

**Hans-Hubert Schönzeler**

Zu  
**Bruckners IX. Symphonie**  
Die Krakauer Skizzen  
**Bruckner's 9<sup>th</sup> Symphony**  
The Cracow Sketches



**Musikwissenschaftlicher Verlag Wien**

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Ever since 1945 the story has been going round in academic and similar circles that, in consequence of the events of World War II, vast quantities of cultural and artistic material were lost, amongst them autograph sketches to Bruckner's 8th and 9th Symphonies. Some years ago the riddle was solved, and we now know that these autographs are in excellent condition and in the keeping of the Jagiellońska Library, a department of the Jagielloński University in Cracow, Poland. Latterly the Director of this Library, Professor Dr. hab. Stanislaw Grzeszczuk, with the consent of the Polish Ministry concerned, has very kindly placed at my disposal microfilms of these autograph sketches of Bruckner's 9th Symphony, and it is my first duty to thank him and all other persons and institutions concerned most sincerely.

It is of no particular interest that this microfilm contains several blank frames, some duplications for reasons of over- or underexposure, as well as technical details concerning the photographic laboratory of the Jagiellońska Library. What is of importance is that we now have 118 frames (36mm format) of Bruckner's own manuscript paper, of which 16 pages are blank. In the case of some of these blank pages it could appear at first glance that Bruckner had made notes in pencil which he later erased, but on closer examination it becomes evident that it is only ink which has soaked through from *recto* to *verso*. Of the pages of sketches which bear Bruckner's own handwriting 48 can be attributed to the first movement, 51 to the third movement, one page to the Finale, and furthermore there are two pages designated as "uncertain" — making a total of 102 pages. There are no sketches for the second movement (Scherzo) in the Cracow material, but attention is drawn to the remarks under "Third Movement (Adagio), Section II". Unfortunately all hopes that these sketches would also bring to light substantial material of the Finale had to be disappointed.

For these sketches Bruckner used 24-stave manuscript paper in upright format throughout. For my investigations I only had enlargements in about one-quarter of the original size at my disposal, which at times made a precise identification somewhat difficult. However, again through the information kindly supplied by Prof. Dr. Grzeszczuk, we know that the size of Bruckner's original manuscript paper varies between 366-330 mm in height and 275-256 mm in width. Also in the case of such photocopies it is impossible to discern water marks, and very difficult to decide which are pages, leaves (folios) and bi-folia, but it would appear that, with a few exceptions, Bruckner used double sheets of four pages each. However, as I wish to obviate any possible errors, I have restricted myself in all the following to simple pages.

In addition to what has already been said, the microfilm also contains a number of photo-reproductions of sheets and slips of ordinary notepaper with various remarks and annotations. Firstly the entire bundle of sketches is divided by three large sheets, which bear the following titles (in the original, of course, these and all future quotes are in German): "9th Symphony / 1st Movement (29 Leaves)", "9th Symphony / 2nd Movement [crossed out, and underneath] 4th Movement, Oeser", and "Uncertain (4 Leaves)". Strangely enough there is no such sheet to introduce the third movement. In addition the first and third movements are



preceded by two slips of paper with the following texts respectively: "Compositional and orchestral sketches dating from August 1887 up to (at the earliest) August 1891" and "Compositional and orchestral sketches for the Third Movement (Adagio) of the 9th Symphony". The very last frame of the microfilm is a reproduction of a slip of paper with the following inscription: "Mr. Fritz Oeser, Leipzig, Fürstenstr. 4, reserves for himself the right of the musicological evaluation of the Bruckner Sketches. 13/1/34 [signed] Wolf". Furthermore all these autograph sketches have been collated in sections with paperclips, which is clearly recognizable from the photographs, and each of these sections or groups is preceded by an explanatory note in German (gothic) handwriting. From the very beginning, and before I had read the last note mentioned above, this seemed to me to be in the hand of Fritz Oeser. Consequently I wrote to him, and in the very last letter (dated 6 November 1981) which I received from him before his death he replied *verbatim* as follows (in German): ". . . Yes, that is my writing, and the circumstances which led up to them were the following: in 1933 I was preparing a dissertation on Bruckner and called on the [then] Prussian State Library in Berlin. The Director of the Music Section, Johannes Wolf, told me that he had nothing apart from a bundle of recently acquired, unidentified Bruckner manuscripts; I was at liberty to look at them. Then, when I told him of the results of my examination, he suggested to me that I should put these manuscripts into systematic order and annotate them; as a reward for my efforts he would grant me (in accordance with my request) the sole right for their musicological evaluation and put at my disposal a set of photocopies. This, therefore, is the reason for the notes you have mentioned." Later in the same letter he says ". . . as far as I am concerned I happily give you my authority to use my notes in whatever way you wish . . ." I have taken my late friend at his word and have incorporated the results of his research in my conclusions.

Finally two points must be made quite clear. The most essential one is that one *cannot* evaluate these Cracow sketches without also consulting the sketches which are in the keeping of the Austrian National Library, Vienna — and the same applies *vice versa*. The two lots of sketches which have been preserved form an entity, and must be treated as such. To tackle this enormous task with sovereign knowledge there is only one person to look to: Leopold Nowak. For this reason everything which I present in the following survey is only meant as a detailed tabulation of the facts such as we possess them, without attempting to draw any weighty conclusions.

The second point is that, in all the preceding as well as in all the following, I have had to rely on the assumption that the sequence of frames of the microfilm corresponds precisely with the sequence of the autograph material. Nevertheless, I have discovered one little error: the microfilm brings the two groups under "Third Movement (Adagio)" which I have designated as "Section VI" and "Section VII" erroneously in the wrong order. So there may be various other oversights which can only be clarified with absolute certainty when one has the possibility of examining the original material.

In the following survey I have placed all dates, remarks etc. which stem from Bruckner's own hand in double inverts. Single inverts indicate notes or remarks by others. All bar numbers and rehearsal letters refer to the printed score of the Complete Edition, 2nd Revised Version, edited by Univ. Prof. Dr. Leopold Nowak, Vienna 1951.

## First Movement

### Section I (8 pages)

7 pages of sketches, page 8 blank. Dates as follows: "12. Aug. 1887" on page 1, "13. Aug." on page 2, "14." and (half-way down) "15. Aug." on page 3, "18. Aug." at the end of page 4, then no further dates. Short score on 3-5 staves. The fact that, at the beginning of page 1, some notes have been tied over leads to the assumption that other material has preceded the present sketch. However, this is not contained in the Cracow manuscript. Bruckner's own dates place this sketch *before* 21 September 1887 which, according to Nowak's Foreword of the score edited by him as Vol. IX of the Complete Edition is 'according to the researches of Haas and Orel the earliest date on which Bruckner can have started active work on the Ninth Symphony'. This sketch shows Bruckner's efforts with regard to the section from the horn theme (bar 18) up to the entry of the actual principal subject.

### Section II (4 pages)

4 pages of sketches. Page 2 only contains 3 bars, page 4 is half blank. Dates: "Aug. 887" on page 1, "26.10.90" on page 4. Short score on 2-3 staves. In all essentials pages 1-2 of this sketch already point towards the ultimate form of bars 1-75. Page 3 is headed "Gesangsp." and corresponds (bars 97ff.) to the version as we know it, whereas a succeeding sketch of the middle section was later discarded by Bruckner. Page 4 (headed "Thema") brings the principal subject in its final form.

### Section III (4 pages)

4 pages of sketches. Page 3 half blank. Date: "4.9." on page 3. Short score on 3-4 staves. Page 1 headed "Schlußp.". Pages 1-3 represent the search for a third thematic group (bars 167ff.) whilst page 4, headed "Übergang nach dem Hptthema", appears to point towards bars 76-95. However, most of the writing on this page has been crossed out by Bruckner himself.

### Section IV (4 pages)

2 pages of sketches, both only partly covered with writing; the last two pages blank. Dates: "9.9." on page 1, "Wien 16.9." on page 2. Short score on 3 staves. Page 2 is headed "Schlußp.". This sketch already comes fairly close to the definitive form of the third subject, but here Bruckner (contrary to the final version) still uses notes of half value.

### Section V (4 pages)

2 pages of sketches, page 2 only half used; the other 2 pages blank. No dates. Short score on 3-5 staves. Page 1 is headed "Überg. nach dem Hptthema". Obviously a further draft for the transition passage bars 75-96.

### Section VI (4 pages)

4 pages of sketches. No dates. Sketch in full score. A further elaboration of the preceding sketch (Section V), partly in ink, partly in pencil. According to Oeser the writing in ink dates from 1887, the writing in pencil from 1891.



Section VII (4 pages)

4 pages of sketches. No dates. Sketch in full score, although only the string parts are noted down. Partly in ink, partly (a later revision?) in pencil. A further working-out of the *Gesangsthema* (second subject).

Section VIII (4 pages)

3 pages of sketches, page 3 only half used; page 4 blank. No dates. Pages 1-2 a sketch in full score on 12 staves, page 3 a short score on 3 staves. On page 2 only the string parts are written out. All three pages have a bearing on the *Gesangsthema*: page 1 relates to bars 97-104, page 2 to bars 115-122, page 3 to bars 145ff. Oeser gives 1891 as the year when this sketch came into being.

Section IX (4 pages)

2 pages of sketches, page 2 only half used; two pages blank. Dates: "3. Aug. 1891" on page 1 and (half-way down that page) "4. Aug.". Short score on 4 staves. Page 1 is headed with "2.Abth.", but most of this page is crossed out. The whole of this sketch concerns drafts for the development section (bars 227-252 and 303ff.).

Section X (4 pages)

2 pages of sketches, page 2 only half used; two pages blank. Date: "Steyr. 11. Aug. 891." on page 2 in front of the second (and last) system. In addition Bruckner's remark "Gesang . . ." — the last part not being clearly legible on the enlargements at my disposal. Short score on 4 staves. The first two systems on page 1 represent a sketch for the development section (bars 367-375), the remainder represents a draft for the transition to the recapitulation of the *Gesangsthema* (bars 400ff.).

Section XI (4 pages)

4 pages of sketches. Date: "21. Aug. 891. Steyr." on page 1. Short score on 4 staves. In front of the third system on page 4 the remark "Schluß". This sketch begins with the recapitulation of the *Gesangsthema* (bar 421) and leads into the final section of the movement. In many aspects it already comes very close to the final version.

Section XII (2 pages)

2 pages of sketches. No dates. Sketch in full score. Draft for a transition into the *Gesangsthema* (bars 150ff?).

Section XIII (4 pages)

4 pages of sketches. No dates. Sketch in full score, partly in ink, partly in pencil. The entries in pencil as well as the cut of 4 bars on page 4 allow us to assume a revision at a later date. Without doubt we are here dealing with a draft for bars 263-278.

Section XIV (4 pages)

4 pages of sketches. No dates. Sketch in full score, partly in ink, partly in pencil. Pages 1-2 are entirely crossed out. Probably a draft for bars 365ff.

### Third Movement (Adagio)

Section I (8 pages)

8 pages of sketches, page 4 half blank. No dates. Short score, almost throughout on 3 staves. Page 1 headed "Gesangsp., Adag. 9.Sinf.". Pages 1-4 are sketches for the second thematic group. It is interesting that these early sketches are in 3/4 and 2/4 time throughout. Page 1 is totally crossed out, and also on the following pages 2-4 many bars have been deleted, at times so drastically that (at least from the photocopies) it is hardly possible to decipher the original text. — Page 5 is headed "Adagio 9. Sinf."; pages 5-6 (apart from the last system of page 6) consist of an early sketch for the beginning of the movement which later became bars 1-43. — The last system on page 6 as well as pages 7-8 are renewed drafts for the *Gesangsthema*, again in 2/4 and 3/4 time. On his accompanying slip Oeser gives 'probably as early as 1889 (or 1887?)' as the time when this group of sketches was noted down.

Section II (2 pages)

2 pages of sketches, page 2 partly blank. No dates. Short score on 2-4 staves. This sketch is somewhat confusing inasmuch as it is written down in 9/8 and 12/8 time, with triplets and duplets changing continually and moving against each other. In addition Bruckner writes at the top of page 1 "Fis D.". As can be seen from the annotation on his slip of paper, Oeser originally concluded from these circumstances that, in the case of this section, he was dealing with a sketch for the Trio of the Scherzo, for in the final version of the Adagio triplets never occur anywhere — with the exception of the purely harmonic figurations of the woodwind and horns after letter 0 (bars 187-206). But Oeser himself deleted this note and replaced it by 'Adagio (Gesangsperiode)'. Possibly — like myself — Oeser came to this conclusion when he turned from this sketch to the subsequent Section III.

Section III (4 pages)

4 pages of sketches, page 3 partly blank. Date: "28.2.893" on page 1. Short score on 3-4 staves. Page 1 must be considered as a mixture of duple and triple rhythms, whereas pages 2-3 consist of triple rhythms only. But it is much more important that, at the end of the third system on page 1, Bruckner writes "Gesangsp. drüber", and he heads page 2 decisively "Gesangsp.". In addition these pages — especially whenever Bruckner changes over from triplets to duplets — bear unmistakable allusions to the second subject. It is therefore quite clear that one has to ascribe the sketches of Section II and III to the Adagio. — Page 4, on which there are many erasures and deletions, has in the main a bearing on the principal subject.

Section IV (4 pages)

4 pages of sketches, pages 2 and 4 partly blank. No dates. Short score on 3-4 staves. Page 2 headed "Adag. Gesangsp.", page 3 "besser Gesangsp.". Page 1 is crossed out completely, on pages 3-4 many erasures and deletions. This sketch, which is kept in 4/4 time almost throughout, concerns the second group of themes to the exclusion of anything else. Pages 3-4 are unmistakable pointers to the final form (bars 45ff. and 57ff.).



Section V (4 pages)

3 pages of sketches, page 3 only partly used; page 4 blank. Date: "2. März 894" at the bottom of page 3. Short score on 5 staves. Page 1 headed "Adagio 3. Satz 9. Sinf.", furthermore "G Saite" over the first bar. On page 2 some bars have been deleted. In this sketch Bruckner comes very close to his final conception (bars 1-44). After the last bar on page 3 he makes a note "Gesangsp."

Section VI (4 pages)

4 pages of sketches. No dates. Sketch in full score. Page 1 is already relatively complete in its orchestration, but was later rejected. Pages 2-4 only consist of the string parts, which already correspond exactly to the final version (bars 105-116).

Section VII (4 pages)

4 pages of sketches. No dates. Sketch in full score. Page 1 (as far as I can decipher it) headed "? / Takt später besser", page 2 headed "Bläser-Veränderung". Apart from a few odd pencil notes in the wind parts, pages 1-2 only give the string parts which, again, correspond exactly to the final version (bars 81-92). Pages 3-4 are already more fully orchestrated and originally were meant to join on to the preceding pages, but later Bruckner made far-reaching alterations.

Section VIII (8 pages)

4 pages of sketches, pages 1 and 6-8 blank. No dates. At the bottom of page 3 an annotation: 'vgl. Sinf. IX Adagio (U.E.931) Buchstabe F', and at the bottom of page 5 'U.E.931 S.167. F Takt 9ff IX. Sinfonie'.\*) Page 2 only contains a few bars of a quickly scribbled down rhythmic-harmonic sketch, which one can hardly describe as a short score. Pages 3-5 are a sketch in full score in which, however, Bruckner only wrote down some of the wind parts. In a later somewhat shortened form this draft corresponds to bars 97-104. Oeser, probably quite rightly, assumes that this sketch was meant to replace the passage mentioned under Section VII, pages 3-4.

Section IX (4 pages)

4 pages of sketches, a small burn at the upper edge of pages 3 and 4 (*recto* and *verso*). No dates. Sketch in full score. At the bottom of page 1 an annotation: 'IX. Sinf. Adagio K 2ff'.\*) This sketch, which in all essentials is already fully orchestrated, hardly differs from the text of the final version (bars 142-163).

Section X (8 pages)

8 pages of sketches. No dates. Sketch in full score. At the bottom of page 3 an annotation: 'vgl. U.E.931 S. 178, Takt 3ff', at the bottom of page 5 'IX.Sinf. Adagio (U.E.931).S. 179 (2 Takte vor 0)'.\*) In the main this sketch only contains the violin parts and the bass line, although there are also a few scattered entries (in pencil?) in the staves of the wind instruments. A draft for bars 177-192.

Section XI (3 pages)

2 pages of sketches, page 2 blank. No dates. Short score on 3-5 staves. According to Oeser this sketch contains drafts for bars 223ff. of the final version. Perhaps the

most interesting thing is that Bruckner has written the word "gilt" into the margin of page 1 in front of the 4th system. Without any doubt the handwriting is identical with the much discussed "gilt nicht" on the famous additional strip of manuscript paper, regarding the percussion, at Letter W in the Adagio of the 7th Symphony. Unfortunately the word 'nicht' is nowhere to be found in Bruckner's own writing in these sketches under discussion.

Section XII

4 pages of sketches. No dates. Sketch in full score. At the bottom of page 1 an annotation: 'IX. Sinf. Adagio (U.E.931) S. 193'.\*) A draft in incomplete full score for bars 225-232.

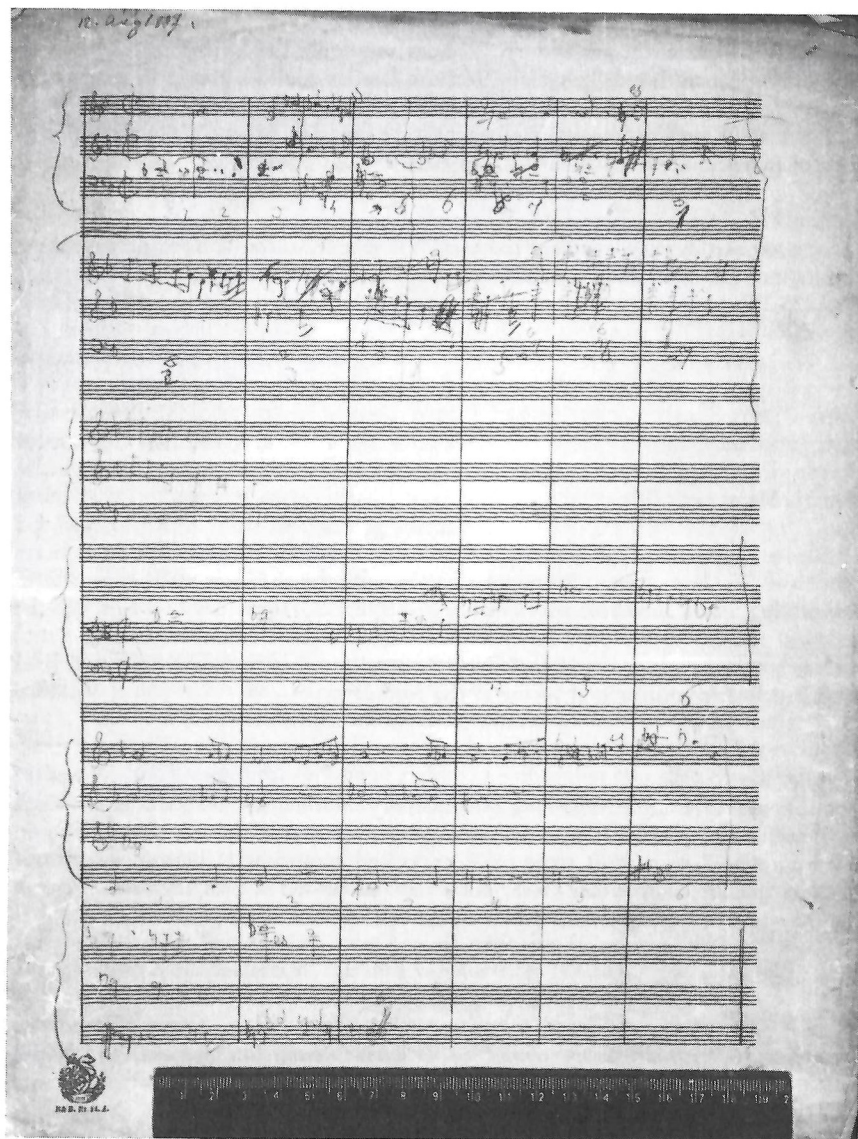
### Fourth Movement (Finale)

One page of sketches. No dates. Short score on 3 staves. In bar 1 Bruckner notes down the *Te Deum* theme. By repeat signs he indicates that it is to be reiterated in the ensuing 5 bars and then, after one bar's interruption, for a further 3 bars. On the last two systems of the page Bruckner only enters a few semibreves (whole notes) to indicate the bass line. For the rest of it the systems are only divided up by bar lines with Bruckner's peculiar numbering of the periodicity.

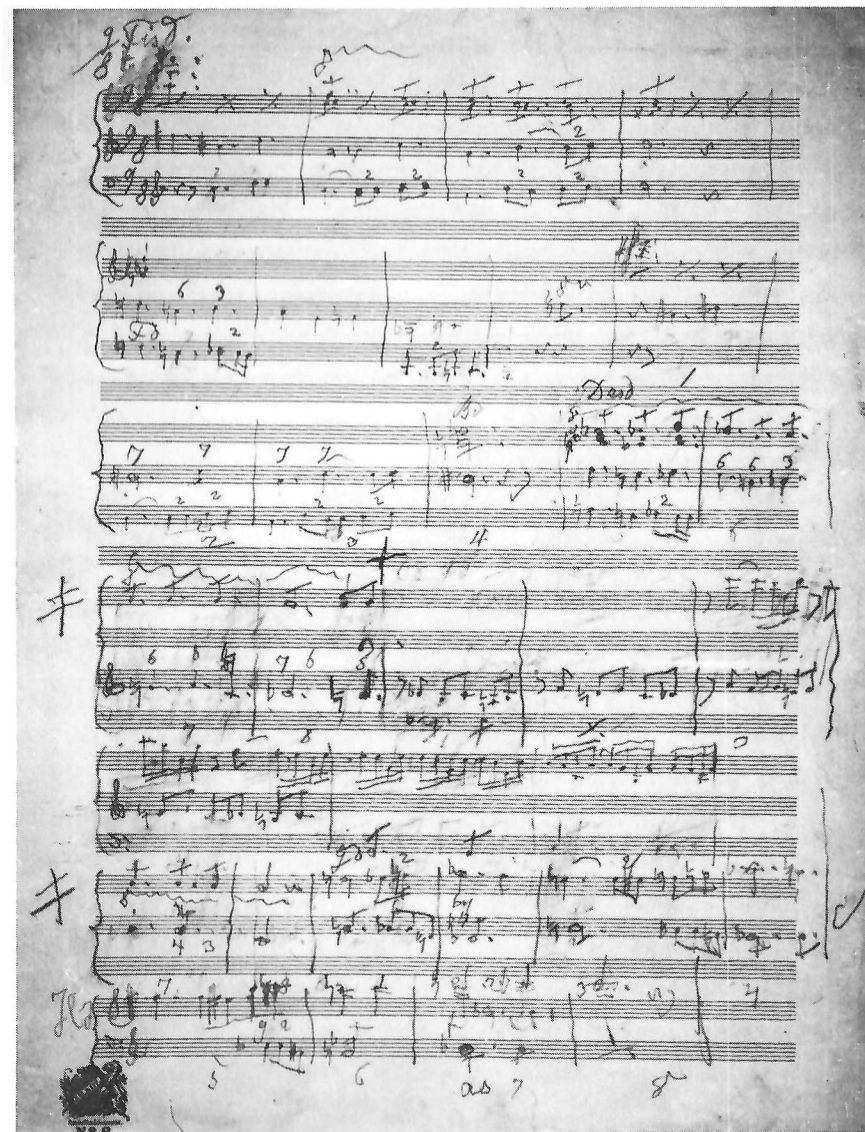
For the sake of completeness it is also necessary to look at those two pages which have been referred to as 'Uncertain'. No dates. Page 1 consists of a mere 6 bars on 2 staves; page 2 is in short score on 4 staves and comprises 11 bars approx., some of them incomplete. Neither Oeser nor I have succeeded in bringing these sketches into any sort of logical relationship with the rest of the Cracow sketches.

\*) Although in my opinion these annotations are in Oeser's handwriting (pencil?) I have nevertheless included them in the above tabulation of details because they are written on Bruckner's own manuscript paper. 'U.E.931' refers to the Edition Number of the conductor's score of Bruckner's 9th Symphony as issued by Universal Edition.



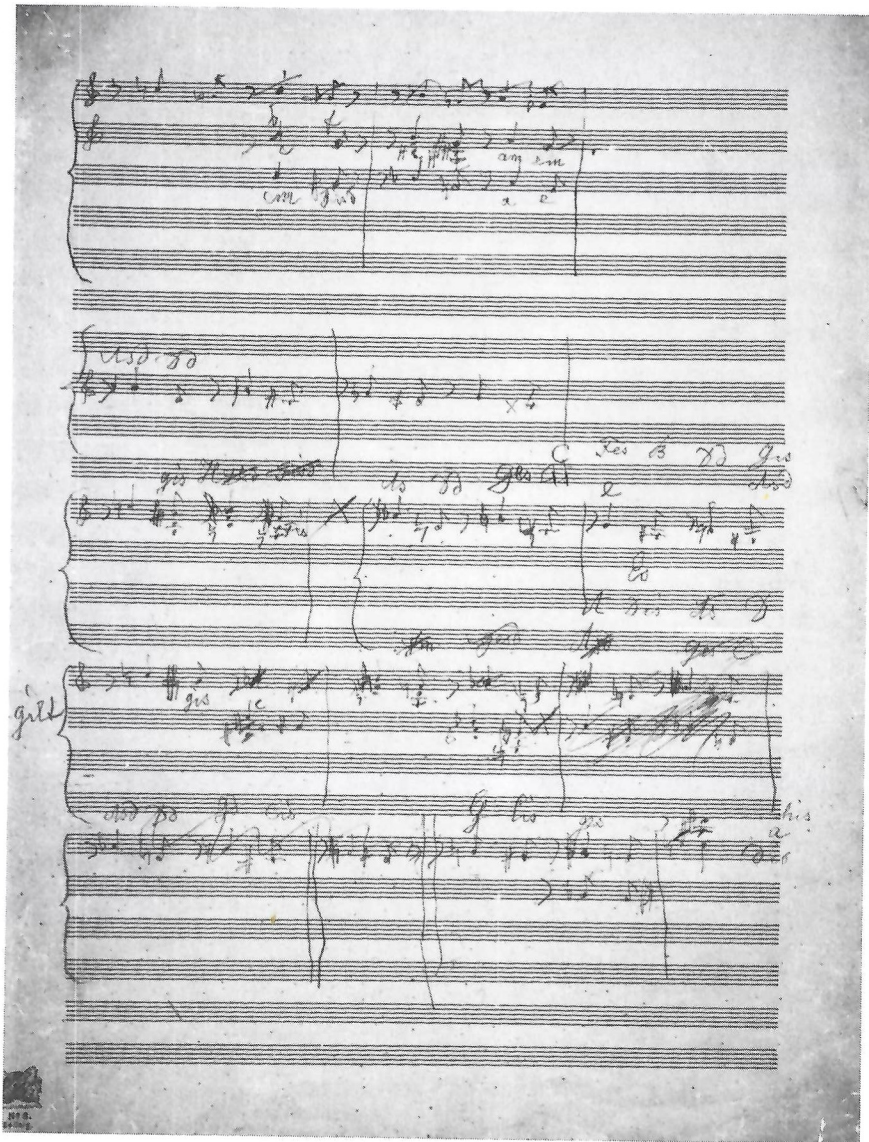


1. Satz, Gruppe I, S. 1. / First Movement, Section I, p. 1.

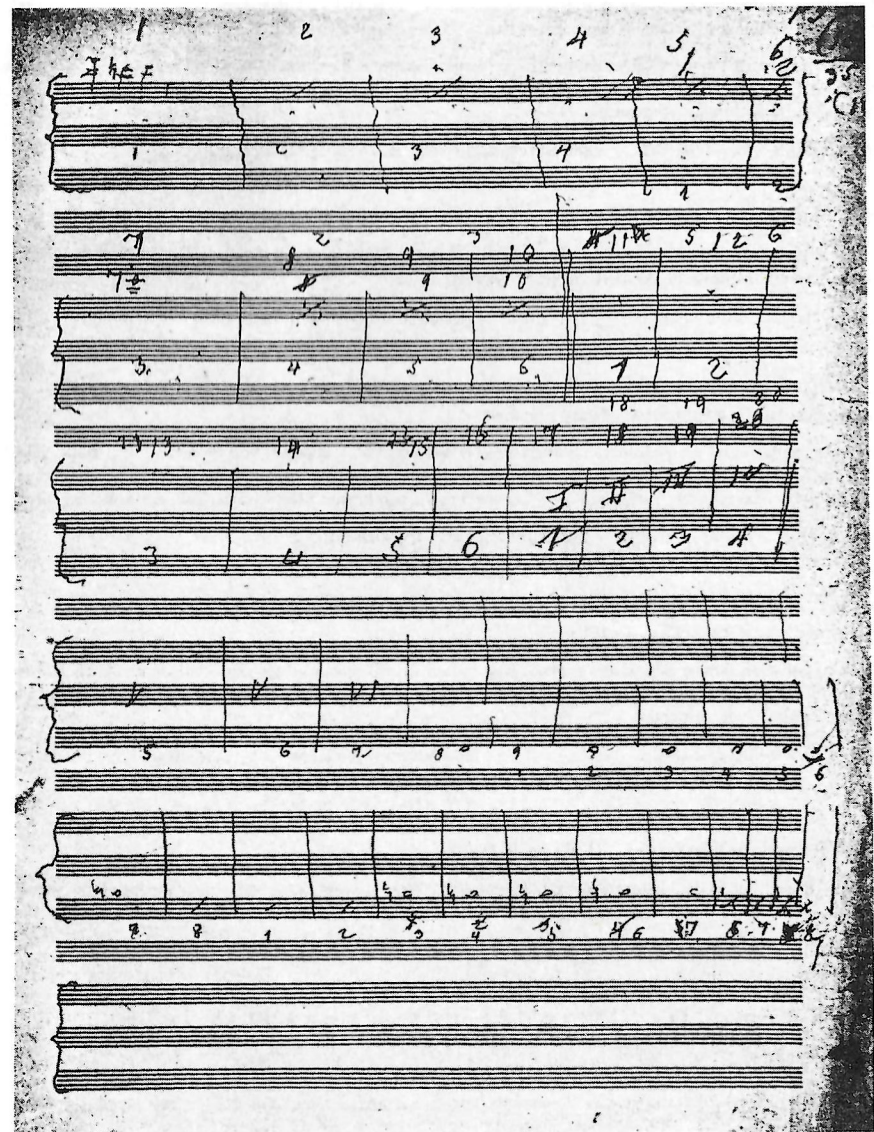


3. Satz, Gruppe II, S. 1. / Third Movement, Section II, p. 1.





3. Satz, Gruppe XI, S. 1. / Third Movement, Section XI, p. 1.



Finale.