

THE COMPLETION OF BRUCKNER'S NINTH SYMPHONY

Friday, December 9, 1977. Today I begin this diary, which will be on the genesis of a complete Finale--that of Bruckner's Ninth, which for eighty-one years has lain unfinished.

From the very first time I heard the Ninth, in the summer of 1974, I was always curious about the Finale. Thereafter, I learned many things about it: that there was a version of it made from a pastiche of extant sketches, which, however, was missing a coda; that there were about 450-500 bars, or about two-thirds of the whole work; that the "development section was a fugue". That winter, about the height of the period in which I modeled compositions after Bruckner, I decided to sketch out a possible Finale to the Ninth, with an off-key beginning, a vigorous main theme in the trombones (with the Te Deum motive in diminution as a background), a chorale for woodwinds as the second theme, and a march for the third. Eventually, I wound up with a symphonic movement of about 800 bars, some twenty minutes in length. The model I used was the Finale of the Eighth Symphony, which seemed, along with the first movement of the Ninth, to be the last word in Bruckner's symphonic form; but the coda was even more massive. This was an enormous tripartite coda that brought back themes from all the other movements, climaxing with a statement of the unison octave-theme (Bars 63-75 of the first movement) in combination with the trombone theme, ending the work in a triumphant D major.

Such was my first attempt at finishing the Ninth Symphony. Eventually it became an immature work of my own, and was later destroyed.

This year I was pleasantly surprised to discover that the University of Michigan School of Music had in its library not only the Universal Edition of the Ninth, but included in that same volume an appendix--the sketches for the Finale and the pastiche made from them by Dr. Alfred Orel in 1934. I in-

fer from looking at them that it is possible to complete the Finale by reproducing Bruckner's way of thinking and filling in all the gaps with this in mind. There are a number of difficulties, however. First, there is the tradition that has stood for eighty-one years that the Ninth is three and not four movements long. This is the taboo that has prevented enterprising scholars from even touching the work, much less making a performing version (which is what Derycke Cooke, ironically, was allowed to do with Mahler's Tenth Symphony). It seems to me that to offer the completed Finale as a performing version and not the official last word of Bruckner would be completely legitimate, at least as legitimate as Cooke's work with Mahler.

Second, the text of the appendix is entirely in German, and I will have to have it translated.

Third, I do not know how to interpret Dr. Orel's arrangement yet. Some of the notes are in cue-size type, and I do not know what relationship these lines have to the rest of the piece,

There are, however, some things I have begun to notice after a few sessions alone in a carrel with the sketches. First: the missing coda, if a piece of sufficient grandeur to crown all Bruckner's finales is to be realized, must be enormous and incredibly complex, perhaps not contenting itself with recalling the main themes of all the movements as in the Eighth Symphony, but perhaps some of the other themes as well. Second: there is indeed a fugue in the piece based on the main theme. I begin to suspect that it does not begin the development, but rather the recapitulation. If so this may be Bruckner's last word in his work with sonata form.

Projects: see if the appendix explains the little notes; number the bars of the Finale and divide it into sections to facilitate future entries.

Sunday, December 11, 1977. I have numbered the bars of the Finale according to Orel's arrangement. As I expected, there were some 450-500 bars in sketches. I divided them into four sections, as follows:

A--the first 92 bars of the piece, covering the first group and the first phrase of the Gesangsperiode;

B--153 bars, extending from somewhere in the middle of the Gesangsperiode through the first part of the development section. I judge the development to begin at Bar B-138, giving a length of at least 230 bars for the exposition.

C--192 bars, extending from the end of the development section to somewhere near the end of the recapitulation of the Gesangsperiode. The recapitulation, marked by the fugally treated main theme, occurs at Bar C-33, giving 48 bars of extant development.

D-32 bars; I am uncertain whether it comprises the Chorale and Te Deum themes used as closing section, or as coda.

Total--469 bars.

I have not yet been able to translate the notes on the sketches.

Examining the proportions of the piece, I notice that the exposition, which is more or less completely there, is about 230 bars long. Extant development is 48 bars. That leaves 191 for the rest; this can either be all recapitulation, or 159 bars recapitulation and 32 bars coda. I am uncertain. At the moment, I cannot determine proportion clues from the library's copy of the Eighth. It is a Nowak edition with the bars unnumbered; I will have to wait for now and look later at my own copy, which is Haas. Meantime, I must try to get a clue from the closing section in the sketches to find how long the development is--or better yet, focus on the exposition to see how it is divided.

The exposition is divided thus: First group, 82 bars; Gesangsperiode, at least 56 bars and perhaps a bit more because of the small gap after A-92; closing section, 92 bars. Total, at least 230.

In the recapitulation the length of the first group increases to 105 bars, leaving 54 for the Gesangsperiode (about the same length as in the exposition). For all I know, the closing section may be omitted in the light of the last 32 bars, as it is in the Finale of the Fourth Symphony. So I should count on sketching about 150 bars of development, or perhaps a little less. This will be hard. How to use the Te Deum motive? Both the beginning and the end of the development are concerned with it, but Bruckner never ran one motive all the way through a development section. How to avoid that?

6:30 P.M. Aailed myself of a look at the Finale of the Eighth Symphony, and found it proportioned as follows: exposition 272 bars (68-66-138), development 184 bars, recapitulation of main theme 110 bars, rest of recapitulation 118, coda 63. Since the Eighth and Ninth are related, or no doubt intended to be so in terms of length, it stands to reason that Bruckner probably wanted to use these same proportions for the Finale of the Ninth.

Monday, December 12, 1977. It seems evident that the Finale of the Ninth is not going to be as long as that of the Eighth (unless Bruckner intended a more massive coda). This can be seen in the light of the exposition (230 bars as compared to 272 bars Haas edition, some 256 bars Nowak). Scaling everything down to proportion, we have about 240 bars exposition (allowing for the small gap in the Gesangsperiode), an estimated 180 bars of development (48 already extant and approximately 130 to be filled in by me). For the recapitulation I have decided to replace the closing section with a bridge passage (following the precedent of the Fourth Symphony Finale) of about 20 bars, pending examination of the passage in the Fourth. The recapitulation will thus be at least

179 bars long. This gives a total length, minus the coda, of $240 + 180 + 180 =$ about 600 bars. The coda is mostly or entirely missing. In Bruckner the coda is about 1/10 to 1/8 the length of the entire piece, generally about 60 to 80 bars. For this piece, I would tend toward the latter, because of Bruckner's propensity for cyclic recall of at least the main theme of the first movement. In the case of the Eighth, the cyclic recall involves all the main themes; this entails a longer coda. The total projected length of my piece will be about 680 bars.

Closely tied in with the problem of proportion and length is that of tempo. An examination of the fugue that begins the recapitulation reveals that the tempo must not be too fast--only fast enough to play the sixteenth notes of the countersubject clearly. This yields a metronome marking of a maximum $\text{♩} = 84$. Bruckner might have marked the movement Bewegt, or possibly Bewegt, doch nicht zu schnell if he felt paranoid to any degree about the sixteenths in the fugue.

Having established the probable tempo marking, I can determine the time of the movement. It works out to about 16:19, based on 680 bars 2/2 ($\text{♩} = 84$). In addition, there are a couple of slower sections. One, just before the fugue, is marked Sehr Langs. The others I infer to exist because they are in the Gesangsperioden; previous Gesangsperioden of Bruckner finales slowed the tempo down slightly. These slower passages bring the timing up to about 17 minutes; this is short compared to the first movement, but not unprecedented--for instance the Third (1889 version), Sixth, and Seventh Symphonies and the String Quintet. In all these cases but that of the Sixth, a shortening of the sonata-form accounts for the shorter timing.

1:30 A.M. I will check out the score of the Ninth (Universal Edition) over Christmas vacation. I have also looked up the length of the bridge before the coda in the Finale of the Fourth and found it to be 12 bars, so 15-20 would be a good length for this movement.

Decided that the D section probably belongs in the coda. This sketch appears to be somewhat primitive in the early going; its triplet motion refers to that which accompanies the Chorale in the closing section. Possibly I could use it as background for themes from other movements. But would it be Brucknerian? As far as I know, he never recalled cyclic themes at the beginning of the coda, with one exception: the Finale of the Fifth, where the main theme of the first movement reappears as early as the closing section of the recapitulation.

I have definite ideas for the end--the triplet motive in octaves in the violins, theme 1a. of the first movement in the trombones, theme 1e. of the first movement (the octave-theme) in the trumpets, and the double-dotted main theme of the Finale in the horns to end the movement in D major.

Tuesday, December 13, 1977. I have just noticed that in one of the Fugue sketches the tempo marking is Bedeutend langsamer. I wonder, does that go for the whole Fugue, or was that just a passing fancy in the light of the Sehr langsam retransition? I would tend to believe the latter.

Tomorrow I will try to make sketches of the coda. The development I will save for last. Also, one of the later sketches ("Fassung F") has the date marked. I must use a perpetual calendar to determine what month and year it was made; it might be a clue as to where in the piece to place it.

12:15 A.M. The sketches are under way! I have just sketched the last 17 bars of the piece according to yesterday's specifications. Also, possible months and years for Fassung F: June 1894, February 1895, March 1895, November 1895, May 1896.

Perhaps $d = 84$ is a bit too fast--maybe $d = 72$? Let's see: $680 \text{ bars} \times \frac{2}{2} (d = 72) = 18:53$. The slower sections will lengthen it to about $19\frac{1}{2}$ minutes. Yes, this timing makes good sense.

Thursday, December 15, 1977. Completed a sketch of the bridge passage leading to the coda today, and also a very primitive sketch of the next eight bars of the development section after the B section ends. Also looked more carefully at Orel's notes to the sketches of the Fugue. It is definitely recapitulation; he was on the right track after all.

Tomorrow I will try to write the rest of the coda--that is, the very beginning, and then the completion of the Choraltheme up to my ending sketch.

Friday, December 16, 1977. Today sketched 8 bars joining the bridge passage and Section D, and also a primitive sketch containing the Choraltheme as it appears in the coda. The last two bars of Bruckner's sketch perplexed me at first, until I decided to treat them as the beginning of an inversion of Bars B-89 to B-96. This gave me an opportunity to extend this same inversion in Brucknerian fashion, by repeating at a different interval, piano, with woodwinds and upper strings.

And what next? I envision a final development of the opening motive to join this sketch and my ending. Doubtless this will take some time, perhaps 30-40 bars. Frankly I hope not 40, as this will result in a coda of lopsided length. Already I have $8 + 32 + 27 + 17 = 84$ bars, which is already above my projected maximum of 80.

I seem to see that the end result of this logic--the placing of the entire D section--is a running together of the closing section and coda, so that the Finale is composed of overlapping sections, still visible but compressed together.

10:00 P.M. Harmonization of Chorale theme and final development of the opening motive under way. I plan a stretto of the motive, and will also try to make something of the little flute figure around Bar A18-21. It seems in line with the practice in late Bruckner of expanding the main motives in the coda, and I am fortunate that such a stretto does not seem to be indicated in the development section. The pedal B-flat in the timpani, Bar 31 of my sketch, I am not so sure about after all; I just might change it to F to make a more unstable 6/4 inversion.

10:45 P.M. Coda finished. Total length $84 + 27 = 111$ bars, long in the absolute sense for a 680-bar piece, but not, I realize, when the recapitulation and coda are being run together. Perhaps this may mean I don't need to write as much development. With my present proportions--that is, assuming I need to write 130 bars of development, I have $240 + 180 + 183 + 111 = 714$ bars $2/2$ ($d = 72$) = 19:53 (about $20\frac{1}{2}'$ including the slower sections.

Tuesday, January 3, 1978. Returned to the library after a three-week hiatus. I was genuinely surprised at the refreshing my memory needed. I had to look long and hard at the beginning of the development section before the notes began to fit in again. Nevertheless, I completed four bars and began to fill in an earlier sketch for immediately after Section B ends. Now I have planned the next 36 bars as a sequential repetition, a whole step higher, of the beginning of the development. There is too much inspiration here for me to save the development for last. I must now review other Bruckner symphonies to determine how their developments proceeded in the last movement.

At present, however, I begin to see what the development section will not have.

1) Like the corresponding development in the Eighth, it will not have a pause before the passage based on the second group. If there is any passage based on Gesangsperiode material, it will proceed straight from the opening material of the planned development.

2) There will be absolutely no superimposition of the Chorale and Te Deum themes. That is reserved for the coda; any attempt at superimposition will make the coda anticlimactic. I have, however, planned for those two themes to be brought closer together.

A point of order has become evident today and is worthy of mention. I made up my mind, when I decided to finish the Finale, to keep the sketches themselves unchanged--not to delete or change anything, but only to add for the purpose of filling out the orchestration where necessary. But today I discovered that in Bar B145 the second half-note in the top line was a B-flat, forming an ugly dissonance with the A in the next-lower line. The note had to be changed to A. From now on, I shall correct the obvious errors in the sketch, noting them here whenever they occur.

Thursday, January 5, 1978. There is one detail in the Finale, the full significance of which has only just become evident to me. The Finale displays a marked degree of unity unusual in Bruckner, even in the early symphonies and Masses. The source of this unity is the double-dotted main theme. In addition to its function as main theme, the double dot is present in the opening motive and closing section. The whole theme, with its lightning-like shape, is used as accompaniment for the Gesangsperiode--and that is the real-

ly unusual aspect of this Finale. This use of a main theme, while common in Haydn, Mozart, Beethoven, Schumann, and Brahms, is unprecedented in Bruckner, whose second themes are virtually all heterogeneous with the main theme group.

The use of the Te Deum motive is also significant. True, the Ninth is dedicated to God, which may explain the presence of this motive in the Finale. But in the Te Deum this motive was functional, serving mostly as background for the chorus. In the Finale the other side of the motive is seen--that it can be developed and treated as a thematic entity--and only in this way does it lose its "tedious" quality that cellists complain about in the Te Deum. In fact, it loses this quality so completely that in the coda, when the motive resumes its old functional status at the climax of the movement, it is never tedious at all!

12:00 mid. I have reread my December 12 entry on the tempos of the Gesangsperioden, and it would appear that I am mistaken to infer that the tempos there are slower to any degree than those in the rest of the piece. I am convinced, though, that the tempo must not be so fast that the sixteenths in Bars B17-21 are rushed (see similar figures in the Gesangsperioden of the Fifth Symphony Finale). It is better, in the light of the Finale's unprecedented unity, to assume a uniform tempo of Bewegt, doch nicht zu schnell.

Tuesday, January 10, 1978. Ten very difficult bars completed today. I wonder what I will do after my current plan for the development is complete. I doubt that I will have much time to concentrate on it for a while.

Monday, January 16, 1978. Twenty-eight bars sketched this afternoon. In planning the rest of the development, I decided to assume that Bar C1 was the end of a fantasia based on the triplet motive in free inversion. The

development now has 98 bars (48 of Bruckner's sketches and 50 of my own). I may not have to write much more at all--it all depends on how long this fantasia turns out to be. I decided to distill everything down into a timpani solo on the double-dotted rhythm at Bar 45 of my sketch, and let the beginning of the fantasia arise out of this still moment.

It just occurred to me that since the development and recapitulation are being run together in late Bruckner, I can get a good perspective on how much I need to write by checking some proportions in the Finale of the Eighth and the first movement of the Ninth--specifically, the exposition compared to the development plus the recapitulation of the main theme. Ideally, the sum of the latter should be the same size or slightly larger than the former.

Finale of Eighth: exposition 272 (Haas edition), development + recap of main theme 294.

First movement of Ninth: exposition 226, development plus recap of main theme 176! But then again, the development and recap of the main theme are so fused here that the whole is more like an expanded counterstatement.

What I have in the Finale, so far, is: exposition 230-240, development 98, recap of main theme 105 (total 203). I should count, therefore, on writing 25-50 bars more.

11:30 P.M. 26 more bars sketched. Why had it never occurred to me to base the fantasia on the Chorale theme in inversion? It's brilliant, it's perfectly Brucknerian. I can see the sketch joining Section C in about fifteen bars.

Tuesday, January 17, 1978. It just occurred to me that Bruckner himself pauses in the development--just before the retransition, on the held tremolo diminished seventh at Bar C12. (See entry for January 3.)

1:30 A.M. Development sketches completed. I will try to look at the other gaps next--if I have time. The next thing to do after that is leave it in drydock for a while, so that I can get a fresh start on the orchestration.

Total bars for development section: 48 from Bruckner's sketches + 90 from mine = 138.

Total of development and Fugue: $138 + 105 = 243$.

Proportion of exposition to development plus recap of main theme (see entry for January 16): 230-240/243. This is consistent with the Finale of the Eighth and with my calculations.

Total length of entire piece: at least 662 bars $2/2$ ($d = 72$) = 18:25 (with slower retransition 19:00).

Friday, February 3, 1978. Again I ask the reader to pardon the long hiatus. The sketches are, so to speak, still hanging out to dry, but today I undertook another project that will simplify the procedure of orchestration in the future. I copied the Orel pastiche and began to mark in instrumental cues in red. This will also save me the trouble of checking out the whole bulky score with the sketches (as if I could so mutilate these pages anyway by marking them with ink!), and I can also put both copies and sketches in a folder together.

9:45 P.M. Another benefit of having copies with me: I don't have to go to the library when inspired to work on a gap, as now. I will concentrate on the gap between Sections A and B. I may have to strike out, or at least alter slightly, the first two bars of Section B because I believe they will interfere with the characteristic Brucknerian eight-bar phrase that seems to show. In this forthcoming phrase there should be bass movement, which is not present in Bars A83-92.

10:20 P.M. Success! The gap between Sections A and B are filled in, and nothing at all has been changed in the first two bars of B.

Tuesday, February 7, 1978. I have now marked instrumental cues as far as the end of the exposition. I also chose to use the more primitive, but musically better, Fassung E at the point where the Te Deum makes its first appearance. There was some filling in to do, so I appropriated both staves from B120-127 and built on them thereafter, so as to construct an instrumental crescendo-diminuendo (without any absolute change in dynamics) caused by the entry and exit of the instruments. All material was based on the Te Deum motive in augmentation (that is, in quarter notes here), quadruple augmentation, eightfold augmentation, and inversion.

Wednesday, February 8, 1978. I made a shocking discovery today while supplying the Fugue with instrumental cues. Apparently there is no such thing in the sketches as Bogen 19D (and presumably also Bogen 24D). Each is 16 bars long, which means I have 32 more bars of composition to do there. I anticipate that the 16 bars in the Fugue will be extremely difficult.

11:00 P.M. I had sketched about four bars to fill in the gap in the Fugue when it occurred to me that I should first have studied the key levels therein. These are D minor, A minor, F minor (with dominant minor ninth), D-flat major (the gap follows), B-flat minor, D major in first inversion, D-flat minor (of which the previous key was a Neapolitan), C minor in second inversion, G-flat major. It stands to reason that I should try to avoid all these keys, or else risk redundancy. So far, however, I am safe.

Friday, February 17, 1978, 1:00 A.M. It just occurred to me exactly how difficult the Fugue is to write at the point of the 16-bar gap. Not much can

be done with stretto. Augmentation and diminution, two favorite devices of Bruckner's, are out of the question because they would not be interesting-- or would they? The only really interesting things possible are canons a quarter-note apart and mirror inversion. Both are present in the extant sketches, so that there will be great difficulty handling the materials in a way that will slowly and steadily build interest. Perhaps this could be done with the countersubject? I just don't know yet.

Possible keys to use--G minor or E-flat major.

1:30 A.M. Of course! I will use the running sixteenths in Bar C39. A very minor change in Bruckner's sketch: to "delay" the incidence of the mirror inversion, which seems a bit premature, the whole-note C in the bass staff at Bar C62 is now a half-rest followed by a half-note C.

1:40 A.M. Discovered that there are not enough string parts to cover the running sixteenths. Well, if the strings are otherwise occupied, the winds will do!

2:00 A.M. Four more bars (5-8) are there to fill the gap in the Fugue. Plans for the remaining eight bars: 3 bars of fugal entries and a 5-bar episode. A lot of progress for a small amount of actual work.

Saturday, February 18, 1978. Fugue sketch complete through Bar 11. I hope the soul of Bruckner will forgive me, but I cannot bring myself to write a five-bar episode to bring the total up to the requisite 16 bars. That would be too uneven, and--worse--un-Brucknerian. Better to leave the sketch a bar short.

12:30 A.M. Fugue sketch complete.

Saturday, March 11, 1978. Today I tried to think of a possible episode to fill the gap where "Bogen 24D" should be, but did not succeed for a couple of reasons: I still have not finished inserting instrumental cues, which I should have done upon completing the Fugue sketch; and the Gesangsperiode itself, while in the same key-level in the recapitulation, has its ideas ordered differently. Furthermore, six bars precede the gap, making it impossible to write four-bar phrases. I must now check the Finale of the Eighth, which treats its Gesangsperioden the same, for any solutions.

9:30 P.M. No success. There are no radical changes at all in the Gesangsperiode recapitulation in the Finale of the Eighth. Clearly Bruckner is at his most radical in the corresponding place in the Ninth. Now I am on my own.

9:45 P.M. Wait a second! I think it is possible, as follows: Two bars, finishing the eight-bar phrase; then another eight-bar phrase, shifting a minor third lower but otherwise recapitulating my sketch; then a four-bar phrase, again following my sketch; then two bars resembling B15-16.

10:30 P.M. Success! Now the sketches are finished. But I must return to the library as soon as I can and finish marking instrumental cues. In addition, I should make another project of finding out what bars were completely scored. This will aid me in deciding where to enrich with countermelodies, as far as possible in Bruckner's style.

Thursday, March 16, 1978. Instrumental cues all in. Project to identify completed scoring is about half-finished.

Tuesday, May 2, 1978. Slight revisions made in Bars 76-82 of my sketch for the development section. I changed a chord inversion.

Tuesday, May 9, 1978. I have now finished indicating completely scored passages. They are marked with a ¶ at the beginning and a ¶ at the end. But I may still have to check constantly with the sketches anyhow. There are small differences due to the limitations of certain instruments such as trombones and Wagner tubas.

In all five versions taken together, the number of completely scored bars is 203 out of 437, or about 46%. That leaves 54% in which I have to worry about doubling (the most common problem) and/or counter melodies. Here the Eighth Symphony may help with doublings at least.

4:40 P.M. I am beginning to write out the score. The more I get out of the way now, the less work I will have to do later. In any event, Bruckner completely scored out his first 60 bars. I must constantly remind myself that Wagner tubas are written in key signatures!

5:00 P.M. Third horn part added to double violas in Bars 4-16. First six bars complete.

Sunday, May 14, 1978, 8:30 P.M. I have now scored the first 20 bars and partially written out the next five. But I am appalled to learn that I can't read what I wrote in for instrumental cues. Around Bars 21-22, I'm not sure what notes are in the horns and which are in the tenor tubas. I'll have to recheck that tomorrow.

Thursday, June 15, 1978, 10:00 P.M. I notice that Hans-Hubert Schönzeler, in his biography of Bruckner, also places the Fugue at the beginning of the recapitulation. Inconceivable that I could have missed that, considering that I have had the Schönzeler biography for almost a year and a half now.

Friday, July 28, 1978. Resumed work on the score after a long absence to finish domestic affairs. I have decided to go on and leave for later anything I cannot decipher through fault of my own unclear marking in the sketches.

I decided against marking a crescendo in Bars 23-26. The last two beats of the phrase, at 26, are occupied only by the violins; this seems to suggest a drop-off rather than an increase in the volume. Apparently I marked this crescendo myself in the sketches while marking cues.

10:40 P.M. I must stop again. There is an unclear cue that affects the number of staves I use in my next system. In Bar 35 I don't know how the woodwinds are scored; nor have I figured out the horn and tenor tuba lines at 21-22; and I don't know whether or not the first clarinet and first bassoon play in Bars 24-26. I will have to bring the sketches to the library and indicate the specific instrumentation with arrows. Meantime, there is nothing to do now but score what I can in Bars 21-30.

12:50 A.M. Partial scoring complete for 21-30. I am beginning to appreciate the subtleties of a composer who has been accused of being unsubtle. At the forte (Bar A27), the trombones and timpani drop out, not to return until the unison at Bar A51. So do the tubas, except at Bar A39 where they have an important augmentation of the double-dotted main theme. The contrabass tuba is also out from 27 to 51. All this is to avoid a too-heavy texture. Bruckner is also subtle with tone-colors, as befits an organist. The first appearance of the trumpets is at 51.

Tuesday, August 1, 1978. Discovered, while researching the above instruments, that I have also made mistakes in transcribing the notes themselves.

9:40 P.M. Bars 21-26 completely scored; all errors corrected. But I cannot proceed until I find how the woodwinds are scored for Bar 31ff.

1:00 A.M. Decided to go ahead and score what I could. If I have to re-search tomorrow, I simply have to research and that's that. Scoring is complete up to 34; 35-40 partially scored. Things to check: oboes 2-3, first clarinet and trumpets.

Wednesday, August 2, 1978, 1:50 P.M. Discovered in my research that I made some errors scoring the horns and cellos. The oboes and clarinets are as I thought.

3:05 P.M. Mistakes corrected; more orchestration done on 35-40. Some of the writing is cramped, because I did not allow enough space. I have had to resort to repeat-bar symbols, which I normally don't use.

12:40 A.M. Orchestration complete to Bar 40; next 10 bars laid out with only the violin parts written in. Alas! must do more research on when the rest of the instruments enter. Also, the clefs for the cellos and basses are unclear.

1:00 A.M. Decided to go ahead and lay out the next 15 bars, encompassing the unisono, with the first violin and timpani parts written out. These two I know from memory. Tomorrow I will surely be swamped in research.

Thursday, August 3, 1978, 1:30 P.M. Continued to write out the parts I know from memory: woodwinds and tubas in 41-50, and lower strings at 41-42. Again I have had to use repeat symbols, and the flute part lies so high that I had to use the octave sign.

I note with interest how Bruckner constricts his sound spectrum by lowering the flutes (and violins also) two octaves just before the unisono. I wonder just what dynamic to mark there. In the corresponding place in the Eighth (Finale, Bars 29-30), Bruckner marks a diminuendo, but I'm not sure that will

help me. There, the orchestration is reduced to Horns 5-8, trumpets, timpani, and violins (and further in 30, to only timpani and violins). Here, the orchestration is not reduced at all--the sound spectrum is merely constricted. Perhaps the dynamic should stay the same.

9:40 P.M. Bars 41-50 are completed and I have the research for 51-65. In Bruckner's sketch for Bar 43, the cellos' A is changed to C; however, I decided to retain the A. I don't know why he changed it; the change seems meaningless in the context.

I also discovered that at the unisono each timpani note lasts two bars (instead of one) according to the sketches. I wonder why. I think I will keep the one-bar duration because the other destroys the effect of the unisono.

11:30 P.M. I was mistaken about the timpani! The trumpets remain on the same notes, D, for exactly the same time as the timpani. That makes Bruckner's sketch stable and logical.

12:30 A.M. Bars 51-54 complete. 55-58 complete except for third trombone. I'm not sure where it begins, the low F or the high one in unison with first and second trombones. 59-65 are about half-done. More research is necessary for strings, clarinets, bass tubas, bassoons, trumpets, and third trombone.

So far I've been merely copying from fully orchestrated sketches. Now I am beginning to move into more uncertain terrain. This will be my first challenge in keeping the orchestration Brucknerian.

Friday, August 4, 1978, 10:55 P.M. Bars 66-82 are finished except for the trombones and first two horns, which I will have to look up tomorrow morning. I elected at Bar 67 to write the bass part out in full an octave below the cellos (Bruckner only hinted at it by giving note heads at half-bar intervals and leaving out the double-dotted rhythm). It makes a smoother transition

in Bar 66 from cellos to basses. For the same reason, I also transferred the line Bruckner intended for violas, at 67-70, to the second violins, and ended the first violins on a D and the violas on a B-flat in 67. This does no harm because these instruments double the second violins and cellos.

1:25 A.M. I have now done Bars 83-96. So far my work seems to fit well with Bruckner's. However, I am seriously considering possible revisions in my sketches of the development and coda.

Saturday, August 5, 1978, 5:50 P.M. Unable to research any of the missing music this morning. I have just laid out Bars 97-100, but I think I'll have to wait until I have checked the orchestration to see if it is complete. 105-108 look bare to me.

Sunday, August 13, 1978, 6:20 P.M. I've been looking at the Fourth and Eighth Symphonies in detail on Bruckner's orchestration. It appears that the earlier Bruckner of the Fourth Symphony based his work on the strings. They predominate, either as a solo group, or as accompaniment for wind solos. Such devices as the nebula are well suited to this function. The constant string orientation sets up occasional wind interludes which in this light can best be seen as diversions. In loud tutti brass passages, the strings often accompany with smaller note-values.

But in the Eighth Symphony (and also, by extension, the Ninth), there are subtle but definite changes in Bruckner's orchestration habits. He still relies on the strings primarily, but varies his orchestration more within that group (yielding a few more viola section solos), and also occasionally doubles with solo winds or imitates string passages with them. And in tutti brass passages, the strings are more apt to double the brass exactly, as well as the earlier function.

I must try to remember these details as I go on with the orchestration. So far, I've worked rather conservatively.

Monday, August 14, 1978, 12:25 A.M. Last night I heard from a friend that Paul Badura-Skoda, who is expected to visit the University sometime next year in the spring, is also toying with the Finale. What will come of this?

12:30 A.M. Finally--the missing horn and trombones added at Bars 75-82!

Sunday, September 17, 1978, 11:15 P.M. Returned after a long hiatus of work to the Finale and did nine more bars. Tomorrow I plan to look up Bars 109-121. Tonight, for my convenience, I will renumber the bars in my sketches.

11:25 P.M. Renumbering done as far as the gap in the development section. That will be as much as I need for a while.

Monday, September 18, 1978, 10:40 P.M. Tonight I did Bars 109-122. It strikes me that the orchestration is generally complete in the "loud" passages (the first group, the closing section, and the Fugue), but somewhat less certain in the second group and other soft passages. Did Bruckner habitually have difficulty with the latter?

Wednesday, September 20, 1978, 12:00 mid. Did another 13 bars. Now I am almost finished with the Gesangsperiode. Tomorrow I must go to the library and double-check in Bar 135ff. the division of the lower strings.

Only now do I realize just how unusual the exposition really is. The approach to D minor begins on a pedal G. Consequently he rules out a dominant pedal as his immediate approach to the unisono, using instead a Phrygian cadence. This seems to appear out of nowhere because of the tortuous harmonies that happen before it.

Even so, Bruckner is not finished with G--G major is clearly the key of the Gesangsperiode. What is he doing, though, by returning to the off-key he began his approach to D minor with to open the piece? Maybe this is a softer G than the beginning which is spiced with the Neapolitan. Is this how Bruckner avoids redundancy?

And if G is unusual, what about E major, the key of the closing section? A sonata-form exposition closing in the natural supertonic, which also happens to be the key of the slow movement that was heard just previously (itself an unusual key placement for a D minor symphony)? Could that be a link to the "religious" character of the slow movement?

Nor will Bruckner be finished with E, if I read the sketches correctly. He will return to E--minor this time--for the other Gesangsperiode, and conclude his recapitulation in D major. Is this a reference to the old modal cadence with its linear motion, instead of our fifth-oriented harmony?

It's clear that nothing previous in Bruckner, not even in the Eighth, has prepared us for this long-range harmonic plan.

Friday, September 22, 1978, 11:50 P.M. Tonight I set out 14 bars, entering the closing section. Tomorrow I must check the tubas and basses in Bars 138-149.

12:10 A.M. No question about it--I would like to write a longer, more grandiose ending. I must see about that before October sets in.

Saturday, September 23, 1978, 12:35 P.M. Today I made up my mind to revise the ending. The idea (for which I have already laid out the first three bars) is to render the opening of the first movement in major, enriched with counterpoints of themes from the Finale, and to culminate in a brass chorale

statement of the first movement's main theme. I estimate that this ending will be about 75 bars long, instead of the 17 I have now. This will bring the total to about 720 bars and the timing to about 19:15.

1:00 P.M. 11 bars done so far on the new ending.

7:30 P.M. Excellent progress today. Did 24 bars of the new ending.

Thursday, September 28, 1978, 9:55 A.M. By intermittent work I have reached Bar 31 of the new ending. I decided to combine the Chorale with 1c of the first movement (Bar 27), so far successfully. The Te Deum motive also appears in the cellos and fits well.

10:45 A.M. 20 more bars of the new ending sketched. Most of it still needs to be filled in, though. I think the very end will be much better orchestrated than before: the triplet motive in the violins as before, the main theme of the first movement as a brass chorale in trumpets and trombones, the octave-theme from the first movement in the tubas instead of the trumpets, the Te Deum in the violas, cellos, and basses; and the double-dotted theme of the Finale, I think, in the horns and top woodwinds.

11:00 A.M. Discovered I had omitted one bar. A simple correction, however--that bar was meant to be repeated. Total now 21 bars today.

8:30 P.M. In the library to check tubas and basses, I discovered an error in the bass tubas--they were notated too high leading into the closing section. Also discovered that the tubas change in the closing section to Horns 5-8.

9:15 P.M. Some filling in is still necessary, but all the bars of the new ending are sketched. There are 71 in all, making a total of 716 for the Finale. Since I am also going to adjust the tempo marking in this sketch to

d = 66, a more solemn and majestic tempo, I may very well be extending the piece to more than 20 minutes. It should thus be even better than before with Bruckner's enormous dimensions.

Friday, September 29, 1978, 10:45 A.M. Timed the piece with its new ending this morning and found it 19:21 (about 20' with fermatas and the slower retransition).

10:55 A.M. Several mistakes were made in calculations. The timing had to be done over and came to 19:37 (perhaps 20:15 with fermatas and the slower retransition), based on 722 bars.

8:00 P.M. Tonight I could do no more than make corrections in the parts, during which I discovered that the cellos had also been notated an octave too high. Also laid out the next system. In doing so, however, I had to use all the lines, instead of skipping lines between sections as is my usual habit.

Saturday, September 30, 1978, 8:00 P.M. Ten bars laid out and nearly completed. I'm not sure how the bassoons and horns are treated, though, and will have to check it tomorrow.

12:20 A.M. Ended the month by laying out the closing section through Bar 179 and getting a substantial amount of work done in it. But I am still in the dark as to Bruckner's treatment of the horns from 155 on (except for a few solos which I recognized and was able to add to the score). Most of my instrumental cues are confusing here. Ditto for most of the woodwinds, particularly oboes.

Tuesday, October 24, 1978, 9:50 P.M. I have had to set the Finale aside for an enormous quantity of outside work. On October 2, I discovered that I had made serious mistakes in orchestrating the woodwinds in 155-163. I have

begun to correct them now, but have barely started. All I have done so far is make the three flutes unison. The oboes and first clarinet have been put in at 155-159, wrongly; this will require a face-lift to correct.

10:00 P.M. Discovered to my relief that in my folder for the sketches I have a key to the correct orchestration in 155-164. Now I may work instead of having to wait for the library to open tomorrow.

10:30 P.M. Many things still unfinished--oboes and first clarinet in 165-170, and horns and trombones in 171-179. But 155-164 are now complete and correct.

11:30 P.M. Decided to lay out the next 21 bars, up to 200, and write what I can remember. Speed is an absolute necessity if I'm to have the piece finished when Badura-Skoda visits. Also, I am painfully aware that I have done very little original work in the final score. Except for the eight-bar gap in the Gesangsperiode, I have merely been copying down fully orchestrated sketches. Nothing for it, I suppose, but to try to take advantage of a lull in my outside work over the next two weeks to make some progress. I wonder whether or not I should spend the time merely laying out score--that would be fastest.

Wednesday, October 25, 1978, 9:15 P.M. I've now laid out up to Bar 211, almost up to my next bit of fill-in work. Now is a good time to research at the library.

11:00 P.M. Collected all missing brass parts to add to the score.

11:30 P.M. Whoops! I didn't get everything! Bars 173-186 will still be missing the viola part, and there are several other similar items, all of which will have to wait until tomorrow (violas, Bars 195-202; basses, 179-182; cellos and horns, 187-194).

12:10 A.M. Most of the scoring is now done, except for busywork in the second violins in Bars 191-211 and the other items cited before.

12:15 A.M. I don't have to look up the horns at 187-194! The cues there are clear; I can put them in now.

12:20 A.M. Correction--they are clear only at 190 and 194. I'll have to check them tomorrow after all. It looks like Horns 1-4 are written topsy-turvy--third and fourth with the top note and 1-2 with the bottom, both à due.

Thursday, October 26, 1978, 12:30 P.M. Research completed. Also discovered that the Wagner tubas change to Horns 5-8 for the Fugue. But when ~~do~~ they change back to tubas after the exposition?

12:35 P.M. They remain horns until the gap in the development. After that, I don't know. There are no horn or Wagner tuba parts after the gap. What have I sketched in the gap?

12:50 P.M. The tubas appear in my sketches in Bar 47 of the gap, on the seventh bar following a horn passage involving all eight.

11:00 P.M. Scoring complete through Bar 211. 212-224 laid out and almost complete.

11:50 P.M. Scoring complete through 224.

12:20 A.M. Renumbering of bars resumed and completed. Length confirmed at 722 bars.

Saturday, October 28, 1978, 11:15 P.M. 225-238 laid out; twelve bars completed, finishing the exposition. Made my first revisions in my own sketch: added a second bassoon and expanded both bassoon parts to 227-231; changed an oboe line to first trumpet and expanded that slightly too.

12:15 A.M. Took advantage of the extra hour produced by the end of daylight savings time to lay out Bars 239-249. Problems: Bruckner's sketch is

not completely scored, and I don't know what, if anything, is implied by the cue-sized figures already there. Also, there are the unclear instrumental cues, such as Horns 1-4. And I can never trust where the basses are--are they loco or down an octave?

Wednesday, November 1, 1978, 10:10 P.M. Researched yesterday and have now reached the point where Bruckner's orchestration leaves off. Many things that are implied for a few bars will help me, though. But I had to edit out a few bars of a bassoon line in Bruckner's sketch--it did not seem to fit the rest of the music.

This work I consider toughest--having to supply orchestration because it is only partly there. It is too easy to write something un-Brucknerian.

12:15 A.M. Bar 249 completed. Most of my additions have been solo woodwinds, except for Horns 5-8 in Bars 245-246 and Horns 1-2 in 248. I will need research on Horns 1-4, second violins, violas, and cellos in Bar 246. But the hardest part is behind me now, and I am entering my own domain.

1:00 A.M. Bars 250-260 laid out, as far as my sketches will allow. I think I'll sleep on whether or not to add dotted-rhythm counterpoints in the other woodwinds.

Thursday, November 2, 1978, 2:00 P.M. Bars 250-260 completed and 261-271 laid out. To my original sketch I added a tremolando in the violas doubling the second oboe; this eliminates the need for action in the other woodwinds.

7:30 P.M. Bars 261-264 completed. In these four bars I seem to have set myself a problem in orchestration, from which I learned a bit more of correct balance. Who needs an orchestration course when experience seems the best teacher?

12:10 A.M. After completing up to Bar 271, I decided to write in eight new bars in my sketch after Bar 328, with a quadruple diminution of the Chorale theme. So far I have not gotten very far, and may have to make another sketch, but I definitely want the idea of the quadruple diminution to remain. This brings the length to 730 bars.

12:20 A.M. Excellent! I wrote in the final line in the new sketch in the cello, completing a three-voice free canon on the Chorale theme in quadruple diminution. After the Chorale theme has been treated in inversion by the brass, this will satisfy a sore need for canonic counterpoint.

Saturday, November 4, 1978, 11:00 P.M. Bars 272-284 completed. Also, I wrote triplets into Trumpets 1-2 in the new sketch--specifically into the last three bars (I don't know if I want them earlier).

I am definitely running out of time. My concerts resume on the 7th. Perhaps I can carry the piece to Boston over the weekend. I will have all the 10th and most of the 11th to work.

Sunday, November 5, 1978, 11:30 P.M. I will definitely have to set the Finale aside for a while. Besides next weekend I can work on it only Thanksgiving weekend and after December 6. But it was a profitable eleven days: 105 bars scored, 25 previously laid-out bars completed at the most difficult juncture in the piece, and eight new bars sketched in.

Monday, November 6, 1978, 4:00 P.M. Bars 285-288 completed; 289-292 laid out. Every bit helps!

Wednesday, December 13, 1978, 12:20 A.M. Celebrated my birthday by resuming work on the score. Decided to add 4 more bars to those originally numbered 293-296--right before them--as the phrase seemed to sound too short. In

all I laid out 5 more bars, to 297, and got a full periodic phrase into the bargain where only half a phrase existed before.

12:50 A.M. Some more work done, mostly on Bars 289-292, but none has been completed.

While I was in Boston last month, I was unable for lack of time to do anything with the Finale but show it to my mother. She was impressed.

Wednesday, December 20, 1978, 11:30 P.M. Classes are now over for me, so I returned to the Finale and made good progress tonight. I have now orchestrated up to Bar 310. I also made some revisions: ended the drum roll at Bar 301 and transferred the dotted rhythm to the cellos and basses; altered the horn solo a little at 307-308; and added a flute solo in 303-304.

Thursday, December 21, 1978, 10:40 A.M. Still mulling over the orchestration of the next 22 bars. Meanwhile I added the inner voices to 333-337 in my sketch.

12:10 A.M. Completed Bars 311-321. A few tiny revisions in the violins; in 317-321, I added clarinets and bassoons to double the trombones and tuba. Orchestration of the next ten or so bars is still a bit unclear.

Saturday, December 23, 1978, 11:30 P.M. Tonight, after listening to the Eighth Symphony conducted by Bernard Haitink, I laid out Bars 322-332 and got a lot of work done. All brass parts complete--only the woodwinds, second violins, violas and cellos need to be finished. It will be difficult to play, possibly an audition excerpt.

11:55 P.M. Did a little last-minute edition of the brass parts in the closing section--mainly inserting accents. I'll have to edit the score anyway when I'm done; that means more consultation with the sketches.

I have made up my mind--the Finale is going with me to Cincinnati tomorrow.

Tuesday, December 26, 1978, 12:20 A.M. No work done in Cincinnati because I accidentally left my briefcase home with the sketches in it. I'll have to make that up somehow. And completing it before February 9, when Badura-Skoda visits Ann Arbor, is now out of the question.

12:40 A.M. Noticed a mistake in the voice-leading--parallel fifths in Bars 325-326 (and also in 317-318, the corresponding phrase before).

12:50 A.M. Correction made. Also raised the basses an octave in 328-332. All string parts here are complete now.

Saturday, January 6, 1979, 7:50 P.M. I am still stuck on the woodwind writing. This is something I have still not assimilated fully, whereas Bruckner always wrote excellently for woodwinds. To that end I have been looking over the Fourth Symphony again. I find that Bruckner writes few virtuoso passages, but never has a clumsy fingering. When he is faced with clumsy fingerings in doubling strings and winds, he will usually include only harmony and maybe rhythm in the woodwinds. They still support the strings. I get the sense that he does not miss the melody because it is already in the strings.

8:00 P.M. I have decided to give the oboes and clarinets this kind of supportive role, giving them the harmony and rhythm. The flute and bassoon lines are already written out.

10:35 P.M. Bars 322-342 completed. I have begun to make changes in the orchestration which will continue in the next ten or so bars to the climax of the development.

12:00 mid. Bars 343-354 are laid out. When this section is done I will have reached Bruckner's territory again. However, the scoring there appears to be incomplete, and I will be back to the old problems associated with incompletely scored sketches.

Sunday, January 7, 1979, 1:05 P.M. Some work done on 343-354, I have a fair idea of what I want now leading to the climax--it's now a matter of waiting until my head clears.

10:15 P.M. Bars 343-346 completed; all the string and most of the brass parts completed in 347-354. There are several balance problems there that require more thought.

Thursday, January 11, 1979, 12:00 mid. 347-354 completed. Now I am back on Bruckner's territory--and also back to the nuisance of checking the orchestration in the sketches for lack of instrumental cues. I decided to revise the oboes at 355-356 to play the Te Deum motive in recto.

Friday, January 12, 1979, 4:30 P.M. This afternoon I checked the orchestration and found that I had omitted several lines. The addition of flute and oboe at 363-365 was quite welcome.

4:55 P.M. Bars 355-357 laid out. I should now be home free for a while, at least until Bar 367 and probably until the Fugue.

5:25 P.M. Bars 355-360 completed. Some revisions: took out bassoons and trumpet at 358-359 (the sketches had them in italics anyway).

1:20 A.M. Bars 360-366 completed. Took out a bit more of the trumpet line at 362. Also laid out Bar 367. Noted a rarity in the sketches at 367ff.: a dynamic marking.

Hallelujah! I am exactly half finished.

Saturday, January 13, 1979, 11:45 A.M. This morning I completed Bars 367-379, except for the bass part which I will have to check. Must also check various possibilities--horns or tubas at 383-384, for instance--and also decide whether or not Bruckner wanted to double the strings with woodwind in the Fugue exposition. Also added first oboe and first clarinet to double the violins, and extended the first trumpet line (also to double the violins at the lower octave).

Monday, January 15, 1979, 12:45 A.M. The library, surprisingly, was open for King Day, so I could get the bass part for 367-379. I also found that Bruckner intended no doubling, at least in the beginning of the Fugue. Now I may work fearlessly.

Tuesday, January 16, 1979, 11:30 P.M. A canceled rehearsal enabled me to work on the Finale. The Fugue is now under way, up to Bar 393.

Thursday, January 18, 1979, 10:55 P.M. Bars 394-404 completed. At Bar 399 I decided to extend the cello line two beats to finish the phrase. At 403 the scoring becomes only partial, so on my own I added bassoons to double the cellos and basses.

I think that before I go any further I ought to take a look at Bruckner's fugues for orchestra for the instrumentation. I have one--the In te, Domine, speravi of the Te Deum. The others are the Fifth Symphony finale, which is in the library, and the 150th Psalm. There are also the fugal passages in the Masses and the fugato in the last movement of the Symphony "Die Nullte".

11:10 P.M. The fugue in the Te Deum is a choral fugue, as are those of the Masses. In all those even the initial statement of the fugue subject is heavily doubled, by woodwind as well as string. The same thing happens in Psalm 150. Apparently Bruckner's choral fugues have a different texture ~~from~~

purely instrumental fugues. That leaves the Finale of the Fifth Symphony to reckon with.

It seems to be fairly standard practice with all composers, not just Bruckner, to double heavily in a choral fugue. So I don't yet have a fair view of how Bruckner handled the orchestra alone in a fugue.

Friday, January 19, 1979, 4:25 P.M. Examined the two fugue expositions in the Fifth finale today. The main theme exposition is conducted by the strings, with no one else entering until the first episode is finished. Then the whole orchestra joins.

The beginning of the development is only slightly different. Again the strings conduct the exposition. The woodwinds accompany with short phrases, but there is no doubling until the woodwinds begin to double in the counter-exposition. Also, the doubling only gradually thickens.

Evidently Bruckner would have delayed doubling as much as possible and built as slowly as possible for the purpose of excitement. Therefore the best way to proceed is to retain the bassoon doubling at 403, but not to add any more (except the horn chords that accompany) until Bar 416.

4:50 P.M. I just realized that the scoring is incomplete. At Bar 407 some source of motion is needed, and one motive will have to go into the oboes and clarinets. Perhaps I could give the first violins Bar 3 of the counter-subject in some kind of augmentation?

5:00 P.M. Bars 405-415 are now laid out. I will have to do without spaces here. Some work had already been done in the strings before I realized I would have to add the countersubject.

11:00 P.M. I have successfully added a sixteenth bar to the gap in the Fugue! And I thought that I could not do it last February. This bar finishes

a four-bar phrase. Before this triumphant moment, I finished Bars 405-415. I think it would be a good idea to see the sketches again to decide whether or not to add horns in 416-418. If so, I will use all eight. The woodwinds will also be used.

Saturday, January 20, 1979, 2:55 P.M. From the sketches, it looks like Bruckner wanted to bring in all the woodwinds at 416-417. Also discovered I had missed a couple of bars of Horns 1-4, also at 416-417. That was a welcome addition.

4:15 P.M. Bars 416-424 laid out and string parts completed. In defiance of the sketch I added basses at 416-418 because I felt more weight was needed there.

6:15 P.M. Bars 416-424 completed. I think I will hold the brass back until 435.

Sunday, January 21, 1979, 1:10 P.M. All the string parts written in Bars 425-428. The general tendency I've noticed is that the Fugue is becoming so complex that I must now give some material to the brass. Fortunately it is now fairly well advanced, in a free fantasia section, and I have eight horns to work with.

1:30 P.M. Laid out Bars 429-430. I think 431-434 will need some revision. Those scurrying little figures from the countersubject in the topmost voice don't seem to be necessary--there is enough ongoing motion in the rest of the voices. Also, those figures would make the episode contrast with the rest of the Fugue, and not only the other episodes but the rest of this one also are quite related to the expository material. Best to continue the quarter-note imitation.

1:45 P.M. I think I'll change the orchestration in 431-434, thus: a couple of horns will take the cello line an octave higher; the cellos will take the viola line but an octave lower; and the violas will drop out.

2:00 P.M. Thinking ahead to the return of the Gesangsperiode, I have an idea that the new theme in 375-382 can be combined with it.

2:05 P.M. On an impulse, I went back to Bars 131-134 and put that idea in Horns 1 and 3.

11:55 P.M. I now have 425-432 laid out, but far from complete. This is some of the most difficult writing so far, largely because my sketches have been inconclusive. I have had to revise more here than anywhere else.

I decided to add rehearsal letters to the score. Normally I use rehearsal numbers in my own compositions, but Bruckner used letters. He also used them rather frequently--one every couple of phrases. Surprising that I have neglected to add them so far. Bar 407 is letter W. At this rate I will certainly run out of single letters before the Fugue is over!

On the other hand, I should not be too surprised. The Finale of the Eighth uses letters all the way to Zz.

Saturday, January 27, 1979, 12:30 A.M. Bars 425-432 are finally finished! In my sketch for 431-432 I made a couple of changes which add woodwind color to the episode: bassoons instead of cellos, and also added oboes and flutes with a canon based on the rhythm of the fugue subject in diminution.

Sunday, January 28, 1979, 4:20 P.M. Bars 433-434 finished and 435-442 laid out. I am on Bruckner's ground once again, except that I'll have to double-check the brasses. Letter X marked at 435.

Also on my list is to ascertain possible additions to the scoring from 441 to 492, a partially scored passage.

1:25 A.M. Copied the sketches themselves for 441-492. Not many clues in them. Woodwind and brass doublings are doubtful.

2:55 A.M. Unable to do more than add Bruckner's partial orchestration in 435-442.

Monday, January 29, 1979, 1:10 P.M. Examining Bars 441-492, I think Bruckner wanted to add a countermelody in long notes in the winds, and at the end develop the existing notation into a climax with tutti brass.

Thursday, February 8, 1979, 12:30 A.M. Bars 441-450 completed--the last eight bars being done on the copies themselves. Inserted into the winds were counterpoints based on the double-dot motive and harmonies in Horns 5-8 based on cue-sized sketches.

Friday, February 16, 1979, 12:45 A.M. In the Xeroxed sketch at Bar 453 I made plans to use tutti brass where Bruckner interrupts the writing for bass. Also extended the flute and oboe lines from Bar 450. Corrected Horns 5-8 in 451-452 and trumpets in 455-456. I think I'm ready to write another system.

Saturday, February 17, 1979, 1:45 P.M. Bars 423-424 revised. Since it involved adding trombones and tuba and changing the harmonies, I had to use a separate page and consider it an addendum. Also, in 425 I inserted the double-dotted main theme in the horns.

2:30 P.M. All string and brass parts completed in 443-452.

5:15 P.M. Bars 443-452 complete except for bassoons, which are unison with the cellos. Bars 453-464 laid out. Looking ahead to 465ff., I can make a good educated guess about the trombone and tuba parts.

11:15 P.M. Tonight, at a recital, Gwynn McPeck, a professor at the University of Michigan School of Music, told me that there have been several attempts to complete the Finale. He mentioned one attempt by an oboist in Stokowski's Philadelphia Orchestra, maybe in the late forties, which was actually read at a rehearsal. I will see him again and I'm sure he will have a great deal to tell me.

12:20 A.M. Bars 443-452 completed. Some progress made on 453-464.

Sunday, February 18, 1979, 12:45 A.M. Bars 453-456 complete. Here progress must halt again. For 457-464 I have decided to double the strings with woodwind. The problem instruments are horns, trombones, and tuba. The temptation is strong to bring back the octave-theme from the first movement; it seems to be corroborated by the horns at 474 (and possibly also at 472). I should sleep on it.

Wednesday, February 21, 1979, 12:00 mid. This morning I saw Dr. McPeck about the earlier versions. He mentioned three, all dating from the 1930's and all probably done from the Orel pastiche.

The first was by Lucien Cailliet, principal oboist of Stokowski's Philadelphia Orchestra. According to McPeck, his version contained too many individual orchestral colors, and was therefore too Wagnerian.

The second was done by a member of Koussevitzky's Boston Symphony Orchestra. Like Cailliet's version, this movement was read in rehearsal. But this version was said to have a solo-ripieno concept. What McPeck meant by this, I don't know. If he meant there were string solos in it, this texture is totally un-Brucknerian.

The third was by a member of the Cleveland Orchestra. His version lacked Bruckner's iron control of the themes.

As for Badura-Skoda, he too is evidently working with the Orel edition, but his pianistic approach is apt to get in the way--this according to McPeck. He also, by the way, answered my question about bringing back the octave-theme, assuring me it was quite Brucknerian. Why not, I say in retrospect, since he does similar things in the Finale of the Second Symphony as early as the development section?

12:40 A.M. Bars 457-464 completed.

Thursday, February 22, 1979, 1:30 A.M. A productive day! 29 bars laid out, from 465 to 493. Plenty of work for tomorrow (or Sunday if not tomorrow). 485-493 all scored out but the tubas, which I will have to recheck. The lettering will begin over, with Aa at the Gesangsperiode.

2:00 A.M. Did a little work on the instrumentation: filled in second violin, horn, and timpani parts. Also made small revisions in 434 (timpani whole note reduced to half note followed by half rest) and 438-440 (low F-sharp roll added in timpani). Also went through the score and notated pedal changes in the timpani.

Friday, February 23, 1979, 1:30 A.M. Some progress made in the orchestration of 465-493, but time was limited. The tubas proved inconclusive, so I omitted the second bass tuba at 489-491. I also corrected the horn solo in 491 to three triplet half notes. I suspect it was copied erroneously into the Orel pastiche, or it was a printer's error.

Also, added most of the viola, trombone, and tuba parts.

Saturday, February 24, 1979, 12:30 P.M. String parts for 465-493 complete.

Sunday, February 25, 1979, 11:45 P.M. Whereas in Bars 473-480 Bruckner indicated Horns 1-4 in his sketch, I decided to use all eight. This leaves

eight bars--or about twenty seconds real time--for Horns 5-8 to change to tubas. I hope that is enough time.

12:40 A.M. Bars 465-493 completed. Minor changes in oboes and trumpets.

2:00 A.M. Bars 494-506 completed.

Monday, February 26, 1979, 12:45 P.M. This morning I showed the score to Dr. McPeck. He was impressed.

1:00 A.M. Bars 507-518 completed tonight. But I can't go any further; I can see terrible problems ahead that will require rechecking or possibly revision--for example, the first violins in 528-529, which is really blatant. Also, 531-534 appears to be rudimentary. Maybe I could use horns with the double-dot rhythm at that point.

In any event, this will be a rough section because of the incomplete scoring. I suspect I will have to change many individual notes to correct obvious mistakes or improve voice-leading.

Monday, March 5, 1979, 10:50 P.M. Checked Bogen 26f (Bars 531-534) this afternoon. It appears to be only a string sketch. I think I will expand the orchestration.

Wednesday, March 7, 1979, 10:45 P.M. Bars 519-530 laid out; 519-524 completed. So far I have added a clarinet and a horn to Bruckner's orchestration, but I'm not sure yet about the last six bars. Looking ahead to 531-534, I decided to put all the violins together in a double-dotted version of the top line, and to have trombones and Horns 1-2 double the strings.

11:00 P.M. Bars 525-530 completed.

Thursday, March 8, 1979, 11:30 P.M. Bars 531-545 completed; letted Cc marked at 531. In 540 there was a problem of an unresolved dissonance in the

first violins that had to be corrected, and at 535-538 I extended the D to a pedal in the cellos and basses. I think I will go on to my bridge passage.

12:15 P.M. Bars 546-560 complete; letter Dd marked at 547 and the tempo upped slightly from $d = 56$ to $d = 60$. Slight revisions made which did not alter the number of bars: 555-556 in the sketch fused into one, and an extra bar of timpani roll added at the end.

Friday, March 9, 1979, 11:00 P.M. Tonight, with heart in mouth, I took up a failing pen and completed the bridge passage (560-571), adding one bar to the trombone solo at the end. Then did 572-575.

Tuesday, March 13, 1979, 10:20 P.M. Under intolerable and inexcusable working conditions at home, I was able to add to my sketches (woodwinds at Bars 580-585, tubas at 586-588, trumpets at 588-593), then lay out 576-587. But I cannot go any further.

11:00 P.M. Conditions improved and I was able in the space of a half-hour to complete 576-585. I still need the woodwinds for 586-587.

Thursday, March 15, 1979, 9:50 P.M. Bars 586-593 completed; 594-599 laid out and partially scored. In 587 I changed Bruckner's E-flat in the violas to E for smoothness.

Sunday, March 18, 1979, 1:10 P.M. Today I discovered another problem. When the Te Deum motive appears in the recapitulation, the orchestration ought to be the same as in the Te Deum. I had assumed all this time, wrongly, that the woodwinds double the strings. This afternoon I checked the Te Deum and found the woodwinds to be sustained while the strings played the motive.

1:25 P.M. String parts completed in 594-599; also horns and bassoons. I must think more about what to do with the other woodwinds.

8:00 P.M. Bars 594-599 finished. I decided to double the trumpet line with the other woodwinds. Letter Ff marked at 594.

8:35 P.M. Bars 600-614 laid out. I will be totally on my own after 611. I think I will use no woodwinds in 610-617, and no brass except perhaps horns in 618-625.

8:55 P.M. Bars 615-625 laid out.

1:45 A.M. Bars 615-625 complete. Now I am entirely on my own ground.

Sunday, April 15, 1979, 5:45 P.M. After the rush of concerts and Holy Week, it is good to get back to the Finale. I laid out Bars 626-637, but had to stop because 638-644 are still uncertain. I am debating on whether or not to bring back a theme from the first movement--but would that be Brucknerian?

Monday, April 16, 1979, 5:00 P.M. Did a little more orchestration in 626-637. That was still all I could do. I am not satisfied either with the orchestration in the coda. Adding an organ is a possible solution, but there are two questions:

How Brucknerian is it? The D minor Mass and the Te Deum have organ parts, but none of the symphonies do.

What would it play? Without a chorus for it to double, it would probably play no more than three or four chords. That is too slim a part for Bruckner to include it. How big is the part in the Te Deum?

5:15 P.M. The organ part of the Te Deum is 124 bars out of 513, used to double the chorus in many of the fortissimo passages. But that is still a meaty and interesting part, which does not in itself justify adding an organ to the coda of the Finale.

Thursday, April 19, 1979, 9:30 P.M. Bars 626-633 finished; 638-640 laid out. Tonight I am inspired to go right into the coda.

9:40 P.M. Horns and tubas finished in 634-637. Between what are now Bars 640-644, I intend to bring back the octave-theme from the first movement, in an inversion canon between Flute 1 and Horn 1. Also, I intend to make the recapitulation the same as Bars 207-214 (transposed down a step of course). The total expansion will be about 15 bars. As to using the organ, I am still undecided.

12:05 A.M. Bars 634-655 completed. The piece is now 13 bars longer and now times at 20:19 without fermatas. Letter Gg marked at Bar 626.

Friday, April 20, 1979, 12:10 A.M. Got back very late tonight. Still managed to lay out Bars 656-666 and complete 656-662. Letter Hh marked at 656.

Saturday, April 21, 1979, 12:45 A.M. Bars 667-679 laid out. Letter Ii marked at Bar 676, the key change to D major.

Sunday, April 22, 1979, 12:30 P.M. Much progress on the orchestration in 663-679. I can do without the organ. Some small changes to be made in the instrumentation: I will remove the double-dotted theme in the woodwinds and instead let them play with the trumpets and trombones. Also, the horns will have the theme of the first movement, doubled with first bassoon and cellos. Must constantly remember that I have changed the clarinets to A.

Thursday, April 26, 1979, 1:00 A.M. Bars 669-672 finished. 663-668 done except for horns and Trumpets 2-3, whose rhythms are vital.

1:30 A.M. 663-668 complete.

Friday, May 11, 1979, 9:45 P.M. Bars 680-683 complete; 684-691 laid out and making excellent progress. However, I can go no further without a look at the first movement of the original version, which is locked up over the weekend in the library.

Tuesday, May 15, 1979, 12:45 A.M. Bars 684-691 completed. The Löwe version, fortunately, does not change the orchestration of the first 25 or so bars of the first movement, which was all I needed as a reference.

Wednesday, May 16, 1979, 11:00 P.M. Bars 692-703 laid out.

Wednesday, August 22, 1979, 2:00 P.M. Returned to the Finale after a gap of three months. Unbelievable that I could have left it this long. Completed the string parts in 692-703. I changed the orchestration of my sketch to double second violins and viola beginning Bar 700. I think I still want canonic imitation of some kind in the woodwinds.

2:30 P.M. Finished 692-703. Decided to have the imitation in the woodwinds on the double-dotted main theme in recto and inverso.

3:30 P.M. Laid out 704-713. Then finished 704-707. Also gave some profile to the low brass in 718-721 of my sketch by expanding their harmony into the augmented rhythm of the double-dot theme. Before I go any further, I'll have to sketch out the first violins in 708-713. Must keep going! If I do, I can finish in a few days.

11:20 P.M. Almost done with 708-713. Doubled the Chorale theme in thirds--tremendous stroke. Also, decided to bring in Horns 3-4 with the Chorale theme in 714-717.

12:20 A.M. Bars 708-713 finished. 714-724 laid out.

Thursday, August 23, 1979, 12:10 A.M. 714-720 are finished. Much progress in the orchestration of 721-724 under rather intolerable conditions. Progress is too slow for my taste--if only I could be finished now!

12:35 A.M. Bars 721-724 completed!

Friday, August 24, 1979, 2:20 P.M. Today I have taken the bull by the horns and laid out all the rest of the measures. The piece is 746 bars long and is timed as follows:

638 bars	2/2 (d = 76)	=	16:48
77 bars	2/2 (d = 66)	=	2:20
25 bars	2/2 (d = 60)	=	:50
6 bars	4/4 (d = 96)	=	:15
<u>746 bars</u>			<u>20:13</u>

3:30 P.M. String and timpani parts completed.

Saturday, August 25, 1979, 4:10 P.M. Brass parts completed.

4:45 P.M. Bars 725-732 are completed, as are 742-746. All that is missing now are clarinets and bassoons in 733-741, the fill-in being very mechanical.

10:00 P.M. Hallelujah! The Finale is finished!