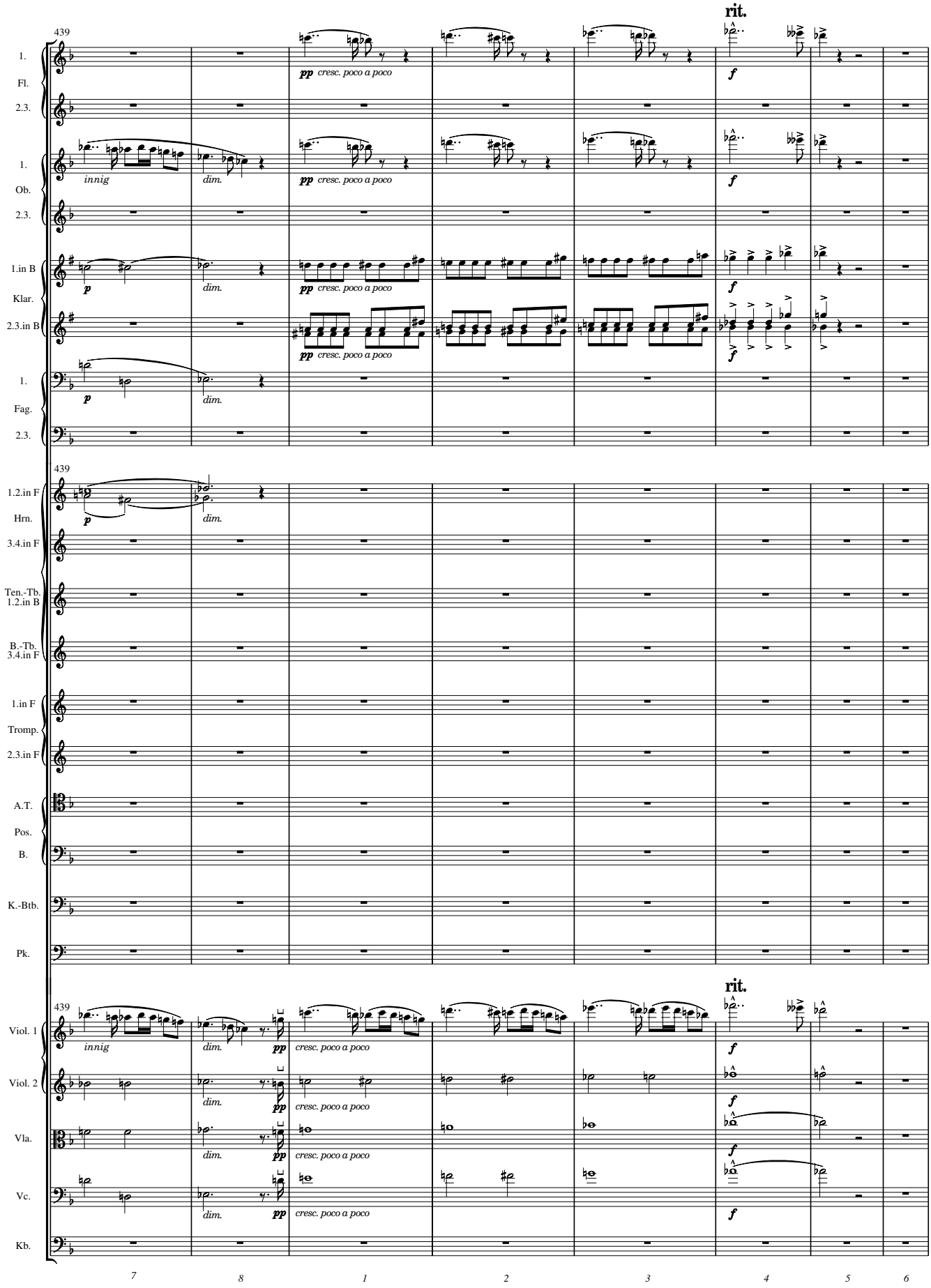

402
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
402
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
fff sehr breit und gehalten
fff sehr breit und gehalten
A.T.
Pos.
B.
K.-Btb.
Pk.
402
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
6
7
8
1
2
3

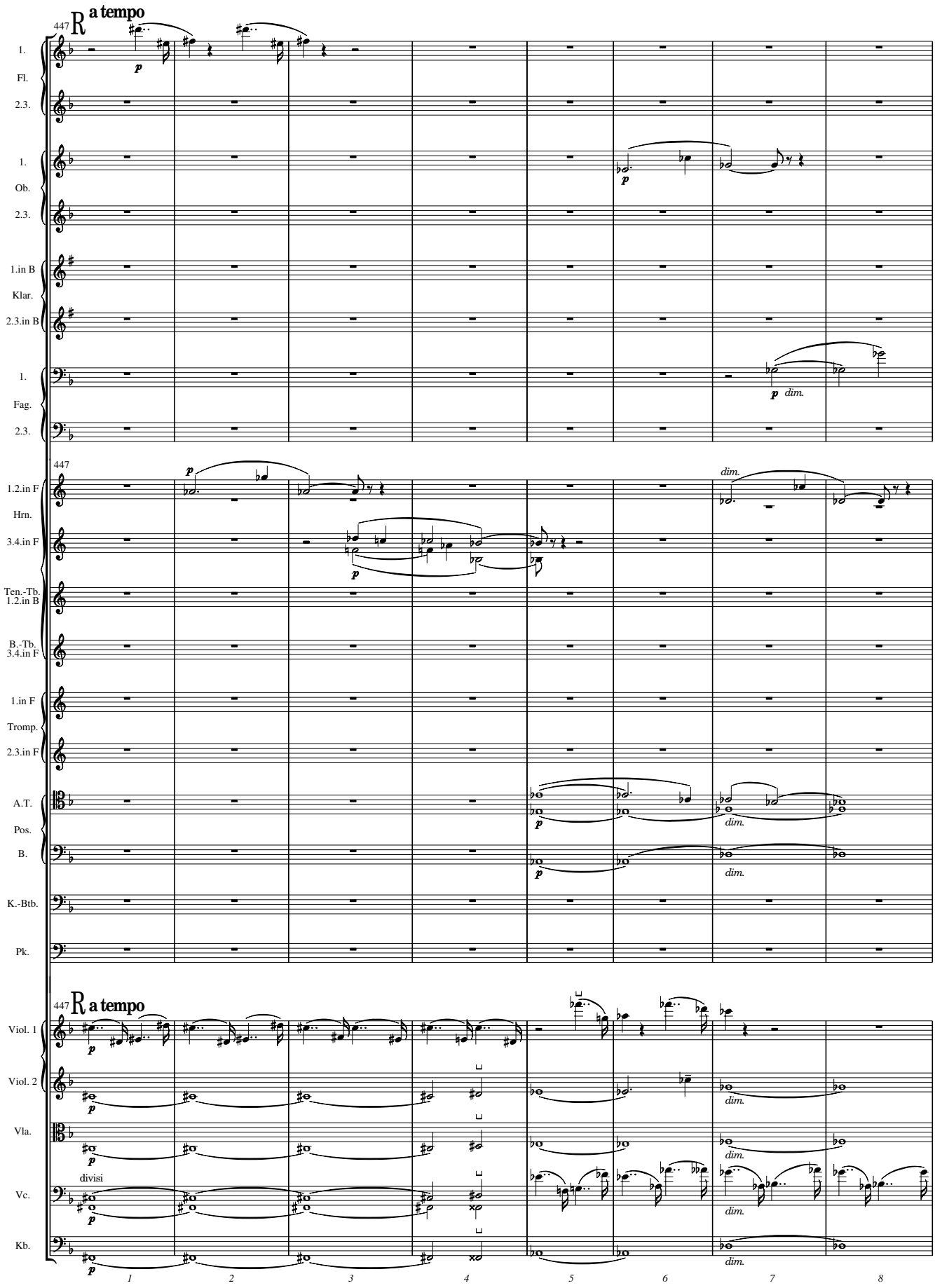

408
riten.
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
p cresc.
408
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
sehr breit
1.in F
Tromp.
2.3.in F
cresc.
A.T.
Pos.
B.
K.-Btb.
Pk.
408
riten.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
4
5
6
7
8
9
10
11
12

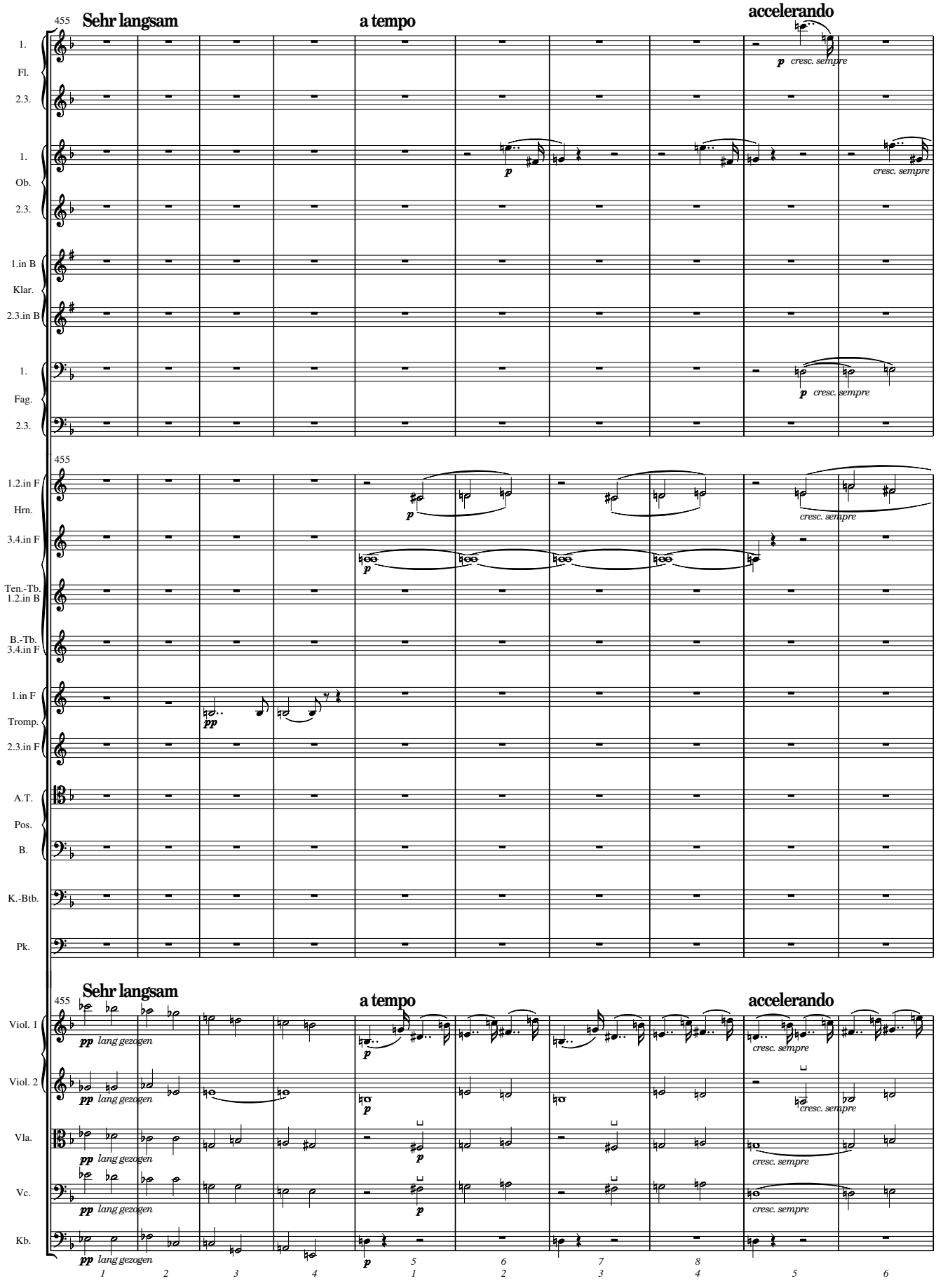

417
Langsamer
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
417
1.2.in F
Hrn.
3.4.in F
p
cresc. sempre
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
Langsamer
417
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
p
gezogen
cresc. sempre
1
2
3
4
5
6
7
8

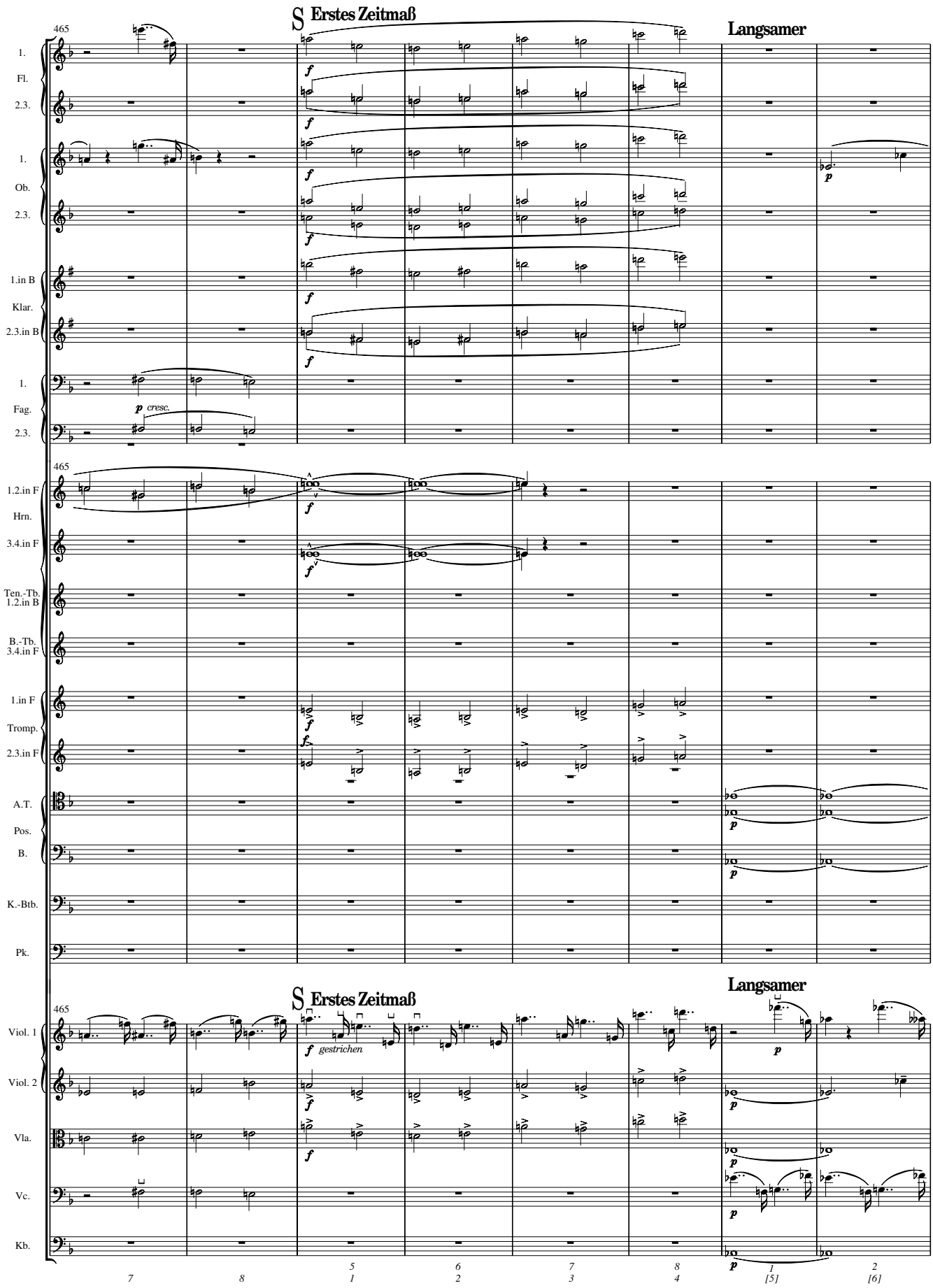

425
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
425
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
425
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
p
cresc. poco a poco
cresc.
divisi
1
2
3
4
5
6
7

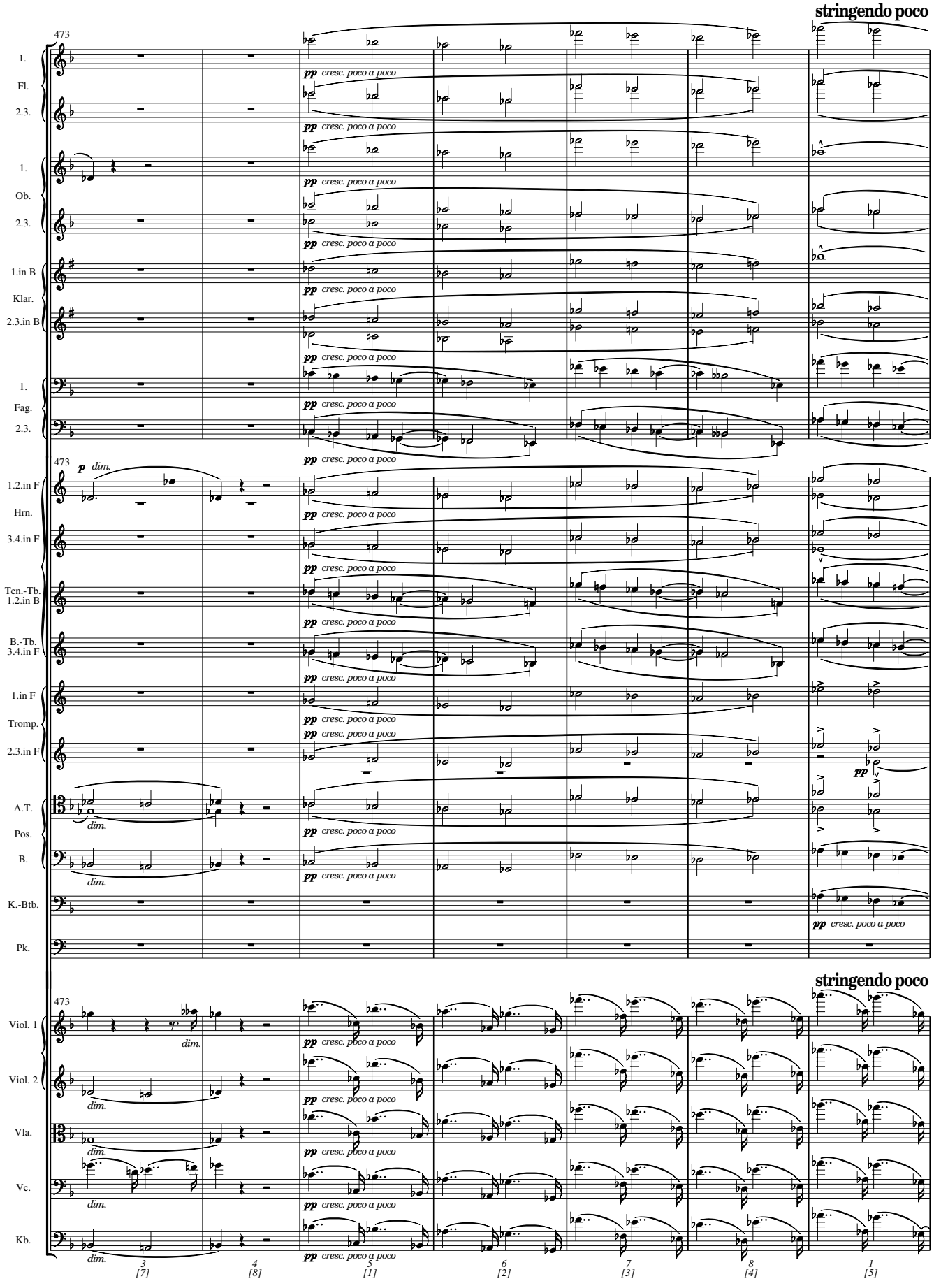

Noch langsamer
Noch langsamer
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
gezogen
cresc.
8
1
2
3
4
5
6

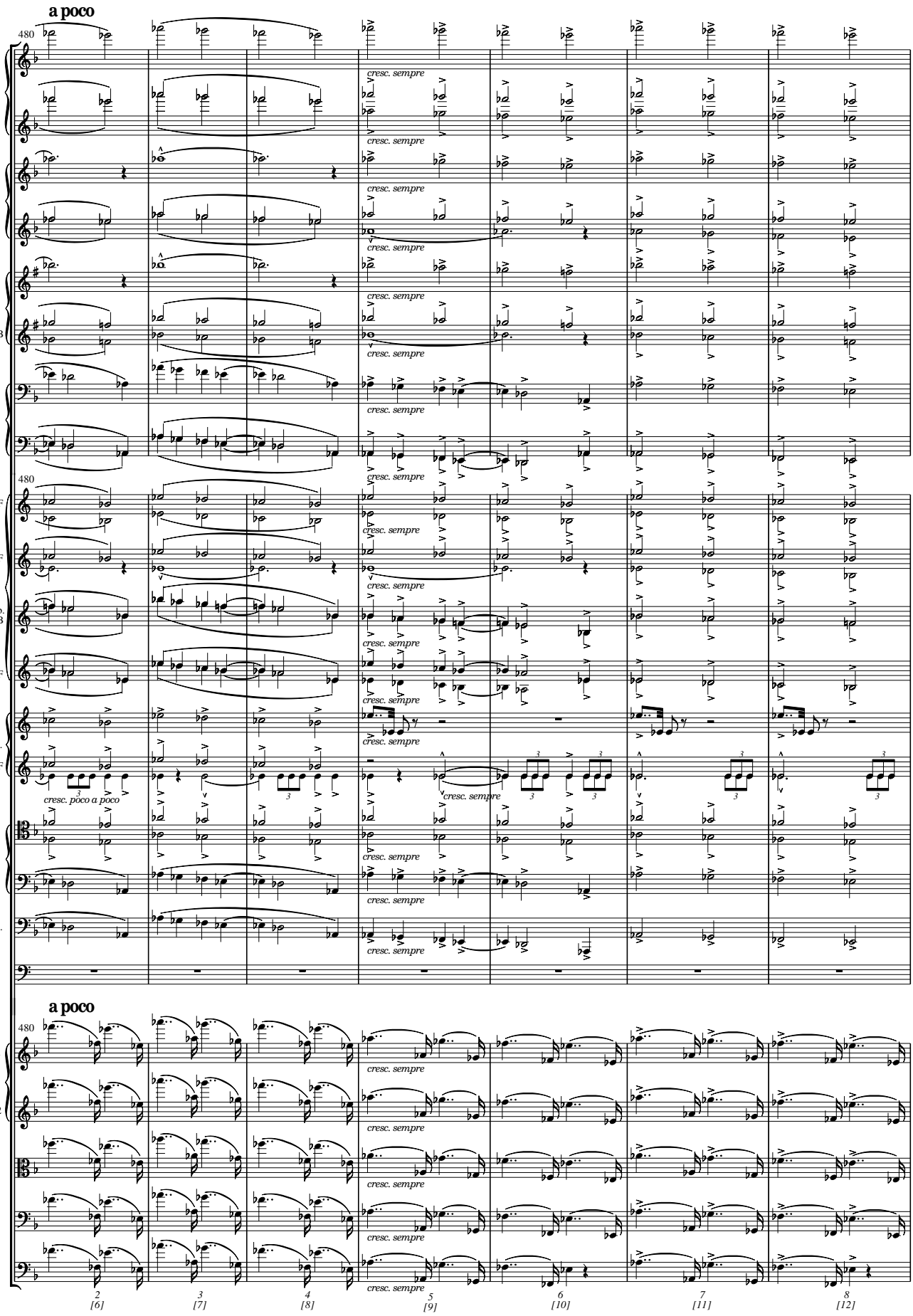

439
rit.
1. Fl.
2.3.
1. Ob.
2.3.
1.in B Klar.
2.3.in B
1. Fag.
2.3.
1.2.in F Hrn.
3.4.in F
Ten.-Tb. 1.2.in B
B.-Tb. 3.4.in F
1.in F Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
innig
dim.
pp cresc. poco a poco
p
f
7 8 1 2 3 4 5 6

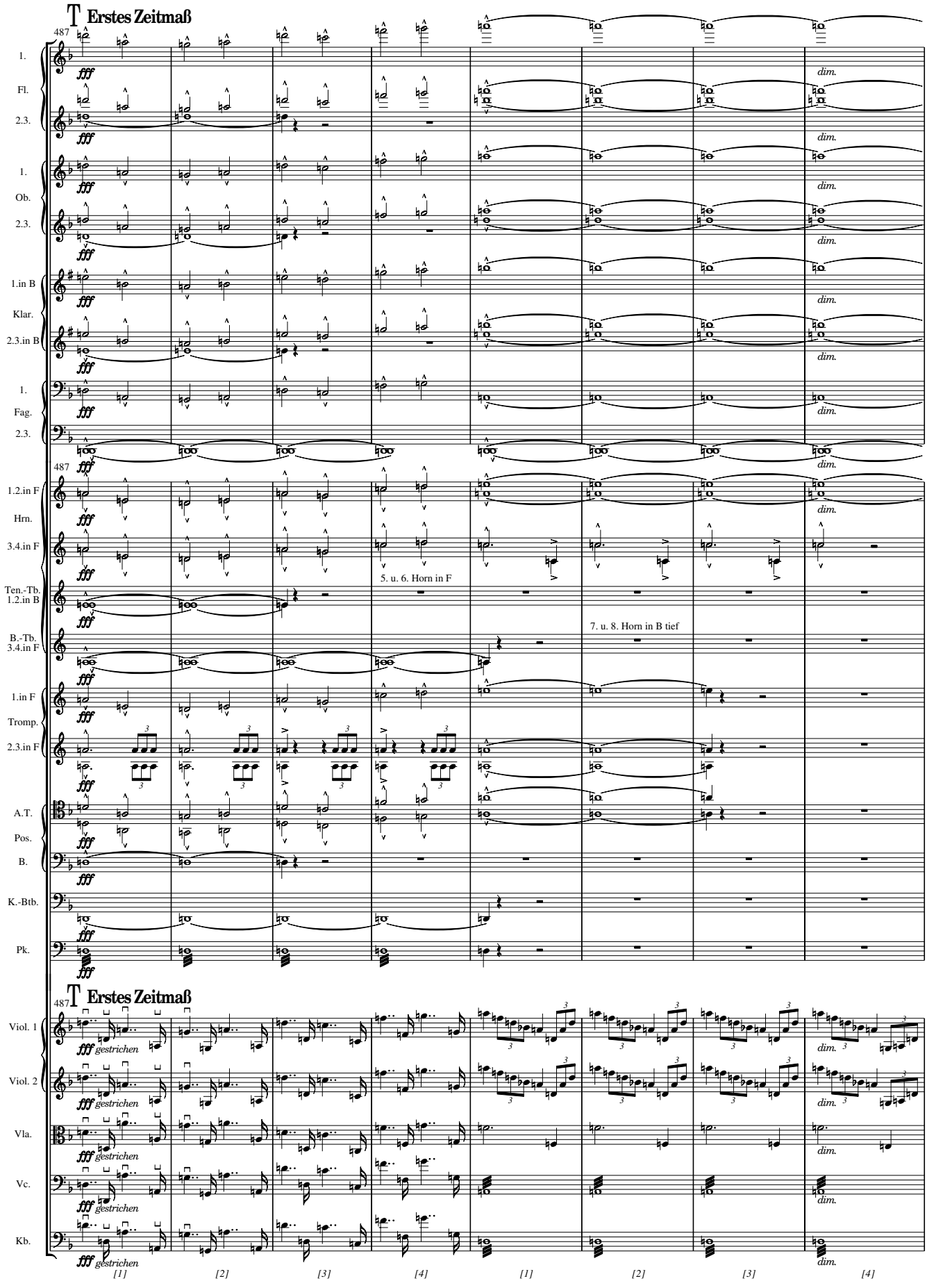

447
R a tempo
1. Fl.
2.3.
1. Ob.
2.3.
1.in B Klar.
2.3.in B
1. Fag.
2.3.
447
1.2.in F Hrn.
3.4.in F
Ten.-Tb. 1.2.in B
B.-Tb. 3.4.in F
1.in F Tromp.
2.3.in F
A.T. Pos.
B.
K.-Btb.
Pk.
447
R a tempo
Viol. 1
Viol. 2
Vla.
divisi
Vc.
Kb.
p
dim.
1 2 3 4 5 6 7 8

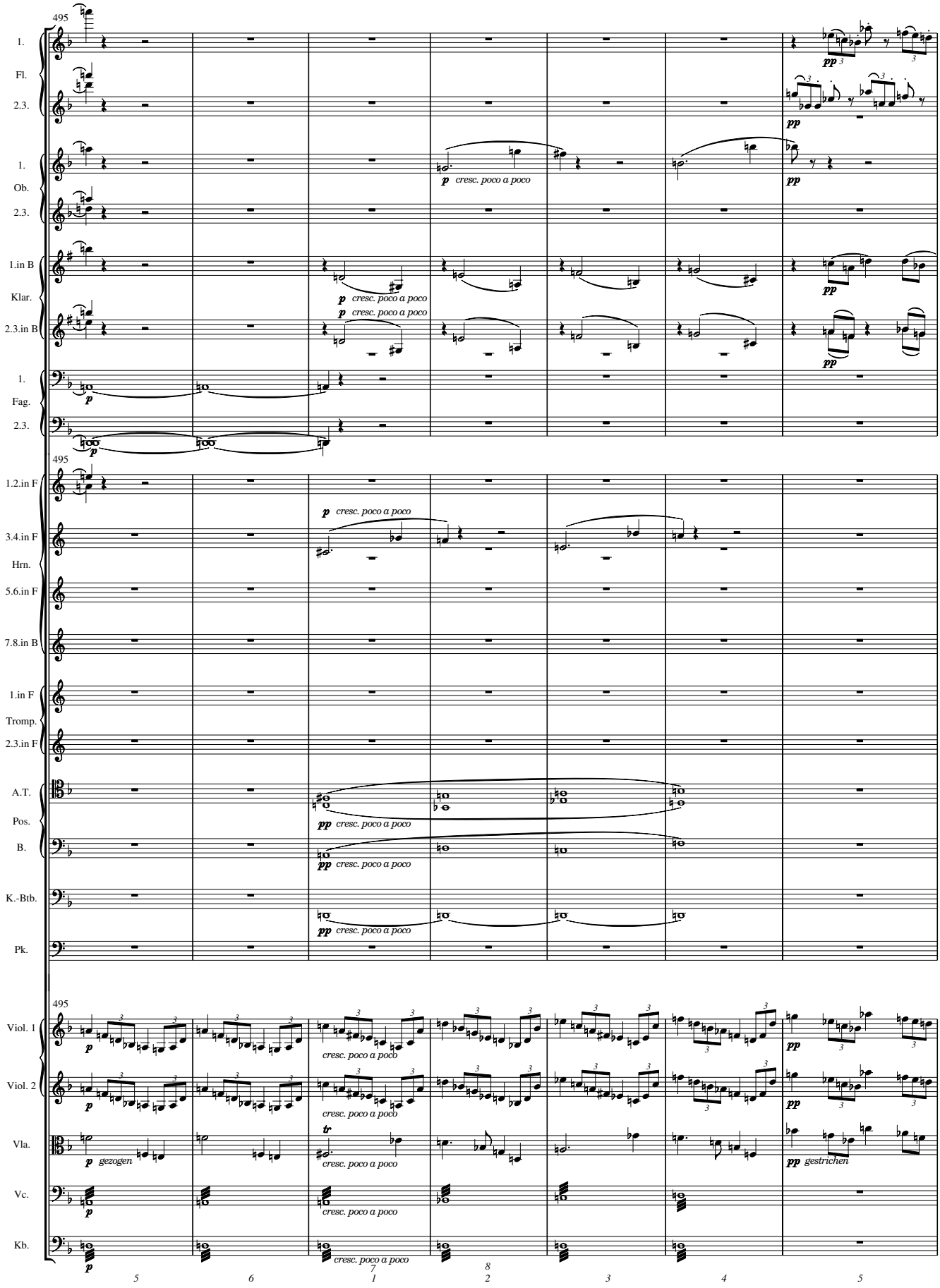

455
Sehr langsam
a tempo
accelerando
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
455
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
455
Sehr langsam
a tempo
accelerando
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
pp lang gezogen
p
cresc. sempre
1 2 3 4 5 6 7 8
1 2 3 4 5 6

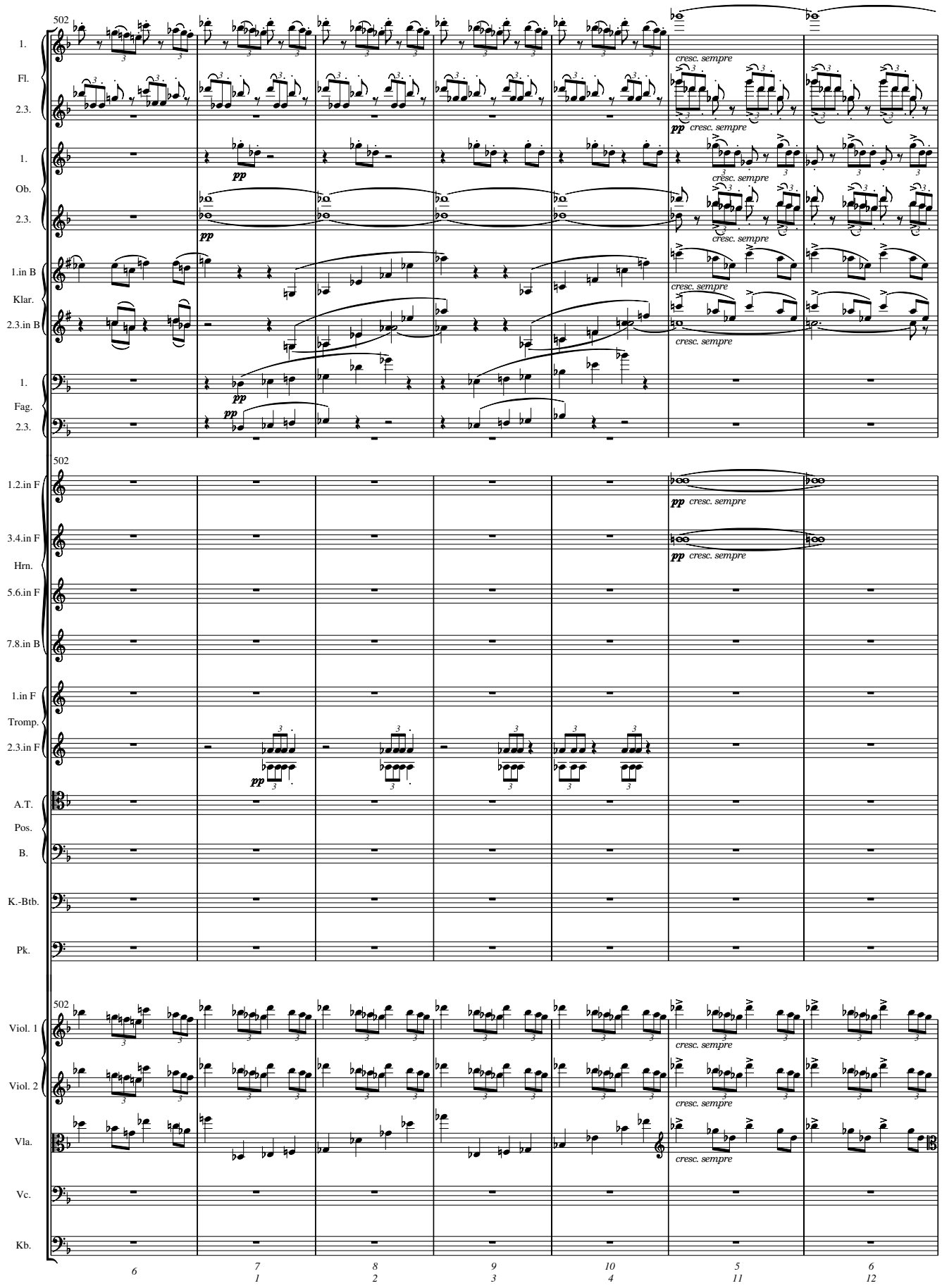

S Erstes Zeitmaß
Langsamer
465
1. Fl.
2.3.
1. Ob.
2.3.
1.in B Klar.
2.3.in B
1. Fag.
2.3.
p cresc.
1.2.in F Hrn.
3.4.in F
Ten.-Tb. 1.2.in B
B.-Tb. 3.4.in F
1.in F Tromp.
2.3.in F
A.T. Pos.
B.
K.-Btb.
Pk.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
gestrichen
7 8 5 6 7 8 1 2
1 2 3 4 [5] [6]

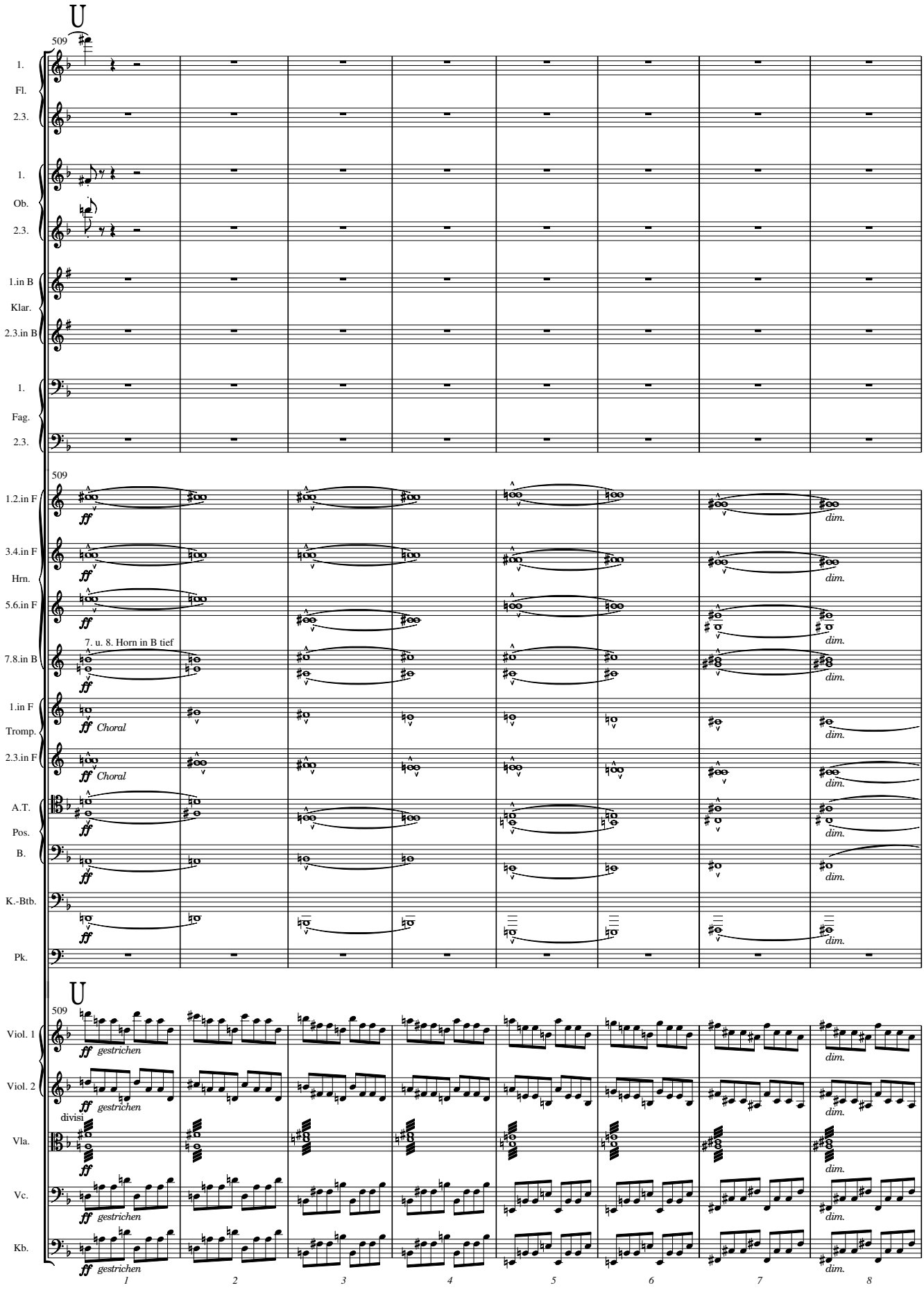

stringendo poco
473
1. Fl.
2.3.
1. Ob.
2.3.
1.in B Klar.
2.3.in B
1. Fag.
2.3.
pp cresc. poco a poco
473
p dim.
1.2.in F Hrn.
3.4.in F
Ten.-Tb. 1.2.in B
B.-Tb. 3.4.in F
1.in F Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
dim.
pp
stringendo poco
473
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
3 [7]
4 [8]
5 [1]
6 [2]
7 [3]
8 [4]
1 [5]

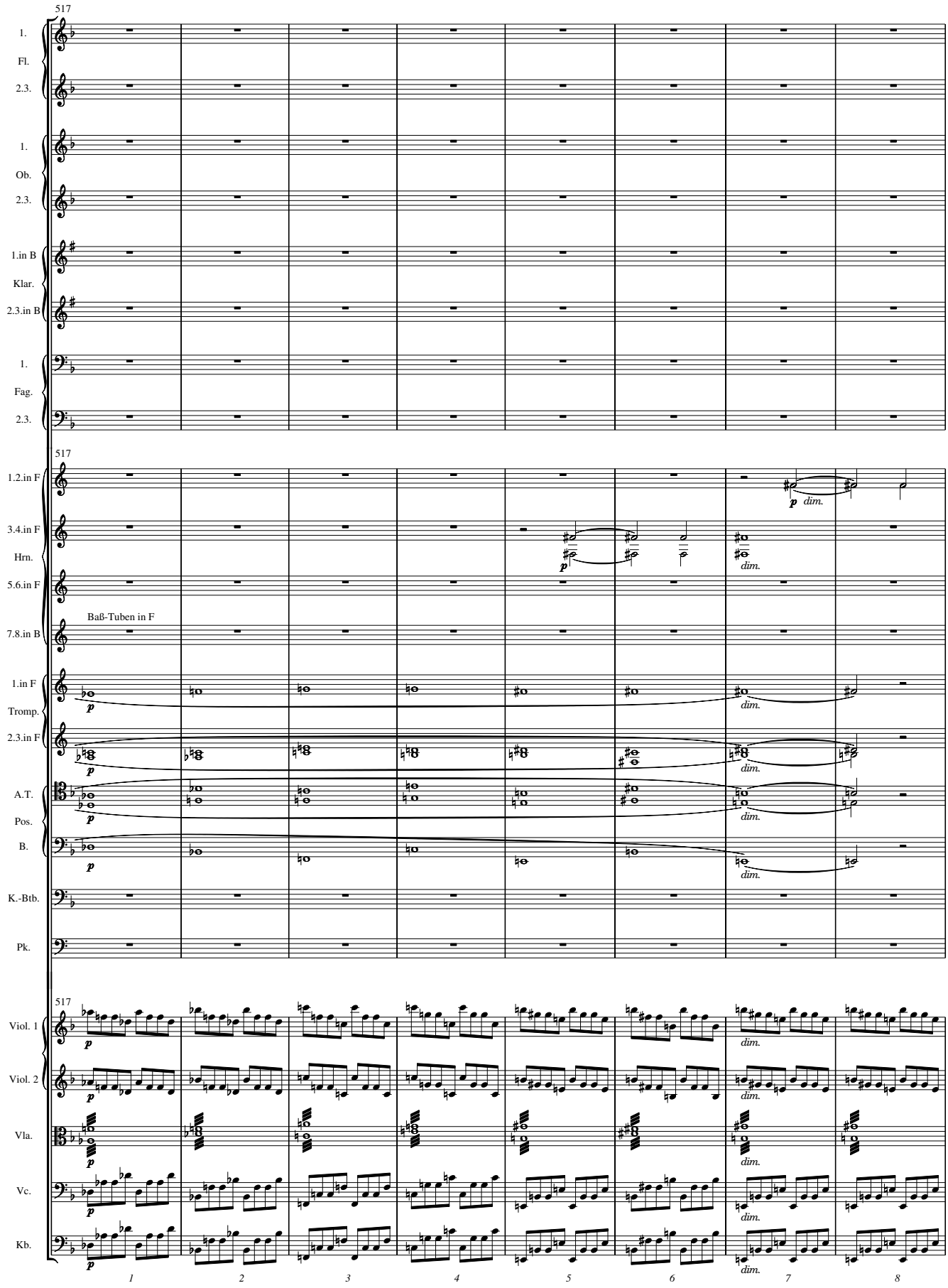

a poco
480
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
480
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
a poco
480
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
cresc. sempre
cresc. poco a poco
2 [6]
3 [7]
4 [8]
5 [9]
6 [10]
7 [11]
8 [12]

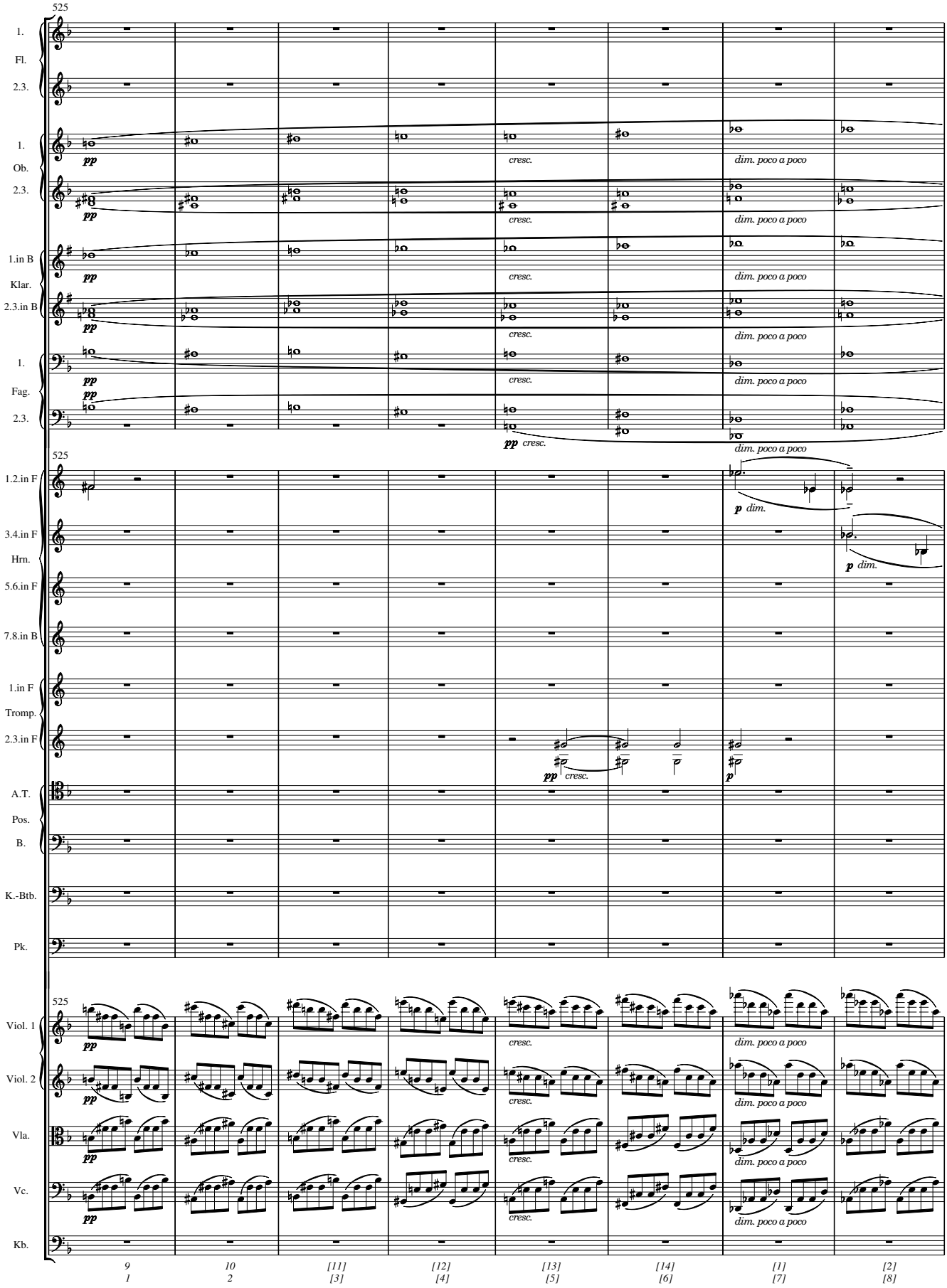

T Erstes Zeitmaß
487
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
487
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
fff
dim.
5. u. 6. Horn in F
7. u. 8. Horn in B tief
T Erstes Zeitmaß
487
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
fff gestrichen
dim.
[1]
[2]
[3]
[4]
[1]
[2]
[3]
[4]

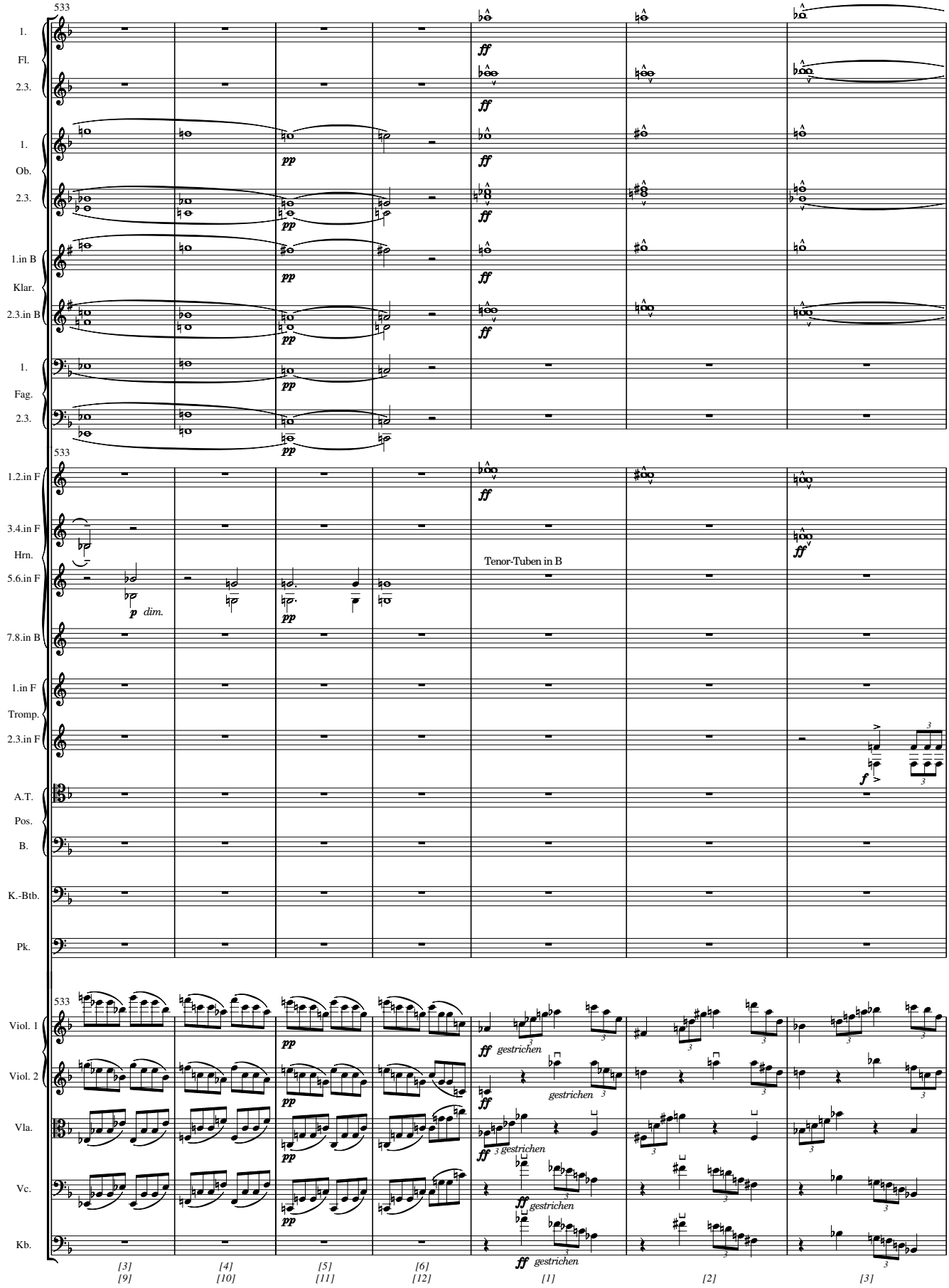

495
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
p cresc. poco a poco
pp
495
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in B
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
495
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
gezogen
gestrichen
tr
5 6 7 1 2 8 3 4 5

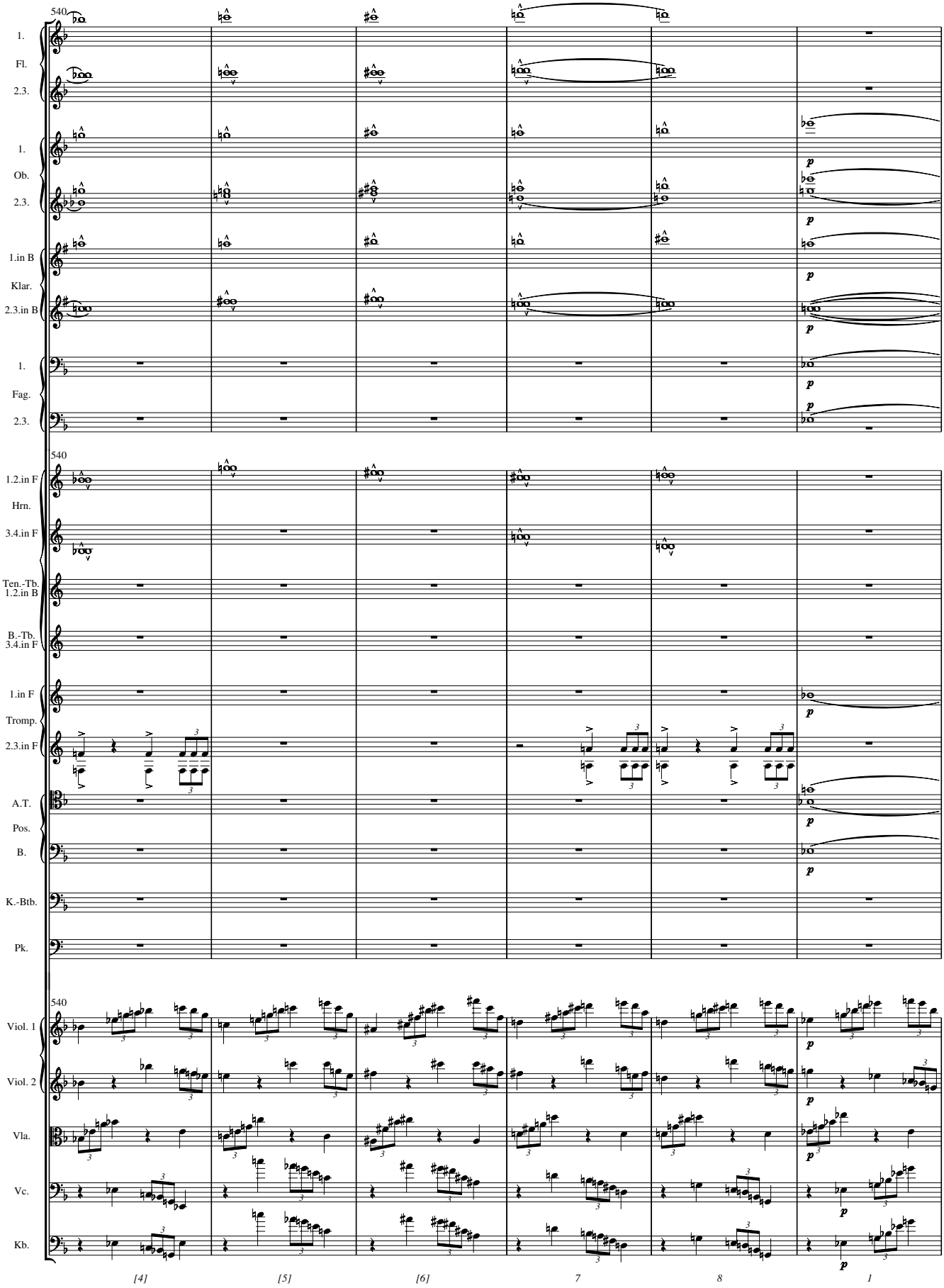

502
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
502
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in B
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
502
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
pp
cresc. sempre
6
7
1
8
2
9
3
10
4
5
11
6
12

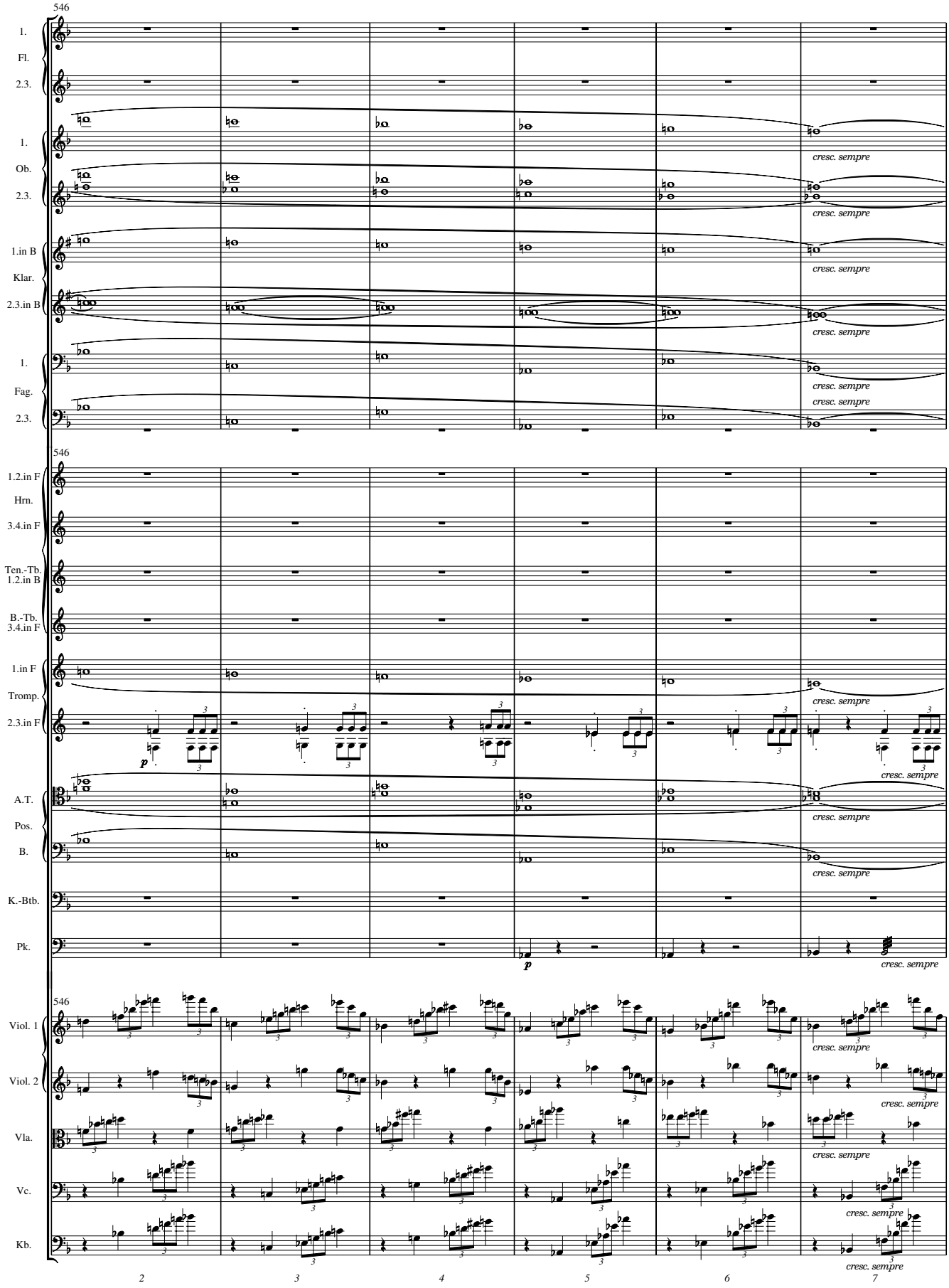

U
509
1. Fl.
2.3.
1. Ob.
2.3.
1.in B Klar.
2.3.in B
1. Fag.
2.3.
509
1.2.in F
3.4.in F Hrn.
5.6.in F
7. u. 8. Horn in B tief
7.8.in B
1.in F Tromp.
Choral
2.3.in F
Choral
A.T.
Pos.
B.
K.-Btb.
Pk.
dim.
U
509
Viol. 1
gestrichen
Viol. 2
gestrichen
divisi
Vla.
Vc.
gestrichen
Kb.
gestrichen
1
2
3
4
5
6
7
8

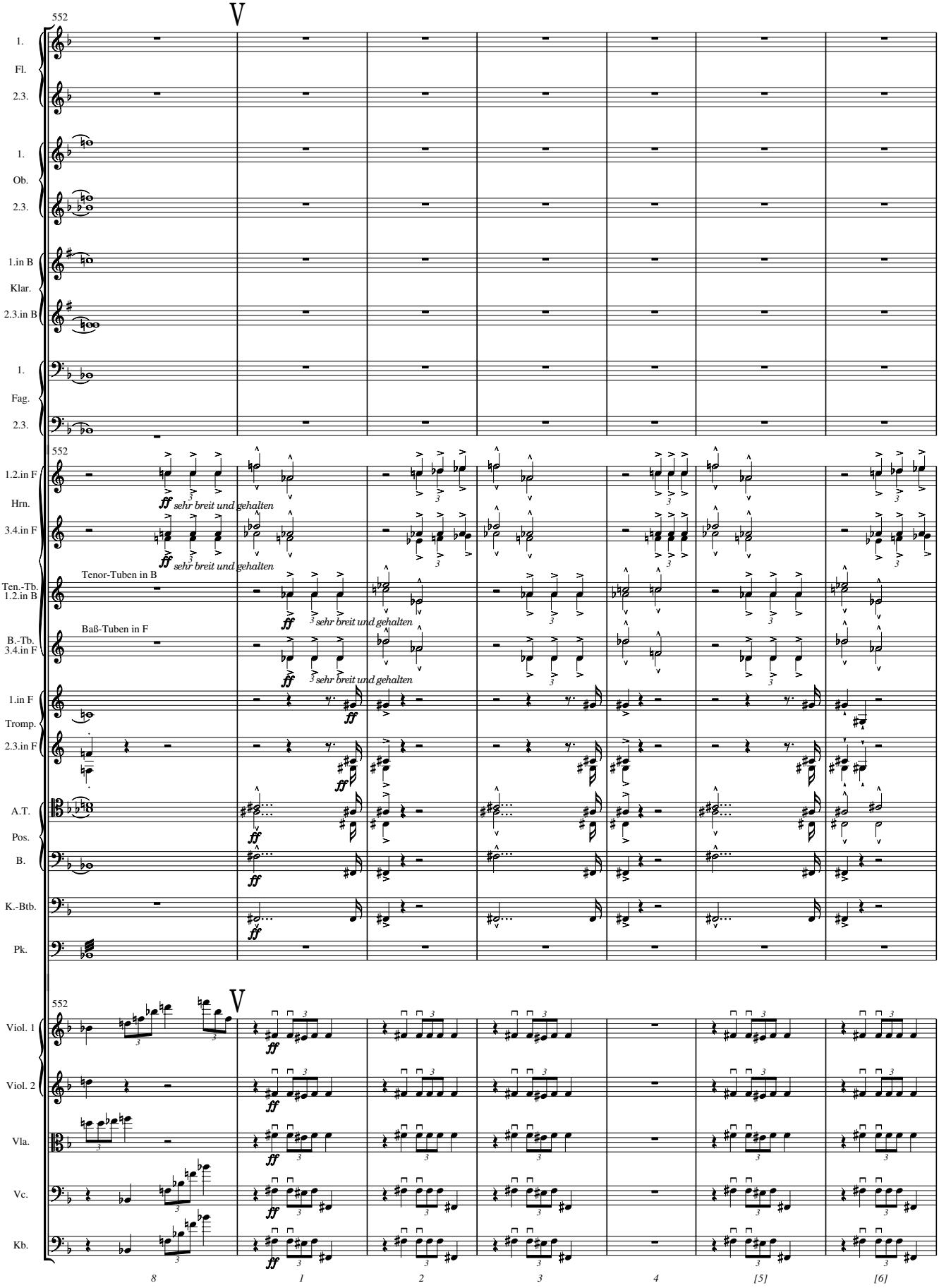

517
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
517
1.2.in F
3.4.in F
Hrn.
5.6.in F
Baß-Tuben in F
7.8.in B
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
517
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
p
dim.
1
2
3
4
5
6
7
8

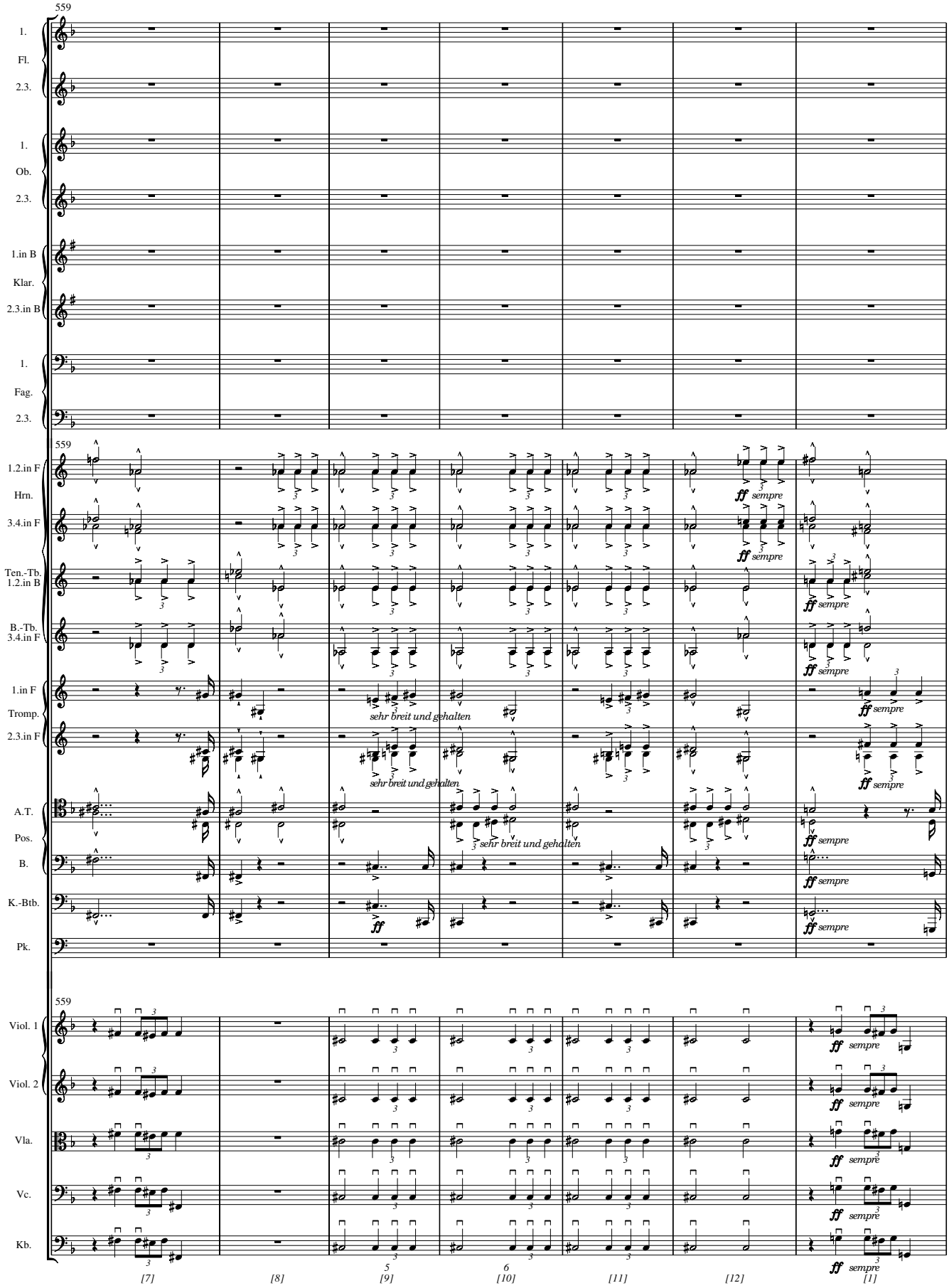

525
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
525
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in B
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
525
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
pp
cresc.
dim. poco a poco
p dim.
9 10 [11] [12] [13] [14] [1] [2]
1 2 [3] [4] [5] [6] [7] [8]

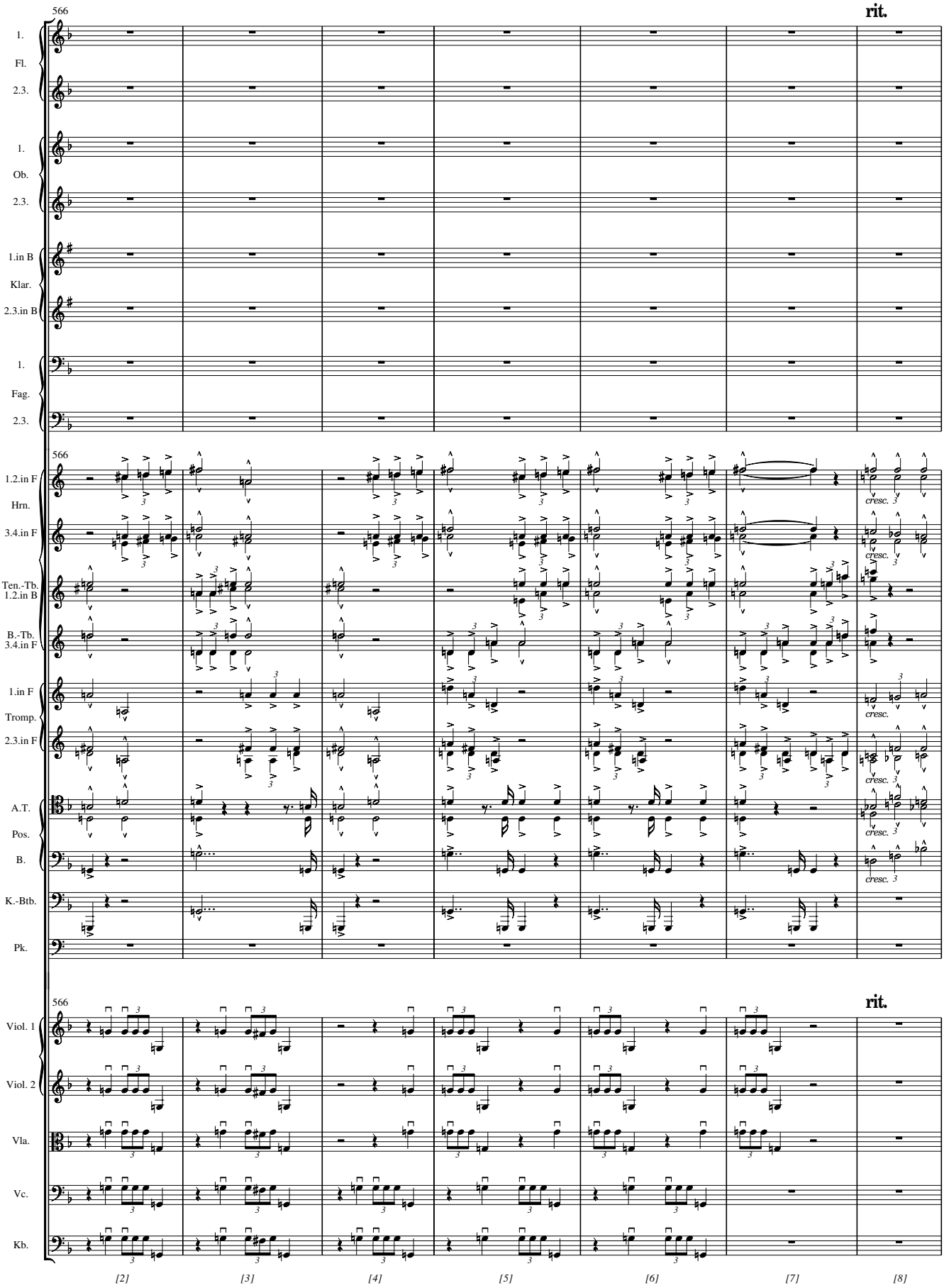

533
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
533
1.2.in F
3.4.in F
Hrn.
5.6.in F
Tenor-Tuben in B
7.8.in B
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
533
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
gestrichen
[3] [9]
[4] [10]
[5] [11]
[6] [12]
[1]
[2]
[3]

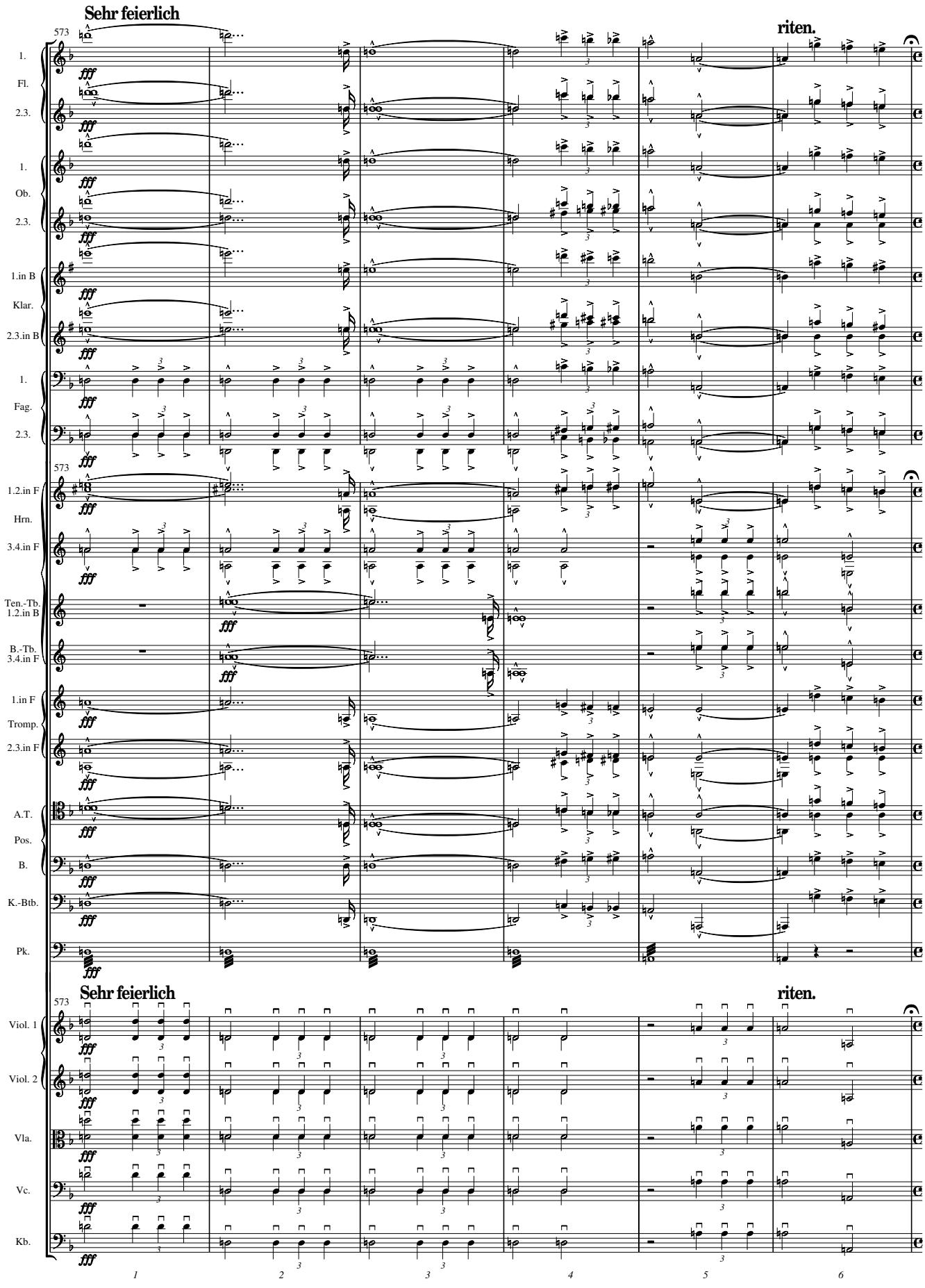

540
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
540
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
540
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
p
[4]
[5]
[6]
7
8
1

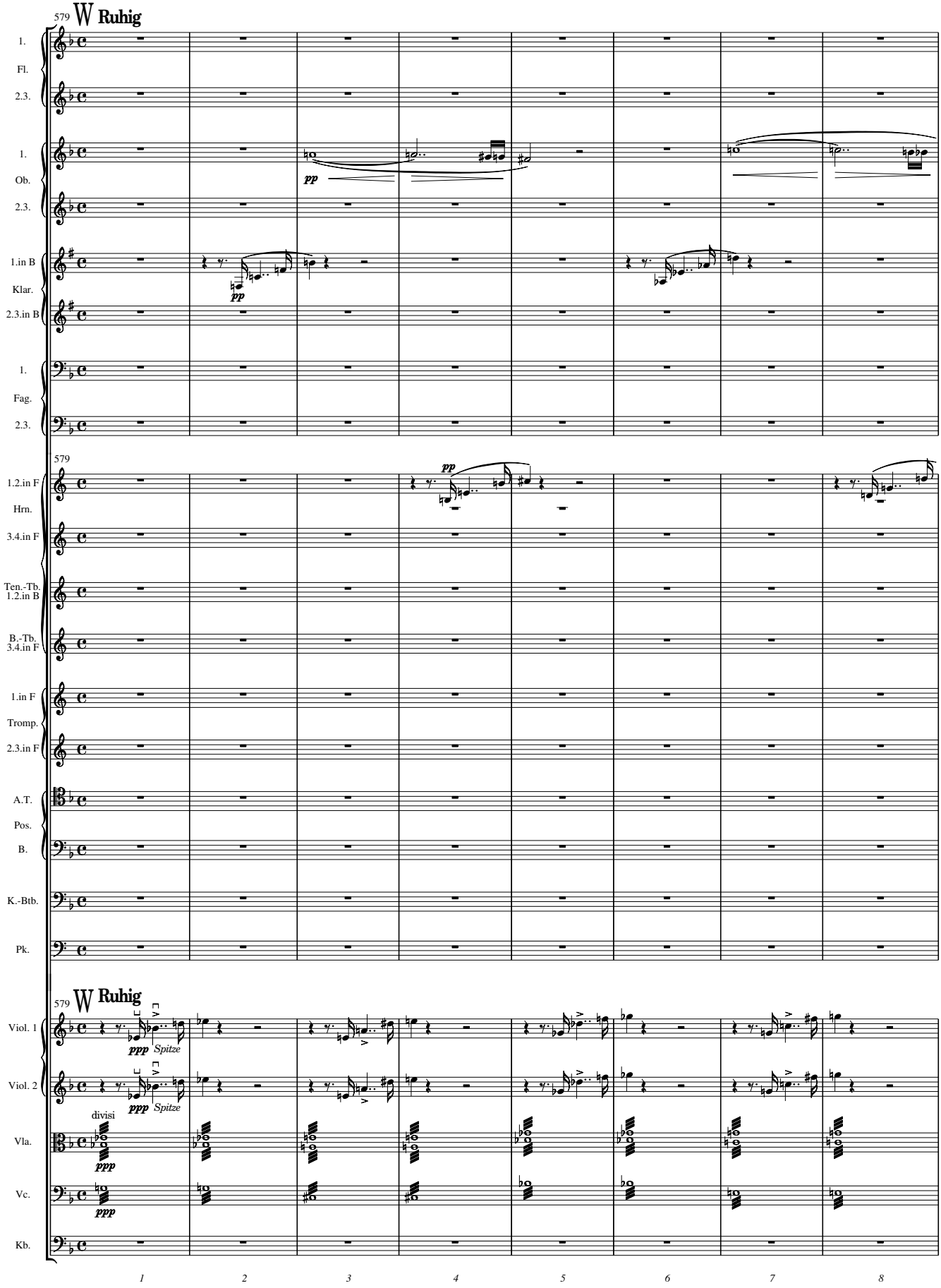

546
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
546
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
546
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
cresc. sempre
p
2
3
4
5
6
7

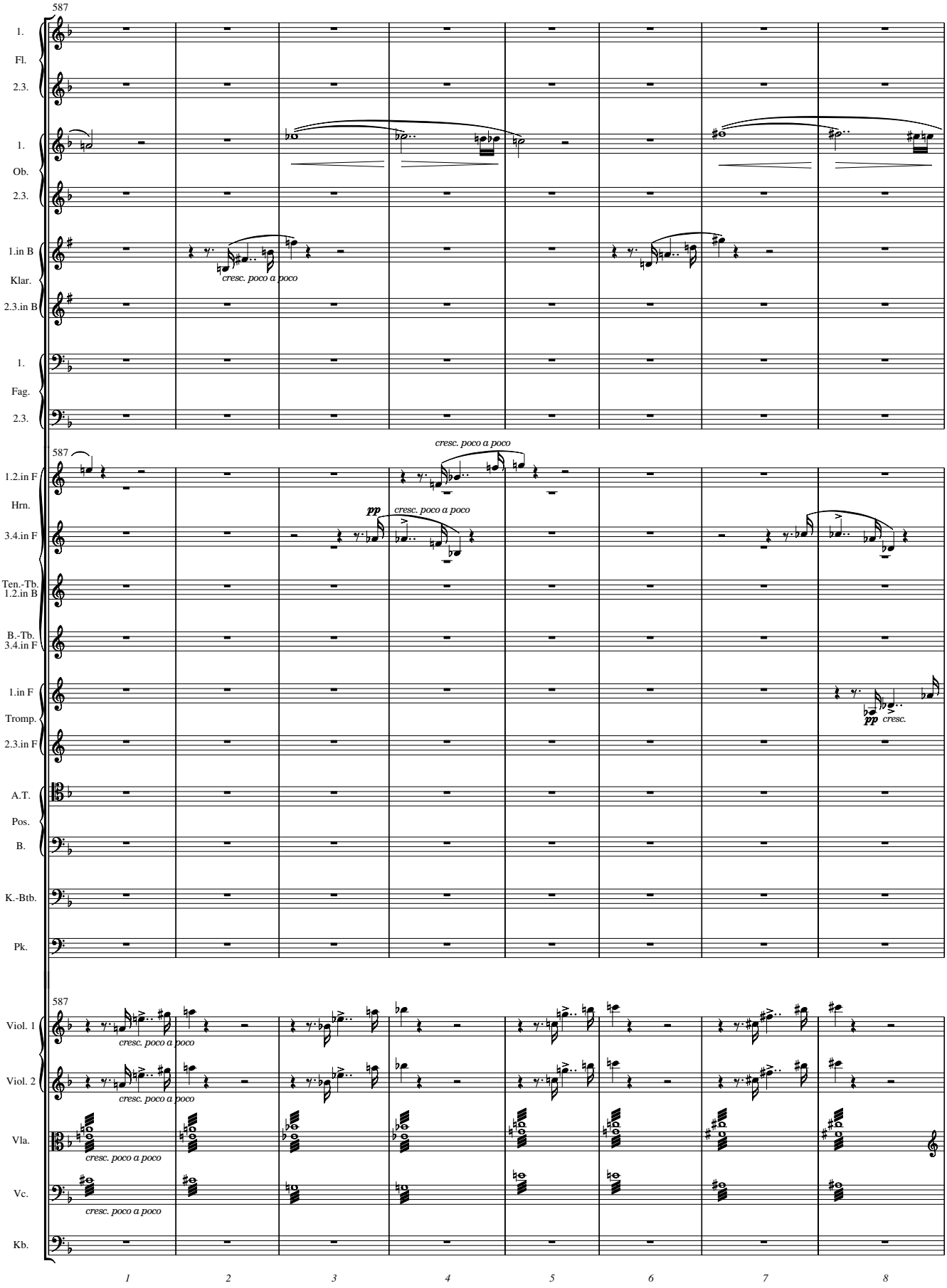

552
V
1. Fl.
2.3.
1. Ob.
2.3.
1.in B Klar.
2.3.in B
1. Fag.
2.3.
552
1.2.in F Hrn.
3.4.in F
ff sehr breit und gehalten
Tenor-Tuben in B
Ten.-Tb. 1.2.in B
Baß-Tuben in F
B.-Tb. 3.4.in F
1.in F Tromp.
2.3.in F
A.T. Pos.
B.
K.-Btb.
Pk.
552
V
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
8 1 2 3 4 [5] [6]

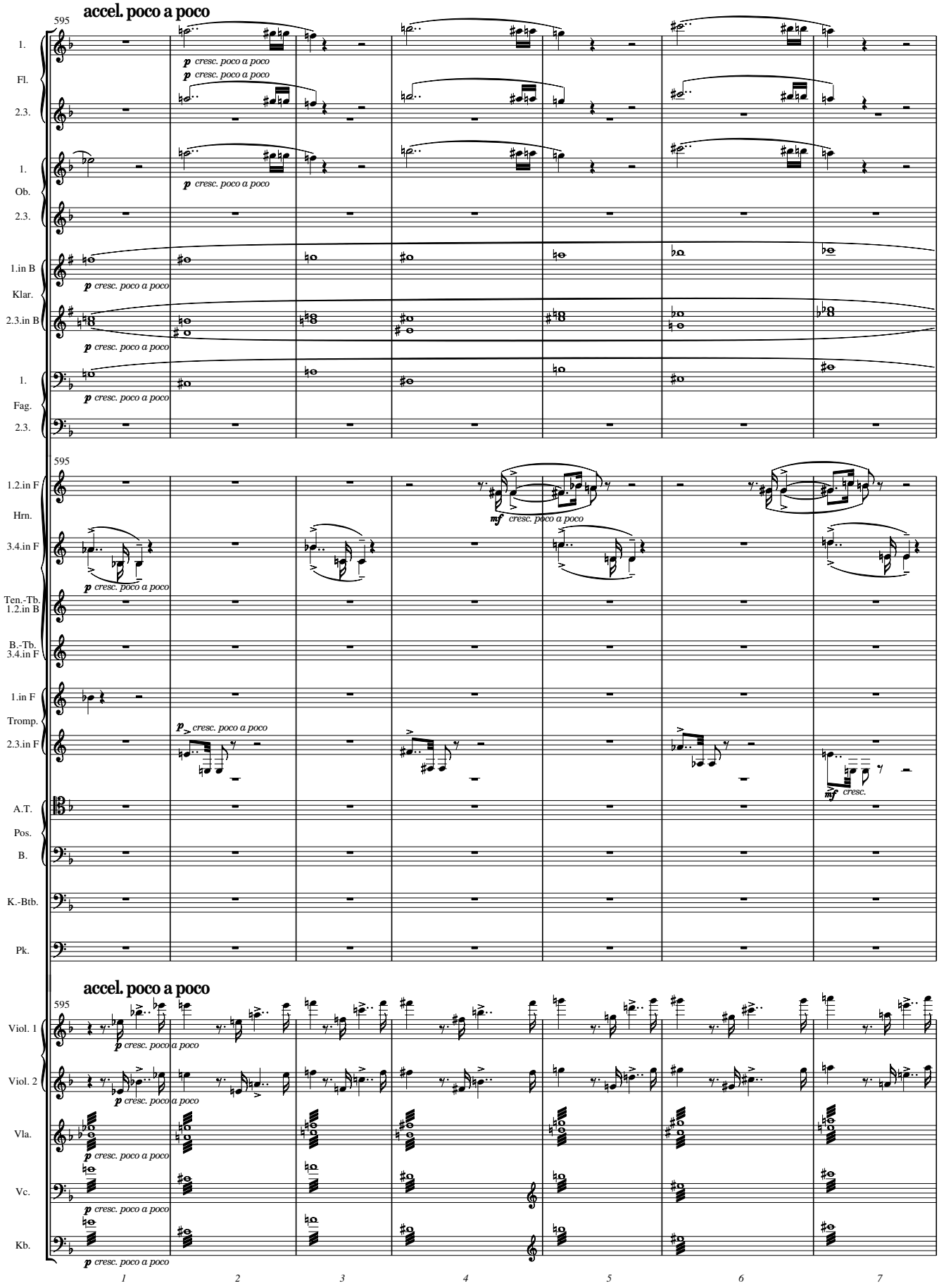

559
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
559
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
ff sempre
sehr breit und gehalten
559
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
[7]
[8]
5
[9]
6
[10]
[11]
[12]
[1]

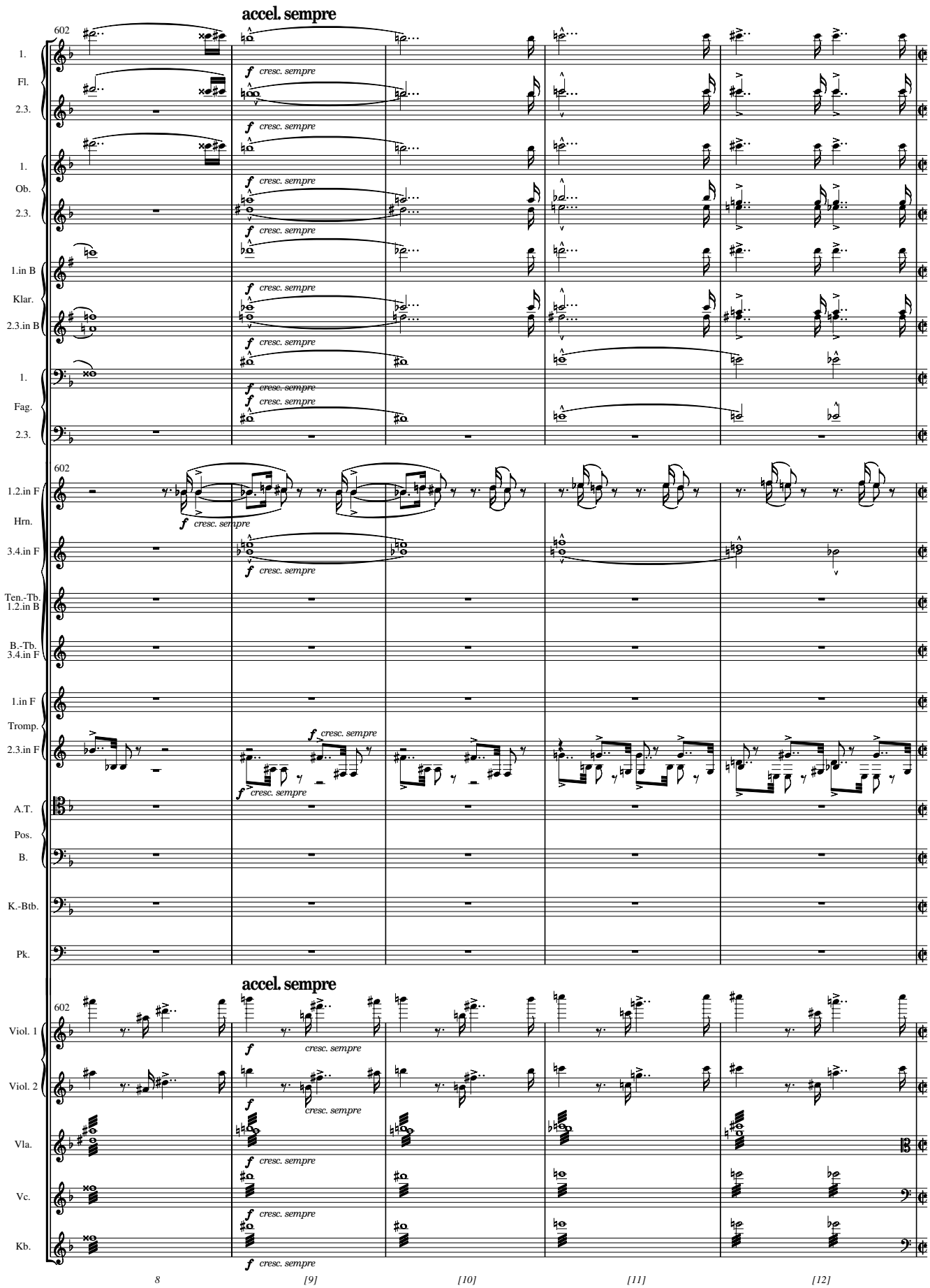

566
rit.
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
566
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
cresc.
566
rit.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
[2]
[3]
[4]
[5]
[6]
[7]
[8]

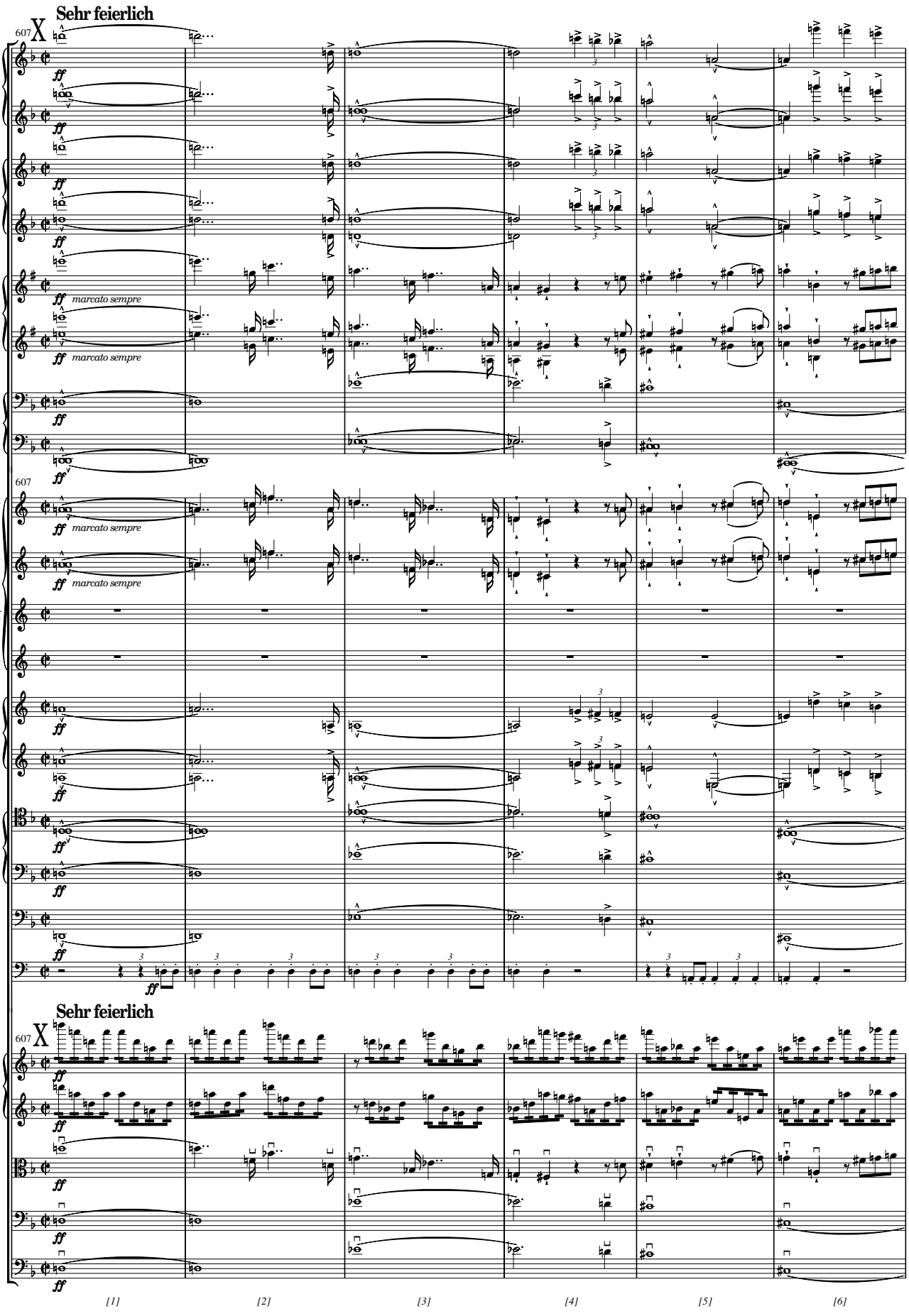

Sehr feierlich
573
riten.
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
573
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
Sehr feierlich
573
riten.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
fff
1
2
3
4
5
6

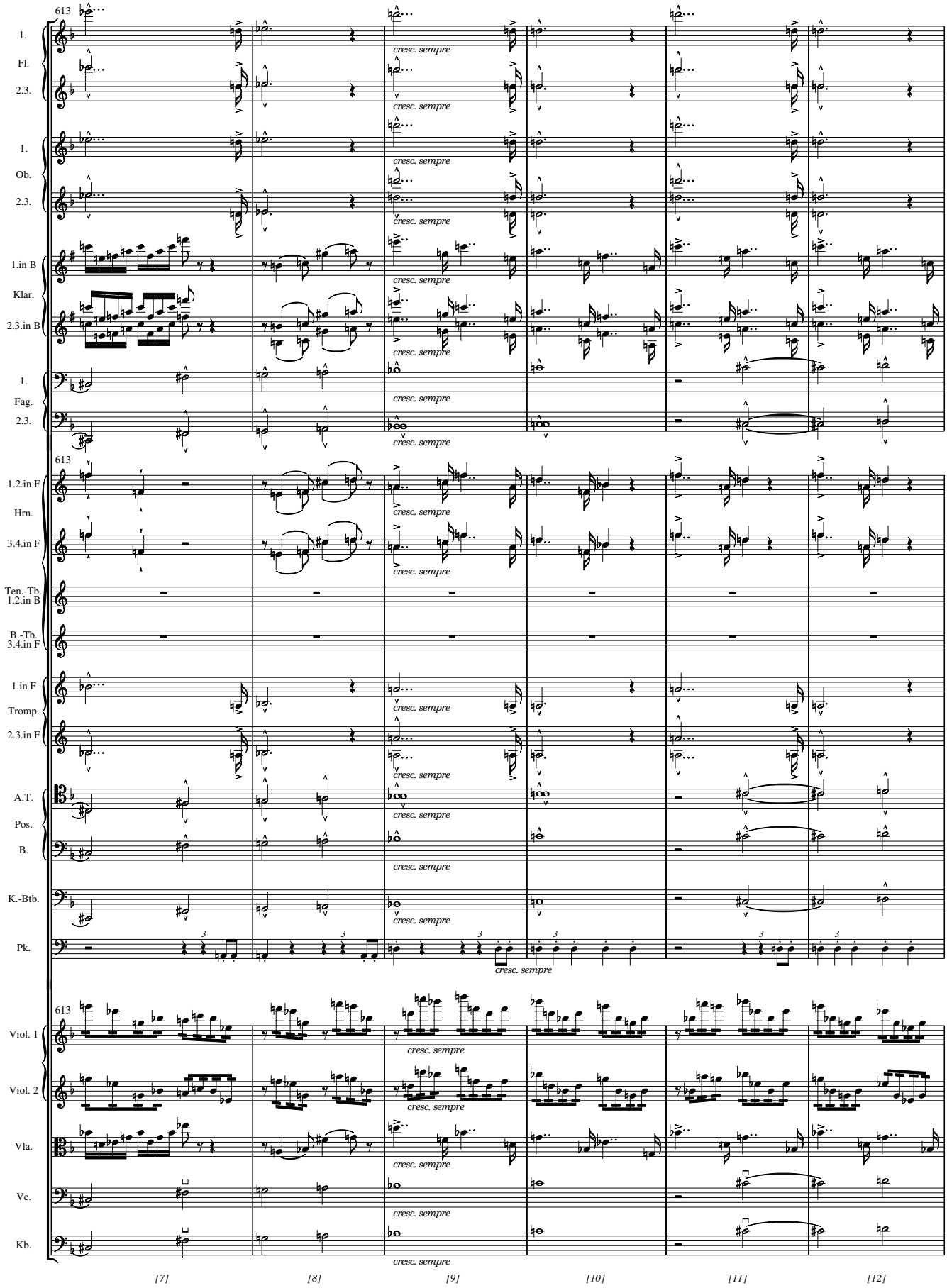

579
W Ruhig
1. Fl.
2.3.
1. Ob.
2.3.
1.in B Klar.
2.3.in B
1. Fag.
2.3.
579
1.2.in F Hrn.
3.4.in F
Ten.-Tb. 1.2.in B
B.-Tb. 3.4.in F
1.in F Tromp.
2.3.in F
A.T. Pos.
B.
K.-Btb.
Pk.
579
W Ruhig
Viol. 1
Viol. 2
divisi
Vla.
Vc.
Kb.
pp
ppp
Spitze
1 2 3 4 5 6 7 8

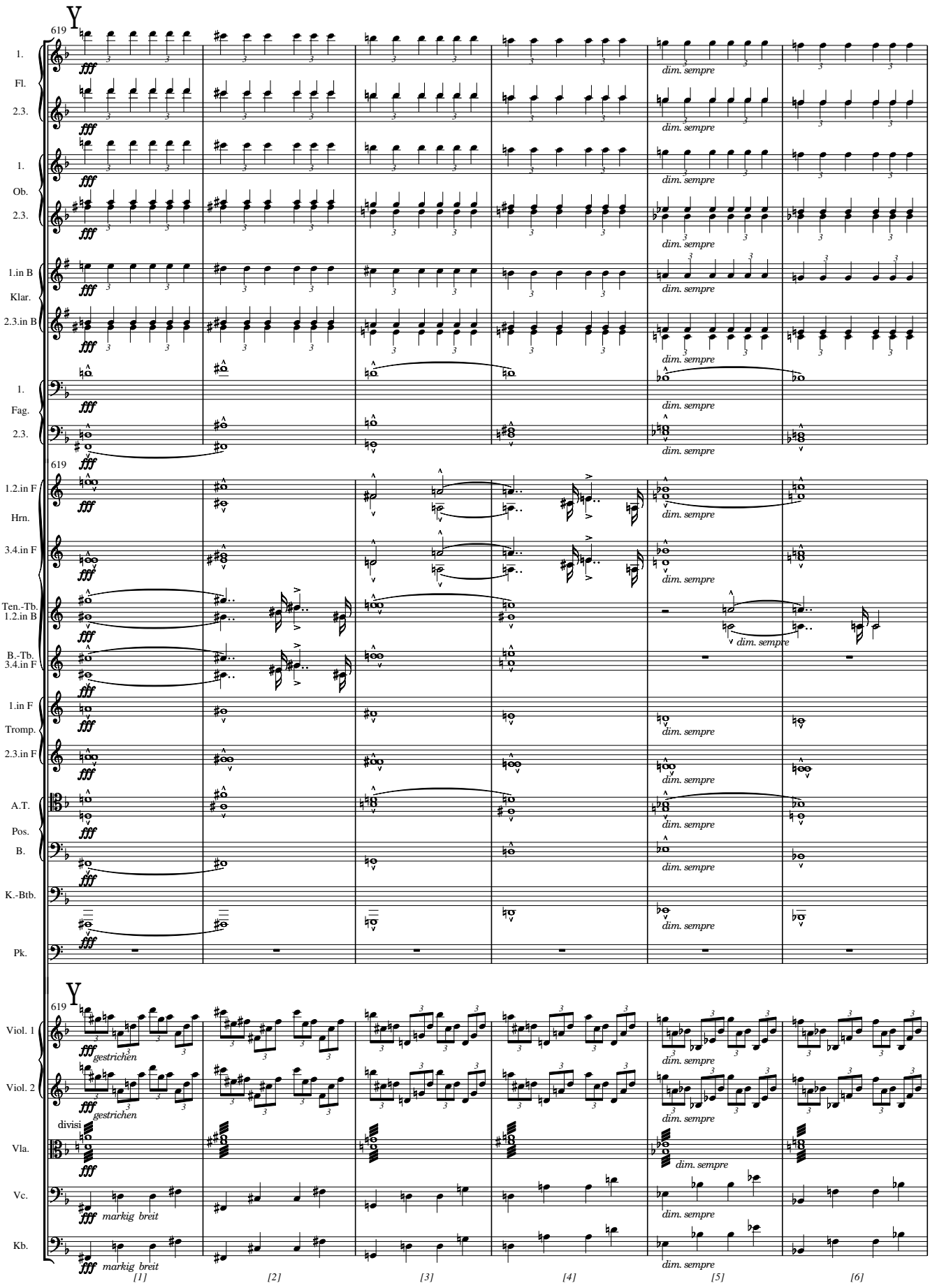

587
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
cresc. poco a poco
1.
Fag.
2.3.
587
cresc. poco a poco
1.2.in F
Hrn.
pp
cresc. poco a poco
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
pp
cresc.
A.T.
Pos.
B.
K.-Btb.
Pk.
587
Viol. 1
cresc. poco a poco
Viol. 2
cresc. poco a poco
Vla.
cresc. poco a poco
Vc.
cresc. poco a poco
Kb.
1
2
3
4
5
6
7
8

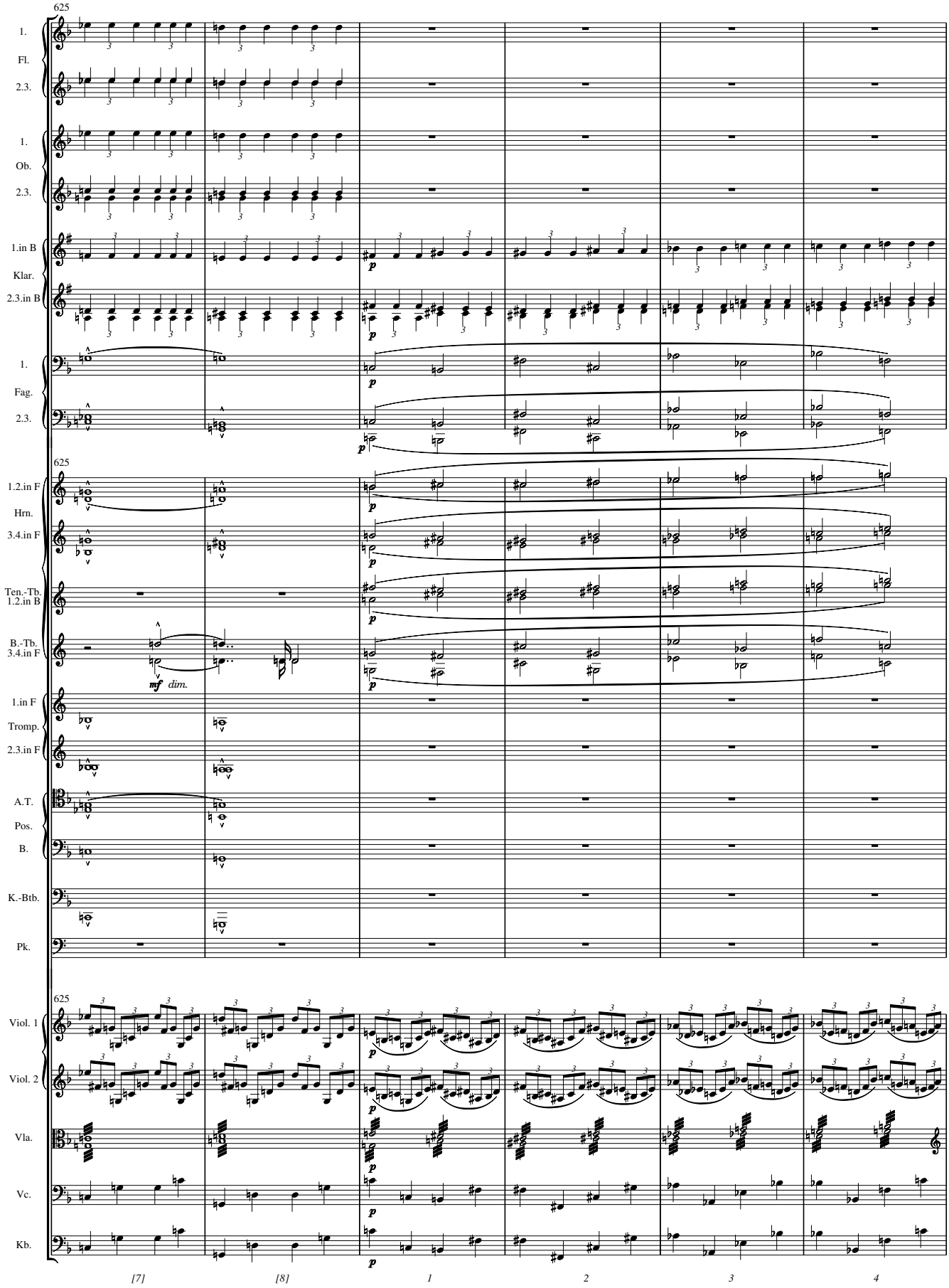

accel. poco a poco
595
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
p cresc. poco a poco
595
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
mf cresc. poco a poco
A.T.
Pos.
B.
K.-Btb.
Pk.
accel. poco a poco
595
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
1
2
3
4
5
6
7

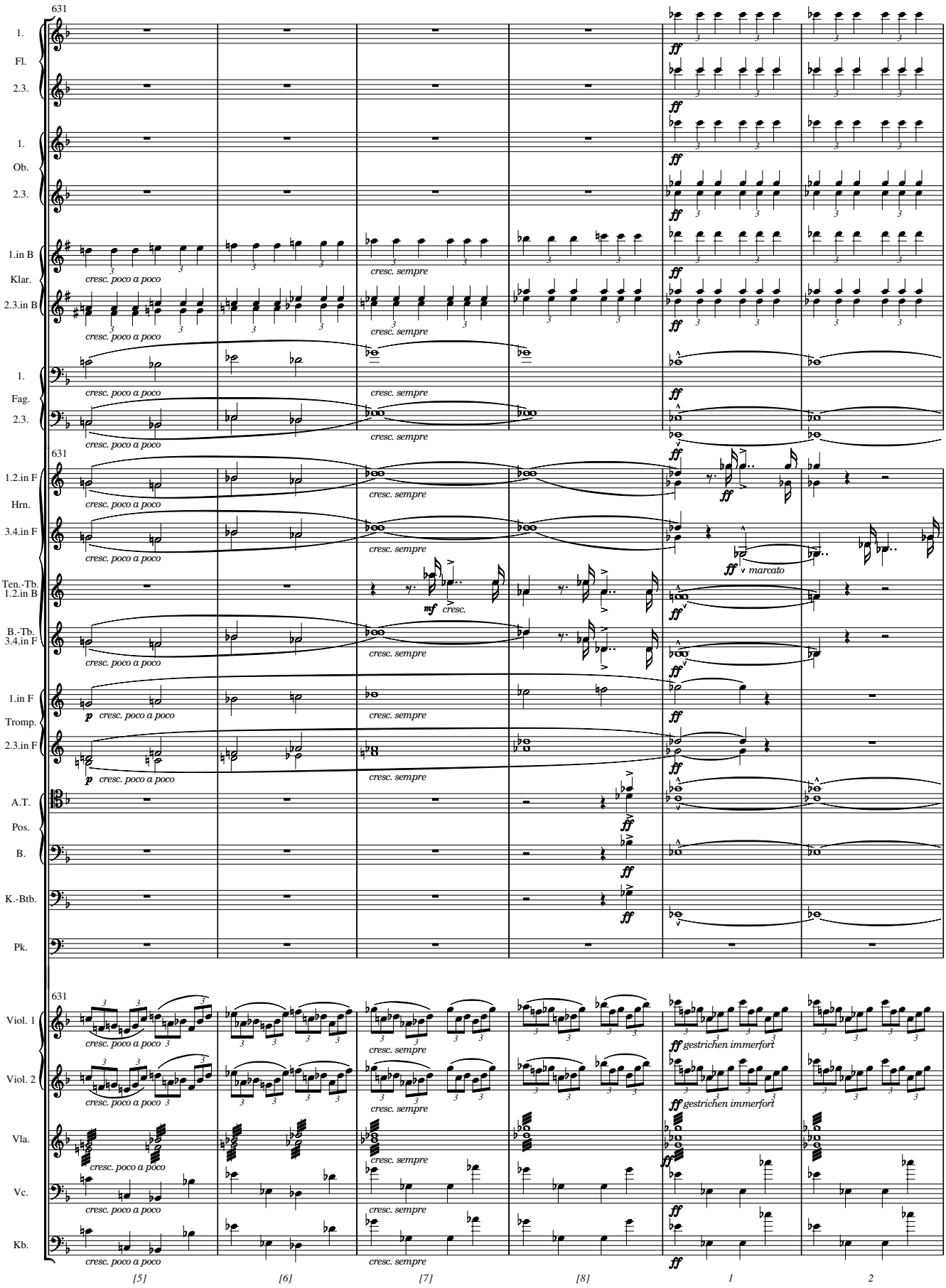

accel. sempre
602
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
602
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
accel. sempre
602
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
f cresc. sempre
8
[9]
[10]
[11]
[12]

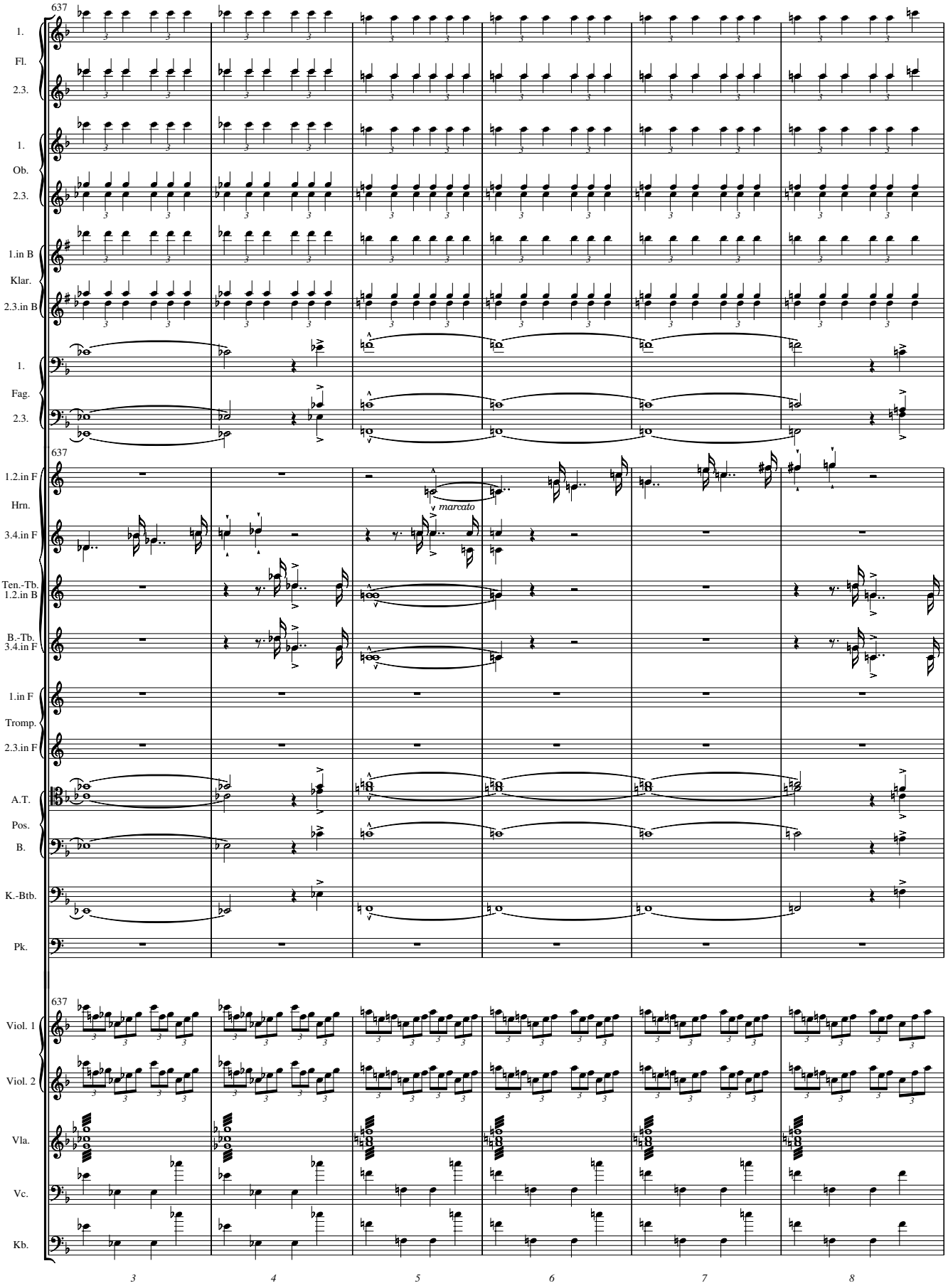

Sehr feierlich
607
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
marcato sempre
607
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
Sehr feierlich
607
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
[1]
[2]
[3]
[4]
[5]
[6]

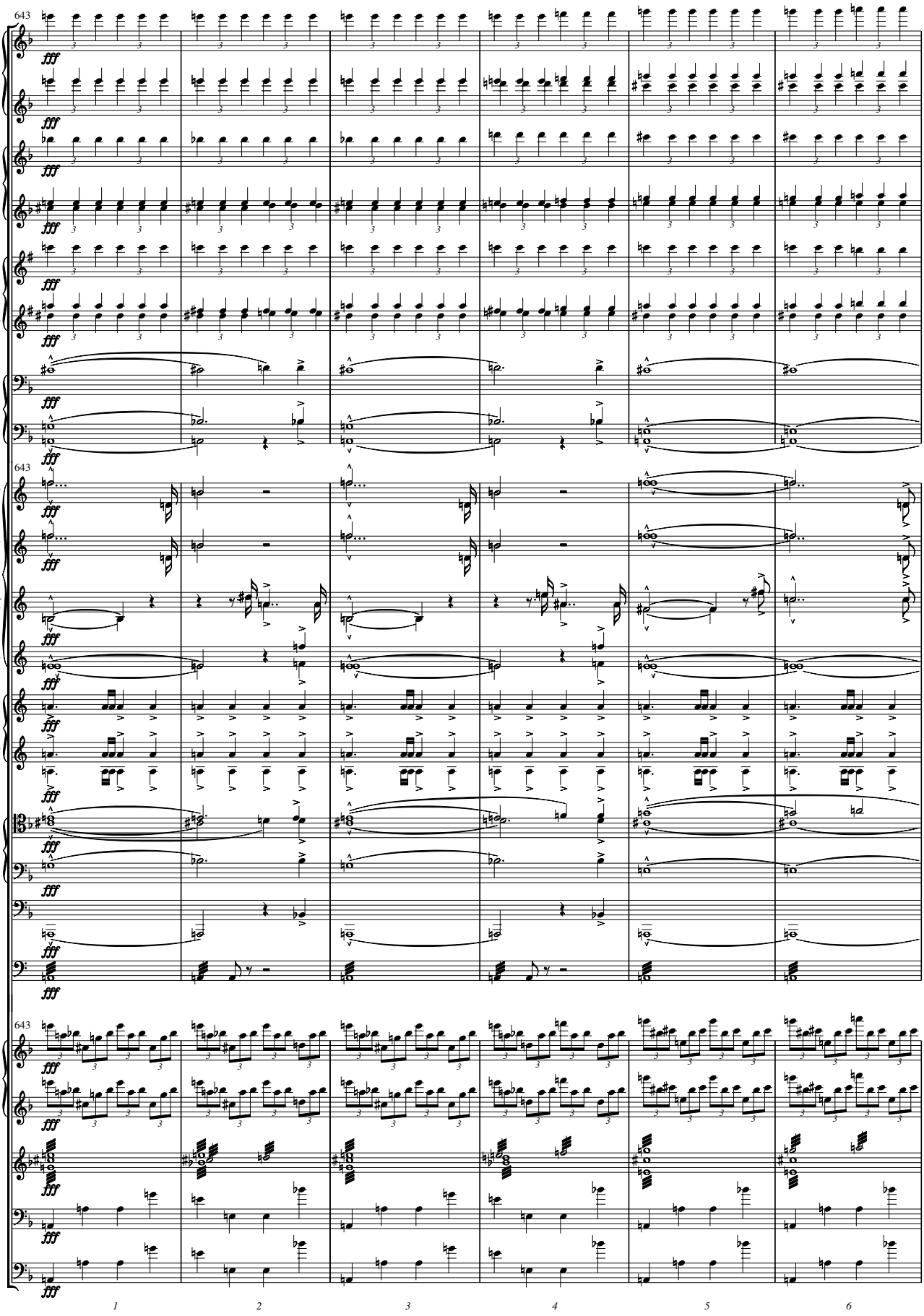

613
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
613
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
613
Viol. I
Viol. 2
Vla.
Vc.
Kb.
cresc. sempre
[7]
[8]
[9]
[10]
[11]
[12]

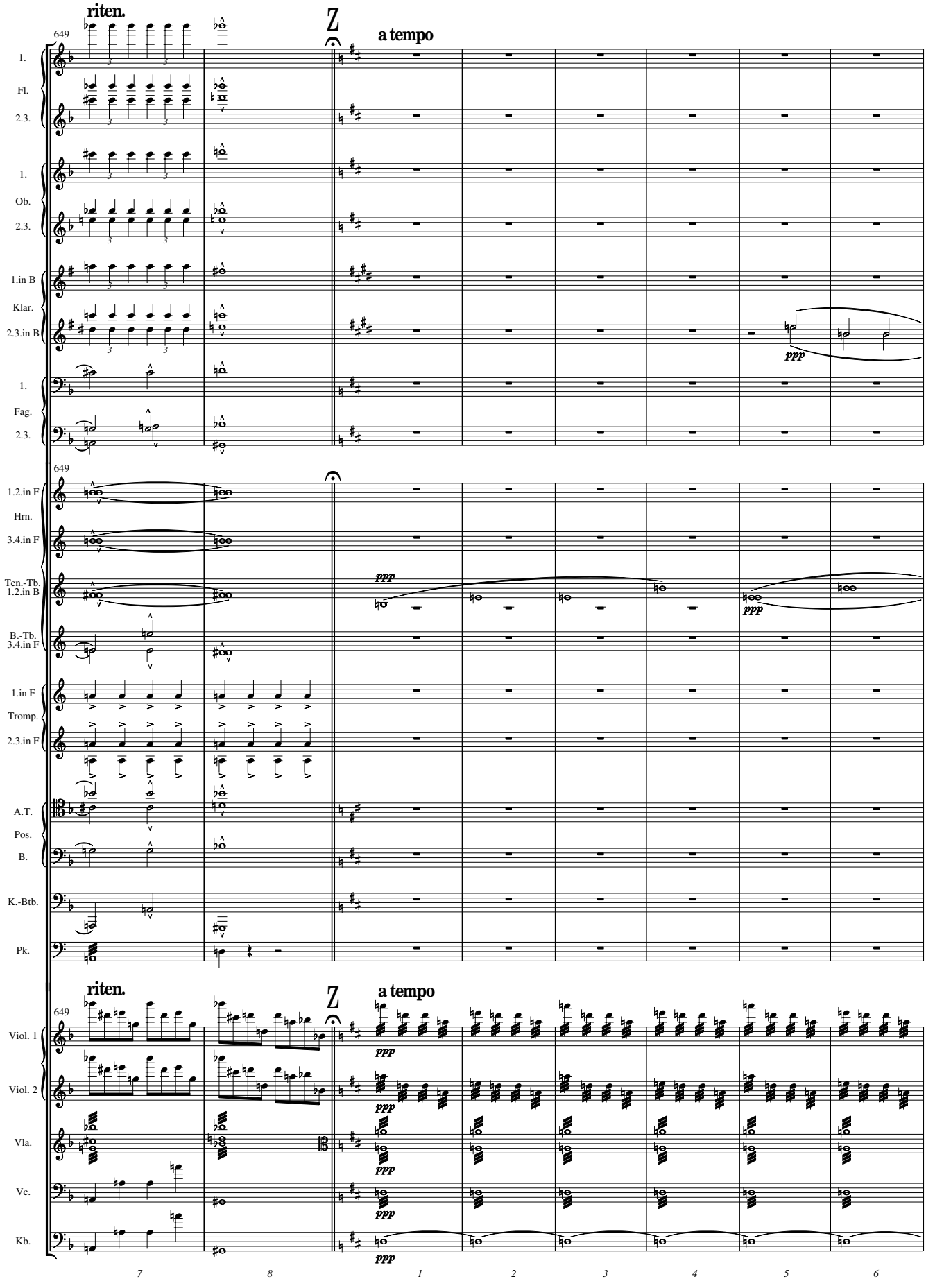

Y
619
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
619
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
Y
619
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
fff
dim. sempre
gestrichen
divisi
markig breit
[1]
[2]
[3]
[4]
[5]
[6]

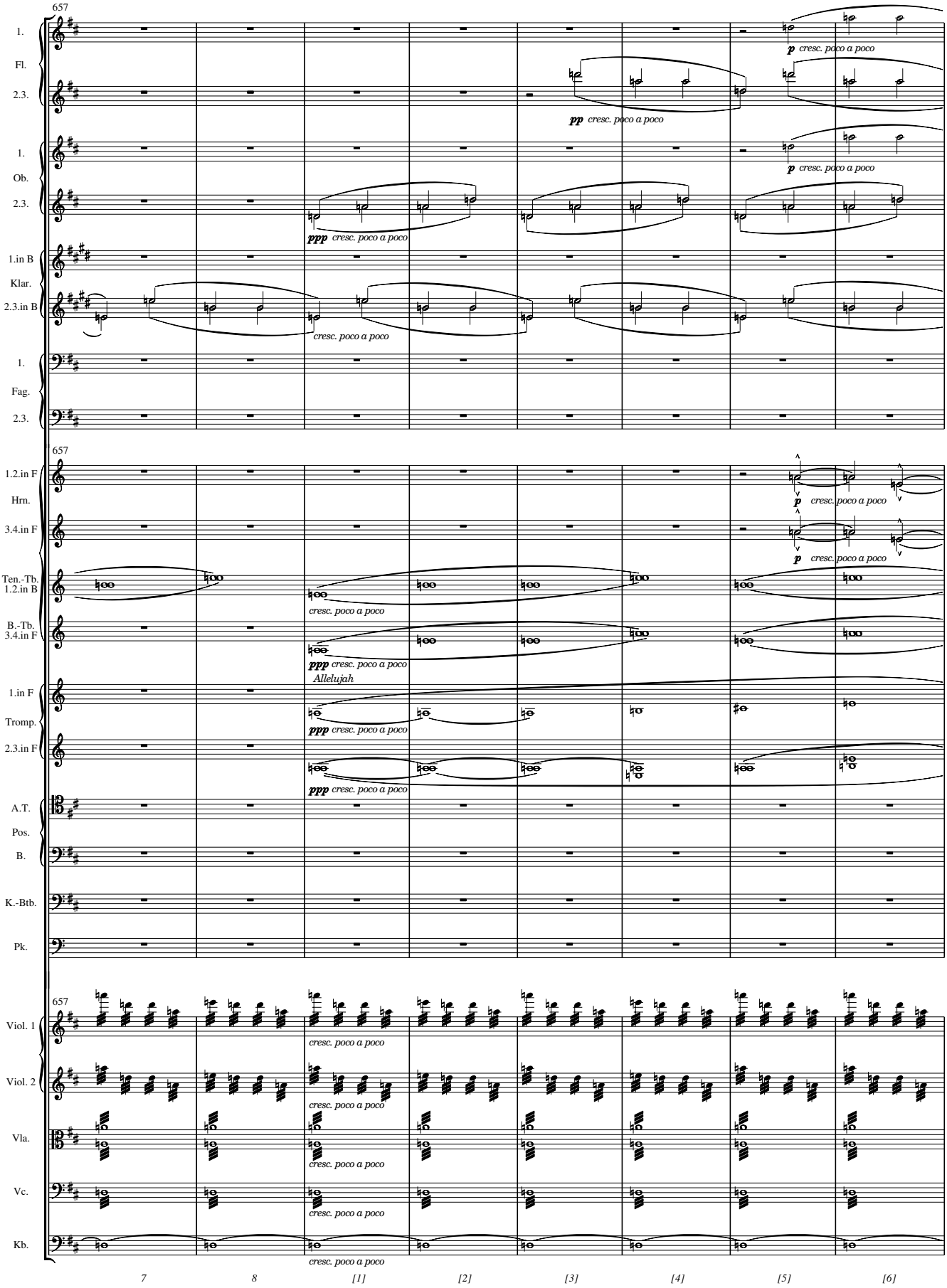

625
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
625
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
mf dim.
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
625
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
[7]
[8]
1
2
3
4

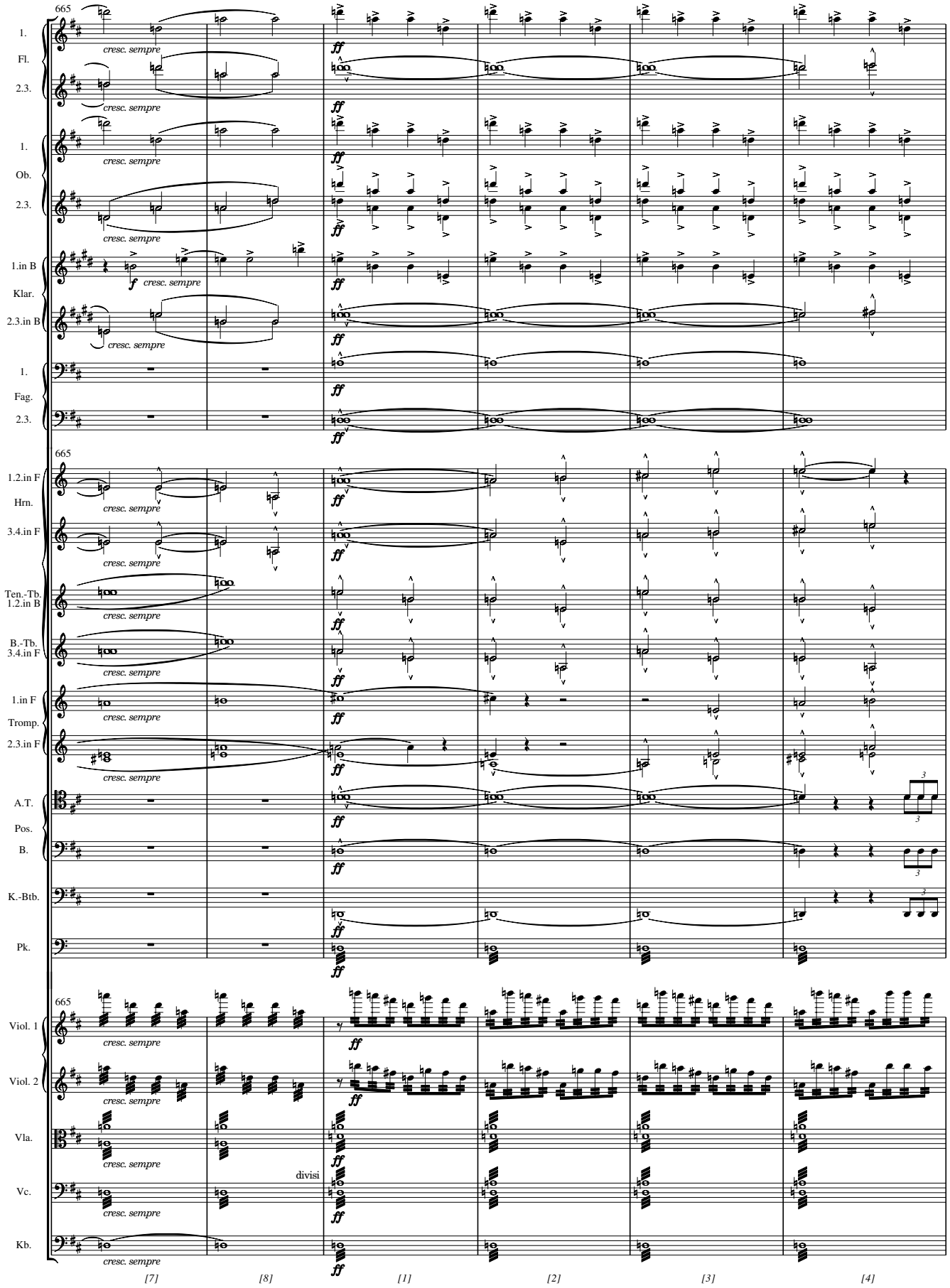

631
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
631
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
631
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
cresc. poco a poco
cresc. sempre
ff
mf cresc.
ff marcato
p cresc. poco a poco
ff gestrichen immerfort
[5]
[6]
[7]
[8]
1
2

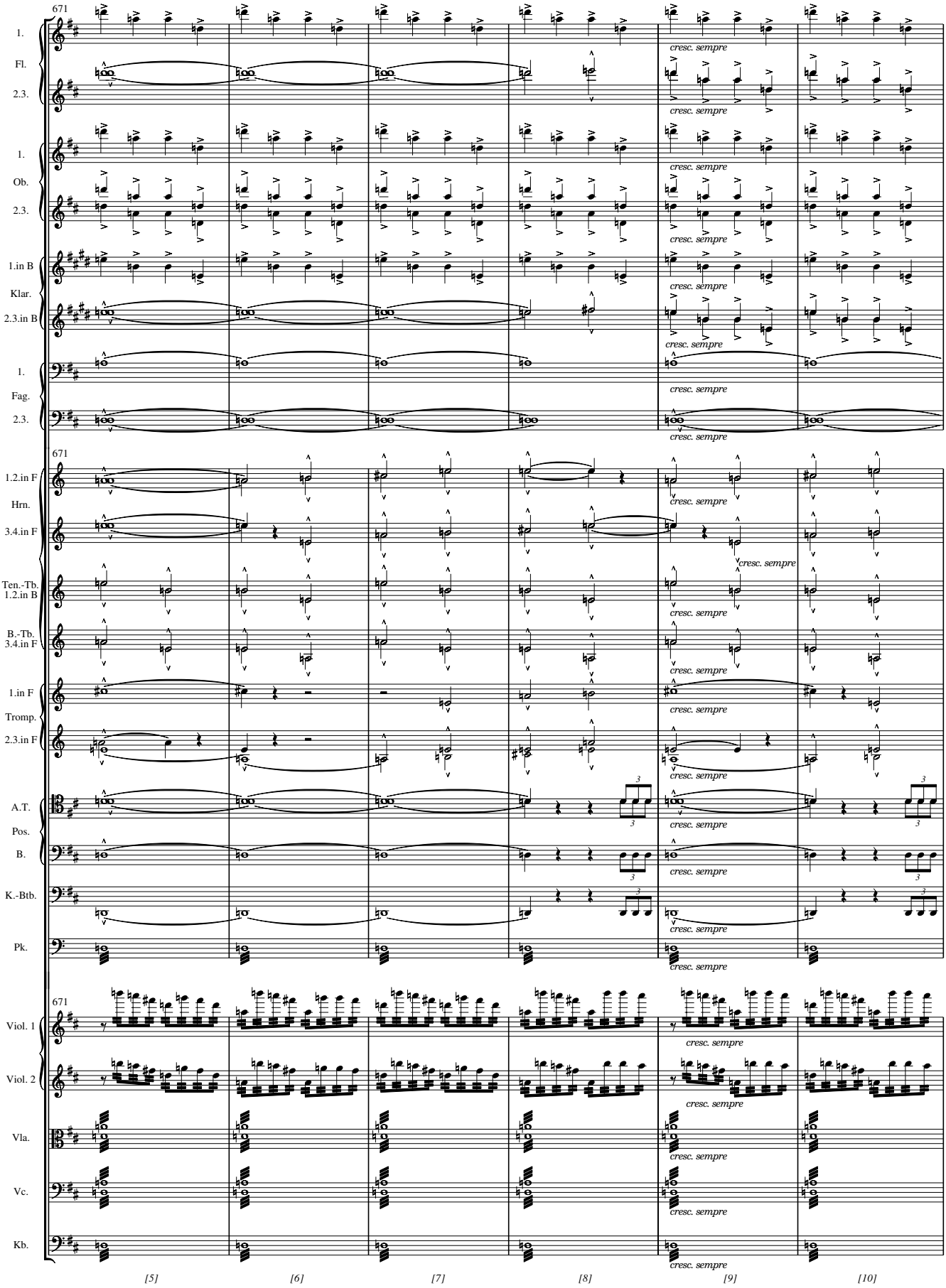

637
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
637
1.2.in F
Hrn.
marcato
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
637
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
3
4
5
6
7
8

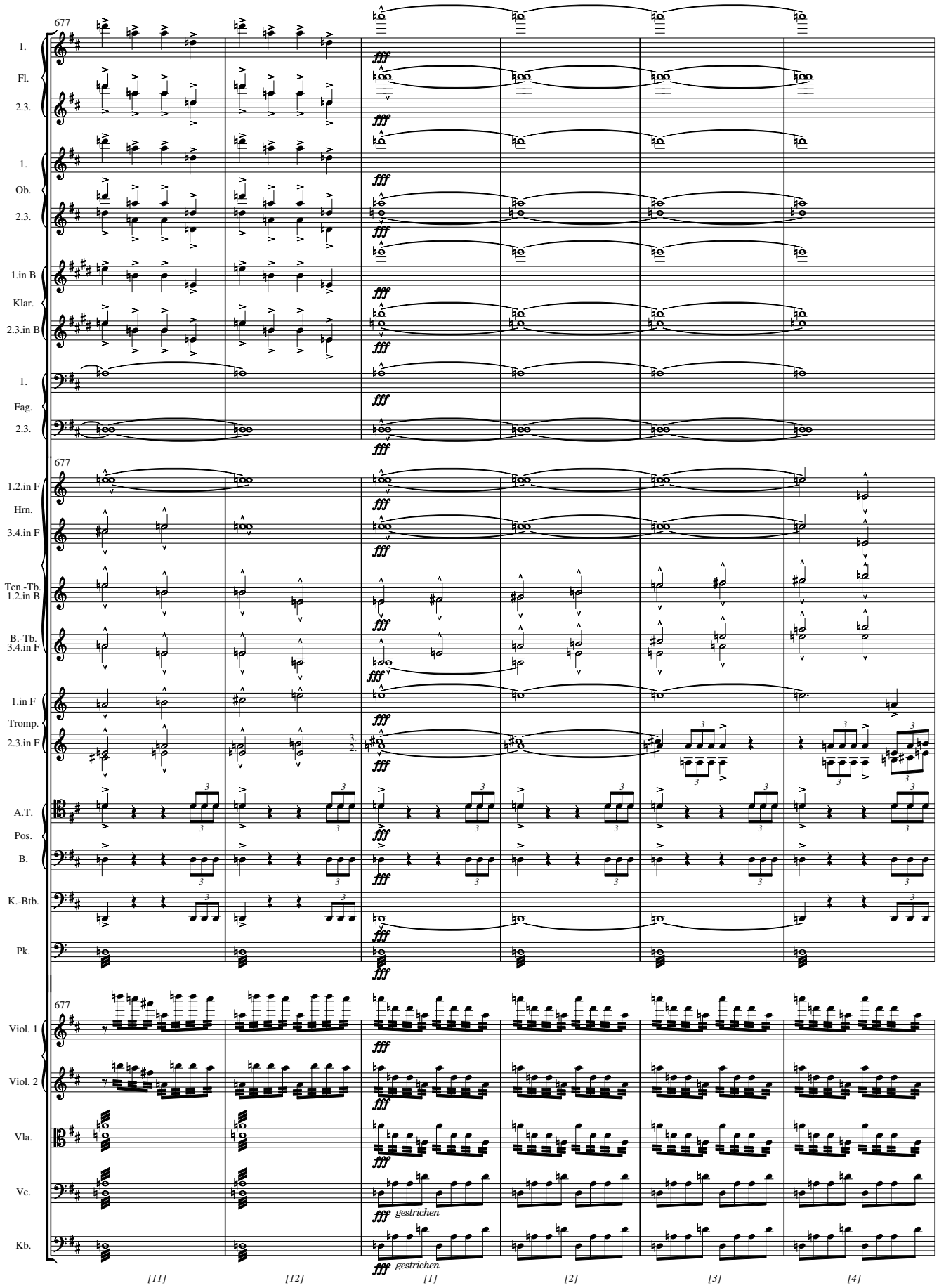

643
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
643
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
643
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
fff
1
2
3
4
5
6

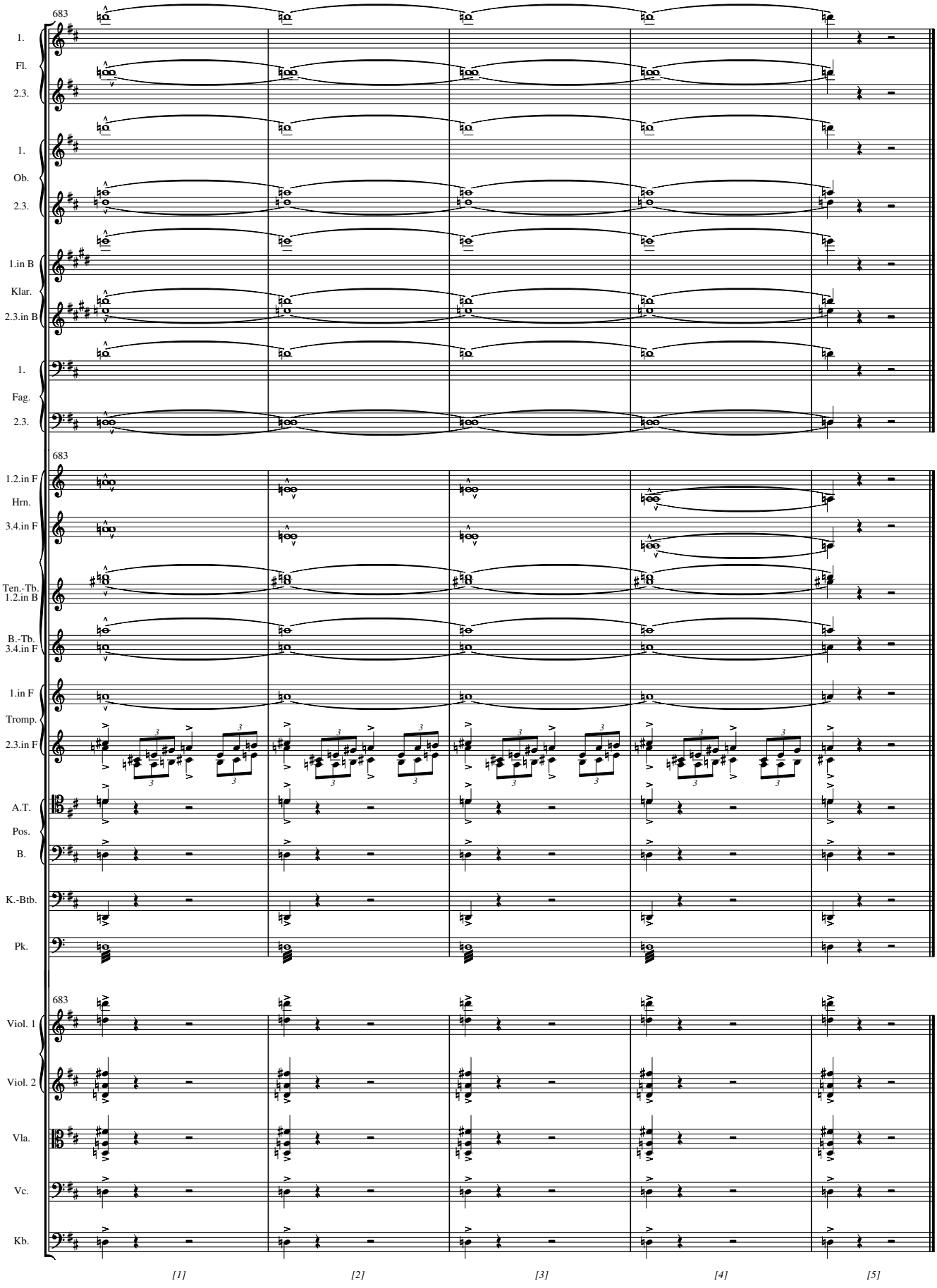

riten.
Z
a tempo
649
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
649
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
ppp
riten.
Z
a tempo
649
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
7
8
1
2
3
4
5
6


657
1.
Fl.
2.3.
p cresc. poco a poco
pp cresc. poco a poco
1.
Ob.
2.3.
p cresc. poco a poco
ppp cresc. poco a poco
1.in B
Klar.
2.3.in B
cresc. poco a poco
1.
Fag.
2.3.
657
1.2.in F
Hrn.
3.4.in F
p cresc. poco a poco
p cresc. poco a poco
Ten.-Tb.
1.2.in B
cresc. poco a poco
B.-Tb.
3.4.in F
ppp cresc. poco a poco
Allelujah
1.in F
Tromp.
2.3.in F
ppp cresc. poco a poco
ppp cresc. poco a poco
A.T.
Pos.
B.
K.-Btb.
Pk.
657
Viol. 1
cresc. poco a poco
Viol. 2
cresc. poco a poco
Vla.
cresc. poco a poco
Vc.
cresc. poco a poco
Kb.
cresc. poco a poco
7
8
[1]
[2]
[3]
[4]
[5]
[6]


665
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
665
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
665
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
cresc. sempre
ff
f
divisi
[7]
[8]
[1]
[2]
[3]
[4]


671
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
671
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
671
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
cresc. sempre
[5]
[6]
[7]
[8]
[9]
[10]

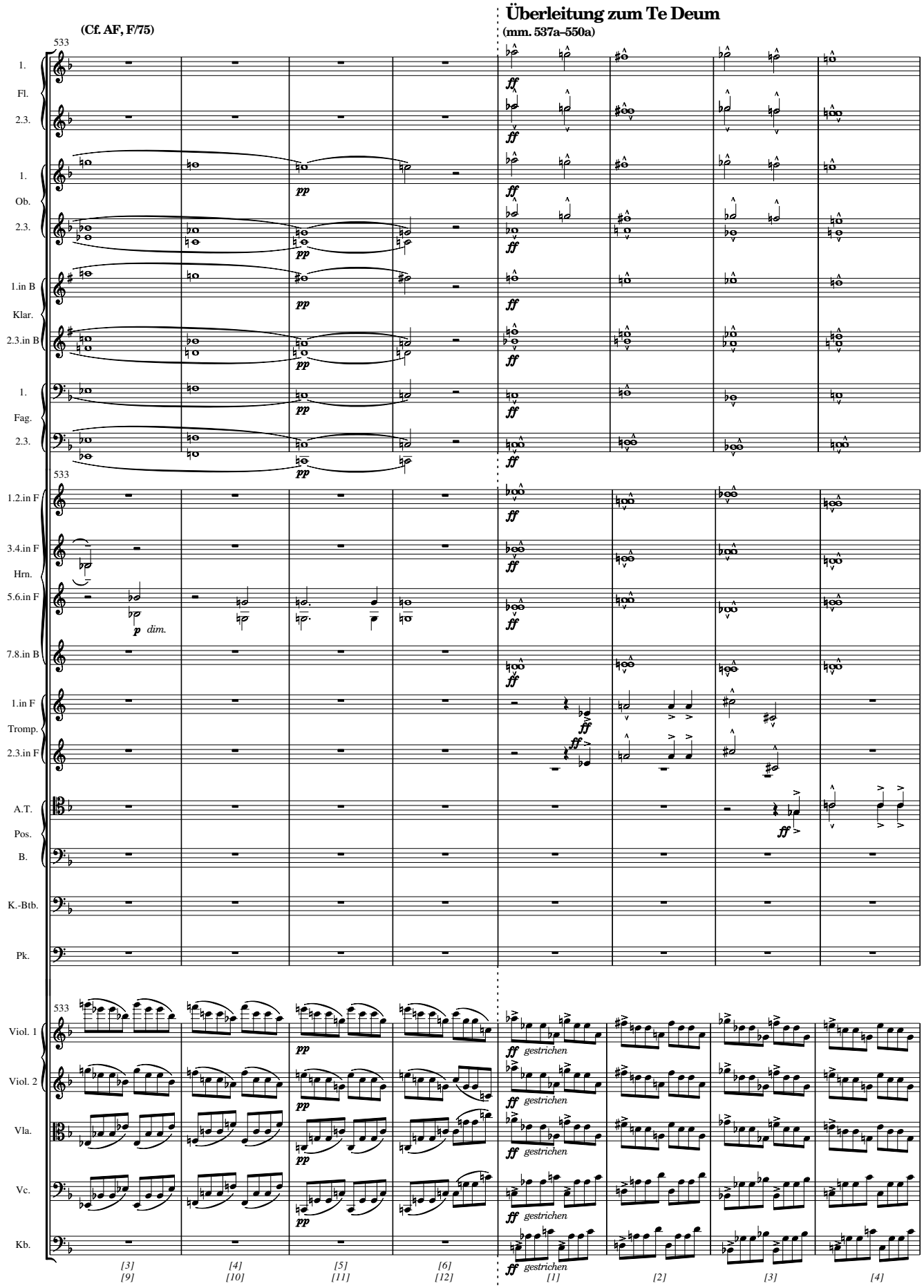

677
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
677
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
677
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
fff
gestrichen
[11]
[12]
[1]
[2]
[3]
[4]

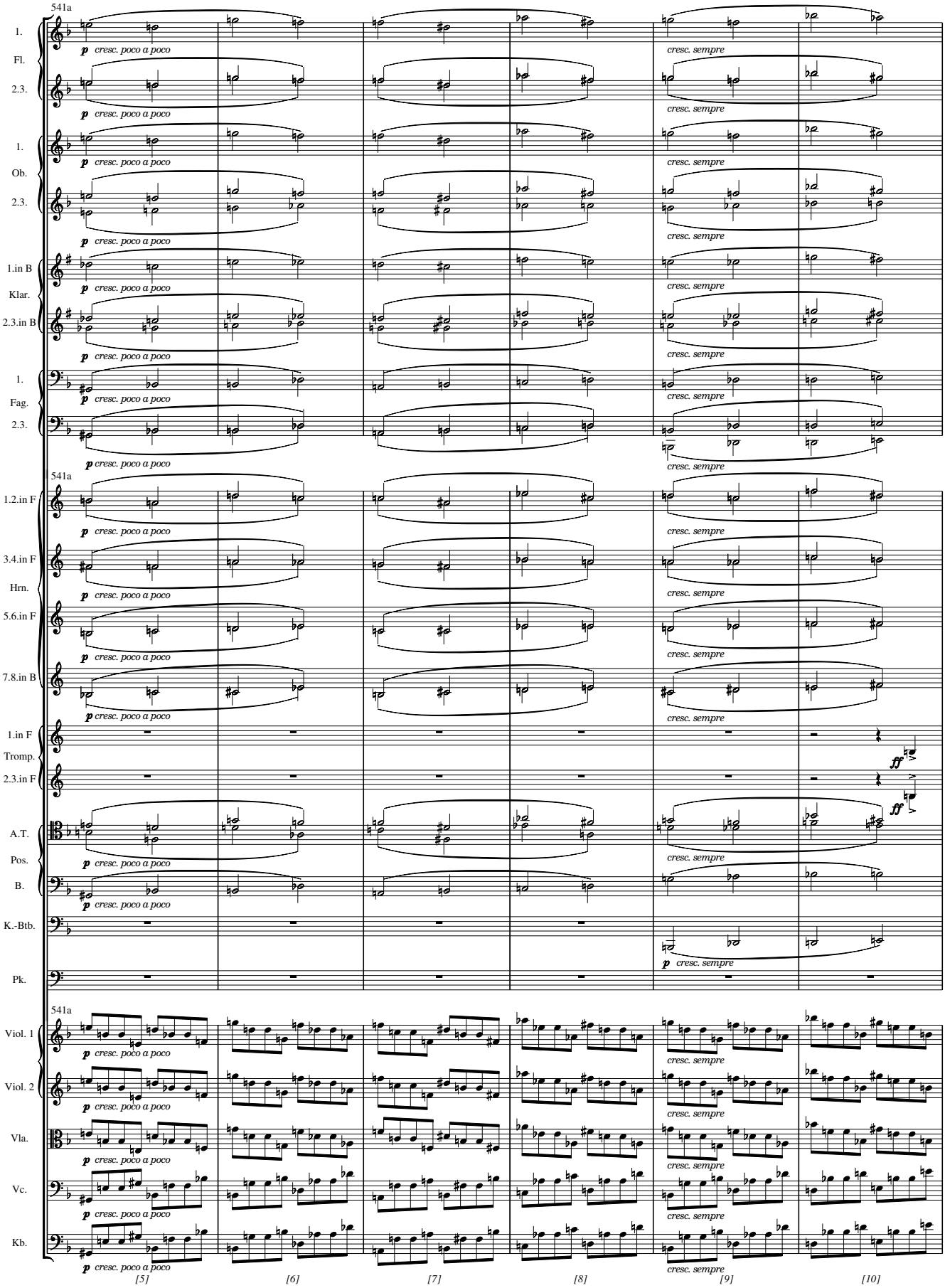

683
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
683
1.2.in F
Hrn.
3.4.in F
Ten.-Tb.
1.2.in B
B.-Tb.
3.4.in F
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
683
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
[1]
[2]
[3]
[4]
[5]

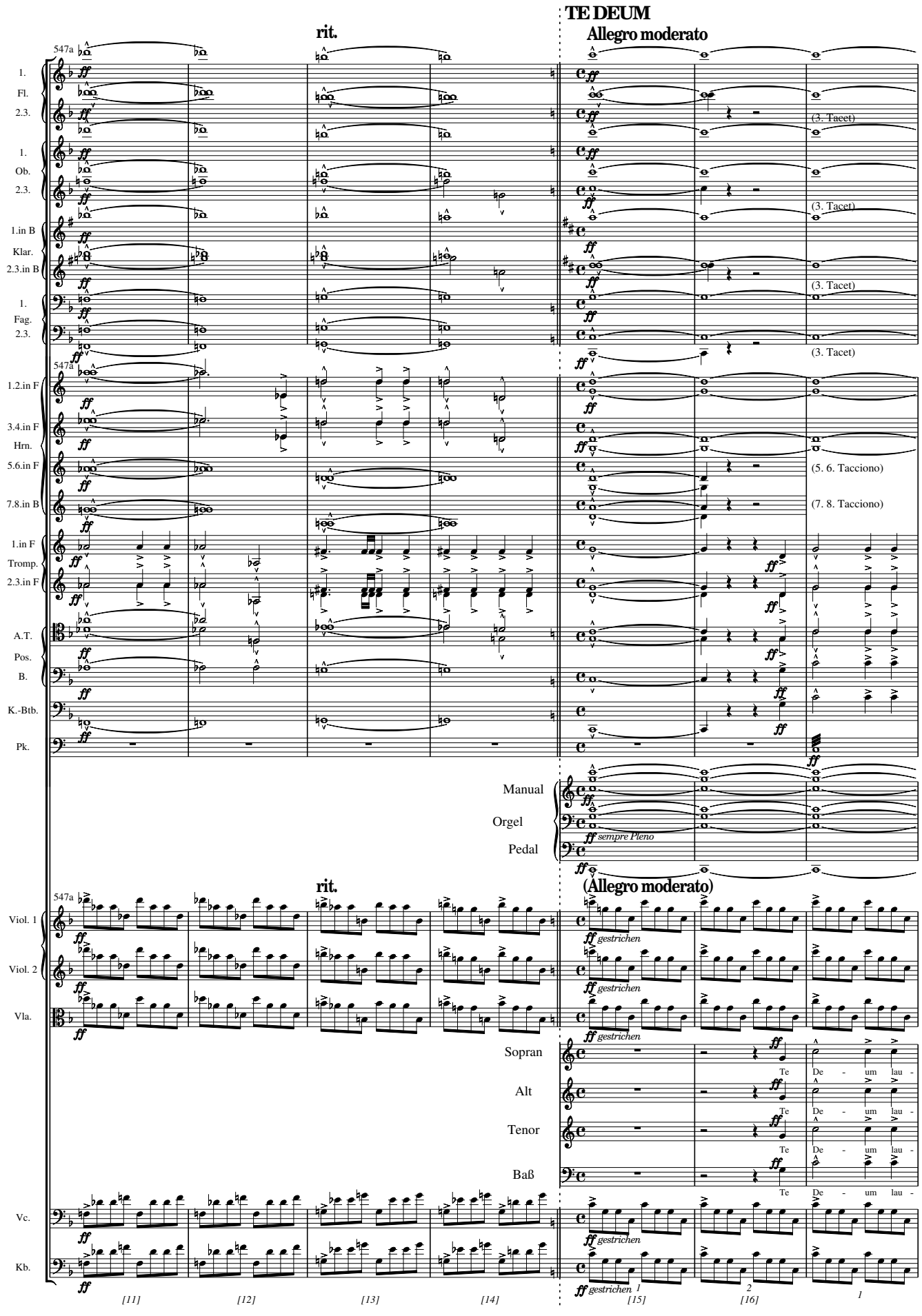
Appendix to Section G:

CONJECTURAL TRANSITION TO THE *TE DEUM*

From m. 536 of the Aufführungsfassung; cf. AF, G/75


(Cf. AF, F/75)
Überleitung zum Te Deum
(mm. 537a–550a)
533
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
533
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in B
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
533
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
pp
ff
p dim.
gestrichen
[3] [9]
[4] [10]
[5] [11]
[6] [12]
[1]
[2]
[3]
[4]


541a
1.
Fl.
2.3.
1.
Ob.
2.3.
1.in B
Klar.
2.3.in B
1.
Fag.
2.3.
541a
1.2.in F
3.4.in F
Hrn.
5.6.in F
7.8.in B
1.in F
Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
541a
Viol. 1
Viol. 2
Vla.
Vc.
Kb.
p cresc. poco a poco
cresc. sempre
ff
[5]
[6]
[7]
[8]
[9]
[10]


TE DEUM
Allegro moderato
rit.
547a
1. Fl.
2.3.
1. Ob.
2.3.
1.in B Klar.
2.3.in B
1. Fag.
2.3.
1.2.in F
3.4.in F Hrn.
5.6.in F
7.8.in B
1.in F Tromp.
2.3.in F
A.T.
Pos.
B.
K.-Btb.
Pk.
(3. Tacet)
(5. 6. Tacciono)
(7. 8. Tacciono)
Manual
Orgel
Pedal
sempre Pleno
(Allegro moderato)
Viol. 1
Viol. 2
Vla.
gestrichen
Sopran
Alt
Tenor
Baß
Te De - um lau -
Vc.
Kb.
[11]
[12]
[13]
[14]
[15]
[16]