

Note: Only in the score are editorial emendations or alterations given in square brackets or, in the case of slurs or ties, dashed or dotted lines; to foster legibility, such distinctions were not applied in the players' parts. Minor adjustments based on source material (usually **GA**, sometimes **A**, only rarely **E**) are not indicated in the score, but are mentioned in the Critical Report in order to enable a complete reconstruction of **ESR**'s score on the part of interested readers. Numerous obvious mistakes and slip-ups in **ESR** have been corrected without further mention.

Editorial changes not discussed in this Critical Report are based on **GA-N3**, and are treated in **GA-RB**, if at all (q.v.). Comments without attribution are also based on **GA-N3**.

Traditionally, horn parts are written without a key signature. Bruckner himself did not follow this practice in **A**, and **GA** follows Bruckner's unorthodox notation (except in the third movement). **ESR**, following **EE**, had no key signature for the horn, and this edition, too, has none.

Note that many of the comments in this Critical Report use Bach Font. All references to pitches in the Kl. and Hn. lines refer to the notated pitch, not the sounding pitch.

Comments on or questions about this Critical Report, or the edition to which it applies, are very welcome. Please send them via e-mail to me, Alan Leighton, at leighton@gmx.net.

Abbreviations

b. = beat; **Blech** = brass; **B.Tub.** = bass tuba; **Fg.** = bassoon; **Fl.** = flute; **Harm.** = harmonium; **Hn.** = horn; **Holz** = woodwinds; **Kb.** = double bass; **Kl.** = clarinet; **Klav.** = pianoforte; **LL** = lower line; **LS** = lower system; **m(m).** = measure(s) or bar(s); **MS** = middle system; **Ob.** = oboe; **OS** = orchestra score(s); **(A.T.B.)Pos.** = (alto, tenor, or bass) trombone; **Str(eicher)** = strings; **Trp.** = trumpet; **(T.B.KB.)Tub.** = (tenor, bass, or contrabass) tuba; **UL** = upper line; **US** = upper system; **Va.** = viola; **Vc.** = violoncello; **Vi.** = violin; **WW** = woodwinds.

Flüchtigkeitsfehler = oversight(s), slip-up(s), or slip(s) of the pen, probably caused by hurriedness, carelessness, or a lapse in concentration.

Sources

A — Bruckner's autograph score, held by the Austrian National Library in Vienna (*Mus. Hs. 19.479*). A photocopy was consulted for this critical study.

E — First edition of the orchestral score (Vienna: Albert J. Gutmann, 1885; Pl. no. *A.J.G.* 576).

For this study, a photocopy was used of the score with markings by Dr. Karl Muck, from the Staatsbibliothek zu Berlin — Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv (*Mus. Ms. Autogr. K. Muck*, 24). (Dr. Muck conducted the symphony several times during Bruckner's lifetime, two of these concerts with Bruckner in attendance. Before these performances, Dr. Muck consulted with Bruckner, and notated in his score some of the results of these consultations (see **GA-RB**, pp. 9 & 22–26, for details). Some of Dr. Muck's notations are discussed in this Critical Report.)

Z — The second orchestral score by Albert J. Gutmann (Vienna and Leipzig, 1895; without plate number). The layout is like **E**, but with many corrections; **Z** also made several editorial modifications. For this study, a photocopy provided by the Staatsbibliothek zu Berlin — Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv (shelf no. *I2692*) was used.

EE — Pocket orchestral score, Eulenburg's kleine Orchester-Partitur-Ausgabe | Symphonien No. 65 (Leipzig: Edition Ernst Eulenburg, n.d. [ca. 1910]; Pl. no. *E.E.* 3637); identical with a score published by Universal Edition (Vienna, n.d. [ca. 1910]; on the cover: *U.E.* 3599; Pl. no. also *E.E.* 3637), from Arnold Schoenberg's personal library, now housed at the Arnold Schoenberg Center in Vienna. This edition apparently served as the basis from which the arrangers made their chamber version. The Eulenburg edition was later provided with a preface (first by Wilhelm Altmann [ca. 1937], and later by Hans Redlich [1958]), and was also reprinted by Kalmus (no. 93, called **K93** here), but remained essentially unaltered throughout all these incarnations.

For this study digital photographs or photocopies were used of scores held by the Musikwissenschaftliches Institut of the Ruhr-Universität Bochum (shelf no. *VI br 1007*), the Universitäts- und Landesbibliothek Sachsen-Anhalt (shelf no. *Ed 1086*), the University Library in Hamburg (shelf no. *MA/1767*), and the Folkwang Hochschule Essen (shelf no. *469 06 Roter Punkt*); in addition, original scores of the Altmann and Redlich "editions", and a PDF-file of the Kalmus score (downloaded from imslp.org) were consulted.

ESR — The autograph score of the arrangement by Eisler, Stein, and Rankl (Arnold Schoenberg Center, Vienna; shelf no. *MS 81* [together with **ESR-St**]). Scans were consulted for this study.

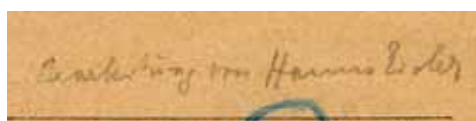
ESR-St — Original parts belonging to **ESR**: hand-copied parts for Clarinet in A, Horn in F (without key signature, unlike Bruckner's notation in **A**), Piano, and Harmonium, and printed parts from Universal Edition, Vienna (see source **UE**, below): *U.E.6578a* (Violin I), *U.E. 6578b* (Violin II), *U.E.6578d* (Cello), *A.J.G.* 578 (Viola, Contrabass). The latter are presumably unmodified reprints of the first edition by Albert J. Gutmann (see source **E**,

- 30 Apr 10 **BRUCKNER (arr. Eisler/Stein/Rankl), 7th Symph. — Critical Report, 1st Mvt.** p. 1-2 of 107 total above). Held at the Arnold Schoenberg Center, Vienna, together with **ESR** as shelf no. *Ms. 81*. Scans were consulted for this study.
- UE** — Conductor's score (Vienna and Leipzig: Universal-Edition, n.d. [1924]; Pl. no. U.E. 6577); follows **E** or **Z** (or both) in its layout; **UE** corrects many of the errors in **E**, and retains most of the editorial changes in **Z**. This score served as the basis for **GA-H**, and occasionally editorial changes in **UE** slipped through uncorrected into **GA-H**. For the present edition, scans of the score from the Eugen Jochum estate were consulted (Bavarian State Library, Munich, shelf no. *Mus. coll. 5.123*), as well as a photocopy of the score from the Robert Haas estate (Austrian National Library, Vienna, shelf no. *F60.BRGA.156*).
- P** — Orchestral score (Leipzig: Edition C. F. Peters, n.d. [Jan. 1927]; Pl. no. 10397). For this study, digital photographs were used of the score held at the Folkwang Conservatory, Essen (shelf no. *T1 BruA 3507*).
- W** — Pocket orchestral score, revised by Josef V. Wöss (Vienna: Universal Edition, 1927; on cover: U.E. 3599 [cf. **EE**], Pl. no. *U.E.3599 W.Ph.V. 211*); identical with Philharmonia Pocket Score no. 211 (Vienna: Wiener Philharmonischen Verlag, 1927; Pl. no. also *U.E.3599 W.Ph.V. 211*).
- BH** — Conducting score (Leipzig: Breitkopf & Härtel, Partitur-Bibliothek Nr. 3161, n.d. [1936]; Pl. no. 27446). For this study, the original score from the inventory of the Bochum Symphony was used, as well as a Kalmus reprint (cat. no. A1194, no pl. no.).
- GA** — Orchestral score in the critical collected edition (Anton Bruckner, *Sämtliche Werke: Kritische Gesamtausgabe*), vol. VII: VII. Symphonie E-Dur.
- H** — Edited by Robert Haas (Leipzig: Bruckner-Verlag, 1944). This edition claims to reflect the composer's original intentions. (For this study, the original 1944 printing was studied, and also the Dover reprint and the Breitkopf & Härtel pocket score PB 3621.)
- N** — Edited by Leopold Nowak (Vienna: Musikwissenschaftlicher Verlag der Internationalen Bruckner-Gesellschaft, 1954; 3rd ed. revised by Rüdiger Bornhöft, 2003); it strives to reproduce Bruckner's final text. Where it is necessary to differentiate between the 1954 and 2003 editions, they are indicated thus:
- N2** — 2nd revised edition, ed. by Univ. Prof. Dr. Leopold Nowak (Vienna: Musikwissenschaftlicher Verlag der Internationalen Bruckner-Gesellschaft, 1954).
- N3** — ed. by Leopold Nowak, 3rd revised and corrected edition, ed. by Rüdiger Bornhöft (Vienna: Musikwissenschaftlicher Verlag der Internationalen Bruckner-Gesellschaft, 2003); it corrects several errata in **GA-N2**, and also makes a few editorial changes.
- GA-RB** — Critical Report which goes with **GA(-N3)**, prepared by Rüdiger Bornhöft (Vienna: Musikwissenschaftlicher Verlag, 2003).

Names of the Movements
in the various sources

	1 st	2 nd	3 rd	4 th
ESR	I	II. Adagio.	III. <u>Scherzo</u>	IV. Finale.
A	1. Satz.	II. Satz Adagio. 7. Sinfonie.	3. Satz. Scherzo 7. Sinfonie.	Finale. Sinfonie No. 7.
E	1. Satz.	2. Satz. Adagio.	3. Satz. Scherzo.	4. Satz. Finale.
Z	1. Satz	2. Satz. Adagio.	3. Satz. Scherzo.	4. Satz. Finale.
EE	I.	II. Adagio	III. Scherzo	IV. Finale.
UE	I.	II. Adagio	III Scherzo	IV. Finale.
P	(ohne Titel)	Adagio	Scherzo	Finale
W	I	II Adagio	III Scherzo	IV Finale
BH	I	II Adagio	III Scherzo	IV Finale
GA	1. Satz	2. Satz. Adagio	3. Satz. Scherzo	Finale
This edition	I	II. Adagio	III. Scherzo	IV. Finale

Comments on the First Movement.



Hanns Eisler identified himself as the arranger at the beginning.

- 1 ESR & ESR-St have **Allegro moderato**, matching **E, Z, EE, UE, P, W, BH, & GA**; **A** has **Allegro mod^{lo}**. ESR has ($\text{♩} = 58$), matching **E, Z, EE, UE, P, W, & BH**; no metronome marking in **A** or **GA**. (ESR-St has the marking only **Kl.**, **Hn.**, **Harm.**, **Klav.**, & **Vc.**; it is missing in the other parts.)
- 3 Hn.: ESR reduces *mf* in **OS** to *p*, presumably to reflect the chamber music setting.
Vc.: *lang gezogen* missing from **ESR, E, Z, EE, UE, P, W, & BH**; not mentioned in **GA-RB**; added here to match **A, EE (K93), & GA**.
- 5 Vc.: Tenuto line missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**.
- 6–7 Strings: In **ESR** the *cresc.* hairpin starts at m. 6, b. 4, and ends at m. 7, b. 3&; adjusted here to match **GA, E** (sort of), **Z, EE, UE, W, & BH**. In **ESR-St** it ends at b. 3 (Va.) or at the bar line (Vc.); in **A** it was written roughly and imprecisely; in **P** it starts at m. 6, b. 1 (Vl.1&2) or b. 3 (Va., Vc.).
- 8 Strings: The *dim.* hairpin in **ESR** ends at b. 3&; adjusted here to match **GA, E, Z, EE, UE, P, W, & BH**. In **A** it ends at the barline, except for the Vc., where it spills into m. 9 (Flüchtigkeitsfehler); in **ESR-St** it starts in m. 7, b. 4&, and ends in m. 8, b. 4 (Va.).
- 10 Va.: The sharp is missing from the last note *a*♯ in **ESR-St**.
- 11 Va.: **ESR-St** has an erroneous tenuto line.
- 12/14/16 Va., Vc.: Up bow *v* missing from **ESR, E, Z, EE, UE, ESR-St** (missing only in m. 16 in Va., missing entirely in Vc.), **P, W, & BH**; added here to match **GA. A & ESR-St** (Va. only, in mm. 12 & 14) have *u*
- 12–13 Va., Vc.: **ESR** has only one slur; divided here at the barline to match **A** and all **OS**.
- 13 Vc.: 2nd note is erroneously *g*♯ in **ESR**; corrected here to *f*♯ to match all other sources.
- 16 Va., Vc.: *gezogen* missing from **ESR, ESR-St (Vc.), E, Z, EE, & BH**; added here to match **A, UE, ESR-St (Va.), P, W, & GA**.
- 16–20 Kl.: **ESR** divides the slur at the end of m. 17, perhaps following **EE** (where there is a line break at that point); corrected here to match **A, GA, E, Z, UE, P, & BH**. The layout of **W** follows **EE**, including both the divided slur and the line break.
- 16/18/20/21 Va., Vc.: Last two notes in each bar have a slur in **ESR** (matching **EE, Z, UE, P, & W**); removed here to match **A, GA, E, ESR-St, & BH**.
- 17–18 Vl.1: *Tremolo*-lines missing from **ESR**; added here to match all other sources.
- 18 Vl.2: **ESR-St** erroneously has *dim.* here; it should be in bar 19 as in all other sources, incl. **ESR**.
- 19 Va., Vc.: Slur over entire bar in **ESR, E, Z, EE, UE, P, W, & BH**; removed here to match **A & GA**. See **GA-RB**, p. 18.
- 21–22 Va., Vc.: *Dim.* hairpin starts in **ESR** at m. 21, b. 1, and ends at m. 22, b. 3. In **EE, Z** (both only Va.; no hairpin in Vc.), **UE, P, BH, & GA** it ends at b. 4; in **E** it ends at the bar line after m. 22 (page break; also, it is only in the Va.; no hairpin in Vc.); in **ESR-St (Va.) & W** (both parts) it ends at the barline; **GA-H** takes the hairpin from **UE**; **GA-N** puts it in parentheses (see **GA-RB**, p. 42); but **A** only has *dimin.* in m. 19 and no hairpin at all. In all **OS** it could be extended to the end of m. 23, or, as here, removed completely.
- 23 Kb.: The cue in **ESR-St** is for Viol. II.
- 24 Vl.1: *Tremolo*-lines missing from **ESR** at b. 4; added here to match all other sources.
- 24–25 Hn.: *f*♯¹ in **ESR** is retained here; it is also present in **A, E, Z, EE, UE, P, W, & BH**, but erroneously lacking in **GA**; see **GA-RB**, p. 27. **ESR** reduces the dynamic from *p* in **OS** to *pp* (reflecting the chamber setting).
- 25 Vl.1&2: *lang gezogen* missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A, ESR-St (Vl.2), EE (K93), & GA**.
Vc.: *pp* missing from **ESR-St**.
- 25–27 Vl.1&2: **ESR** has a slur, matching **E, Z, EE, UE, P, W, BH, & EE (K93)**; removed here to match **GA & A**.
- 27 Vl.2: **ESR** has erroneous half note; corrected here to whole note to match all other sources.
- 28 Vl.2: **ESR** has erroneous quarter note at b. 1; corrected here to half note to match all other sources.
Harm.: Tie from *e* to *e* in next bar is missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA (= Hn.4 in OS)**.
Kl., Klav.: *p* added in Ob. [1&2] & Kl.1&2 in **GA**, presumably copying **UE**; *p* also in **W & BH**. It is missing from all instr. in **A, EE, P, & ESR**; it is also missing from **E & Z**, where the *cresc.*- & *dim.*-hairpins in mm. 28–30 is placed solely above the Fl. line (but is probably meant to apply to Fl., Ob., & Kl.). In this edition, despite **GA**, *p* was not added, *a*) because it is superfluous, and *b*) because in **UE** (and **W & BH**) it was probably meant to apply only to Ob.2 & Kl. 2 who enter at that point.
- 28–30 Vl.1&2: *Cresc.*- & *dim.*-hairpins are only in Vl.1 in **E & Z**; they are also in Vl.2 in all other sources, incl. **ESR**.
- 29 Harm., Va., Vc.: *p* missing from **ESR** (by mistake?: **OS** has *p* in Horns [= Harm.], Va., Vc.; *pp* in Fg. [= Harm.]); added here to match all **OS**; no dynamic in **ESR-St (Vc.)**.

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- Harm. LS: Nat.-sign \natural in **ESR** is placed erroneously before the e; corrected here to make $g\sharp$
 Kb: [*p*] missing from **ESR, A, E, Z, EE, UE, & W**; **ESR-St** has *dul.* (???); **P, BH, & GA-H** have *p* (without parentheses or brackets); [*p*] added here in brackets, reflecting the parentheses in **GA-N**.
- 30 Harm. (US): The note value of the e^1 in **ESR** is hard to decipher (but seems to be a half note, which it should be, to match Va. LL in **OS**); in **ESR-St** it is definitely an erroneous whole note.
 Harm.: Cresc. & dim. hairpins are placed sloppily in **ESR**, with the culmination at b. 1; the culmination is moved here to b. 3 to reflect **GA**. It is also at b. 3 in **Z, EE, UE, W, P, & BH**, but only in Hn.2 instead of Hn.1-4; **A & E** have a *cresc.*-hairpin culminating at b. 3, but no *dim.*-hairpin at all.
 Harm.: Slurs and ties into the next bar added to match Horns in **A & GA-N**. (Missing from **ESR** and all other **OS**.)
- 31 Va., Vc.: *pp* missing from **ESR**; added here to match **A, GA, E, Z, EE, UE, P, W, & BH**.
 Kb.: [*pp*] missing from **ESR, A, E, Z, UE, & W**; **EE, P, BH, & GA-H** have *pp* (without parentheses); [*pp*] added here in brackets, reflecting the parentheses in **GA-N**.
- 31-32 Harm. US: The tie into the next bar ($f\sharp-f\sharp$, = Hn.1&2 in **OS**) in **ESR** matches no source except **A & GA-N**.
- 33 Kl., Harm., Klav.: Slurs and ties from the previous bar were not extended to end here in **ESR** due to page break; Kl. & Klav. are correct in **ESR-St**.
- 34 Harm.: **ESR** misplaces the *poco a poco cresc.* in the next bar.
 Va., Vc., Kb.: **ESR, Z, EE, UE, P, W, & BH** have *p*, but there is no dynamic in **A, E, & ESR-St**; **GA-H** has *p* (without parentheses or brackets, probably taken thus from **UE**); brackets added here, reflecting the parentheses in **GA-N**.
 Va., Vc., Kb.: *poco a poco cresc.* is missing from **E & ESR-St (Vc.)**, but present in all other sources, incl. **ESR**.
- 34-35 Vl.1&2: **ESR** has only one slur, as in the piano reductions by Hynais, Behn, and Schalk; the slur is divided here to match all **OS**.
- 34-37 Klav. US (= Hn.1&2, Trp.1-3 in **OS**): **ESR** has accents > but no slurs; slurs added, but accents removed, to match all other sources.
- 35 Klav.: **ESR** has no slurs; in **A, E, BH, & GA-N** they are only in Hn.1&2 & Trp.1-3; in **GA-H** they are in Hn.3&4 as well; in **Z, EE, UE, P, & W** they are in all the brass. Here they are omitted in the LS, matching **ESR, A, E, BH, & GA-N**.
 Klav.: **ESR** has accents > only in US, and none in LS; accents here match **A, E, BH, & GA-N** (i.e., only in LS, = Hn.3&4, A.T.&B.Pos., & [K]B.Tub.) (There are no accents at all in the brass in **Z, EE, UE, P, & W**; accents in **GA-H** are only in Pos. & B.Tub., but not in Hn.3&4.)
 Klav.: **ESR** added the separation sign \vee (Luftpause?) at the end of the bar.
- 35-38 Hn.: **ESR** assigns notes from Fig.1, Hn.4, & B.Pos. in **OS** to the Horn, and combines the dynamics of the Fig. & Hn.4 (*p poco a poco cresc.*) with the articulation of the B.Pos. (as given in **EE** [and **Z, UE, P, & W**] up to m. 38, b. 1) & Fig. (m. 38, b. 2-3).
ESR's articulation represents a good amalgamation of the three orchestral parts, (even after alteration in **GA** of the B.Pos. from articulation in **EE** to that in **A**: slur replaced by two accents > in both m. 35 and m. 37), and is thus retained here.
- 36 Klav. US (b. 3): Slur present in Hn.3&4 from here to the end of m. 37 in **Z, EE, UE, P, W, & GA-H**; missing from **ESR**; missing also from **A, E, BH, & GA-N**; omitted here.
 Klav. (b. 3): The half note $d\sharp^1$ has been transferred here from US to LS, the better to represent the different articulation of the two lines.
 Klav. LS: Slur $G\sharp-B\sharp$ missing from **ESR**; added here match all other sources.
 Klav. LS (b. 1): **ESR** has accent ^, not >, and only above the note; changed here to > to match all other sources.
 Klav. LS (b. 3): Accent > missing from **ESR**; also missing from **A, Z, EE, UE, P, W, & GA**; present in **E & BH** (both only in Hn.3[&4]); omitted here.
 Va.: The viola has tremolo half notes (double stops) in all **OS**; **ESR** also has half notes, but only $d\sharp^1$.
- 36-37 Vl.1&2: **ESR** has only one slur, as in the piano reductions by Hynais, Behn, and Schalk; the slur is divided here to match all **OS**.
- 37 Klav. (b. 3): The half note $f\sharp^1$ has been transferred here from US to LS, the better to represent the different articulation of the two lines.
 Klav. LS: **ESR** has no slur; in **GA-H** there is a slur in Hn.3&4; in **Z, EE, UE, P, & W** the slur is in all brass; omitted here from LS to match **ESR, A, E, BH, & GA-N**.
 Klav.: **ESR** has accents > only in US, and none in LS; accents here match **A, E, BH, & GA-N** (i.e., only in LS, = Hn.3&4, A.T.&B.Pos., & [K]B.Tub.) (There are no accents at all in the brass in **Z, EE, UE, P, & W**; accents in **GA-H** are only in Pos. & B.Tub., but not in Hn.3&4.)
 Klav. LS (b. 3): The pitch of the $f\sharp$ is unclear in **ESR**, and **ESR-St** mistakenly copied it as g .

Klav.: **ESR** added the separation sign ∨ (Luftpause?) at the end of the bar.

37–38 Klav.: The dotted line was added here to clarify the voice leading.

38 Kl., Harm. US: **ESR** has a slur over the entire bar [in pencil for Harm.] and the accents > on all notes, incl. the 8th notes in b. 4 as in **EE**; **A** has no slur in the Ob. (but does have accents on b. 4), but **A** does have a slur in the Kl. (sadly, the starting and ending points are unclear) and no accents on b. 4. **E** has both a slur and accents for both Ob. & Kl.: this change was adopted by **Z**, **EE**, **UE**, **P**, **W**, & **BH**. **GA-H** also unifies the articulation for Ob. & Kl., but without slur and with accents; **GA-N** returns to **A**'s articulation, but sets the slur in Kl. in parentheses, and has it only on b. 4.

The articulation here is adjusted to match **A** & **GA-N**: Kl. has a slur but no accents on b. 4 (= Kl. in **OS**); Harm. has accents and no slur (the upper octave = Vl.1 in **OS** [if this octave is not considered simply as a thickening of the texture by **ESR**]; and the lower octave = Ob.).

Hn.: **ESR** adds the breath mark, which also indicates where the Hn. changes from representing the B.Pos. to representing the A.Pos. part.

Hn. (b. 4): **ESR** reduces the *ff* in **OS** to *f* to reflect the chamber setting.

Harm. US: **ESR** has only 8th notes at b. 4, matching all printed **OS**; the figure is slightly altered here to match Ob.1&2 in **A**, which despite having a2 at b. 2, also has stems pointing in both directions, indicating that Ob.1 has a quarter note b(♮)² with accent > at b. 4 (see illustration at right). No printed **OS** has this, but Muck corrected his copy of **E** to match **A** — and labeled it as a printer's error.



Harm. LS (b. 2): **ESR** has an erroneous dotted half note value for f♯¹; the dot has been removed to match all other sources.

Harm. LS: **ESR**, like **EE**, has an accent > only on b. 1 (f♯¹) & 4; the other accents have been added here to match **A** & **GA** (= Hn.3&4). (The accent is missing on b. 1 in Hn.4 in **E**, **Z**, **EE**, & **BH**; on b. 2 in Hn.3 in **EE** & **P**; on b. 3 in Hn.4 in **A** [prob. a Flüchtigkeitsfehler], **E**, **Z**, & **EE**, and is in parentheses in **GA-N**; and on b. 4 in Hn.1 in **E**, **Z**, **EE**, **UE**, **P**, **W**, & **GA-H** [but is present in Hn.3 in all **OS**].)

Klav. (b. 1): **ESR** has accent ^, not >, above US, and none at all in LS; all instruments have > in **A**, **GA**, **UE**, **P**, & **W**; all instruments except Hn.4 have > in **E**, **Z**, **EE**, & **BH**; corrected here to >

Klav. (b. 3): **ESR** has an accent > placed ambiguously between the systems; here placement in both systems matches **A** & **GA-N3**. An accent is present in all brass except Hn.4 in **A**; present in all brass except Hn.4 & T.Pos. in **E**; present in all brass except Hn.4, T.Pos., & KB.Tub. in **Z** & **EE**; present in all brass (incl. Hn.4) except T.Pos. & KB.Tub. in **UE**, **P**, & **W**; present in all brass (incl. Hn.4) except KB.Tub. in **GA-H**, **GA-N2** (the latter has parentheses for Hn.4); present in all brass without exception in **BH** (? — depending on how one interprets the combined B.Pos./Tub. line) & **GA-N3** (the latter has parentheses for Hn.4).

Klav.: *ff* is at b. 4 in **ESR**; moved here to b. 3 to match all other sources.

Klav. US (b. 4): **ESR** has an accent > on b(♮)¹; it is present in Trp.1&2 but missing from Trp.3 in **A**; missing from Trp.1&2 but present in Trp.3 in **E**, **Z**, **EE**, **UE**, **P**, & **W**; present in all 3 Trps. in **BH**, **GA-H**, & **GA-N** (but the latter has parentheses for Trp.3); retained here.

Vl.1&2: Up bow ∨ missing from **ESR**, **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H**; added here to match **A**, **ESR-St**, **EE** (**K93**), & **GA-N**.

Vl.1&2: Slur over entire bar present in **ESR**; removed here to match all other sources.

Va., Vc., Kb.: *ff* missing from b. 3 in **ESR**; added here to match all other sources except **ESR-St** (Kb. only), where in is misplaced on b. 1.

Vc., Kb. (b. 3–4): Slur present on b. 3–4 in **ESR**; removed here to match all other sources.

38–39 Vl.1&2: **ESR** has accents > on each note (except on b. 4 in Vl.2 — a Flüchtigkeitsfehler?), as in the piano reduction by Behn (m. 38, & m. 39, b. 1); and **ESR** has no tenuto lines. The accents have been removed here, and tenuto lines added, to match all **OS**, incl. **A**.

39 Kl.: **ESR**, like **EE**, has slur from b. 3 to b. 4; **A** & **GA-N** have a slur only in Ob.2, but not in Kl.; **E** adds it there too, and this was also adopted by **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H**. In this edition the slur is retained, supposing that its absence from Kl. in **A** was a mere Flüchtigkeitsfehler.

Also, the accent > is missing from b. 1 in **E** & **Z**, but is present in **ESR**, **A**, **EE**, **UE**, **P**, **W**, **BH**, & **GA**, and thus retained here.

Harm. US: **ESR** has erroneous accents > on b. 3 & 4; removed here to match all other sources.

Harm., Klav.: Accents missing from Hn.4 in **Z**, **EE**, **UE**, **P**, & **BH**, but present in all other sources; the accents are present in A.T.&B.Pos. in all sources.

Klav. US (b. 2–4): Slur missing from **ESR**; added here to match Trp.1&2 in all other sources.

Klav. US (b. 4): **ESR** has an accent > ; omitted here to match Trp.1&2 in all other sources.

- 40 Harm. (b. 1): Accent > missing from **ESR** & **EE**; added here to match **A** & **GA-N**. (Accent missing from Hn.4 in **Z**, **EE**, **UE**, **P**, & **BH**; missing from T.Pos. in **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H**; present in both parts in **A** & **GA-N**.)

Slur present in B.Pos. in **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**, but missing from **ESR**, and also missing from **A** & **GA**, so it is also omitted here.

Klav. (US, b. 1): **ESR** has these notes:



As the $c\sharp^2$ does not occur in any **OS** in this octave; and the e^1 (= continuation of the Hn.4 line) was omitted, the editor opted for the version printed in the score. (While this changed chord would be impossible, or at least very difficult, for one player to manage, there are indeed four hands available to cover the notes.)

Klav. US (b. 1): An accent > is present on the quarter note in Trp.1 in **Z**, **EE**, **UE**, **P**, **W**, & **GA-H**; not in **ESR**, **A**, **E**, **BH**, or **GA-N**, and so omitted here too.

Klav. US (b. 1): The accent > is missing from the half note(s) in **ESR**; added here to match Hn.3&4 & Pos. in **A** and all other **OS**.

Klav. LS: **ESR** has a slur for the half notes in LS, matching B.Pos. & KB.Tub. in **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; removed here to match **A** & **GA**.

Klav. LS (b. 3): **ESR** has an accent; removed here to match all other sources.

Vl.2 (b. 1–2): The slur in **ESR** is also present in **EE**, **ESR-St**, **P**, **W**, **BH**, & **GA**; it is missing from **A**, **E**, **Z**, & **UE**. Retained here, as it was felt that its omission from **A** was a Flüchtigkeitsfehler.

- 40–43 Klav. US: **ESR** has one slur from e^1 (m. 40, b. 3) to b^1 (m. 41, b. 4), and another for the last three half notes; the split was moved here from the barline at m. 42 to one bar earlier, in an effort to reflect the slurs in the brass in all other sources.

- 41 Tutti: *dim.* in **ESR** is on b. 2&; in **E** it is on b. 2 (Hn., T.Pos.) or 3 (A.&B.Pos., B.Tub., Strings); in **Z**, **UE**, & **W** it is on b. 1 (T.Pos), 2 (Hn., A.Pos.), or 3 (B.Pos., [K]B.Tub., Strings); in **EE**, **BH**, & **GA** it is on b. 2 (Hn., A.&T.Pos.) or 3 (B.Pos., [(K)B.]Tub., Strings); in **P** it is on b. 2 (Hn., A.Pos.) or 3 (T.&B.Pos., [B.]Tub., Strings). It is missing entirely in **ESR-St** (Vc. only). Here it is placed at b. 3 in all parts, to match A.

Strings: **ESR** has *p* at b. 4&; removed here to match **A**, **E**, **ESR-St**, & **GA**. (**Z**, **EE**, **UE**, **P**, **W**, & **BH** do have *p* —not here, but at b. 1 of the next bar.)

- 42 Hn.: **ESR** originally ended the Horn part with the Hn.1&2 parts from **OS** (m. 42, b. 2), but then extended it with the A.Pos. part from **OS**, with *p* as in **EE** (and **Z**, **UE**, **P**, & **BH**), but without the *dim.* hairpin; here, as in **GA**, the *p* in m. 42 is replaced with [*pp*] in m. 43 (see comment below), and the *dim.* hairpin is omitted. (**A**, **E**, & **W** have only *dim.* [or a *dim.* hairpin], but no *p* or *pp*. **E** omits the last two notes of the phrase A.Pos. [m. 43] entirely.)

Klav.: **ESR** has no dynamic (i.e., the *dim.* from the previous bar still holds sway), matching **A**, **E**, & **GA**. There is a *p* (b. 1) & *dim.*-hairpin (b. 2&) in **Z**, **EE**, **UE**, **P**, **W**, & **BH**.

Vl.1: **ESR-St** omits a flat ♭, resulting in an erroneous $b(\sharp)^1$ instead of the correct b^1 .

- 43 Hn., Klav.: [*pp*] added as in **GA** (originally added by **GA-H** and retained by **GA-N**, but not mentioned in **GA-RB**; perhaps Haas got the idea from Muck, who added it to his copy of **E**, which Haas is known to have consulted [see **GA-RB**, p. 23].).

Strings: *pp* missing by mistake in **ESR** in all strings except Vl.1; added here where missing, to match all other sources (except **ESR-St** [Vl.2 only]).

OS (A.Pos.): The two quarter notes are missing altogether from **E**; they are present in all other sources, incl. **ESR**.

- 45 Strings: **ESR** places *dim.* at b. 4, as in **E**, **Z**, **UE**, **ESR-St** (Vl.1), **W**, & **GA**; moved here to b. 3 as in **A**, **EE**, **BH** (except for Vl.1 in the latter two, where it is on b. 4 because of the rest on b. 3), **ESR-St** (Va.), & **P**. (In **A**, *dimin.* is only above Vl.1 and missing from the other parts; **GA-N** adds parentheses in those parts. In **ESR-St**,

it is placed at b. 4& [Vc.], or missing entirely [Vl.2 & Kb.].)

Vl.2: **ESR** has tremolo half notes, in common with all other sources.

46 Va.: **ESR-St** has cresc.- & dim.-hairpins, which are missing from all other sources.

47–49 Vl.1: Slur in **ESR**, as in **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**, starts in m. 47, b. 3, and ends in m. 49, b. 3 (with no slur on b. 4); adjusted here to match **A** & **GA**.

Strings: The cresc. hairpin in **ESR** starts at m. 47, b. 1, and ends at m. 49, b. 3. It is sloppily written in **A**; (it differs in the various parts, but is similar to **ESR**: above Vl.1 and below Kb. as in **ESR**; above Vl.2, Va., & Vc. it starts at m. 47, b. 3 [and **Vl.2** has two half notes instead of a whole note — the editor has taken this as a clue to the placement of the hairpin for all the strings]; for Vc. it ends at m. 49, b. 2; for all other instruments it ends as in **ESR**.) In all other scores, the cresc. hairpin starts at m. 47, b. 1, but ends at different spots in m. 49: in **Z**, **UE**, & **GA** at b. 1&; in **E** & **W** at b. 2; in **EE** & **BH** at b. 4; in **P** at b. 4 (Vl.1) or b. 4& (the others). In **ESR-St** the cresc. hairpin is placed variously: in Vl.1 it starts at m. 47, b. 4, and ends at m. 49, b. 3; in Vl.2 it starts at m. 47 [pp at b. 1; the cresc. hairpin is right afterwards], and ends at m. 50, b. 2; in Va., it starts at m. 48, and ends at the end of m. 49; in Vc., it starts at m. 47, b. 1, and ends at m. 49, b. 4; and in Kb., it starts at m. 48, b. 1, and ends at m. 49, b. 3). Here it starts in all instruments at m. 47, b. 3, and ends at m. 49, b. 3, in an attempt to approximate **A** faithfully.

Vl.2: **ESR** has tremolo half notes, in common with all other sources.

50 Vl.1: **ESR** has a dim. hairpin under the entire bar, as do **EE** & **BH**; removed here to match **A**, **GA**, & **E**; Muck entered a dim.-hairpin into his score (**E**) from m. 49, b. 4&, to the end of m. 50; **Z** has a hairpin from about b. 2 to the end of the bar; **UE**, **P**, & **W** have one only on b. 3–4.

Vl.2, Va., Vc., Kb.: **ESR** has a dim. hairpin on b. 3–4, as do **Z**, **EE**, **UE**, **P**, **W**, & **BH**; removed here to match **A**, **E**, **ESR-St** (Vl.2), & **GA**.

51 **ESR** has *Ruhig*, matching **A**, **EE**, **P**, **W**, & **BH**; **Z** & **UE** have *ruhig* above each line where notes are present; **GA-N** has [*Ruhig*] in brackets; absent from **E** or **GA-H**. (The entry in **A** is apparently not in Bruckner's hand; see **GA-RB**, pp. 13–14, 27, & 43.) (**ESR-St** has *Ruhig* only in Kl., Hn., Harm., & Klav.; it is missing from all string parts.)

ESR has (♩ = 108), matching **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; not in **A** or **GA**. (**ESR-St** has the metronome marking in Kl., Hn., Harm., Klav., & Vc.)

ESR has *c*, matching **E**, **Z**, **EE**, **UE**, **ESR-St**, **P**, **W**, & **BH**; **A** has *c* (but apparently not in Bruckner's hand; see **GA-RB**, pp. 13–14, 27, & 43); **GA-N** has *c* in brackets, but **GA-H** omits it entirely.


A double bar is at letter **B** in all sources except **A**, **E**, **GA** — and **ESR**.

Kl.: **ESR** has an erroneous *e*² dotted half note (Flüchtigkeitsfehler); **ESR-St** has the correct *d*².

Hn.: **ESR** reduces the *pp* in **OS** to *ppp* to reflect the chamber setting.

Klav.: Staccato dots & *sehr gehalten* are in **ESR**, but not in any other source; retained here as interpretative directions. (**ESR** places the *sehr gehalten* below the notes, and right after *pp*, in the score and part.)

Strings: Dynamics are missing from **ESR** as well as from **A**, **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; *p* is in **ESR-St** (Va. only); **GA** has (*p*) (added by Haas and retained by Nowak, but not mentioned in **GA-RB**).

52–53 Kl.: Cresc. hairpin altered to match **A** (starts in m. 53, b. 1, in **ESR** & all other **OS** except **GA**; starts at  in m. 52 in **GA**).

53 Kl. (b. 4): **ESR** has an erroneous dotted quarter note; correct in **ESR-St**.

Harm.: **ESR** has *p*; this dynamic is not explicit in Ob.2/Kl.2 in **A**, **E**, **Z**, or **EE** (but is at m. 51 in Ob.1/Kl.1 in all these sources); it is present in **UE**, **P**, **W**, & **BH**; in **GA** it is in parentheses.

53–54 Kl., Hn., Harm., Klav.: Cresc. hairpin in **ESR**, as in **A**, extends only to the bar line. Extended further here, to match all other **OS** (incl. **GA**); in **Z**, the hairpin is missing entirely in Kl.1&2.

55 Kl.: The ♯ for *f*² (b. 3) and the ♭ for *b*² (b. 4&) are both missing from **ESR** & **ESR-St**.

56–58 Kl.: **ESR** breaks the slur at the end of m. 56 (apparently led astray by the line break in **EE**, or perhaps as a result of the page break in **ESR** itself).

57 Kl. (b. 1): **ESR** has erroneous double-dotted quarter note; **ESR-St** has the correct single dot.

Kl. (b. 2): **ESR** forgot the ♯ for *f*² (the second 16th note); missing from **ESR-St** too.

Tutti: **ESR** has *dim.* only in Kl., Hn., Harm.; added here to Klav., to match **A**, **Z**, **UE**, **W**, **BH**, & **GA**, where it is in all parts; in **E** it is omitted from the Trp.; in **EE** & **P** it is omitted from Hn. & Trp.

59 Hn., Harm., Klav.: **ESR**, **A**, & **GA** have no dim.-hairpin; **E** has one in Hn. only; **Z**, **EE**, **UE**, **P**, **W**, & **BH** have one in Hn. & Trp.

Va., Vc., Kb. (b. 1): *p* is missing from **ESR**; added here to match all other sources.

60 Strings: The cresc.-hairpin starts at different spots in **A**: at b. 2 in Vl.1, at b. 2& in Va. & Vc./Kb., and at b. 3 in Vl.2. Here it is as in **ESR** (except for Kb., where it is missing entirely), **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA**: it starts at b. 3 in Vl.1&2 & Va., and at b. 2& in Vc./Kb.

Vl.1 (b. 3–4): **ESR** has $d\sharp^1-d\sharp^1$; corrected here to $d\sharp^1-d\sharp^1$ to match all sources.

Vc., Kb.: **BH** adds *ausdrucksvoll* (missing from all other sources).

Kb.: The slur is over b. 1–2 in all sources except **ESR-St**, where it is over only the four 32nd notes.

- 61 Strings: The cresc. hairpin ends in **ESR** at b. 4 (except for Kb., where it is completely missing); it ends at the barline in **A** (page break!), **E** (Vl.1&2 only), **EE**, **UE**, **P**, **W**, & **GA**; in **E** & **Z** it ends at b. 3 (Va.), b. 4 (Vc./Kb.) or b. 4& (Vl.1&2, **Z** only); in **BH** it ends at the barline for all instruments except Vc./Kb. (b. 4). Here it has been extended to m. 62, b. 2, analogous to m. 53–54.

- 62 Vl.1, Vc./Kb.: The slur starts at the 16th note in all three parts in **ESR**, **E**, **Z**, **EE**, **BH**, & **GA-H**; altered here to match **A**, (**P**), & **GA-N**, where it starts at b. 3 in Vl.1, but at the 16th note in Vc./Kb.; **UE** & **W** have two slurs (both variants simultaneously) in Vl.1, but only one slur starting as usual at the 16th note in Vc./Kb.

Vl.2 (b. 2–4): The slur is present in **ESR**, **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA** (in parentheses), but missing from **A**.

- 62–66 Strings: The dynamics in **A** seem to be inadequately notated. The following table shows the situation in **A**, and how this is interpreted by the various sources.

	m. 62: <i>cresc.</i>	m. 62: <i>mf</i>	m. 63: <i>dim.</i>	m. 64: <i>p</i>	m. 65: <i>dim.</i>	m. 66: <i>p</i>
A	b. 1 (only under Va.)	b. 2 (for Vl.1&2, & Vc./Kb. only)	Missing	b. 2 (only above Vl.1)	b. 1 (or 1&?) (only under Kb.)	b. 2 (for all instruments)
E	b. 1 (over Va., or maybe under Vl.2)	b. 2 (Vl.1 & Vc./Kb.)	Missing	b. 2 (Vl.1&2, Vc./Kb.)	b. 1 (Vl.2 & Vc./Kb.)	<i>pp</i> : b. 2 (Vl.2); b. 2 ³ / ₄ (Vl.1, Va., Vc./Kb.)
E (Muck)	As E	As E	<i>cresc.</i> -hairpin added in Vc./Kb. from m. 63, b. 1&, to m. 64, end of b. 1	As E	As E , and <i>dim.</i> -hairpin added in Vl.1 from m. 65, b. 1& to b. 4, and in Vc./Kb. from m. 65, b. 3&, to m. 66, b. 2.	As E
Z	As E	As E	Missing	As E	As E	As E
EE	As A	As E	Missing	As E	b. 1 (Vl.1&2 & Vc./Kb.)	<i>pp</i> : b. 2 (Vl.2); b. 2 ³ / ₄ (Vl.1, Vc./Kb.); b. 3 (Va.)
ESR	Missing	b. 2 (Vl.1 only)	Missing	As E	b. 1 (all insts.)	<i>pp</i> : b. 2 (Vl.2); b. 2 ³ / ₄ (Vl.1, Va.)
ESR-St	Missing	Missing (Vl.1, Va.); b. 1 (Vl.2); b. 2 ³ / ₄ (Vc., Kb.)	Missing (Vl.1&2, Vc., Kb.); <i>dim.</i> hairpin starts at b. 1 (Va.)	Missing (Vl.2); b. 2 ³ / ₄ (Vl.1, Vc.; Kb.); <i>dim.</i> hairpin ends at b. 4 (Va.)	Missing (Vl.1&2, Va.); b. 1 (Vc., Kb.)	<i>pp</i> : b. 1 (Va.); b. 2 (Vl.2); b. 2 ³ / ₄ (Vl.1, Vc./Kb.)
UE	b. 2 (under Vl.2)	As E	Missing	As E	b. 1 (Vl.2, Va., & Vc./Kb.)	As E

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	m. 62: <i>cresc.</i>	m. 62: <i>mf</i>	m. 63: <i>dim.</i>	m. 64: <i>p</i>	m. 65: <i>dim.</i>	m. 66: <i>p</i>
UE (Jochum)	b. 2 (under Vl.2; replaced by <i>mf</i> <i>poco</i> <i>espr.</i>)	As UE	b. 1&–4: <i>dim.</i> hairpin added (Vl.1); b. 3: <i>mf</i> added (Vc./Kb.)	As UE; <i>p</i> added (Va.)	b. 1&–4: <i>dim.</i> hairpin added (Vl.1); b. 1: printed <i>dim.</i> (Vl.2, Va., & Vc./Kb.) and added <i>dim.</i> hairpin; both crossed out, and the comment added on Vl.2 line: „O[riginal]: ohne <i>dim.</i> “; comment added at Vc./Kb.: „O: <i>dim.</i> “	As UE; b. 1: <i>pp</i> added (Va.)
P	b. 1 (Va.); b. 2 (Vl.2)	As E	Missing	As E	As EE	As EE
W	As UE	As E	Missing	As E	As UE	As EE
BH	b. 1& (Vl.2, Va.)	As E	Missing	As E	As EE	As E
GA:	Missing	b. 2 (all insts.; Va. in parentheses)	Missing	b. 2 (Vl.1 only; all others in parentheses)	b. 3& (Vc./Kb.)	As EE
This edition	As A	As A	b. 1&: [<i>dim.</i>] (all insts., analogous to m. 65)	b. 2 (all insts.; Va. in brackets)	b. 1& (all insts.)	As A

- 63 Vl.1: Wedge missing from **ESR, E, Z, EE, UE, P, W, BH, GA-H, & GA-N2**; added here to match **A & GA-N3**.
Kb. (b. 3–4): Slur over all four 8th notes in **ESR** (Flüchtigkeitsfehler); corrected here to match all other sources.
- 64 Vl.1, Vc./Kb.: The slur starts at the 16th note in all three parts in **ESR, E, Z, EE, BH, GA-H, & GA-N2**; altered here to match **A, (P), & GA-N3**, where it starts at b. 3 in Vl.1, but at the 16th note in Vc./Kb.; **UE & W** have two slurs (both variants simultaneously) in Vl.1, but only one slur starting as usual at the 16th note in Vc./Kb.
- 65 Vl.1: Wedge missing from **ESR, E, Z, EE, UE, P, W, BH, GA-H, & GA-N2**; added here to match **A & GA-N3**.
Vc., Kb. (b. 3–4): Slur over all four 8th notes in **ESR** (Flüchtigkeitsfehler); corrected here to match **A** (where its placement is unclear, however) and all other sources.
Kb.: ♯ missing from f♯ at b. 1 in **ESR-St**; correct in all **OS**.
- 66 Vc./Kb.: Staccato dot is on the last 16th note in **Z, EE, UE, P, W, BH, & GA-H**; it is unclear in **E**, but present in the **ESR-St** Kb. part (Gutmann), and missing from the **ESR-St** Vc. part (**UE**); it is missing from **ESR, A, & GA-N**.
Vc., Kb.: Slur missing from **ESR**; added here to match all other sources.
- 67 Hn.: **ESR** reduces the *pp* in **OS** to *ppp* to reflect the chamber setting.
Vl.1: **ESR** has no wedge, matching all sources including **A** (which is in rather poor shape at this spot); **should one be added, similar to mm. 63. & 65?**
Vl.1: **ESR** has the slur on three 8th notes (b. 1&–2), matching all other sources except **A**, where the slur ends on the quarter note at b. 3.
- 67–68 Klav. LS: The tie is missing from B.Pos. in **A**; it is added in all other sources, incl. **ESR**.
- 68 Harm.: *cresc.* is missing from **ESR, Z, E** (Hn.3&4 only), **EE, UE, P, & W**; added here to match **A, E** (Hn.2 only), **BH, & GA**.
Klav. US: The wedges are missing from **ESR** on the first and fifth 8th notes; missing also from **E, Z, EE, UE, P, W, BH, GA-H, & GA-N2**; added here to match **A & GA-N3**.
Klav. US: *cresc.* is missing here too from **ESR**; missing also from **Z, EE, UE, P, W, & BH**; present in **E** on b. 1; present in **A** (though written sloppily) & **GA** on b. 2; added here at b. 1& (where it fits the line the best).
Vl.1 (b. 1): *cresc.* present in **ESR**, where it is entirely superfluous (Vl.1 has a whole bar rest at this point).
Vl.2 (b. 3): **ESR** has f♯¹; corrected here to f♯¹, to match all other sources.
Va. (b. 3): b♭ double stop missing from **ESR**; present, but not tied to the previous c¹, in **E, Z, EE, UE, P, W, BH, & GA-H**; added here along with the tie from the c¹ to match **A & GA-N** (see **GA-RB**, p. 43).

Kb.: *cresc.* on b. 3 in **ESR-St**; on b. 1 in all **OS**.

68–69 Harm.: Tie for b₁ (= Hn.2 in **OS**) missing from **ESR**; added here to match all other sources.

69 b. 1: *ausdrucksvoll* is in Kl. & Vl.1 in **EE** (but only in Kl.), **UE**, **P**, **W**, & **BH**; present in both instruments in **Z**, but not until m. 70; **ESR** has it only in Kl. (as in EE); removed here to match **A**, **E**, & **GA**.

Kl.: *cresc.* missing from **ESR**, **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; added here at b. 3 to match **A** & **GA**.

Klav.: Staccato-Punkt present in **Z**, **EE**, **UE**, **W**, & **GA-H**; missing from **ESR**, **A**, **E**, **P**, **BH**, & **GA-N**; not added here.

Vl.2: *poco a* missing from **E**, but the rest (*poco cresc.*) is present in the next bar (page break!); added in **Z** & **UE**; present in all other sources anyway.




Kb.: *p* missing from **ESR-St**.

70 Va.: Haltebogen (b. 2–3) missing from **ESR**, **E**, **Z**, **EE**, & **BH**; added here to match **A**, **Muck**, **UE**, **?P**, **W**, & **GA**.

Va.: Slur (b. 3–4) missing from **A**; present in **ESR**, **E**, **Z**, **EE**, **UE**, **?P**, **W**, **BH**, **GA-H**, & **GA-N** (in parentheses in the latter).

71 Vl.1 (b. 1): The tenuto line is missing from **ESR**, **E**, **Z** (missing in these two sources from b. 4, too), & **EE**; added here to match **A**, **UE**, **P**, **W**, **BH**, & **GA-H**.

72 Vl.1: **ESR** has an erroneous slur carrying over the page break from the previous bar, where there was no slur.

74 Vl.1&2, Vc.: Slur over b. 1–2 in all sources (including **ESR**) except for **GA**: in **GA-H** it is only over  in all three voices; in **GA-N** there are two slurs in all three voices, one over  and one over the entire two-beat figure. In **A**, the slur in Vl.1 was originally only on , but then a much thicker slur was written over b. 1–2, partly obscuring the smaller slur. In Vl.2 the slurs are similar, except that the smaller one is crossed out with a wavy line. In Vc. there is only one slur, very neat and clear, over b. 1–2. As no other example of this figure in the strings has two slurs, this edition opts for only one slur on b. 1–2 — just as in **ESR**. (See illustration at right.)

Va.: **ESR-St** forgot the \sharp for $g\sharp^1$.

75 Harm.: **ESR** has accents > on b. 1; removed here to match all other sources.

Harm.: **ESR** forgot the \flat for b ; added here to match all other sources.

Klav. (b. 4&): **ESR-St**, mistakenly, has $d\flat^1$; **ESR** has the correct $d\sharp^1$.

75–76 Vc.: The tenuto lines are missing from **ESR**, as they are also from **Z**, **EE**, **UE**, **P**, **W**, & **BH** (in the latter, only missing from m. 76, b. 3–4); present in **E** only in m. 75, b. 4; added here to match **A**, **BH** (only the first three notes), & **GA**.

75–77 Klav.: The slur is missing from **ESR**; added here to match **A**, **E**, **Z**, **UE**, **EE**, **P**, **W**, & **BH**. (**GA** ends the slur one note too soon.)

76 Harm.: The slur from $d\flat$ to c in the next bar in **ESR** (= Kb.Tub. in **OS**) follows **EE**; it is also present in **E**, **Z**, **UE**, **P**, **W**, **BH**, & **GA-H**, but not in **A**. (**GA-N** sets it in parentheses.)

Klav.: **ESR** has a tie from the last note into next bar, in common with **Z**, **EE**, **UE**, **P**, **W**, & **BH**; removed here, following **A** & **GA**. (It is also missing from **E**, but Dr. Muck added it in his copy.)

Vc.: The \flat is missing from the $a\flat$ on b. 2& in **ESR-St**.

OS (Kl.1): The nat.-sign was omitted in error from **E** at b. 4; present in all other sources.

77 Kl.: **ESR** wrongly breaks the slur at the page break (at the end of m. 77); **ESR-St** is correct.

Hn.: **ESR** reduces the *mf* in **OS** to *p* to reflect the chamber setting.

Kb.: Two slurs as in Vc. are in **ESR** and in all scores except **A** & **GA**; removed here to match those two most reliable sources. Perhaps it would in fact make sense to unify the bowings between Vc. and Kb., but such a decision is left here to the performer.

79 Kl., Hn.: The dim. hairpin in **ESR** matches **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; **A** & **GA** have the word *dim.* (s. **GA-RB**, p. 28); hairpin retained here for clarity.

80 Strings: **ESR**, **A**, and all other scores except **GA** have no dynamic; **GA-H** adds (*p*) (matching Muck): Vl.1 on b. 2; Vc. & Kb. on b. 1; but oddly, not at all in Viola. **GA-N** retains these suggested dynamics; **GA-RB** does not comment on them.

Strings: The *cresc.* hairpin is entered inexactly in **ESR**, as it is in **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**: in Vl.1 — from b. 2 to b. 4, in Va. — from b. 3 to b. 4&, and in Vc. & Kb. — from b. 2 to b. 4&. In **ESR-St**, the *cresc.* hairpin in Vl.1 is from b. 2 to the barline, in Va. — from b. 3 to b. 4&, in Vc. — from b. 1 to b. 4&, and in Kb. from b. 2 to b. 4&. In **GA-H** & **GA-N2** the hairpins start as in all the earlier scores (b. 2 except for Va.: b. 3) and end at the barline. Adjusted here to match **A** & **GA-N3**: from b. 2 to the barline in all instruments.

Vl.1: **ESR** has *mf* just before the barline; moved here to b. 1 of m. 81, to match **A** and all other sources.



Vc.: The ♯ is missing from c[♯] in **ESR-St**.

84 V1.1 (b. 3–4): **ESR** has a dim. hairpin, as do **Z**, **EE**, **UE**, **P**, **W**, & **BH**; one is present in **E** from b3& to the barline; removed here to match **A** & **GA**.

Va. (b. 2&): d(♯)¹ in **ESR** matches **EE**, but should read d♯¹ to match all other sources.

87–88 V1.1&2, Va.: the cresc. & dim. hairpins are placed quite differently in the various sources:

	The cresc. hairpin		The dim. hairpin	
	Starts at:	Ends at:	Starts at:	Ends at:
In A	b. 2 (all instr.)	Barline (above V1.1); m. 88, b. 1& (above V1.2); m. 88, b. 2 (Va.)	b. 2 (above V1.1); b. 1& (above V1.2); b. 2& (Va.)	b. 1 (above V1.1 & below Va.); barline (above V1.2)
In E	b. 1 (Va.); b. 3 (V1.1&2)	m. 88: b. 1& (V1.1); b. 2& (Va.); b. 3 (V1.2)	b. 3 (all instr.)	Barline (page break) (all instr.)
In Z , EE , UE	As E	m. 88: b. 1& (V1.1); b. 2& (V1.2 & Va.)	As E	As E
In ESR	b. 3 (all instr.)	m. 88: b. 1& (V1.1); b. 3 (V1.2 & Va.)	Ca. b. 3 (all instr.)	Barline (V1.2 & Va.); m. 89, b. 1 (V1.1)
In ESR-St	b. 1 (V1.1, Va.); b. 3 (V1.2)	m. 87, b. 4& (V1.1); m. 88, b. 1& (Va.), b. 3 (V1.2)	b. 1 (V1.1); b. 2 (Va.); 3 (V1.2)	m. 88, b. 4 (V1.1); barline (Va.); m. 89, b. 1 (V1.2)
In P	As E	m. 88: b. 1& (V1.1); b. 2 (Va.); b. 2& (V1.2)	As E	Barline (no page break) (all instr.)
In W , BH , GA-H , GA-N2	As E	As P	As E	As E
In GA-N3	As A	m. 88, b. 2 (all instr.)	As E	As P
This edition	As A	As GA-N3	As E	As P

88 V1.1: **ESR** has erroneous dotted half note value; dot removed here to match all other sources.

90 Hn.: **ESR** reduces the *p* in **OS** to *ppp* to reflect the chamber setting; **ESR** adds “(*sehr zart*)”.

91 Klav.: **ESR** adds “(*sehr gehalten*)”.

Klav.: **ESR** has an accent > on each note; **ESR-St** has one only on b. 1; all accents removed here to match all other sources.

91–92 Kl., Harm. LS: **ESR** and all other sources (except **GA-H**, where it was omitted by mistake) have a slur; retained here.

Harm. US: The slur ends in **ESR** at the barline (page break!); continued here into the next bar, to match all other sources.

92 Klav. (b. 1): **ESR** mistakenly omits the slur from the previous bar (over the page break); **ESR-St** is correct.

Klav. (b. 2): The 16th rest in **ESR** should be a dotted 8th rest (Flüchtigkeitsfehler).

Vc., Kb.: *p* in **ESR** is on b. 1, as it is in **E**, **Z**, **EE**, **UE**, **ESR-St** (Vc. only), **P**, **W**, **BH**, & **GA-H**; moved here to b. 2, to match **A** & **GA-N**; the dynamic is missing from **ESR-St** (Kb.).

92–93 Kb.: The staccato dots are missing from **ESR**; added here to match all other sources.

92–102 V1.2, Va.: The staccato dots are missing from **ESR-St**, but are present (mostly) in **ESR**.

93 Hn., Harm., Klav.: **ESR** omitted the cresc. hairpin; added here as it is in **A**; all other sources shorten it by one quarter note.

Klav. (b. 3): **ESR** forgot the ♯ for g[♯] (= Trp.1 d[♯] in **OS**).

94 Hn., Harm., Klav.: **ESR** (in common with all other sources except **GA**) has no dynamic at b. 2&; [*mf*] added here to match **GA** (who got it from Muck’s entry in his copy of **E**). (Another possibility would be [*mp*], which would reduce the dynamic to reflect the chamber setting, as Eisler did throughout this movement.)

95 Hn., Harm., Klav.: cresc. hairpin added or adjusted to match **A**. (In **ESR** it is either inexact [Hn., Klav.] or missing entirely [Harm.]; in all **OS** it starts one quarter too soon in Hn. and ends a quarter too soon in Hn. & Trp.)

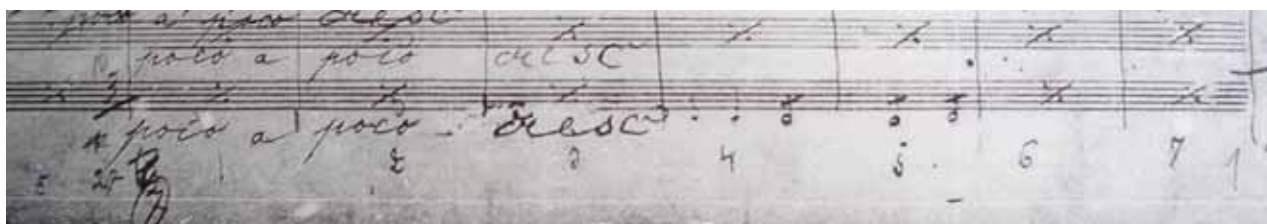
V1.1 (b. 1): *mf* is missing from **ESR**; added here to match all other sources.

Va.: The staccato dots are missing from **ESR**; added here to match all other sources.

96 Hn., Harm., Klav.: **ESR** (in common with all other sources except **GA**) has no dynamic at b. 2&; [*f*] added here

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- to match **GA** (who got it from Muck's entry in his copy of **E**). (Another possibility would be [*mf*], which would reduce the dynamic to reflect the chamber setting, as Eisler did throughout this movement.)
- Va.: Some of the staccato dots are missing from **ESR**; added here to match all other sources.
- Vc.: *f* is missing from **ESR-St**.
- Kb.: *f* is missing from **ESR**; added here to match all other sources.
- 97 Hn., Harm., Klav.: cresc. hairpin added or adjusted to match **A**. (In **ESR** it is either inexact [Hn., Klav.] or missing entirely [Harm.]; in all **OS** it starts one quarter too late in Trp., and in **Z, UE, W, & GA** it ends two 16th notes too soon in Hn.)
- Vl.1: *f* is missing from **ESR**; added here to match all other sources.
- 98 Kl.: **ESR** changed *p* of **OS** to *mp*, perhaps to reflect the chamber setting; original dynamic restored here.
- Hn., Harm., Klav.: The dim. hairpin is missing from **ESR**; added here to match all other sources.
- Harm. US (LL) (=Ob.2 in **OS**): The slur in **ESR** is only on b. 3–4; extended here to m. 101 to match **A & GA-N**. (There is no slur at all in **E, Z, EE, UE, P, W, & GA-H**; in **BH** there is a slur until m. 100.)
- Harm. US UL: **ESR** has an 8th note *e*³ at b. 4&; corrected here to a 16th note, to match all other sources.
- Harm. LS (b. 1): The double-dotted quarter note plus 16th the rest in **ESR** is wrong; corrected here to a single-dotted quarter note plus 8th rest, to match all other sources.
- Harm. LS: **ESR** breaks the slur at the end of this bar (page break); **ESR-St** even forgot to continue the slur in mm. 99–100 (after a line break: no doubt a Flüchtigkeitsfehler). Corrected here to match all other sources.
- Vl.1 (b. 1): The whole rest is missing from **ESR** (Flüchtigkeitsfehler).
- 99 Harm. US (UL): **ESR** ends the slur at the last note of this bar; continued here to the first note of the next bar, to match the Kl. here, and to match all other sources.
- 100 Kl., Harm. US & LS (b. 2): **ESR** has 8th & 16th rests (Flüchtigkeitsfehler); corrected here to dotted 8th rests.
- Harm. LS (b. 4&): 16th note value for *f*² is unclear in **ESR** (the second flag is very faint), and **ESR-St** mistakenly copied an 8th note.
- Vl.2 (b. 3): The staccato dot is very weak in **GA-H**, and is missing entirely in **GA-N2** (and in the Dover reprint of **GA-H**). Present in all other sources, incl. **GA-N3**.
- 101 Vl.2, Va. (b. 1–2): Staccato dots missing from **A**; present in all other sources.
- Vl.2 (b. 2): The *z* is missing from *g**z* in **ESR**; added here to match all other sources.
- 101–102 Harm. US: The tie for *d*²–*d*² is missing from **ESR, E, Z, EE, UE, P, W, BH, & GA-H**; added here to match **A & GA-N** (sort of — it has a slur, not a tie).
- Va.: Some of the staccato dots are missing from **ESR** (Flüchtigkeitsfehler); added here to match all other sources.
- 102 Kl.: The *b* is missing from the third note in **ESR**; added here to match all other sources, (and the now superfluous *b* has been removed from the last note in the bar).
- Harm. US (UL): Ob.1 in **E, Z, EE, UE, P, W, BH, GA-H, & GA-N2** have *e*³ as the last 8th note (as in Fl.1&2), thus the *e*³ in **ESR**; on the other hand, **A** has a crystal clear *d*³ for Ob.1 (but retains *e*³ for Fl.1&2), and **GA-N3** adopts this reading. Thus *d*³ has been added here. (See also **GA-RB**, pp. 28 & 48.)
- 102–103 Harm. US: The tie *b**z*²–*b**z*² is missing from **ESR, E, Z, & EE**; added here to match **A, UE, P, W, BH, & GA**.
- 103 Hn.: **ESR** reduces the *p* in **OS** to *pp* to reflect the chamber setting.
- Harm. US: Final tone *f**z*³ (=Fl.1&2 in **OS**) was omitted by **ESR**; added here to match all other sources.
- Vl.2: *immer hervortretend* is missing from **ESR**; added here to match all other sources.
- Strings (besides Vl.1): *arco* missing from **ESR**; added here to match all other sources.
- 103–105 Harm. LS (UL): A slur has been added, the better to represent the Va. tremolo in **OS**.
- 104 Hn.: **ESR**, like **EE** and every other **OS** except **GA**, has a quarter note *c**z*¹ at b. 4; replaced here with a quarter rest to match **A & GA-N**.
- 104, 105 Harm. (Ende): The tie into the next measure for the lowest note (*F**z*) is missing from **ESR**; added here to match the tremolo in the Vc. upper note in **OS**.
- 105 Harm.: The dotted line was added here to clarify the voice leading.
- Va.: **ESR** inserts a separation sign *∨* at the end of the bar.
- 106 Vl.1 (b. 1): **ESR** has a double dotted quarter note; corrected here to a simple quarter note plus a dotted 8th rest, to match all other sources.
- Va. (=Vl.2 LL in **OS**): *p* missing from **ESR**; added here to match the Vl.2 dynamic in all **OS**.
- 107 Vl.2, Va.: **ESR** has a double dotted quarter notes; corrected here to a simple quarters note plus dotted 8th rests, to match all other sources.
- Va. (b. 4&): **ESR** has an 8th note; corrected here to a 16th note (Flüchtigkeitsfehler).
- 110 Kl. (b. 2): Dot missing from dotted 8th rest in **ESR** (Flüchtigkeitsfehler); **ESR-St** is correct.
- Harm. US: The slur in **ESR** was not carried across the page break to the final note of the phrase on b. 1.

- Klav. (b. 1): **ESR** forgot the quarter rest at the beginning of the bar (Flüchtigkeitsfehler).
 Klav. (=Fl.1&2, Kl.1 in **OS**): All sources have *p* in Fl.1&2 but *pp* in Kl.1; **ESR** opted for *pp*.
- 110–111 Tutti: **ESR** has *poco a poco cresc.* in m. 110 either at b. 2& (strings) or 3 (winds, Klav.) (or not at all: Harm.); **EE** puts it at b. 3 (winds [=Klav.]) or 4 ([Harm.], strings); **E, Z, UE, W, & GA** place it at b. 4 (all instruments); **P & BH** have it at b. 4 (strings) or directly after the instrument's entrance (winds); it is missing entirely in **ESR-St** [Kb. only]. Here, the placement matches **A**: even though it is quite different in the various instruments, this certainly makes musical sense, and should not be dismissed merely as sloppy notation by the composer.
- 111 Klav. (b. 2): Slur in **ESR** does not start on the 16th note, but one note later; correct in **ESR-St**.
 Vl.2, Va.: Up bow \vee is missing from **ESR, E, Z, EE, UE, P, W, BH, GA-H, & GA-N2**; added here to match **A & GA-N3** (= Vl.2 in **OS**).
- 111–117 Vl.2, Va.: Slur which starts at b. 3 in each bar ends at b. 1 of the next bar each time in **ESR, E, Z, EE, UE, P, W, & BH**; changed here to include only 2 notes (b. 3–4), to match **A & GA** (= Vl.2 in **OS**).
- 111–118 Vl.1: Slur in previous bar ends at quarter note at b. 1 in **ESR**, as it does in **EE, P, & BH**; shortened here by one note to match **A & GA-N**. In **E, Z, & UE** the slur ends at the quarter note except in m. 111 (page break; slur ends on 16th note) & m. 118 (line break; the slur hangs over the end of m. 117, but is not continued on the next line [Flüchtigkeitsfehler]); in **W & GA-H** it ends at the quarter note except in m. 111 (no page or line break: it is simply copied from **E, Z, or UE**.)
- 112 Kl. (b. 2): **ESR & ESR-St** have a 16th rest (Flüchtigkeitsfehler).
 Hn. (b. 4): **ESR** has a sharp \sharp for this $d\sharp^2$, as do **E, Z, EE, UE, P, & W**; the sharp is missing from **A, BH, & GA**. If one considers only sources without a general key signature for the horn (i.e., all sources besides **A & GA**), then **BH** is the only source without a sharp on b. 4. While this is strictly speaking correct, all the other sources view each phrase in its own right, and thus include the sharp. As a hornist, I found this very useful, and so have let the sharp stand.
 Va. (b. 2): Quarter rest missing from **ESR** (Flüchtigkeitsfehler).
- 112, 113 Kl.: The sharp is missing from the final note c^2 in each measure **ESR & ESR-St** (Flüchtigkeitsfehler); added here to make $c\sharp^2$.
- 114 Hn. (b. 3&): Regarding the sharp \sharp for $f\sharp^2$, the same situation in the sources and the same argumentation apply here as for the $d\sharp$ in m. 112.
 Klav.1: *mf* missing from **ESR**; added here to match all other sources.
 Hn., Harm., Klav.: **ESR** has no *poco a poco cresc.*; **A & BH** have no *poco a poco cresc.* for Hn. (= Hn., Harm. in **ESR**), but they do for Trp. (= Klav.); **E, Z, & UE** have it, but it is placed between Hn. & Trp. (and is meant for Trp.); **EE, P, & W** have it for Hn. but not for Trp.; **GA** has it for Hn. & Trp. (**GA-N** has it in parentheses for Hn., no parentheses for Trp.); all sources have it for Pos. & (K)B.Tub.; thus *poco a poco cresc.* is added here only in Klav.1 LL (i.e., only for the quarter notes) & Klav.2, to match **A**.
- 114–118 Klav.1 LL (b. 2): **ESR** has \wedge for the quarter note figure (=Trp. in **OS**); corrected here to $>$ to match all other sources.
- 114–122 Kb.: **ESR** has quarter notes throughout, matching all other sources except **A**, which has 8th notes starting at m. 114, b. 3. (Not mentioned in **GA-RB**; see bars “4” and “5” in the photocopy from **A** [below].)



- 115 **ESR** has **Etwas belebend**, matching **E, Z, EE, UE, P, W, & BH**; present in brackets in **GA-N**; present in **A** (though apparently not in Bruckner's hand; see **GA-RB**, pp. 14, 28, & 43); missing from Vl.1, Va., Vc., & Kb. of **ESR-St**, but present in Kl., Hn., Harm., Klav., & Vl.2; missing from **GA-H**, which has no tempo marking here.
- 116 Hn. (b. 3): **ESR & ESR-St** have a 16th rest (Flüchtigkeitsfehler).
 Klav.1 LL (b. 2): **ESR** has no dynamic here for the quarter note figure (=Trp. in **OS**). **OS** has *f* for Trp.3 as a starting dynamic; **Z, EE, UE, P, W, & BH** have *f* in Trp.1&2, too, erroneously copied from Trp.3; no dynamic added here, as it would be superfluous.

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- 116–119 Hn.: **ESR & ESR-St** forgot the \sharp for $f\sharp^2$ (Flüchtigkeitsfehler).
- 117 Kl. (b. 2&): **ff** is here in **ESR**, but exactly one bar later in **A** & all other sources. (Eisler seems to have lost count of the measures here, as the $b\sharp^2$ whole note was also written a bar early — but then scratched out and placed correctly, without adjusting the misplaced **ff** too. **ESR-St** copied the wrong placement.)
Hn.: (b. 3): **ESR** has a dotted 16th rest, and **ESR-St** has a simple 16th rest (both are Flüchtigkeitsfehler).
- 118–119 Tutti: **ff** is missing from **ESR**; added here to match **A** & **GA-N**. (The dynamic in **OS** for Ob. [=Harm.] is missing from **E**, and is placed a half measure too early in **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H** [in parentheses].)
Kl., Klav.1 (US), Vl.1&2, Va. (b. 2–4): **ESR** has a slur in all five instruments, as do **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH** for the corresponding instruments; it is present only in Kl.1&2 in **A** & **GA-N** (= Kl. in **ESR**); it is there and (in parentheses) in Fl.1&2 & Vl.1&2 in **GA-H** (= Klav., Vl.1&2, & Va. in **ESR**); see **GA-RB**, pp. 28 & 43 (where however Vl.1&2 are mentioned only incompletely or not at all).
- 119 Kb.: **ff** is missing from **ESR-St**; present in all other sources.
- 119–120 Klav.1: $b\sharp^2$ & $f\sharp^3$ in **ESR** combine the pitches of the notes held by Fl.1, Kl.1&2, & Vl.1&2 (only the UL of the latter) with the rhythm of the trumpets. **Here the pitches of Vl.2 LL were added as well ($g\sharp^2$ - $g\sharp^2$, printed in small notes in the score), as otherwise only Kl. would cover the interesting change of harmony.**
- 119–122 Kl., Hn., Klav.: The beams are grouped by quarter note in **ESR**; grouped here by half note, to (mostly) match **A**, **E**, **Z**, [**EE**], **UE**, [**P**], **W**, [**BH**], & **GA**.
- 120 Hn.: (b. 1): **ESR** has a dotted 16th rest (Flüchtigkeitsfehler); **ESR-St** is correct.
- 121 **ESR** has **rit.**, matching **EE**, **P**, **W**, & **BH**; expanded here to **ritenuto**, to match **A**, **E**, **Z**, **UE**, **GA-H**, & **GA-N3**; **GA-N2** has **ritenuto** in brackets; **ESR-St** has *rit.* in some parts and *ritenuto* in others. See also **GA-RB**, p. 28.
Kl. (b. 1): All sources join the dotted 8th and 16th together with one beam; changed here in order to match the similar rhythmic figure in Hn.
Klav.1 (US): **ESR** has no $a\sharp^2$ dotted 8th note on b. 1 (Flüchtigkeitsfehler?), starting the $a\sharp$ only with the 16th note in b. 1; **ESR-St** has $a(\sharp)^2$ dotted 8th note on b. 1, starting the $a\sharp$ only with the 16th note in b. 1; $a\sharp^2$ added here right at b. 1, to match all other sources.
- 121–122 Harm. US: **ESR** adds $f\sharp^1$ and $a\sharp^1$ pedal notes (not in **OS** in this form).
Klav.1: $f\sharp^3$ in **ESR** combines the pitch of the held-out note in Fl.1 & Vl.1 with the rhythm of the trumpets.
Klav.1: **ESR & ESR-St** have a sharp for $f\sharp^2$, but none for $a\sharp^2$; corrected here to match all other sources.
- 122 Harm. US: **ESR & ESR-St** add a separation mark \vee ; not carried into the present edition, in the assumption that all the performers (not just the Harm. player) will make a slight separation here.
- 123 Regarding **A tempo**; **Ruhig**, see **GA-RB**, pp. 14, 28, & 43. **ESR** matches **E**, **Z**, **EE**, & **UE**, with **Ruhig** as the sole tempo indication, and *a tempo* next to **pp** under selected instrumental lines. (**ESR** has it under Kl. & Vl.1; **EE** under every line; **E**, **Z**, & **UE** under every line where there is room.) The tempo indication here matches **A**, **P**, **W**, & **BH**; **GA-H** has only **a tempo**; **GA-N2** has both **a tempo** and **ruhig** in brackets; **GA-N3** has both indications, but only **ruhig** is in brackets. (**ESR-St** has **Ruhig** in all parts, and *a tempo* in Kl., Vl.1, & Vc.)
The metronome marking ($\text{♩} = 96$) is missing (atypically) from **ESR**; added here to match all **OS** except **A** & **GA**. Of **ESR-St**, only Vc. has the metronome marking.
Regarding **c**, see **GA-RB**, pp. 14, 28, & 43. It is missing from **ESR & ESR-St**, matching all other sources except **A** & **GA-N** has the **c** here (the latter has it in brackets).
Kl., Klav.: **ESR** changes the **p** in **OS*** to **pp**; here the **p** is reinstated so that the change from **p** to **pp** in m. 127 is not lost. (*Only **P** has **pp** in Fl. & Kl.; all other sources have **pp**. All scores have **pp** in Ob. (= Harm. in **ESR**), however; did Eisler perhaps take the dynamic from the wrong line?)
Strings: The slur in **E** is mistakenly over b. 1–2&, but in the subsequent measures it is correct. In **ESR** it is over b. 1–2& only in Vl.1 and only in this bar; otherwise it is correct. Adjusted here to match **A**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA**.
Strings: No bowing indication is provided by **ESR**, similar to **ESR-St**, **UE**, **P**, **W**, & **BH**. Down bow \sqcap added here to match **A**, where the first measure is written out, followed by \simeq for two bars. In **GA** the first note of mm. 123–125 has the down bow. **E**, **Z**, & **EE** have an up bow \vee (but only in m. 123).
- 123–128 Strings: All wedges here were changed (to match all **OS**, incl. **A**) from staccato dots in **ESR & ESR-St** (Vl.1&2).
- 125 Harm. LS (b. 3&): Accent missing from Fg. in **A**, therefore missing too in **ESR** & all **OS**; added here in brackets.

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- 126 Kl. (b. 3): **ESR** has erroneous dot on a² (Flüchtigkeitsfehler); removed here to make a simple quarter note, to match **OS**.
Harm. US: Slur ends in m. 127, b. 2, in **ESR**, similar to **E, Z, EE, UE, W** (and maybe **P**: unclear due to a line break); divided here into two slurs to match **A, BH, GA-H** [which has a completely different instrumentation], & **GA-N**.
Harm. LS: Slur begins on b. 1 of this bar in **ESR**, but begins at the last 8th note of the previous bar in all other sources (= Fg.); *not* corrected here, as it seems illogical in the widely adopted form, which in any case might merely reflect a misinterpretation of Bruckner's unclear handwriting in **A**.
Harm. LS, Klav. LS: b₂ in Fg.2 omitted by **ESR**.
Harm., Klav. (b. 4): d¹-b₂ is placed in US in **ESR**; moved here to LS in order to highlight the differing slurs in **OS** (Ob. vs. Fg.).
Harm. LS, Klav. LS: In **ESR** the slur ends at the last note of this bar in both instruments, but in **ESR-St**, it ends in the next bar at b. 1 in Harm. (The Klav. part is as in the score.) As both parts represent the Fg. line from **OS**, the slur was adjusted to match all **OS** except **A** (where there is a page break).
Vl.1 (b. 2): **ESR** has a staccato dot on the first 16th note (Flüchtigkeitsfehler); removed here to match all other sources.
Vl.2 (b. 2): **ESR** has a staccato dot on the second 16th note (Flüchtigkeitsfehler); removed here to match all other sources.
Vc., Kb.: Slur on b. 3&-4& is missing from **ESR** (Flüchtigkeitsfehler); added here to match all other sources.
- 127 Strings (b. 1): **pp** is missing from **ESR** (Flüchtigkeitsfehler? — it is actually superfluous); added here to match **A** (first m. after a page break), **E, Z, EE, UE, P, W, BH, & GA**.
- 127-128 Harm. US: Accents > are missing from **ESR**, as they are from **E, Z, EE, UE, P, W, & BH**; added here to match **A & GA-N3** (but it is actually missing from **A** in m. 127 due to a paste-over; see **GA-RB**, p. 28). (The accent > is also in **GA-H**, but the notes are in Trp., not in Ob. as in all other scores.)
Vc.: Slur on b. 1&-2& is missing from **ESR** (Flüchtigkeitsfehler); added here to match all other sources.
- 128 Hn.: **ESR** has **p**, as do **Z, EE, UE, P, W, & BH**; changed here to **mf** to match **A, E, & GA**. Also possible would be a reduction to **mp**, similar to other spots, to reflect the chamber setting.
Harm. LS: **ESR** has no dynamic; **mf** added here to match **A, E, & GA**; all other sources (**Z, EE, UE, P, W, & BH**) have **p**.
Tutti.: The position of *cresc.* has been clarified here. (It is at b. 2-3 in the various voices in **ESR**; it starts at b. 3 in the strings in **A, E, Z, EE, & BH**, and for all instruments in **UE, P, W, & GA**; it is mistakenly placed at b. 3& in the winds in **E, Z, EE, & BH**.)
Vc., Kb. (b. 1-2): **ESR** has F(♯)-c(♯)-f(♯)-c(♯)-B(♯); corrected here to F(♯)-f(♯)-a(♯)-f(♯)-c(♯) to match other strings, and Vc./Kb. in all sources (incl. **ESR-St**).
- 128-129 Kl.: **ESR** is unclear as to whether the slur extends across the page break (and thus across the bar line) or not; separated here at the bar line, to match all other sources.
Harm.: **ESR** (= Ob.1&2 in **OS**) has the slur starting at b. 1 of m. 129, which is the same as **A, E, Z, EE, UE, P, W, BH, & GA-N3**; the slur starts in m. 128 at b. 3& in **GA-N2**, and it does also in **GA-H** (but the Ob. has different notes in this last source).
- 129 Kl.: **ESR** has **mf**, perhaps to reflect the chamber setting, or perhaps led astray by the **mf** in the horns and bass tuba in **Z & EE** (and which is also present in **UE, P, W, & BH**; Hn. & B.Tub. have no dynamic at all here in **A, E, or GA**); changed here to **f** to match the WW in all **OS** (incl. **A**).
Kl., Hn.: The dim. hairpin in **ESR** ends one quarter note too early; extended here to match **A** and all other sources.
Hn.: **ESR** has **mf**, which matches **Z, EE, UE, P, W, & BH**; omitted here to match **A, E, & GA**.
Harm. LS (b. 1): Accent Betonungszeichen > is missing from **ESR**; added here to match (K)B.Tub. in **OS**.
Harm. LS (b. 4): **ESR** has a staccato dot on the first 8th note (Flüchtigkeitsfehler); removed here to match all other sources.
Harm., Klav.: **ESR** has no dynamic; **Z, EE, UE, P, W, & BH** have **f** in Ob., but **mf** with > in B.Tub.; [**f**] added here to match **A, E, & GA-N3**; see also **GA-RB**, p. 28.
Strings: **mf** is in **ESR-St** (Vl.1&2, Va., & Kb. only); otherwise, **f** is in all sources.
- 129-130 Strings: All wedge accents are notated as staccato dots in **ESR**, as they are also in **ESR-St** (except in spots where the articulation was mistakenly omitted entirely); changed here to wedges to match all scores, incl. **A** (except for **E**, where the articulation was mistakenly omitted in Vl.2 in m. 130, b. 1).
- 130 Vl.2, Kb. (b. 3&-4): The slur is missing in **ESR-St**; this mistake is not present in any other source.
Vl.2, Va., & Kb. (b. 4): **ESR** (Va. only) and **ESR-St** (Vl.2, Kb. only) have erroneous staccato dots; removed

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- here to match all other sources.
- 131 Vl.1: **p** is missing from **EE** (present in to match all other sources, incl. **ESR**); *espressivo* is present in **ESR-St** (but not in any other source).
Vc.: **p** is missing from **ESR-St** (Flüchtigkeitsfehler); present in all other sources, incl. **ESR**.
- 131–134 Vc., Kb.: **ESR** and **ESR-St** have staccato dots on b. 1 (except for Kb., where there is no articulation at all in mm. 132–134); changed to wedges to match all other **OS**, incl. **A**.
- 132 Hn.: **ESR** reduces the **p** in **OS** to **pp** to reflect the chamber setting.
- 133 Va., Vc., Kb.: **pp** is missing from **ESR** (and also missing from Kb. in **ESR-St**); added here to match all other sources.
- 134 Hn.: **ESR** reduces the **pp** in **OS** to **ppp** to reflect the chamber setting.
Harm.: All sources reiterate the **pp** in Fg.; added here to match the other sources, even though it is superfluous.
Harm.: The slur in **ESR** extends over the bar line at the end of the line; terminated here at the bar line to match all other sources, incl. **ESR-St**.
Kb.: ♯ missing from b. 1 in **ESR-St**; should be d_♯ as in all other sources.
- 135 Hn.: **ESR** reduces the **f** in **OS** to **mf** to reflect the chamber setting.
Vl.2 (b. 3&): The c(♯)² in **ESR** is wrong; ♯ added to make c_♯², to match all other sources.
Va. (b. 1&): The f(♯)² in **ESR** is wrong; ♯ added to make f_♯², to match all other sources.
Vc. (b. 1&): **ESR** has an erroneous staccato dot.
- 135–140 All wedge accents are notated as staccato dots in **ESR**, as they are also in **ESR-St** (except in spots where the articulation was mistakenly omitted entirely); changed here to wedges to match all scores, incl. **A**.
- 136 Va. (b. 4): Pitches of g_♯¹ and f_♯¹ are unclear in **ESR** (Flüchtigkeitsfehler).
- 138 Kl. (b. 3): **ESR** and **ESR-St** have erroneous c_♯²; corrected here to c_♯², to match all other sources.
Vc.: Last note of b. 1 in **ESR-St** is an erroneous e_♯¹; given correctly as e_♯¹ in all other sources.
Kb. (b. 4): ♯ missing from the first 8th note in **ESR-St**; should be f_♯ as in all other sources.
- 139 Tutti: **ESR** places the *cresc. sempre* at b. 2 (Kl., Hn., Harm.) or b. 1& (Strings) or b. 1 (Klav.); moved here where necessary to b. 1 for all instruments (except Klav.: b. 2, because of the rest), to match **A**, **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA**. In **ESR-St**, it is on b. 1 (Vl.1, Vc.), b. 1& (Va., Kb.) or b. 2 (Vl.2, which also has only *cresc.*, not *cresc. sempre*.
Strings: **ESR** has *cresc. sempre* only above Vl.1 & below Kb.; in **A** it is only above Vl.1; in **E**, **Z**, & **UE** it is only below Vl.1 & Vc./Kb.; in **GA** it is below Vl.1., Vc., & Kb. (and below Vl.2 & Va. but in parentheses); see **GA-RB**, p. 29. Here it has been placed below each line, to match **EE**, **P**, **W**, & **BH**.
Kl. (b. 1): Pitch and length of the double-dotted half note f_♯² are unclear in **ESR**; **ESR-St** misinterpreted both, with a single-dotted half note g_♯².
Harm.: **ESR** has **f**, which is superfluous; removed here to match **A** and all other **OS**.
- 140 Kl.: **ESR** has f_♯²-g_♯²-a_♯²; notated enharmonically here as e²-f_♯²-g_♯² to match **A** and all **OS**. (**ESR-St** mistakenly has f_♯² instead of f_♯².)
Harm. (b. 2&): **ESR** forgot the flat for d_♯² (Flüchtigkeitsfehler).
Klav.: The slur in **ESR** ends at b. 2; shortened here to end at b. 1, to match all other sources.
Klav.: **ESR** has no articulation; wedges added here to match all other sources.
Va., Vc., Kb. (b. 4&): **ESR** notates the last note erroneously up an octave (d_♯^{2/1/1}); placed here an octave lower, to match all other sources.
- 141 Hn., Klav.: **ESR** reduces the **ff** in **OS** to **f** to reflect the chamber setting. (Pos. & [K]B.Tub. [=Klav. LS] have only **f** in any case in **Z**, **EE**, **UE**, **P**, **W**, & **BH**.)
Kl., Harm.: *marcato* is missing from **ESR**; added here to match **A** and all other **OS**.
Harm. LS (b. 4&): d² is in **ESR** (Flüchtigkeitsfehler); flat added here to make d_♯², to match all other sources.
Vc., Kb.: **ESR** forgot the staccato dots on b. 4 (Flüchtigkeitsfehler).
- 141–142 Hn., Klav.: Accents > on each note in **ESR** except for ^ in Hn. & Klav. US in m. 141, b. 1; **A**, **E**, & **GA-N** have *marc.* (without accents) for Hn. & Klav. US (= Fl.1&2, Hn.1–4, Trp.1–3) and > for each note in LS (= Pos. & KB.Tub.) except for b. 1 in each bar in **A**, where ^ was heavily written over. (**GA-N2** erroneously left the ^ in Trp. in m. 142, b. 1: **GA-N3** removed it. **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H** bring Hn. & Trp. into line with Pos. (i.e., with respect to the ^ and >) — however, they retain the *marc.*)
Here the Hn. has only *marc.* (and no accents) to match **A** & **GA-N**; in Klav., different articulations have been avoided, as would have been required by strict adherence to **A** & **GA-N** (*marc.* in US, accents in LS): instead, both systems have been matched to the lower brass in **OS**, i.e. with accents (in order to preserve the difference between b. 1 and the other notes), but without *marc.* (to avoid over-accentuation by the pianist).
Va., Vc., Kb.: **ESR** has staccato dots on b. 1–3 (except in a few spots where the articulation was accidentally

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- 142 V1.2 (b. 3): **ESR-St** has a staccato dot; all other sources (incl. **ESR**) have a wedge.
Va., Vc., Kb. (b. 3): The last 16th note (a¹_b or a_b) has no accidental in **ESR** in Vc. or Kb.; the accidental is present in **ESR** (Va. only), **A, E, Z, EE, UE, P, W, BH, & GA**; here there is no accidental in the score, but the parts have it as a courtesy.
- 143 Klav.: ♭ missing from the first note in the bar (in all octaves) in **ESR & ESR-St**; ♭ added to make B_b as in all other sources.
Klav. (b. 2): ♭ missing from lowest octave in **ESR**; present in **ESR-St**; added here to make D_b, to match all other sources.
Kb. (b. 3&): Pitch of b_b unclear in **ESR**; OK in **ESR-St**.
- 143–144 Strings: **ESR & ESR-St** have staccato dots on all 8th notes; changed here to wedges, to match all other sources.
- 144 Tutti: **ESR** has *cresc.* on b. 1, matching all **OS** except **A**, where it is placed between b. 1& and 2; left on b. 1 here.
Va., Vc.: **ESR** omitted *cresc.* due to lack of space; added here to match all other sources.
Strings (b. 2): **ESR** has erroneous D_♯ in all octaves (Flüchtigkeitsfehler); corrected here to D_b to match all other sources.
Strings: **ESR** places *fff* at b. 4, matching all printed **OS**; moved here to b. 4& to match **A** and the suggestion in **GA-RB**, p. 29.
V1.1&2, Kb. (b. 4): **ESR-St** has erroneous *ff* in V1.1, and omitted the dynamic altogether from V1.2 & Kb.
Vc. (b. 1): ♭ missing from b_b in **ESR-St**; **ESR** is correct.
Kb. (b. 2): Flat missing from d_b¹ in **ESR-St**.
- 145 Kl., Harm. (= WW in **OS**): **ESR** has no dynamic, in common with all other sources, except possibly for Fg. in **A** (*fff*). The dynamic has been added here to match the other lines.
Hn.: **ESR** reduces the *ff* in **EE** to *f* to reflect the chamber setting; **E, Z, UE, P, W, & BH** also have *ff*; changed here to *fff* to match **A & GA**; accent > added at b. 1.
Hn. (b. 1): **ESR** has no accent, in common with **EE** and all other **OS**, incl. **GA-H & GA-N2**; added here to match **GA-N3** (but it is not mentioned in **GA-RB**; in **A** it is discernable with a little bit of imagination).
Klav.: **ESR** has *fff*, matching **A & GA**; but there is only *ff* in **E, Z, EE, UE, P, W, & BH**.
Kb.: **ESR-St** has one ledger line too many, making an erroneous d_♯²; corrected here to match all other sources.
- 145–146 Klav.: d_♯² is missing from **ESR** (= Trp.2 in **OS**); instead, **ESR** has f_♯², which is not in any **OS**. Here f_♯² has been changed to d_♯².
Klav.: **ESR** has an accent ^ on each note (but **ESR-St** omitted it on the very first note); here it is only on b. 1 of each bar, to match all other sources.
- 146 Klav. (b. 1): **ESR** repeats the *fff*; removed here as superfluous.
- 146–147 Hn.: The slur extends over the bar line at the line break in both **ESR & ESR-St**, but is not continued on the next line in either. Shortened here to match **A** and all other sources.
- 147 Hn., Klav. LS: The accent ^ is missing from **ESR** (Flüchtigkeitsfehler?); added here to match **A & all other OS**.
Hn. (b. 4&): The slur into the next measure (a¹–d²–d²) is missing entirely from **ESR**; added here to match **A, E, Z, EE, UE, W, & GA**. (The slur covers only the two 16th notes in **P & BH**.)
Klav. US: The wedges are only on b. 2 & 4 in **ESR**; moved here to b. 1 & 3 to match the figure in the Hn. part: the alternating fifth motif (= Trp.2&3 in **OS**) should be preceded, not finished, by the short tone, and the fanfare motif (= Hn.1 & Trp.1 in **OS**) should be introduced by a long note. (For the same reason, a wedge was added in the next bar on b. 1 in the US.)
Klav. US (b. 2): The dotted 8th note g¹ was notated but then scratched out of **ESR** (and not copied into **ESR-St**), but it was left standing at b. 4 (and copied into **ESR-St** there). The note has been reinstated here to match the figure in this bar at b. 3–4, and to better represent the contribution of Hn.3 in **OS** to the harmony.
Klav. US (b. 3): The slur in **ESR** matches **A & EE**; the slur in Trp.3 is wrong in **E, Z, UE, W, & GA** (and also in **P & BH**, but in a different way); Trp.2 is correct in all sources except **P & BH**.
Klav. LS (b. 1): The ♯ is missing from the d(♯)¹ in **ESR**; added here to match all other sources.
Klav. LS (b. 1): One dot is missing from the f_♯¹ and the g_♯¹ in **ESR** (but only from the g_♯¹ in **ESR-St**); added here to match all other sources.
- 147–149 Kl., Hn., Harm., Klav.: These bars are written on a paste-over in **ESR**.
- 148 Klav. US: **ESR** has no articulation at b. 1; wedge accent added here. (See note for the wedges at m. 147.)

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- Klav. (b. 1&): ♯ missing from second 16th note in **ESR**; added here to make d₂² to match all other sources.
- 148–149 Kl., Harm.: The chords are missing completely from Fg. & Kl. in **GA-H**; present in all other sources.
- 149, 151 Vl.1: *hervortretend* is missing from **ESR**, **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; added here to match **A**, **EE** (**K93**, = ed. Redlich), & **GA**. (*p hervortretend* is present in **ESR-St**, but only in m. 149.)
- Vl.1: **ESR** & **ESR-St** have staccato dots on b. 2 & 3; changed here to wedges, to match **A** and all other sources.
- 150, 152 Vl.2: **ESR** & **ESR-St** have staccato dots on b. 2 & 3; changed here to wedges, to match **A** and all other sources.
- 152 Vl.2: *hervortretend* is missing from **ESR**, **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; added here to match **A**, **ESR-St**, & **GA**.
- 153 Vl.1: **ESR** has *immer sehr hervor*; corrected here to *immer etwas hervortretend*, to match all other sources, incl. **ESR-St**.
- 153, 155 Vl.2: Originally the Vl.1 line in **ESR** was also in Vl.2 (incl. the first note of the subsequent bars); later it was erased.
- Va. (b. 3): The staccato dot is missing from **ESR** (Flüchtigkeitsfehler); added here to match all other sources.
- 153–156 Kl.: **ESR** puts the **OS** Vl.2 line into the Kl., while changing the dynamic (from *pp* to *ppp*) and slurs (but only sporadically, and not always reflected properly in **ESR-St**), adding “(äußerst zart)”, and changing the wedges to staccato dots. Here the (äußerst zart) is kept, but the original *pp* was reinstated; the wedges too are reinstated to match **A** and all other **OS**, and the variant of slur was chosen which best suits the Kl. (cf. Hn., mm. 145–149) and not that which seems to spring from Vl. bowing technique.
- Va. (b. 2): The slur in **ESR** ends at the second 8th note, matching **E**, **Z**, & **EE**; shortened here to end at the first 8th note, to match **A**, **UE**, **P**, **W**, **BH**, & **GA**.
- 153–160 Va.: Down bows □ are missing from **ESR**, as they are from **A** (mm. 156 & 160 only), **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H** (mm. 153–156 only); added here added to match **A** (mm. 153–155 & 157–159) & **GA-N** (but there it is in parentheses in m. 156).
- 154 Vl.2: *pp immer etwas hervortetend* is missing from **ESR**; added here to match Vl.1 in m. 153 in all sources, incl. **ESR** (Vl.2 here and in m. 156 = Vl.1 LL in **OS**).
- Vl.2: Down bow □ added here as a courtesy. (Vl.2 here = Vl.1 LL in **OS**, but enters here in mid-phrase.)
- 154, 156 Vl.2: **ESR** assigns LL of Vl.1 from **OS** to Vl.2 here; this lower octave is missing entirely from **GA-H**, and its authenticity is questioned by **EE** (**K93**, = ed. Redlich), but is present in all other scores, incl. **GA-N**.
- 155 Hn.: **ESR** reduces the *p* in **OS** to *pp* to reflect the chamber setting.
- Va. (b. 3): The slur in **ESR** begins on the 8th note (Flüchtigkeitsfehler?); here it starts on the quarter note, matching **A** and all other sources, incl. **ESR-St**. (**GA-N2** added a superfluous secondary slur from the quarter note to the first 16th note; this secondary slur was removed again in **GA-N3**.)
- Vc., Kb. (b. 4): **ESR** erroneously has F♯; changed here to B(♯), to match all other sources.
- 155–156 Hn.: **ESR** has a dim. hairpin, which matches **Z**, **EE**, **UE**, **P**, **W**, & **BH**; removed here to match **A**, **E**, & **GA**.
- 156 Vl.2: Down bow □ added here as a courtesy, as in m. 154 (q.v.).
- Vc., Kb. (b. 4): F(♯) omitted erroneously in **ESR** (probably an oversight); reinstated here to match all other sources.
- 157 Kl.: **ESR** has *pp*, matching **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; changed here to *p* to match **A** & **GA**.
- Vl.1: **ESR** has *pp*, matching **Z**, **EE**, **UE**, **P**, **W**, & **BH**; the other sources (**A**, **E**, **ESR-St**, & **GA**) have *ppp*. Here the *pp* is retained, to keep Vl.1 on a more equal footing in its dialogue with Kl.
- Vc., Kb.: **ESR** has *pp*; removed here as superfluous, and to match all other sources.
- 157–158 Vl.2 (b. 3): Articulations are missing from **ESR**, as they are from **A**, **E**, **Z**, & **EE**; wedges added here to match **UE**, **P**, **W**, **BH**, & **GA**.
- 157–160 Vl.2: Down bows □ are missing from **ESR**, as they are from **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; added here to match **A** & **GA**.
- 158 Vl.2: **ESR** has what seems to be a staccato dot on the last 16th note of b. 2: Flüchtigkeitsfehler or just an ink drip?
- Va.: **ESR** definitely has a “+” on the first 16th note; removed here to match all other sources.
- 158, 160 Vl.2 (b. 2): **ESR** has a wedge, matching all **OS** except **A**, where it is clearly missing; retained here.
- 160 Vl.1: **ESR** has one slur over the entire measure, matching **A**, **E**, **Z**, **EE**, **BH**, & **GA-N3**; a subsidiary slur is added here at b. 4 to clarify the bowing, and to match **UE** & **W**. (**P**, **GA-H**, & **GA-N2** have only the slur on b. 4, omitting the slur over the entire bar; see **GA-RB**, pp. 29, 48.)
- Vc., Kb. (b. 4): The rhythm in **ESR** — ♩ — is wrong; changed here to ♩ to match all other sources. (**ESR-St** has the faulty rhythm in Vc.; in Kb. it is correct.)

- 30 Apr 10 **BRUCKNER (arr. Eisler/Stein/Rankl), 7th Symph. — Critical Report, 1st Mvt.** p. 1-19 of 107 total
- 161 Vl.2, Va.: **ESR** has *dim.* on b. 1, as do **E, Z, EE, UE, P, W, & BH**; removed here to match **A, ESR-St, & GA**.
- 162 Vl.2: The wedge in **ESR** is also present in **A, E, UE, P, W, BH, & GA**; it is missing in **Z & EE**.
- 163–165 Harm.: The phrase should be under one slur, but **ESR-St** breaks it into two (the copyist probably was confused by the page break at the end of m. 163 in **ESR**). (In **Z** the slur ends mistakenly at the end of m. 164, but nevertheless continues after the line break at the beginning of the next bar.)
Harm., Vc.: **ESR** wrote the phrase in ink in both parts, then (later?) with pencil put both parts in parentheses in m. 163 (before the page break) and added the footnote (“*Sollte Harm. allein...*”).
- 164–165 Klav.: **ESR** penciled parentheses around these notes, and added *eventuell* (‘perhaps’); **ESR-St** has the notes in ink, with no *eventuell* and no parentheses. However, since the notes represent the Vc. and Kb. parts, those notes are covered by those two instruments if the Harmonium does in fact play the phrase assigned to it, and would not need to be played by the Klav. under normal circumstances. Thus a footnote to that effect was added here, and the notes were set as cues.
- 165 **ESR** has a single bar line at letter **H**; changed here to a double bar to match **A, GA**, and all other **OS**.
ESR has **Ruhig**, as do all **OS**, though **GA-N** places it in parentheses; see **GA-RB**, pp. 14, 29, & 43. Present in **ESR-St** in Kl., Hn., Harm., Klav., & Vc., but missing from the other parts.
Regarding **c**, see **GA-RB**, pp. 14, 29, & 43. **c** is not in any source other than **A** — even **GA-N3**, even though **GA-RB** states it is written by Bruckner in **A**.
- 169–171 Kl., Harm.: The cresc. & dim. hairpins in **ESR** and all **OS**, incl. **GA**, climax at the barline of m. 170; changed here to match **A**.
- 171 Kl.: The $\frac{1}{2}$ für e^2 is not in **ESR**, but is added here, to match all other sources (incl. **GA**).
Harm.: **ESR** did not carry the dim. hairpin over the page break into this bar; it is continued here to match all other sources.
Klav.: Eisler added lightly in pencil: (Ein Rankl solo.)
- 172 Klav.: Two slurs are missing from **Z**; otherwise all **OS** are identical.
- 174 Klav. (= Ob. in **OS**): **ESR** has **p**; the dynamic was omitted from **A**, and is also missing from **E, Z, & EE (!)**; it was added in **UE, P, W, BH, & GA** (in parentheses in the latter).
- 174–176 Klav.: **ESR** has a slur, matching all **OS** except **A**, where it was omitted — probably a Flüchtigkeitsfehler.
- 175–177 Harm. LL: **ESR** has a slur for the lowest notes (**B**[$\frac{1}{2}$]-**B**[$\frac{1}{2}$]-**c**); removed here to match **A** and all **OS** (and also to match the similar spot in **ESR** at mm. 167–169).
- 177 Kl.: **ESR** places *cresc.* at b. 2; corrected here to b. 1, to match all other sources.
Harm.: *cresc.* is missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**. (**GA-H** adds [**mf**] as the culminating dynamic; this is ignored here, just as it was in **GA-N**.)
- 180–181 Kl.: **ESR** has **p** plus a dim. hairpin, matching **E, Z, EE, UE, P, W, & BH**; changed here to **pp** without hairpin to match **A & GA**.
Harm.: **ESR** has omitted the dynamic; **E, Z, EE, UE, P, W, & BH** have **pp** for all Pos.; **ppp** added here to match **A & GA**. (**A** actually has **ppp** only for T.&B.Pos., but **pp** for A.Pos.; **GA-RB**, p. 29, regards this as an error.)
- 181–184 Klav.: The staccato dots in **ESR** have been changed here to wedges to match all other sources.
- 183 **ESR-St** (Vl.1, Va., & Kb. only; missing in Vl.2 & Vc.) & **W** have **rit.**; all other sources, incl. **ESR**, have **Ritard.** (Here, this has been shortened to **Rit.** in the Kl. part only, due to lack of space.)
Klav. LS (b. 3): Both **ESR** and **ESR-St** forgot the treble clef for these two notes (Flüchtigkeitsfehler). Both sources have it in the next bar, after a page break in both sources.
- 183–184 Klav. LS (b. 4): The slur in **ESR** is split into two at the bar line (page break).
- 184 **ESR** has **J = 80** at the end of this bar (right before a **tempo** in the next bar), matching all other sources except **A & GA**, where it is missing entirely, and **ESR-St**, where it is present only in Kl. & Klavier. The unusual placement seems to indicate the final tempo of the ritardando.
- 185 **A & ESR-St** (Kl., Hn., Harm., Klav., Vl.1) have letter **J** here; in **E, Z, EE, UE, ESR-St** (Vl.2, Va., Vc., Kb.), **W, BH, & GA** it is letter **I**. (**P & EE [K93]** have no rehearsal letters at all.)
ESR has a **tempo**, matching all other sources except **ESR-St** (Vc. only), where it is missing.
Kl.: The **pp** in **ESR** apparently matches **EE** (which, along with **E, Z, UE, P, & W**, is without dynamics — presumably the previous **pp** still applies); changed here to **p** to match **A, BH, & GA**.
Harm.: **ESR** has the cresc. hairpin only in m. 185, as do **W, GA-H, & GA-N2**; it is extended here to match **A & GA-N3**. (See also **GA-RB**, p. 29. The hairpin ends in m. 186, ca. b. 2, in **E, EE, P, & BH**. The same goes for Fg. in **Z & UE**; in the Kl. there it extends only until the end of m. 185.)
Va.: **ESR-St** has printed up bow **V**; no other source has this.
Vc.: a *tempo* missing from **ESR-St**; present in all other sources.

Vc., Kb.: **arco** is missing from **ESR**; added here to match all other sources.

Kb.: **p** is missing from **ESR-St**; present in all other sources, incl. **ESR**.

185–186 Strings: The cresc. hairpin starts in **ESR** in m. 186, b. 1; it starts earlier here to match **A**. (See **GA-RB**, p. 29. The hairpin starts in m. 185, b. 3, in **A**; in m. 185 shortly after the dynamic on b. 1 in **GA-N3**; in m. 185, b. 4 (Va.) or 4& (Vc., Kb.) in **E**; in m. 185, b. 1 (Va.), or m. 186, b. 1 (Vc., Kb.), in **Z**, **EE**, **UE**, **P**, [**W** (b. 2 in Va.)], **BH**, **GA-H**, & **GA-N2**. The hairpin ends in **A** in m. 186 after the last 32nd note (Vc.), at b. 3 (Va.), or at b. 4 (Kb.); it ends in all three instruments after the last 32nd note in **E**, **EE**, **P**, & (**BH**); at b. 3 in **Z**, **UE**, **W**, & (**BH**); and b. 4 in **GA**; extended here to the bar line to match m. 194 in **A**.)

185 ff. Vc.: Bruckner generally avoided using tenor clef for Vc.; nevertheless it has been adopted in this edition to foster the legibility of some passages.

186 Vc. (b. 3–4): Slur omitted by **ESR**, **A**, and all **OS**; added here, analogous to mm. 60, 70, 74, 104, 194, 196, & 203 — and inspired by Muck & Jochum.

187 Harm.: The dim. hairpin in **ESR** starts only at b. 3; it starts at b. 1 here, to match **A**, **EE**, **P**, **BH**, & **GA**. (It begins at ca. b. 2 in **E**, **Z**, **UE**, & **W**.)

188 Harm. (b. 1): Some of the pitches are unclear in **ESR** & **ESR-St**, where both the ♯ and the ♮ are placed in front of the c, and neither accidental is in front of the d.

189–192 V1.1: **ESR** has one slur over all four bars (as in the piano reductions by Hynais, Behn, & Schalk); **A** has no slur at all (= V1.1 *divisi* UL); there are two slurs of two bars each in **E**, **Z**, **EE** (line break), **UE**, **P**, **W**, & **BH**; in **ESR-St** there is one slur in m. 189, one large slur in m. 190 with two secondary slurs there of two beats each, and one slur over mm. 191–192; **GA** has no slur except for m. 190, b. 1–2 (and it is in parentheses); here there are slurs only in m. 190, to match the similar figures in mm. 60, 70, 74, 104, 194, 196, & 203.

V1.2: **ESR** has one slur over all four bars, as do **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH** (and also the piano reductions of Hynais & Behn); **A** has no slur at all (= V1.1 *divisi* LL); in **ESR-St** (V1.1 LL) there is one slur in m. 189, and one slur over mm. 190–192; here there is only one slur: in mm. 191–192 to match **GA** (where it is in parentheses in **GA-N**, but without them in **GA-H**).

Va.: **ESR** has one slur over all four bars, as does **W** (and also the piano reductions of Hynais & Behn); **A** has no slur at all (= V1.2 *divisi* UL); there is only one slur (mm. 189–190) in **E**, **Z**, & **EE**; there are two slurs of two bars each in **UE**, **ESR-St** (V1.2 UL), **P**, **BH**, & Schalk; in **GA** there is only one slur: in mm. 191–192 (in **GA-N** it is in parentheses; in **GA-H** it is not); here there is a tie in mm. 189–190, which fits the phrase well and produces a good bowing (and which can be found thus **BH**), a slur in m. 190 to match V1.1, and another slur in mm. 191–192 to match **GA-N** (where it is in parentheses).

Vc.: **ESR** has one slur over all four bars, as does **W** (and also the piano reductions of Hynais, Behn, & Schalk); **A** has no slur at all (= V1.2 *divisi* LL); two slurs of two bars each are in **E**, **Z**, **EE**, **UE**, **ESR-St** (V1.2 LL), **P**, & **BH**; **GA** has no slur except for m. 190, b. 1–2, in parentheses; here there are slurs only in m. 190, to match similar figures in mm. 60, 70, 74, 104, 194, 196, & 203.

190 Strings: **ESR** has the **ppp** in this measure at b. 1; all other sources (incl. this edition) have it one bar later.

Strings (b. 3): *dim.* is missing from **ESR**; added here to match all other sources.

193 Vc.: **ESR** has *immer hervortretend*, as do **EE**, **P**, & **BH**; **A**, **E**, **Z**, **UE**, **W**, & **GA** have *hervortretend immer fort*.

Kb.: **ESR** has **p**; changed here to **mf** to match **A**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA**. (The dynamic is missing altogether from **E**.)

193–194 Harm.: The tie is missing from c(♯) in **ESR**, matching Fg.1 in **A**, **E**, **Z**, **EE**, & **GA**; added here to match Hn.4 in those sources, and both Fg.1 & Hn.4 in **UE**, ?**P** (unclear in digital photo), **W**, & **BH**.

193–196 Tutti: cresc. & dim. hairpins are entered sloppily and imprecisely in both **ESR** and especially **A**; here an interpretation of **A** has been chosen which is in no **OS** (even **GA**), but which makes sense musically.

196 Kl.: The slur from the previous bars was not carried over the page break in **ESR** to end here at the final note; correct in **ESR-St**.

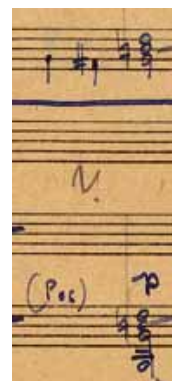
Harm., Klav.: **ESR** has what may be a question mark in the space between these two instruments (see scan at right):

197 Harm., Va., Vc., Kb.: Dynamics missing from **ESR**; the dynamics added here match all other sources.

Vc.: Tenuto lines added to match **A** (also in next measure at b. 1); missing from all other sources, incl. **ESR**.

198 Klav.: Half note g♯ is missing from **ESR** (an oversight?) (= T.Pos. in **OS**); added here to match all other sources.

Klav. UL: The slur in **ESR** is only under the LL; added here to UL to match all other



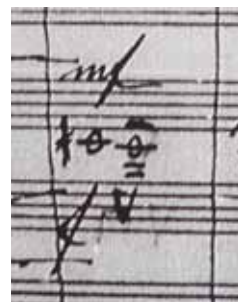
- 30 Apr 10 **BRUCKNER (arr. Eisler/Stein/Rankl), 7th Symph. — Critical Report, 1st Mvt.** p. 1-21 of 107 total sources.
- Vc. (b. 2): **ESR** has a slur with staccato dots, matching **E, Z, EE, UE, P, BH, & GA**; dots changed here to tenuto lines to match **A** (where the writing is a bit hard to decipher: those could be wide dots or short tenuto lines) & **W**.
- 199 Hn.: **ESR** reduces the *mf* in **OS** to *p* to reflect the chamber setting.
 Klav.: *cresc.* missing from **ESR**; added here to match all other sources.
 Vc.: *f* is missing from **ESR**; added here to match to match all other sources.
 Vc. (b. 4): The tenuto line is missing from **ESR**; added here to match to match all other sources.
 Kb.: **ESR** has *p*; changed here to *mf* to match all other sources.
- 200 Harm.: The c[♯]¹ (whole note) was added by **ESR**: missing from every other source.
 Klav. (b. 1): Sharp missing from the c[♯] **ESR**; present in **ESR-St**.
 Klav. (b. 1): **ESR** has a dotted half note C[♯] (lowest note in the chord), representing the c[♯] in Kb. in all other sources; shortened here to a simple half note, to conform to the rest of the notes in the chord.
 Klav. (b. 4): **ESR** adds an accent >, which is missing from all other sources; removed here.
 Klav. (b. 4): The lowest note in **ESR** (C_b) represents the enharmonically notated B_♯ in Kb. in all **OS**.
 Va. (b. 1): **ESR** has what is either a tenuto line or a blot; as no other source has a tenuto line for the Va. here, it has been removed.
- 201 Hn.: **ESR** reduces the *f* in **OS** to *mf* to reflect the chamber setting.
 Klav.: **ESR** has *ff* below the LS, which matches the Kb. in **EE** (and **P**); **A, E, Z, UE, W, & GA** have only *f* there; the dynamic is removed here, because *ff* is wrong and *f* is superfluous.
 Klav.: The lowest note in **ESR** (B_{♯1}) = the enharmonically notated Kb. A_♯ in **OS**.
 Va.: The dynamic is missing from **ESR, A, E, Z, & EE**; *f* added here to match **UE, P, W, BH, & GA** (in the latter, the dynamic is placed in parentheses).
 Vc., Kb.: The dynamic is missing from **ESR**; the dynamics are added here to match all other sources.
 Vc.: The tenuto line is missing from **ESR**; added here to match all other sources.
- 202 Hn.: **ESR** adds the separation mark ∨ at the end of the bar.
 Harm.: **ESR** notates the E_b/e_b, octave mistakenly as half notes; corrected here to whole notes to match all other sources.
 Harm., Klav.: The lowest note (E_b, = Kb. in **OS**) is noted enharmonically as D_♯ in all **OS**.
 Klav. (b. 1): The _b is missing from the lowest note in **ESR**; added here (making E_b) to match the enharmonic d_♯ in Kb. in all other sources.
 Klav. (b. 1): **ESR** has a very long stem for the e_b, which misled the copyist to make the lower octave E_b in **ESR-St** also a half note, instead of the proper whole note.
 Klav. (b. 1): That same e_b half note in **ESR** represents T.Pos. from **OS**, but the whole note e_b (same pitch, = B.Tub. in **OS**) is not covered. It has been added here, also to improve the voice-leading to the quarter note e_♯ in the next measure.
 Strings: The *dim.* is missing from **ESR**; added here to match all other sources.
 Vc. (b. 3): **ESR** omits the tenuto line; added here to match all other sources.
- 202–203 Harm., Klav.: The slur in these two bars was not continued over the page break in **ESR** (Flüchtigkeitsfehler); added here to match all other sources.
- 203 Hn.: **ESR** reduces the *p* in **OS** to *pp* to reflect the chamber setting.
 Harm. (b. 1): Some of the pitches are unclear in **ESR**, where both the _♯ and the _♮ are placed in front of the g, and neither accidental is in front of the b. **ESR-St** is OK.
 Harm., Klav., Va., Kb.: Dynamics missing from **ESR**; *p* added here to match all other sources. (The brackets in Va. in this edition are in error, and should be ignored.)
 Harm. Klav.: Both instruments are assigned the half note of A.T.&B.Pos. & KB.Tub. and the dotted half note of Fg. & Kb. from **OS**, but **ESR** assigned differing note values in the two instruments — why? (The fact that the two quarter rests in Klav. are in pencil in **ESR** points to either a later alteration of the note value, or a later compensation for mistakenly and/or hastily filled-in note heads; also, e_♯ in Klav. [= Fg.1 in **OS**] does have a dot after the note, unlike the other pitches in the Klav. chord.)
 Harm., Klav.: The upper three notes are notated enharmonically in all **OS** as f_b-a_b-c_b¹ (= Pos., B.Tub.).
 Va.: The dynamic is missing from **ESR**; *p* is added here to match all other sources.
- 203–210 Hn.: **ESR & ESR-St** both break the slur at the end of bar 207 (both sources have a line break there); the two slurs are joined here into one, to match all other sources.
- 204 Klav., Va., Vc., Kb.: The *cresc.* hairpin starts in **ESR** at b. 1 of this bar; adjusted here to match all other sources.
 Klav.: **ESR** uses the slurs for Kb. in **E, Z, EE, UE, P, W, & BH**; (there are no slurs in **A**; in **GA** they are in

parentheses); here they have been changed to a single slur, matching Fg. in all sources.

205 Hn.: **ESR** reduces the *mf* in **OS** to *p* to reflect the chamber setting.

Vc.: **ESR** has only a tenuto line over the note, matching **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; over the note in **A**, there is a tenuto line, but under the note there were bowings □∇ which were erased, and replaced with a “V” sign (see illustration at right); Haas interpreted this as an accent *v* in **GA-H**, which was accepted by **GA-N**.

Here, however, it is seen as an up bow ∇, for three reasons: 1) Bruckner notates the accent ^ consistently with an upwards point, even when it is under a note; 2) while Bruckner indeed usually notates an up bow as □, sometimes he notates it as ∇; and 3) bowings were already entered, but then Bruckner seems to have changed his mind, erased the first version, and replaced it with only an up bow.



206–210 Klav. LS: The upper octave in **ESR** (whole notes E#-F[#]-A-B[♯]-B[♯]: see scans, below) is not found in either **A** or **GA**, but it is present in **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH** (=Kb., upper octave); the lower octave doubles the Kb.; both octaves have been removed from Klav. here, to match Bruckner's original instrumentation in **A** & **GA**.



207 Va.: The accent > is missing from **ESR** & **ESR-St**; added here to match all other sources.

Va.: **ESR** has a slur over this bar; removed here to match all other sources, incl. **ESR-St**.

209 Hn., Va., Vc., Kb.: *dim.* in **ESR** is on b. 1 in m. 210 (Va.) or b. 3 in this measure (Hn., Vc., Kb.); in **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**, it is on b. 3 in Hn. only, and on b. 1 in m. 210 in all the strings; in **ESR-St** it is on b. 1 of m. 209 in Va. & Kb., on b. 3 & of m. 209 in Hn., and on b. 1 of m. 210 in Vc.; here it is on b. 3 of this bar in all instruments, to match **A** & **GA**.

210–211 Vl.1: The slur in **ESR** (which is in pencil) seems to extend from m. 210 to b. 1 of the next bar; placed here only over m. 210, to match all other sources.

211 **ESR** has **Belebend** (as a general tempo indication), as in **ESR-St** (Vl.1&2), **P**, **W**, & **BH**; it is also present (above Vl.1 only) in **E**, **Z**, & **EE**, and at Fl.1 & Vl.1 in **UE**; removed here to match **A**, **EE** (ed. Redlich), **ESR-St** (Va., Vc., Kb.), & **GA**.

Va. (b. 1): ♯ missing from f₂¹ in **ESR-St**; **A** & **ESR** are correct.

213 Klav.: **ESR** has *poco cresc.*, which is not in **A** or **GA** (and thus is removed in this edition), but it is present in **E** (where it was meant for Vl.1, but somehow shifted up to Fl.1, where it stayed in **Z**, **EE**, **UE**, **P**, **W**, & **BH**).

Klav. (b. 1): Double-dotted quarter note has only one dot in **ESR-St** (Flüchtigkeitsfehler); **ESR** is correct.

Strings: *cresc.* is set here in **Z** & **UE** as the last word of *poco a poco cresc.*; it remained as an isolated word in **EE**, **P**, **GA-H**, **GA-N** (in parentheses) — and **ESR**; removed here to match **A**, **ESR-St**, **W**, & **BH**. (In **E**, the *poco a poco cresc.* is spaced differently than all other sources, and so is irrelevant here.)

215 Klav. (b. 1): Double-dotted quarter note has only one dot in **ESR** (Flüchtigkeitsfehler); **ESR-St** is correct.

Vl.1 (b. 3): c(♯)³ should read c₂³ (Flüchtigkeitsfehler); **ESR-St** is correct.

216 Strings: **ESR** has *dim.* on b. 2, matching **Z**, **EE**, **UE**, **P**, **W**, **BH**; removed here to match **A**, **E**, & **GA**. (In **ESR-St** it is placed at m. 217, b. 1, in Vl.1.; it is missing from the other Strings.) (See also note for m. 218, below.)

217–218 Vc., Kb.: **ESR** ties the two whole notes, matching **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, **GA-H**, & **GA-N2**; no tie here, to match **A** & **GA-N3**.

218 Strings: **ESR** has a *dim.* hairpin under the entire bar, as in **E**, **Z**, **EE**, **UE**, **ESR-St** (except for Vl.2, where it is under mm. 217–218, and Kb., where it is missing entirely), **P**, **W**, & **BH**; removed here to match **A** & **GA**.

Regarding **Ruhig**, see **GA-RB**, pp. 14, 29, & 43; it is present in **ESR**, matching all printed **OS** except **GA**; missing entirely from **GA-H**, but present (in parentheses) in **GA-N**.

219 **ESR** has **Ruhig**, matching all other sources except **GA-H**, where it is missing entirely, and **ESR-St**, where it is missing from Vl.1&2 & Va., but present in Kl., Hn., Harm., Klav., Vc., & Kb. Set in brackets in **GA-N**.

ESR has (*♩* = 96), matching all other sources except **A** & **GA**, where it is missing entirely, and **ESR-St**, where it is missing from Vl.1&2, Va., & Kb. but present in Kl., Hn., Harm., Klav., & Vc.

- 30 Apr 10 **BRUCKNER (arr. Eisler/Stein/Rankl), 7th Symph. — Critical Report, 1st Mvt.** p. 1-23 of 107 total
- Vc., Kb. (b. 1): **ESR** has a staccato dot in Vc. and no articulation at all in Kb.; wedge is given here, to match all other sources.
- 219–220 Klav. (b. 1): **ESR** has staccato dots; changed here to wedges to match all other sources.
 Klav. (b. 2): **ESR** has a staccato dot on the first 8th note in each bar; **A** is messy, but looks like it has wedges in Fl.1; all printed **OS**, incl. **GA**, have wedges; in this edition, staccato dots were chosen, to match Vc. & Kb. at this spot, and Fl.1 at mm. 229–230, where the staccato dots are clear in **A** and all other sources.
- 220 Klav. (b. 1): The slur in **ESR** is only on the two 16th notes (Flüchtigkeitsfehler?); extended here to include the subsequent 8th note, to match all other sources.
- 221 Vc., Kb.: The *p* is missing from **ESR** and also (from Vc. only) in **ESR-St**; added here to match all other sources.
- 221–226 Vl.1&2 (b. 1&): **ESR** has accents > and no up bows √, matching **EE**, **ESR-St** (Vl.1 only), **P**, & **BH**, and also **E**, **Z**, **UE**, & **W** (where it is omitted by mistake from Vl.2 in m. 226); changed here to up bow √, to match **A** (⊔) & **GA**. (Both the accent and the up-bow are present in **EE** [ed. Redlich] in mm. 221–222, with only the accent in the rest of the bars; neither sign is present in Vl.2 in **ESR-St**).
 Vl.1&2: **ESR-St** has no wedges, only staccato dots (that is, in places where the dots were not forgotten altogether).
- 222 Vl.1 (b. 1): **ESR** has a staccato dot; changed here to a wedge to match all other sources.
 Vl.1&2 (b. 3): The wedge is missing from in **E**, **Z**, & **EE**; it is present in all other sources.
 Vl.2 (b. 1): Articulation is missing from **ESR**; a wedge is added here to match all other sources.
- 223 Vl.1&2: **ESR** has *f* on b. 1, matching **E**, **Z**, **EE**, **UE**, **P**, & **W**; moved here to b. 1&, to match **A**, **BH**, & **GA**.
 Vl.1&2: The wedge is missing from **E**, **Z**, & **EE**; present in all other sources, incl. **ESR**.
 Va., Vc., Kb.: *f* is missing from **ESR**; added here to match all other sources.
- 223–226 Kl.: **ESR** has slurs and articulations matching **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H** (as given in those sources in mm. 223–224: each figure has a slur over all four notes, and a wedge on the last one). Changed here to match **A** & **GA-N** (and **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H** in mm. 225–226).
 Va.: **ESR** has accents > and no up bows √ (except in m. 225, where > is missing), matching **EE**, **P**, & **BH**, and also **E**, **Z**, **UE**, **ESR-St**, & **W** (where it is omitted by mistake from m. 226); changed here to up bow √, to match **A** (⊔) & **GA**.
- 224 Kl.: *f* is missing from **ESR**, **E**, **Z**, **EE**, **UE**, **W**, & **BH**; added here to match **A** & **GA**.
 Kl. (b. 3–4): The rests are missing from **ESR** (Flüchtigkeitsfehler), but present in **ESR-St**.
 Vl.2: The wedge is missing from **E** & **Z**; present in all other sources, incl. **ESR**.
- 226 Strings: *pp* is missing from **ESR**; added here to match all other sources. (In **ESR-St** it is on b. 1 in Vl.1&2; otherwise, the placement matches all other sources, including this edition.)
- 227 Kl. (b. 3): **ESR** has a wedge, matching **A**, **UE**, **P**, **W**, & **GA** (and retained in the present edition); it is missing from **E**, **Z**, & **EE**; **BH** has a staccato dot.
 Klav. (= Fl. in **OS**): The dynamic is missing from in **E**, **Z**, & **EE**; present in all other sources, incl. **ESR**.
 Vl.1&2 (b. 1): **ESR** has a staccato dot; changed here to a wedge, to match all other sources.
 Vl.1&2 (b. 3&–4): One of the 8th rests is missing from **ESR** (Flüchtigkeitsfehler); added here to match all other sources.
- 227–228 Kl.: The last 8th note of each bar is beamed together with the first 8th note of the subsequent bar in **ESR** & **ESR-St**, unlike any other source.
 Klav.: The slur in each figure in **ESR** is over all three notes; limited here to the 16th notes, to match all other sources.
 Vl.1: All 8th notes in **ESR-St** erroneously have wedges, not staccato dots (except the last, where the articulation was omitted entirely). Correct in **ESR**.
 Vl.1&2, Va.: The up bows √ are missing from **ESR**, as they are from **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; added here to match **A** (⊔, except for m. 227, b. 4&: □ by mistake) & **GA**.
 Va. (b. 4&): **ESR** omitted the final 8th rest in both bars (Flüchtigkeitsfehler).
- 228 Kl. (b. 2&): **ESR** has *pp*, as does every other source for Kl.1; all other lines in **OS** have *dim.*, only Kl.1&2 have *pp* at b. 2& or 3& (as the case may be), because the musical line is divided between two instruments. Here, however, the line is reunited, so *dim.* would make more sense than [*subito*] *pp*.
 Kl. (b. 2&–3): **ESR** joins the two 8th notes *d*₂² & *e*₂² together with a beam, unlike any other **OS**, incl. **A**. As it seems to make sense and increase the legibility to maintain a consistent notation of the same figure in consecutive bars, it was left as in **ESR**.
 Kl. (b. 3): **ESR** has a wedge, which is only a faint smudge in **EE** (the Altmann and Redlich editions cleaned that smudge away completely); the wedge is present in **A**, **P**, **BH**, & **GA-N**; it is a (mistaken) staccato dot

in **UE, W, & GA-H**; there is no articulation at all in **E** or **Z**.

Klav.: **pp** on b. 2 in **ESR** matches **E, Z, EE, UE, P, & BH** (but in all those sources it is meant for Kl.1); removed here to match **A, W, & GA**.

Klav. (b. 2; = Fl.1 in **OS**): The wedge is missing from **E & Z**; present in all other sources.

Klav.: The *dim.* is missing from **ESR**; added here to match all other sources.

Klav.: **ESR** erroneously has d_2^2 on b. 4& (Flüchtigkeitsfehler?); corrected here to d_4^2 , to match all other sources.

VI.1 (b. 4&): The staccato dot is missing from **GA-H**; present in all other sources.

VI.1&2 (b. 1&-2): One of the 8th rests is missing from **ESR** (Flüchtigkeitsfehler); added here to match all other sources.

VI.2, Va., Vc., Kb.: *dim.* is missing from **ESR**; also missing from **ESR-St** (Vc. only); added here to match **A, UE, P, W, BH, GA**; also present in **E & Z** (VI.2 only), in **EE** (VI.1&2 only).

229 Kl. (b. 1): **ESR** has a wedge on b. 1, as do **A, BH, & GA-N**; missing from all other sources, incl. **EE & GA-H**.

Klav.: Wedge missing from b. 3 in **ESR & ESR-St**; added here to match all other sources.

232 Klav.: Wedge missing from b. 2 in **ESR & ESR-St**; added here to match all other sources.

233 A double bar is at letter **M** in all sources except **A, W, GA-N** — and **ESR**.

ESR has **Tempo I**, as do **E, Z, EE, UE, ESR-St, P, W, & BH**; changed here to **Molto animato**, to match **GA-N3**; (**GA-N2** places it in brackets); **GA-H** has no tempo indication whatsoever. Present in **A**, though apparently not in Bruckner's hand (see **GA-RB**, pp. 14, 29, & 43).

ESR has ϕ , matching all **OS** except **GA-H**; (**GA-N** places it in brackets). Present in **A**, though apparently not in Bruckner's hand (see **GA-RB**, pp. 14, 29, & 43). Present in **ESR-St**, except for Vc., which has an erroneous **c**.

Kl., Harm. UL, Klav. UL (b. 1): Accent ^ is missing from **ESR, E, Z, & EE**; added here to match **A, UE, P, W, BH, & GA**.

Harm. LS (= whole note chords in Hn.1-4 in **OS**): Accent ^ is missing from **ESR, E, Z, EE, UE, P, W, BH, & GA-H**; added here to match **A & GA-N**.

Klav. UL (b. 4): Accent ^ is missing from **ESR, E, Z, & EE**; added here to match **A, UE, P, W, BH, & GA**.

VI.1 (b. 1): **ESR** has an accent, but no tenuto line, matching **E, Z, EE, UE, P, W, & BH**; there is a tenuto line *and* an accent > in **ESR-St**; this edition has a tenuto line but no accent, following **A & GA**.

VI.1 (b. 4): The tenuto line is missing from **Z**; present in all other sources, incl. **ESR**.

VI.2: **ff** is missing from **ESR-St**; present in all other sources.

234 Harm. LS: The note values of the three notes are hard to read in **ESR**, and **ESR-St** incorrectly has all three of them as a half note.

235 Hn.: **ESR** reduces the **ff** in **OS** (= A.Pos.) to **f** to reflect the chamber setting.

Harm.: **ESR** has accent > for c^1 ; changed here to ^ to match Trp.1&2 in all other sources.

Klav.2 LS (b. 1): **ESR & ESR-St** forgot the bass clef (Flüchtigkeitsfehler); this line is notated in **ESR & ESR-St** in Klav.1 LS.

Klav.1 LS (b. 4): The accent ^ is missing from Trp.2 in **E, Z, [& ?P]**; present in all other sources.

VI.1: The tenuto line is missing from **ESR, EE, & ESR-St**; added here to match **A, E, Z, UE, P, W, BH, & GA**.

235-240 Klav.: **ESR** notates this entire passage for the first player only; it has been divided here between both players to improve the legibility (if not the audibility) of the separate brass lines represented by the Klav.

236 VI.1. **ESR** has a whole note, matching **E, Z, & EE**; changed here to a half note plus half rest, to match **A, UE, ESR-St, P, W, BH, & GA**.

Kb. (b. 2): **ESR-St** mistakenly has c_b^1 ; all other sources have the correct c_b^1 .

237 Hn.: **ESR** omitted the accent ^ (Flüchtigkeitsfehler?); added here to match all other sources.

Harm. LS (= whole note chords in Hn.1-4 in **OS**): Accent ^ is missing from **ESR**, as it is from Hn.3&4 in **E, Z, EE, & UE**; added here to match Hn.1-4 in **A, P, W, BH, & GA**, and Hn.1&2 in **E, Z, EE, & UE**.

VI.1 (b. 1): **ESR** has an accent, but no tenuto line, matching **E, Z, EE, UE, P, W, & BH**; this edition has a tenuto line but no accent, following **A, ESR-St, & GA**.

239 Hn. (b. 1) (= A.&T.Pos. in **OS**): The accent ^ is missing from **Z**; present in all other sources.

Harm. LS: **ESR** has accent > for d^1 ; changed here to ^ to match Trp.1&2 in all other sources.

VI.1 (b. 1): **ESR** has an accent ^ and tenuto line superimposed upon one another (Flüchtigkeitsfehler); there is no articulation whatsoever in **ESR-St**; this edition has a tenuto line, to match all other sources.

OS (Kb.): **E** has one ledger line too many at b. 4, making an erroneous c_b^2 , instead of the proper a_b^1 ; correct in all other sources.

- 30 Apr 10 **BRUCKNER (arr. Eisler/Stein/Rankl), 7th Symph. — Critical Report, 1st Mvt.** p. 1-25 of 107 total
- 240 V1.2: The *fff* is missing from **ESR-St**; present in all other sources.
- 240–241 Harm.: **EE** has an erroneous slur in Hn.1&2; *not* adopted by **ESR**.
- 241 Kl., Hn., Harm. UL: Accent ^ missing from **ESR**; added here to match all other sources.
Harm. LS (= whole note chords in Hn.1–4 in **OS**): Accent ^ is missing from **ESR**; added here to match all other sources.
Harm., Klav.: f³ is missing from **ESR** at b. 4 (= Ob.1 in **OS**); not added here, as the note merely reflects the limited range of the oboe.
Klav.1 US (b. 1): **ESR** has an accent >; corrected here to ^, to match all other sources.
Klav.2 US: The accent ^ is missing from both notes in Trp.2 in **E** & **Z**; it is present in all other sources, incl. **ESR**.
Klav.: **ESR** has *fff*, matching **A**, **E**, & **GA**; reduced to *ff* in **Z**, **EE**, **UE**, **P**, **W**, & **BH**; this edition retains *fff*.
Kb.: The tenuto line is missing from **ESR** (Flüchtigkeitsfehler); added here to match all other sources.
OS (Kl.1&2): ♭ missing from a_♭² at b. 1 in **E**; present in all other sources.
- 241–242 Klav.2 LS: **ESR-St** forgot the ♯ for the upper note of the octave (c_♯); it is correct in **ESR**.
- 241–243 V1.1: Tenuto lines are missing from **ESR-St**; present in all other sources.
- 242 Kl. (b. 2): **ESR** & **ESR-St** have an erroneous d_♯²; corrected here to d_♯² to match all other sources.
Harm.: **ESR** has a whole note a_♭¹, which is obviously intended to represent Hn.3 from **OS**; corrected here to a dotted half note a_♭¹ plus quarter note g_♯¹, to match all other sources.
Klav.1, US (b. 1): **ESR** & **ESR-St** have an erroneous f_♯³; corrected here to f_♯³ to match all other sources. (**ESR-St** also has a mistaken f_♯², corrected here also.)
Klav.2 US (b. 1): The accent ^ is missing from Trp.2 in **Z**, **EE**, **P**, & **BH**; it is present in **A**, **E**, **UE**, **W**, **GA** — and **ESR**.
Klav.2 US (b. 4): **ESR** has quarter note a_♭¹, which does not occur in **OS** in any instrument at this point; changed here to g_♯¹ to match Hn.3 in all other sources, and to match Va. in **ESR**.
Va. (lower note): **ESR** has a half note d(♯)¹; corrected here to a whole note d_♯¹, to match all other sources.
- 243 Hn.: *ff* in **ESR** matches **Z**, **EE**, **UE**, **P**, **W**, & **BH**; changed here to *fff* to match **A**, **E**, & **GA**.
Harm. LS (= whole note chords in Hn.1–4 in **OS**): Accent ^ is missing from **ESR**; added here to match all other sources.
Klav. US (b. 1): f³ in **ESR** = Ob. 1 in **OS**, where it perhaps was chosen because a_♭³ would be too high for the Ob. — It would be worth considering removing f³ in order to preserve the contour of the upper octave, and to match the instrumentation of m. 241.
Klav.2 US: The b_♯¹ was written as a whole note in **ESR**; reduced here to a dotted half note so the 2nd player can get out of the way of the 1st player, who must play the same pitch on b. 4.
Klav.2 LS: **ESR** omits the dynamic; **Z**, **EE**, **UE**, **P**, **W**, & **BH** have *ff*; *fff* is added here to match **A**, **E**, & **GA**.
Vc., Kb.: **ESR** omits the dynamic; *fff* is added here to match all other sources.
OS (Trp.2): Quarter note c² is missing entirely from b. 1 in **E**; present in all other sources.
- 244 Harm.: **ESR-St** has an erroneous ♯ for the a¹; **ESR** is correct, though hard to read.
Klav. (b. 3): **ESR** accidentally omitted the ♯ for d¹ (Flüchtigkeitsfehler); **ESR-St** is correct.
- 245 Harm. (b. 1): **ESR** has an accent > for a_♭¹; omitted here, so that the a_♭¹ will be slurred as smoothly as the other notes in this line, to match Fl. & Ob. in **OS**.
- 245–246 Harm.: The slur is not carried over the page break in the US in **ESR**, and is missing entirely from the LL; in **ESR-St** the slurs are missing in both systems; added (or extended) here to match all other sources.
- 246 V1.1: **ESR** has an erroneous slur starting in this bar; removed here to match all other sources.
- 246–247 Klav.: Accents ^ missing from **ESR** (presumably a Flüchtigkeitsfehler); added here to match all other sources.
- 247 Klav. (b. 1): The ♭ is missing from the lowest note in **ESR** & **ESR-St**; added here to match all other sources.
V1.1: The tenuto line is missing from **ESR-St**; present in all other sources.
Vc., Kb.: The tenuto lines are missing from **ESR**; missing also from **ESR-St** in Vc. only; added here in both instruments to match all other sources.
- 248 Tutti: **ESR** has a dim. hairpin under the entire bar, matching **EE**, **UE**, **P**, **W**, & **BH**; present in **E** (except for Fg., Hn.3&4, B.Tub., V1.2, & Kb.), and **Z** (except for Fg., & Hn.3&4); in **ESR-St** it is present in Vc., and also in mm. 247–248 in V1.1 & Kb., but missing altogether from V1.2 & Va.; removed here to match **A**, **ESR**, & **GA**; see **GA-RB**, p. 19.
Kl., Hn., Klav.: The slur is missing from **ESR**, **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H**; missing also in **A** for Kl. & Fg., but present in the brass; added here to match **A** & **GA-N** (where it is in parentheses for Kl. & Fg.). See **GA-RB** only on p. 19 & 43.

- 30 Apr 10 **BRUCKNER (arr. Eisler/Stein/Rankl), 7th Symph. — Critical Report, 1st Mvt.** p. 1-26 of 107 total
- Klav. (b. 1): The ♭ is missing from the two lowest octaves in **ESR** & **ESR-St**.
- 249 V1.2: Letter **N** is one bar too early in **ESR-St**.
- 249–252 Klav. UL: The slur in **ESR** is missing from **A**; retained here to match all printed **OS**.
- 250 Hn.: The **p** in **ESR** matches **E, Z, EE, UE, P, W, & BH**; it was omitted from **A**, but added in **GA**.
- 250–252 Hn.: The accents in **ESR** (> on the 1st note; tenuto lines on all other notes) match **E, Z, EE, UE, P, W, & BH**; changed here to ^ or > to match **A & GA**.
- 251 Kl.: The slur in **ESR** is not carried over the page break from the previous bar; correct in **ESR-St**.
- V1.1 (b. 1): The quarter rest in **ESR** is graced with a nat. sign ♯ (Flüchtigkeitsfehler).
- V1.1: The up bow √ is missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A (♭), ESR-St, & GA**.
- V1.2: The tenuto line is missing from **ESR**; added here to match all other sources.
- 253 Tutti: *poco a poco cresc.* in **ESR** is at b. 2; moved here to b. 1 to match **A** and all other **OS**.
- Harm.: **ESR** reduces the **p** in **OS** to **pp**, perhaps to reflect the chamber setting.
- Harm. (= Hn.3&4 in **OS**): *poco a poco cresc.* is missing from **ESR, A, E, Z, EE, UE, P, & W**; added here to match **BH & GA** (where it is in parentheses).
- V1.1 (b. 3): There is no dynamic in **ESR, A, E, Z, EE, UE, P, W, or BH**; **GA-H** suggests (**p**) (maybe inspired by Muck's entry in **E**); **GA-N** retains that suggestion; **GA-RB** is silent.
- V1.2 (b. 4): c_♭² in **ESR** is wrong; **ESR-St** has the proper c_♯².
- 253–255 Harm.: The slurs are missing from **ESR**; added here to match Hn.3&4 in all other sources.
- 254 V1.1: The up bow √ is missing in **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A (♭), ESR-St, & GA**.
- V1.2 (b. 4): a_♭² in **ESR** is wrong; **ESR-St** has the proper a_♯².
- 256 V1.1: The up bow √ is missing in **ESR, E, Z, EE, UE, ESR-St, P, W, & BH**; added here to match **A (♭) & GA**.
- 256–257 Harm.: The slurs are missing from **ESR**; added here to match Hn.3&4 in all other sources.
- 257 Kl.: **ESR** has no dynamic, matching **A, E, Z, EE, UE, P, W, & BH**; [**f**] added here to match **GA**. **GA-RB** does not mention this.
- Harm.: The **f** in **ESR** is present in all **OS** in Fl. & Ob.; it is present for Hn.3&4 as well in **BH & GA-N** (in parentheses).
- Klav.: **ESR** has an accent > in US b. 1 & LS b. 3; changed here to ^ to match all other sources.
- V1.2: **f** is missing from **ESR, A, E, Z, EE, UE, & P**; present in **ESR-St, W (sort of), & BH**; added here in brackets to match **GA**.
- Va., Vc.: **f** is missing from **ESR**, as it is from **EE (Vc. only)**; added here to match all other sources.
- 258 Klav. (b. 2): **ESR** has accents > matching **A & GA**; they are missing from **E, Z, EE, UE, P (here only from Trp.3), W, & BH**.
- 258–259 Harm.: The ties are missing from **ESR**; added here to match Hn.3&4 in all other sources.
- 259 Harm., Klav., V1.1: The position of the *dim.* varies in the different sources: it is at b. 1 in **ESR-St (V1.1)**; at b. 2 in **A (or maybe b. 1, depending on the instrument; b. 2& for Tpts.)**, **E (except Fl. b.3)**, **Z, EE, UE, P, W, BH, & GA (except Trp.2.3, b. 3)**; in this edition it is placed according to GA.
- Va., Vc.: *dim.* is missing from **ESR**; added here to match all other sources, except **ESR-St** (where it is missing in Va.).
- 260 Klav. LS: **ESR** forgot the return to bass clef at the end of the bar; **ESR-St** forgot the treble clef in m. 259 (after a line break), and consequently did not need to return to bass clef here. (Both are Flüchtigkeitsfehler.)
- V1.1: **ESR** has the slur over b. 1–3, matching **E, Z, EE, UE, P, W, BH, GA-H, & GA-N2**; here the slur is only over b. 1–2, as in **A, ESR-St, & GA-N3**. See **GA-RB**, pp. 19, 30, 49.
- V1.1 (b. 3): There is no dynamic in **ESR, A, E, Z, EE, UE, P, W, or BH**; **GA-H** suggests (**p**) (maybe inspired by Muck's entry in **E**); **GA-N** retains that suggestion; **GA-RB** is silent.
- 261 V1.2: **ESR** has an erroneous slur which starts here and ends abruptly at the bar line (Flüchtigkeitsfehler).
- 261–262 Kl.: **ESR** breaks the slur after bar 261 (page break); **ESR-St** also has a line break, but continues the slur.
- 262 Kl. (b. 3): **ESR & ESR-St** forgot the ♯ for f_♯² (Flüchtigkeitsfehler).
- Hn.: **ESR** reduces the **mf** in **OS** to **p** to reflect the chamber setting.
- Hn. (b. 4): All sources have e², although a² is not only logical, but also playable (and sounds good, too; some conductors, incl. Tennstedt, even demand[ed] a²). It would be, however, an unusually high note for Bruckner to write (perhaps due to some personal experience he had with horn playing in his day).
- 262–264 Hn.: Accents ^ (1st note) or > (all other notes) are missing from **ESR (and E, Z, EE, UE, P, W, & BH)**; added here to match **A & GA**.

- 30 Apr 10 **BRUCKNER (arr. Eisler/Stein/Rankl), 7th Symph. — Critical Report, 1st Mvt.** p. 1-27 of 107 total
- 263 V1.1: the up bow \vee is missing from **ESR, E, Z, EE, UE, ESR-St, P, W, & BH**; added here to match **A** (\sqcup) & **GA**.
- 264 Kb.: **ESR** notated the final quarter note a bar too early, then corrected that error by writing the whole note over the quarter note. Unfortunately, it now looks like a half note. (Flüchtigkeitsfehler.)
- 265 Kl., Vc.: *poco a poco cresc.* is missing from **ESR**; added here to match all other sources (except that **A** has no dotted line).
Harm.: The **p** is missing from **Z & EE**; present in all other sources.
V1.1: **ESR** has the slur on b. 1–2 only, matching all other sources except **ESR-St**, where it is on b. 1–3.
V1.1: *poco a poco cresc.* is mistakenly placed in the next bar in **ESR-St**; **ESR** correctly places it here.
- 265–268 V1.1, Va., Vc.: Dotted continuation line for *poco a poco cresc.* added to match **EE, P, W, & BH**, and V1.1 in **E, Z, UE, & GA-N3** (only in V1.1 there), in order to highlight the subito **pp**; it is entirely missing from **A** (where the words stretch over three entire bars) & **ESR-St**.
- 266 V1.1: The up bow \vee is missing from **ESR, E, Z, EE, UE, ESR-St, P, W, & BH**; added here to match **A** (\sqcup) & **GA**.
V1.1 (b. 3–4): **ESR** has one slur over both beats; changed here to two slurs to match all other sources, incl. **ESR-St**.
V1.2: **ESR** has a slur over the whole bar, matching all other sources except **A**, where it was forgotten. Mentioned in **GA-RB**, p. 30.
- 266–268 Va.: **ESR** originally had the double stops from **OS**, but later crossed out the lower note(s) in each bar, which are doubled in the Harm. in any case.
- 267 Harm.: f^1 in **ESR** (b. 4 of the whole note) is not in that octave in any **OS** (= Va.), but it fits into the harmony.
V1.1: The down bow \sqcap is missing from **ESR, E, Z, EE, UE, ESR-St, P, W, & BH**; in **GA-H & GA-N2** there is an erroneous up bow \vee instead (mentioned in **GA-RB**, pp. 30, 49); down bow \sqcap added here to match **A & GA-N3**.
V1.1: **ESR** has the slur over b. 1–3; here it is only over b. 1–2 to match all other sources except **ESR-St**, where it is missing altogether.
V1.2: **ESR** has a slur over the whole bar, matching all other sources except **A**, where it was forgotten. Mentioned in **GA-RB**, p. 30.
Va. (b. 4): as^1 in **ESR** is wrong; ab^1 in **ESR-St** is correct.
- 268 V1.1: The down bow \sqcap is missing from **ESR, E, Z, EE, UE, ESR-St, P, W, & BH**; in **GA-H & GA-N2** there is an erroneous up bow \vee instead (mentioned in **GA-RB**, pp. 30, 49); down bow \sqcap added here to match **A & GA-N3**.
V1.1: **ESR** has the slur over b. 2–4, as in **E, Z, EE, UE, ESR-St, P, W, BH, GA-H, & GA-N2**; here it is only over b. 3–4 to match **A & GA-N3**. See **GA-RB**, pp. 19, 30, 49.
V1.2: **ESR** has a slur over the whole bar, matching all other sources except **A & ESR-St**, where it was forgotten. Mentioned in **GA-RB**, p. 30.
- 271 V1.1: Slur ends in **ESR & ESR-St** at the first note of the next bar (as it does in Muck's **E** score as well); here it ends on b. 4 of this bar to match all other sources.
- 272 Va.: \sharp missing from $g\sharp^1$ in **ESR**; **ESR-St** is OK.
Vc.: **ESR-St** has an erroneous $c\sharp^1$; **ESR** has the proper c_b^1 .
- 277 Kl.: **ESR** has **mf** to match **EE** (originally in **E**, but this is not mentioned in **GA-RB** [see p. 19]); **mf** also in all other printed **OS** besides **GA-N**; changed here to **f** to match **A & GA-N**. (See **GA-RB**, p. 44.)
Klav. UL (= Trp. in **OS**): **mf** is missing from **E & Z**; present in all other sources.
V1.1: The down bow \sqcap is missing from **ESR, E, Z, EE, UE, ESR-St, P, W, & BH**; added here **A & GA**.
V1.1 (b. 4&): **ESR** has $f\sharp^3$ (presumably a Flüchtigkeitsfehler: all other sources have $f\sharp^3$).
Va., Vc.: **mf** is missing from **ESR**; added here to match all other sources.
- 278 V1.1: The down bow \sqcap is missing from **ESR, E, Z, EE, UE, ESR-St, P, W, BH, GA-H, & GA-N2**; added here match **A & GA-N3**, even though it seems obvious. Mentioned in **GA-RB**, pp. 30 & 49.
V1.1 (b. 4): b_b^2 is in **ESR, E, Z, EE, UE, P, W, BH, GA-H, & GA-N2**; see **GA-RB**, pp. 19, 30, & 49; changed here to e_b^3 to match **A, ESR-St, & GA-N3**.
- 281 Letter “**O**” is missing from **ESR**; added here to match all other sources except **EE** (ed. Altmann & ed. Redlich) & **P**, which have no rehearsal letters at all.
Harm. (= Fl. in **OS**): **p** is missing from **E & Z**; present in all other sources.
Klav. US (= Ob. in **OS**): **p** is missing from **Z**; present in all other sources.
V1.1 (b. 1): The tenuto line is missing from **ESR, Z, & EE**; added here to match **A, E, UE, P, W, BH, & GA**.

- 30 Apr 10 **BRUCKNER (arr. Eisler/Stein/Rankl), 7th Symph. — Critical Report, 1st Mvt.** p. 1-28 of 107 total
- 282–284 Klav. LS (= Trp. in OS): *p* is missing from A; added in all other sources, incl. ESR; retained here to match GA.
- Klav. LS (= Trp. in OS): The tenuto lines are missing from A; added in all other sources, incl. ESR (more or less: individual tenuto lines are missing in various OS, presumably unintentionally); GA also adds the tenuto lines, except for on the first dotted half note — why it was omitted there is not explained in GA-RB: perhaps it was simply a Flüchtigkeitsfehler.
- Klav. LS (= Trp. in OS): A has no *zart*; added to all printed OS except GA; ESR omits it; omitted here too, to match A & GA.
- 284 Kl.: *p* is missing from E, Z, & EE; present in all other sources incl. ESR.
- 284–286 Harm., Va.: The cresc. & dim. hairpins are missing from ESR; added here to match all other sources; the exact placement in all instruments is adjusted to match A & GA.
- 285 Harm., VI.1 (b. 4): ESR has $g\sharp^2$ (Flüchtigkeitsfehler); corrected here to $g\sharp^2$, to match all other sources.
- Vc.: The slur in ESR continues into the next bar; shortened here to end on the second eighth note, to match all other sources.
- 286 VI.1 (b. 1): There is an erroneous dot after the half note in ESR; ESR-St is correct.
- Va. (b. 1): \sharp missing from $g\sharp^1$ in ESR; ESR-St is correct.
- Vc.: \sharp missing from $a\sharp$ in ESR-St; ESR is correct.
- 286–289 Kl.: ESR mistakenly breaks the slur at the page break at the end of m. 287 (but ESR-St is correct), and ends the slur one note early (and ESR-St is also wrong).
- 288 Harm. (b. 1): The slur from the previous measure was not continued here over the page break in either ESR or ESR-St: Flüchtigkeitsfehler.
- Harm. (b. 3–4): ESR has one slur for all four 8th notes, but ESR-St has no slur at all there. Both variants are changed here to one slur for each pair of 8th notes, to match all other sources.
- VI.1 (b. 3–4): ESR has one slur for each pair of 8th notes, matching A, Z, EE, UE, P, W, BH, & GA; E has one slur for all four 8th notes; ESR-St has both variants simultaneously.
- 290 Hn.: The fact that the arrangement was never tried out by those who created it is illustrated by the inclusion of “(eventuell)” [= ‘(perhaps)’] plus a large opening parenthesis “(” for the Hn. in ESR. (A closing parenthesis was omitted, however.)
- Hn.: ESR has *mf* for Hn. (= Hn.1 & Kl.2 from OS); A & GA have *mf* für Kl. 2 and *p* for Hn.1; E & Z have *mf* between the lines for Kl.2 & Hn.1; UE, EE, P, W, & BH have *mf* for both instruments; left here as *mf*, as the Hn. covers both instruments from OS.
- Harm. UL: ESR has *Tremoloregister*.
- Harm., Va.: *poco a poco cresc.* is missing from ESR; added here to match all other sources.
- Vc.: *mf* missing from ESR-St; ESR is correct.
- 291 Kl.: *poco a poco cresc.* is missing from ESR; added here to match all other sources except A (lack of room?). GA added it without parentheses.
- Klav.: *poco a poco cresc.* is missing from ESR, E, Z, EE, UE, P, W, & BH; it is also missing from A (= Trp.; but there is no lack of room here as in the Kl. — Flüchtigkeitsfehler?), but as the Trp. does have *dim. sempre* in m. 299, a crescendo is implied; GA added *cresc.* (without *poco a poco*, and in parentheses); *poco a poco cresc.* added here to match all the other instruments.
- 291–296 Klav.: ESR has accents >, matching Z, EE, UE, P, W, & BH; changed here to ^ to match A, E, & GA.
- 293 Hn.: The slur is missing in A (after a page break, and only in Kl.2); added in all printed OS, and present in ESR.
- 293–294 Harm. LS: The slurs are missing in A; added in all printed OS, and present in ESR.
- 294–295 Tutti: GA-H added dynamic markings in parentheses; GA-N retained them. As they are not explained by GA-RB, and are in no other source, they have been omitted here too.
- 294 Hn. (b. 2): ESR has an accent ^ matching Hn. in A & OS; Kl.2 in A & OS has > — a Flüchtigkeitsfehler on Bruckner’s part, and if so, which accent is correct?
- Klav.: There is no accents in A or E (= Trp.1); added in Z, EE, UE, P, W, BH, & GA, and present in ESR.
- 295 Klav.: There are no accents on the $b\sharp^1$ half notes in ESR, or in Trp.2 in A, E, Z, EE, UE, P, or W; added here to match BH & GA (where they were added without explanation in GA-RB).
- 296 Klav.: There is no accents on the $b\sharp^1$ whole note in ESR, or in Trp.2 in any other source; one is added here to match the upper note in Klav. (= Trp.1 in OS) and Hn.
- 297 Kl.: See GA-RB, p. 24, for alternative rhythm and notes.
- Klav. LL: The slur is only over this bar in ESR; there is no slur at all for these notes in A; the slur is extended here to match E, Z, EE, UE, P, W, BH, & GA.
- 298 VI.2: ESR-St has an erroneous *dim.* here, in addition to the correct *dim. sempre* in the next bar.

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298–300 Vc.: *gezogen* is missing from **ESR**; instead there are slurs: on the first two 8th notes, then one per measure. That is also the situation in **E**; changed here to match **A & GA**.

299–300 Klav.: **ESR** has erroneous pitches for the half notes: $c\sharp^2-b(\natural)^1-b(\natural)^1-a\sharp^1$ instead of the proper $d\sharp^2-c\sharp^2-c\sharp^2-b(\natural)^1$ as in all other sources (= Trp.1 $a\sharp^1-g\sharp^1-g\sharp^1-f\sharp^1$ in **OS**).

305 Vl.2: **ESR** forgot the \natural for $d\sharp^2$; correct in **ESR-St**.

306 Kl.: The fifth note in **ESR**, **Z**, **EE**, **UE**, **P**, **W**, & **BH** = $f(\natural)^2$; in **A**, **E**, & **GA** it is e_b^2 . See **GA-RB**, p. 22: f^2 would be “[a deviation] from the autograph and from the first printing which at least would be worth considering”; see also **GA-RB**, p. 30.

307 Strings: **ESR** has *pp(p)*, matching **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; augmented here to read *pp(p) sempre*, to match **A**, **ESR-St** (Vl.1, Kb.), & **GA**.

309 Harm.: The slur in **ESR** ends by mistake after the page break at m. 308; **ESR-St** is also incorrect.

310 Vl.1&2, Va.: *ppp sempre* is present in Vl.1&2 at the beginning of a new line in **E**, **Z**, **EE**, **UE**, **P**, & **W**; it is also in **BH** (Vl.1&2 & Va.; not a new line); missing from **ESR**, **A**, **ESR-St**, **GA** (not the beginning of a new line in any of these). Added here in **ESR**, and at the beginning of new lines in all the string parts (whichever bar that happens to be).

Va. (b. 1): \flat missing from d_b^2 in **ESR-St**; **ESR** is correct.

311, 312 Vc., Kb.: The slurs are missing from **ESR**; added here to match all other sources.

316 Va.: **ESR** has tremolo lines for the quarter note; removed here to match all other sources.

319 **ESR** has a double bar at letter **Q** (as do **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**); this edition has a single bar, to match **A**, **EE** (ed. Redlich), & **GA**.

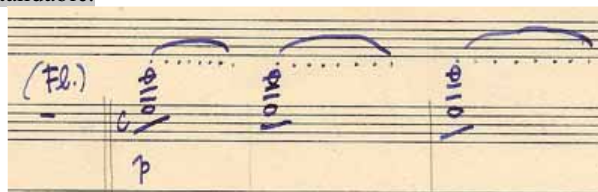
ESR has *c*, as do **ESR-St** and all **OS** except **GA**: missing from **GA-H**, but present (in parentheses) in **GA-N**.

Present in **A**, but apparently not in Bruckner’s hand: see **GA-RB**, pp. 14, 30, & 44.

Kl.: The cresc. hairpin starts in this measure at b. 4 in **A & GA**; in **Z & UE** it starts at b. 4&; in **ESR**, **EE**, **P**, **W**, & **BH** it starts at b. 1 of the next measure; in **E** it starts right at the bar line.

Harm.: **ESR** identifies this as (*Fl.*), but in reality the Kl. joins in later on: identified here as (*Holz*) (= **WW**).

319–321 Harm.: **ESR** notates each bar with a whole note with a single 8th note “tremolo” line, with 8 staccato dots, and with a slur over each bar (see scan, below), matching **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH** (this last source, however, has 8th notes instead of the whole note plus “tremolo” line); **A**, too, has whole notes with single “tremolo” lines, but no staccato dots or slurs; the notation was changed here to match **GA**, which seems to be the most understandable.



321 Kl.: The cresc. hairpin ends at the end of bar 320 in **ESR**; in **BH** at b. 2 of m. 321; in **EE & W** at b. 3 of m. 321; and in **E**, **Z**, **UE**, & **P** at b. 4 of m. 321; extended here to the end of this bar, to match **A & GA**.

322 Kl.: The dynamic is missing from Kl.2 in **P**; present in all other sources, incl. **ESR**.

Harm.: The dynamic is missing from Kl.1 in **E**, **Z**, **EE**; present in **ESR**, **A**, **UE**, **P**, **W**, **BH**, & **GA**.

323 Vl.1&2: **ESR** has *p*, matching all other sources except **W**, which has *pp* — which actually makes sense, and so the dynamic was changed in this edition to *pp* as well: it matches the dynamics not only of the comparable spot two bars later, but also the dynamics of the Klav. in this bar. (The dynamic is missing altogether from **ESR-St**.)

325 Vl.1: The 8th rest at b. 2& is missing from **ESR** (Flüchtigkeitsfehler); present in **ESR-St**.

327 Harm. (b. 3): The staccato dot is missing from $F\sharp$ **ESR** & **ESR-St** (Flüchtigkeitsfehler); added here to match all other sources.

Va., Vc.: **ESR** has *p*, as do **Z**, **EE**, **UE**, **P**, **W**, **GA-H** (Vc. only), **GA-N2** (Vc. only); changed here to *pp* to match **A**, **E**, **BH**, **GA-H** (Va. only), **GA-N2** (Va. only), & **GA-N3**.

Kb.: The dynamic is missing from **ESR**; *p* is in **Z**, **EE**, **UE**, **P**, **W**, **GA-H**, & **GA-N2**; *pp* is added here to match **A**, **E**, **BH**, & **GA-N3**.

328 Klav.: **ESR** notates a half note with a single 8th note “tremolo” line, 4 staccato dots, and a slur; the slur and staccato dots were removed here to match all other sources.

329 Klav.: **ESR** has *cresc.* at b. 2; moved here to b. 1 to match all other sources.

Vc., Kb.: The cresc. hairpin ends at b. 4 in **ESR**, **E**, **Z**, **EE**, **UE**, & **BH**; it ends at b. 4& in **P** & **W**; it is extended here to the bar line, to match **A**.

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- 330 V1.2: *cresc.* is missing from **E, Z, & EE**; present in all other sources, incl. **ESR & ESR-St**.
Va.: The staccato dots are missing from **ESR**; added here to match all other sources.
- 330–334 Kb.: The ties are present, but the slurs are missing from **ESR**; added here to match all other sources.
- 331 Klav.: The *dim.* is at b. 2& in **ESR**; at b. 1& in **W & BH**; at b. 1& or 2 in **E, Z, UE, & P**; moved here to b. 2 to match **A, EE, & GA**.
Va. (b. 1): The staccato dot is missing from **ESR, E, Z, & EE**; added here to match **A, UE, P, W, BH, & GA**.
Va. (b. 3): The *p* is missing from **ESR**; added here to match all other sources.
- 332 Kl. (b. 3): **ESR** has an erroneous 16th rest (Flüchtigkeitsfehler).
Klav.: The *cresc.* is at b. 3 in **ESR**; at b. 1& or 2 in **BH**; at b. 2 or 2& in **A, E, Z, UE, & W**; b. 2& in **EE, P, & GA**; moved here to b. 2 to match **A** (sort of).
- 333 Klav.: The *dim.* is at b. 3 in **ESR**; at b. 1& in **P & BH**; at b. 2 or 2& in **E & UE**; changed here to b. 2 to match **A, Z, EE, W, & GA**.
V1.2: *mf* is missing from **ESR-St**; present in all other sources, incl. **ESR**.
- 334 Klav.: The *dim.* is at b. 4 in **ESR, E, Z, EE, UE, P, W, BH, & GA**; changed here to b. 2 to match **A**.
V1.2: *p* is missing from **ESR-St**; present in all other sources, incl. **ESR**.
Va.: The *p* is missing from **ESR**; added here to match all other sources.
Vc., Kb.: The *p* is at b. 2& in **ESR, E, Z, EE, UE, P, W, BH, GA-H, & GA-N2**; moved here to b. 1 to match **A & GA-N3**.
Vc., Kb.: The *dim.* is missing from **ESR, E, Z, & EE**; added here to match **A**; present, but placed incorrectly, in **UE, P, W, BH, & GA**.
- 335 The three Fl. notes in **OS** seem to have been overlooked by **ESR**; here they have been notated in the Harm.; the Harm. part cues the Kl. part (mm. 330–334), in case the performers wish to double the entire passage (which is originally for Fl. & Kl. in **OS**).
V1.1: *p* is missing from **ESR, Z, & EE**; added here to match **A, E, UE, P, W, BH, & GA**.
V1.2 (b. 1): *mf* is missing from **ESR, EE, & P**; added here to match **A, E, Z, UE, W, BH, & GA**.
V1.2 (b. 4): The tenuto line is missing from **ESR**; added here to match all other sources.
- 335–336 Harm.: **ESR** has a slur over $b\sharp^1$ - $b(\sharp)^2$ - $b(\sharp)^2$, matching **E, Z, EE, UE, P, W, BH, & GA-H**; removed here to match **A & GA-N**.
- 336 Klav. (b. 4): The $c\sharp^1$ is unclear in **ESR**, and was overlooked by the copyist for **ESR-St** (Flüchtigkeitsfehler); reinstated here to match all other sources.
V1.2 (b. 1): The tenuto line is missing from **ESR-St**; present in all other sources.
- 337 Harm.: **GA** has *pp*, which originated in **UE** (= Ob.1&2; present also in **P, W, & BH**); not present in **A, E, Z, EE, or ESR**, and not adopted here.
- 338 Harm. (b. 4): Quarter rest is missing from **ESR & ESR-St** (Flüchtigkeitsfehler).
V1.1: The last 16th note of b. 2 in **ESR-St** is $a(\sharp)^2$, a pitch preferred also my Muck; all other sources, incl. **A, GA, & ESR**, have $g(\sharp)^2$.
- 339–343 V1.2: This passage is in octaves in nearly every **OS** (**E, Z, EE, UE, P, W, & BH**: starts with g^1 - g^2); only the lower octave is in **A & GA** (g^1 etc.; only m. 343, b. 1, has an octave g^2 - g^3 in **A**, but this was not printed in **GA**); only the upper octave is in **ESR** (g^2 etc.); should the Kl. & V1.2 perhaps trade octaves, so that Kl. plays the Fl. line from **OS**, and V1.2 plays the original line from **A & GA**?
- 340 Klav.: *g* is missing from **ESR** on b. 3 & 4; added here to match all other sources (= Hn.2 in **OS**).
- 341 Harm. US (= Ob.2 in **OS**): **ESR** has no dynamic, in common with all sources except **BH & GA**, which have *mf cresc.* (**GA** sets it in parentheses); not added here, as the continuous crescendo would automatically lead to *mf* here anyway.
Harm. LS (= Fg. in **OS**): All sources except **ESR** have *mf* here (**BH** even has *mf cresc.*); not added here, as the continuous crescendo would automatically lead to *mf* here anyway.
Klav. LS: **ESR** has d^1 , which is in no other source (probably a Flüchtigkeitsfehler); corrected here to b_2 , to match all other sources.
V1.1: The last 16th note of b. 2 is $f(\sharp)^2$ in **ESR** (Flüchtigkeitsfehler — he forgot the \sharp); corrected here to $f\sharp^2$, to match all other sources.
V1.2: *immer breiter* is present in **E, Z, EE, UE, P, W, & BH**; missing in **ESR, A, ESR-St, & GA**.
- 341–342 Kl.: The slur is missing from **ESR**; added here to match all other sources.
- 342 Harm. US: The slur missing from b. 3–4 in **ESR**; added here to match all other sources.
V1.2: The tenuto line is missing from b. 1 in **ESR**; added here to match all other sources.
V1.2: The slur in **ESR** is only over $\underline{\underline{\quad}}$ in **ESR, E, Z, EE, UE, P, W, & BH**; placed here over b. 1–2, to match **A, ESR-St, & GA**.

- 30 Apr 10 **BRUCKNER (arr. Eisler/Stein/Rankl), 7th Symph. — Critical Report, 1st Mvt.** p. 1-31 of 107 total
- Vl.2: The articulation is missing from b. 3–4 in **ESR**; there are tenuto lines in **E, Z, EE, UE, P, W, & BH**; there are tenuto line *and* a slur in **GA-H**; just a slur is added here, to match **A, ESR-St, & GA-N**.
- 343 Harm.: There is no dynamic in Trp. in **EE**; *f* is in **P**; otherwise, all sources, incl. **ESR**, have *ff*.
Harm.: The accent *v* is missing from the lowest octave in **ESR**; added here to match all other sources except **EE**, where it is missing from Trp.3.
Klav.: **ESR** has *fff*, unlike any other source; there is *ff* in **E, Z, UE, W, & BH** (all sources: Fg., Hn., & Trp. only), **P** (Fg. only), **A, & GA**; and a mere *f* in **E & Z** (both: Pos. only), **EE, UE, W, & BH** (the latter four: Pos. & B.Tub. only), & **P** (Brass); the dynamic is missing from **E, Z** (both: B.Tub. only), & **EE** (Fg., Hn., & Trp. only); changed here to *ff* to match **A & GA**.
Klav. LS (b. 1): ♯ missing from **ESR** (Flüchtigkeitsfehler); added here to make B_♯, to match all other sources.
Vl.1: The dynamic is missing from **ESR-St**; present in all other sources.
Vl.2: The tenuto line is missing from **A** (lack of room), **E, Z, UE, ESR-St, & W**; present in **ESR, EE, P, BH, & GA**.
Va. (= Vl.1 from **OS**): **ESR** has *ff* at b. 1; moved here to b. 1 & to match all other sources, except **ESR-St** (Vl.1), where it is missing altogether.
Va. (b. 1 &): ♯ missing from c_♯² in **ESR**; added here to match all other sources.
- 343, 345 Klav. LS: The accent *^* is missing from Fg. in **A**; present in all other sources at b. 1 (**GA-H** adopted it from **UE**; mentioned in **GA-RB** [p. 30], but not explained); present in **ESR** (= Brass).
- 343–348 Va.: In **ESR**, the lower octave of Vl.1 in **OS** is assigned to Va.; this lower octave is missing from **GA-H**; see **GA-RB**, pp. 30 & 49.
- 344 Harm. UL (b. 1–2): **ESR** has a half note; **GA-H** (and also Dr. Muck, with Bruckner's permission granted in 1886: see **GA-RB**, p. 24) changed this to a dotted quarter note plus 32nd figure (as in the Kl.) in Fl. & Ob.; this change was not accepted by **GA-N**, and was not adopted here.
Harm. UL (b. 3): **GA-N2** forgot the ♯ for d²; added in **GA-N3**.
Vl.2: The slur is only over *≡≡≡* in **ESR** and all other sources except **ESR-St**, where it is over b. 1–2.
- 345 Harm. UL (b. 1): Accent *^* present on the upper note in **ESR**, but missing from **ESR-St** (Flüchtigkeitsfehler).
Harm. LL (b. 1): Accent *^* missing from the lower note in **ESR & ESR-St**; added here to match all other sources.
Harm. LL: **ESR-St** mistakenly omitted the slur.
Vl.2, Kb. (b. 4): The tenuto line is missing from **ESR**; added here to match all other sources, incl. **ESR-St**.
Vc. (b. 4): The tenuto line is missing from **ESR**; added here to match all other sources, except **ESR-St**.
Kb. (b. 1): The tenuto line is missing from **ESR**; added here to match all other sources, incl. **ESR-St**.
- 345–346 Kl., Hn., Harm.: **ESR** mistakenly divides the slur at the end of m. 345 (page break), and **ESR-St** copied the division into the parts; unified here into one slur only, to match all other sources. (**EE, P, & W** also have a page break.)
- 346 Harm. US: The slur in **ESR-St** ends at b. 1 of the next bar; it is correct in **ESR**.
Klav. LS (b. 1): Half note a_♭ (= Fg.1&2 in **OS**) is missing from **ESR**; added here to match all other sources.
Klav. LS (b. 3): Half note b_♭ (= Fg.1&2 in **OS**) is missing from **ESR**; added here to match all other sources, but placed in parentheses, as the note is doubled (as 8th notes) in the US.
Vl.2: The slur is only over *≡≡≡* in **ESR** and all other sources except **ESR-St**, where it is over b. 1–2.
Va. (b. 1 &): ♯ missing from d_♯² in **ESR**; added here to match all other sources.
- 347 Harm. (b. 1): Accent *^* missing from **ESR**; correct in **ESR-St**.
- 348 Klav. LS: Quarter note c_♯¹ is missing from b. 1 in **ESR** (= Fg.1&2 in **OS**); added here to match all other sources.
Vl.2: The slur is only over *≡≡≡* in **ESR** and all other sources except **ESR-St**, where it is over b. 1–2.
- 349 Kl.: **ESR** has both *dim.* and a dim. hairpin, matching **E, Z, EE, UE, P, W, & BH** (where there is the word *dim.* in m. 349 [b. 1] as well as the dim. hairpin in mm. 349–350); simplified here to *dim.* without the hairpin, to match **A** (“*dimin.*”) & **GA**.
Hn.: **ESR** has both *dim.* and a dim. hairpin (in **ESR-St** the hairpin extends under mm. 349–350); simplified here to *dim.* without the hairpin, to match **A** (“*dimin.*”) and all other sources.
Harm.: **ESR** has only a dim. hairpin (over the entire bar); **E, Z, EE, UE, P, W, & BH** have the word *dim.* in m. 349 (b. 1) as well as the dim. hairpin in mm. 349–350; changed here to *dim.* and no hairpin, to match **A** (“*dimin.*”) & **GA**. (Neither the word nor the hairpin is in **ESR-St**).
Klav.: **ESR** has both *dim.* and a dim. hairpin (over this bar only); there is *dim.* at b. 1 in m. 349 (in all voices in all printed scores) as well as a dim. hairpin, in mm. 349–350 (Hn.3&4 & Trp. in **E**, and in all voices in **Z, EE, UE, P, W, & BH**); simplified here to *dim.* without the hairpin, to match **A** (“*dimin.*”) & **GA**.
Klav. LS: **ESR & ESR-St** have an accent *^* on each half note; removed here to match all other sources.

Vl.1.: **ESR** has only a dim. hairpin (over the entire bar); in all printed scores there is *dim.* at b. 1 in m. 349 as well as a dim. hairpin, in m. 349 only; changed here to *dim.* and no hairpin, to match A (“*dimin.*”), **ESR-St**, & **GA**.

Vl.2: *dim.* is missing from **ESR**; added here to match all other sources.

Va.: *dim.* is missing from **ESR** & **E**; added here to match all other sources.

Vc., Kb.: *dim.* is missing from **ESR**; added here to match all other sources.

349–350 Klav. LS: The slur is missing from **ESR**; added here to match all other sources.

Vl.2: The slur extends over both bars in **ESR**; shortened here to cover only m. 349, to match all other sources.

350 Va.: **Z**, **EE**, **UE**, **P**, **W**, & **BH** have a dim. hairpin; not present in **ESR**, **A**, **E**, **ESR-St**, or **GA**, and not added here.

Vc., Kb.: **ESR**, **Z**, **EE**, **UE**, **P**, **W**, & **BH** have a dim. hairpin; removed here to match **A**, **E**, **ESR-St**, & **GA**.

351 **ESR** has *Etwas gedehnt*, as do all OS (incl. **GA-N**, where it is in parentheses) — except **GA-H**, which has no tempo indication here at all. Also missing from **ESR-St** in Vc. & Kb., but present in Kl., Hn., Harm., Klav., Vl.1 & Va.; Vl.2 has only *gedehnt*. Present in **A**, but apparently not in Bruckner’s hand: see **GA-RB**, pp. 14, 31, & 44.

Harm.: **ESR** has *poco a poco*; augmented here to read *poco a poco cresc.*, to match all other sources (Flüchtigkeitsfehler).

Vl.2: The tenuto lines are missing from **ESR**, **E**, **Z**, **EE**, **UE**, **ESR-St** (b. 2 only), **P**, **W**, **BH**, **GA-H**, & **GA-N2**; added here to match **A**, **ESR-St** (b. 1 only), & **GA-N3**.

Vl.2: *hervortretend* is missing from **ESR**, **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H**; added here to match **A** & **GA-N**.


Vl.2: *p* is missing from **ESR-St**; present in all other sources, incl. **ESR**.

Vl.2 (b. 4): ♯ missing from **ESR** for f♯¹; OK in **ESR-St**.

Va.: *pp* is missing from **ESR**; added here to match all other sources.

Vc., Kb.: *pp poco a poco cresc.* is missing from **ESR**; added here to match all other sources.

351–352 Vc.: The slur extends over both bars in **ESR**; it is only over m. 351 in **E**, **Z**, **EE**, **UE**, **ESR-St**, **P**, **W**, & **BH**; removed here to match **A** & **GA**.

352 Vl.2: The slur is only over  in **ESR**; extended here to cover b. 1–2, to match all other sources, incl. **ESR-St**.

353 Vl.2: The tenuto lines are missing from **ESR**, **E**, **Z**, **EE**, **UE**, **ESR-St** (b. 2 only), **P**, **W**, **BH**, **GA-H**, & **GA-N2**; added here to match **A**, **ESR-St** (b. 1 only), & **GA-N3**.

Va. (b. 1): **ESR** has a_b, which matches **E**, **Z**, **EE**, **UE**, **ESR-St**, **P**, **W**, & **BH**; **A** has a natural sign and a blot covering b to f♯¹, possibly with a clarifying c (?in pencil) to the left (see illustration); not mentioned in **GA-RB**; changed here to c_♯¹ to match **GA**.

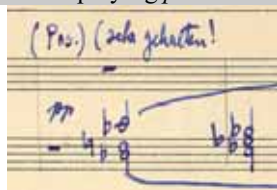


354 **ESR** has *A tempo* at b. 3, as do all OS (incl. **GA-N2**, where it is in parentheses, and **GA-N3**, where it is not) — except **GA-H**, which has no tempo indication at all here. (Also missing from **ESR-St** in Harm., Vc., & Kb., but present in Kl. & Vl.2 at b. 1, in Hn. & Klav. at b. 2, in Vl.1 at b. 2&, and in Va. at b. 3.) Present in **A**, but apparently not in Bruckner’s hand: see **GA-RB**, pp. 14, 31, & 44.

Hn.: **ESR** reduces the *p* in OS to *pp* to reflect the chamber setting.

Klav.: *pp* in **ESR** matches **E**, **Z**, **EE**, & **BH** (all four: A.&T.Pos.), **UE**, **P**, & **W**; *p* is in **A** & **GA**, and in B.Pos. only in **E**, **EE**, & **BH**; changed here to *p*.

Klav.: **ESR** added (*sehr gehalten!*) (‘very held’), whose meaning in this context is not immediately clear (see scans: *left*: **ESR**; *right*: **ESR-St**), and is not present in any other source. My guess is that **ESR** wanted the Piano to imitate Trombones playing *portamento*.



354–362 Hn.: **A** has a slur continuing through all these measures; in **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA** it is split in two after the tie in m. 356 (see **GA-RB**, p. 31); in **ESR** & **ESR-St**, it is not split there, but *is* split at the end of m. 357, probably led astray by the page break in **EE**; (**ESR** & **W** also have page breaks there, but **ESR-St** does not).

355–357 Hn.: *poco a poco cresc.* is missing from **ESR** (Flüchtigkeitsfehler?); added here to match all other sources,

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incl. **ESR-St**.
- 355–357 Klav.: *poco a poco cresc.* is missing from **ESR** (Flüchtigkeitsfehler?); added here to match all other sources, except **ESR-St**, where it is also missing.
- 356 Va.: The tenuto line is missing from **ESR**; added here to match all other sources.
- 356–357 Klav.: The tie for e₁¹ is missing from **ESR** (= Hn.3&4 in **OS** — or are these two e₁¹ half notes supposed to represent Va. in **OS**?); added here to match Hns. in all other sources.
- 356–359 Klav.: The slurs in **ESR** end mistakenly at the last note of m. 358; they are extended here to match all other sources. (A slur in Hn.3&4 in m. 357 from b. 2–3 is present in **A**, but is mistakenly missing from all other sources.)
- 357 Klav. (b. 3): **ESR** has b₁–d₁¹; notated here enharmonically as c₁¹–e₁¹, to aid legibility.
Klav. (b. 3–4): **ESR** has quarter notes g₁–f₁ (= B.Pos.), but not the half note g₁ (= T.Pos.); a g₁ was not added here on b. 4, to foster clarity in the line.
- 358 Klav. LS: The f₁ on b. 3 in **ESR** is wrong; corrected here to g₁ to match all other sources.
Vl.1 (b. 1): The courtesy accidental for c₁³ is present in all sources — except **ESR-St**.
Vl.1 (b. 3&): The first 16th note in **ESR** was originally f(♯)₁³ (Flüchtigkeitsfehler), then corrected to a₁³, which matches all other sources.
- 359 **ESR** has **Breiter**, as do all **OS** except **GA-H** (present in **GA-N**, but in parentheses). Present in **A**, but apparently not in Bruckner's hand: see **GA-RB**, pp. 14, 31, & 44. Missing from Vl.1, Va., Vc., & Kb. in **ESR-St**, but present in Kl., Hn., Harm., & Klav. at b. 1, and Vl.2 at b. 3.
Hn.: **ESR** reduces the *ff* in **OS** to *mf* to reflect the chamber setting, and puts it erroneously in m. 358 instead of m. 359.
Klav. LS: **ESR** has erroneous stems on the notes; removed here to make whole notes, matching all other sources.
Vl.1 (b. 2): The last 16th note in **ESR** is e₁³; corrected here to g(♯)₁³, to match all other sources
Vl.1 (b. 3&): **ESR** has either an erroneous staccato dot or an ink blot; removed here to match all other sources.
- 360–362: Klav.: Slur begins too late (at b. 3) in **ESR**, and is only over US; starts here at b. 1, and is added to the LS, both to match all other sources.
- 361 Tutti: **ESR** places *dim.* at b. 4 in all lines except Hn. (where it is missing altogether) & Vl.1 (where it is on b. 3&); it is moved here to b. 3 (or added in Hn. there), to match all other sources.
Harm. US: The whole note f₁¹ is missing from Vc. in all sources except **A** & **GA**; the note in **ESR** apparently represents either A.Pos. or Hn.3 or both.
- 361–362 Klav. US: The tie for f₁¹–f₁¹ is not present in **ESR**; in **OS**, Hn.3 & A.Pos. have ties, but Vc. has none; left here without a tie.
- 362 Tutti: **ESR** has a *dim.* hairpin under the entire bar; **E** has the hairpin ending at b. 3 in Ob., Kl., Hn.1&2 and ending at the bar line in Vl.2 & Va.; **Z**, **EE**, **UE**, **P**, **W**, & **BH** have it ending at b. 3 in all winds, and at the bar line in all strings; removed here to match **A** & **GA**; also missing from **ESR-St** (Vl.1&2 & Kb.).
Harm. LS, Klav. LS: The f₁ as given in **ESR** is not in this octave in any **OS**, but it is in the Behn piano reduction.
Klav. LS: **ESR** has an accent > which is in no other source, and which contradicts the *dim.* in the previous bar; removed here to match all other sources.
- 363 **ESR** has **Ruhig**, as do all **OS** except **GA-H** (present in **GA-N**, but in parentheses). Present in **A**, though apparently not in Bruckner's hand: see **GA-RB**, pp. 14, 31, & 44. Missing from Vl.1 & Va. in **ESR-St**, but present in Kl., Hn., Harm., Klav., Vl.2, Vc., & Kb.
Kl. (b. 2): Articulation is missing from **ESR**; wedge added here to match all other sources.
Klav.: The slur in **ESR** is only over b. 2 (Flüchtigkeitsfehler); extended here to b. 3 to match all other sources.
Vl.2, Vc., Kb.: Articulation is missing from b. 1 in **ESR**; in **EE**, there is a staccato dot for Vl.2, a wedge for Vc., and no articulation at all for Kb.; **ESR-St** has a staccato dot for each part; wedge added here to match **A**, **E**, **Z**, **UE**, **P**, **W**, **BH**, & **GA**.
Vc.: *pp* is missing from **ESR-St**; present in all other sources, incl. **ESR**.
Vc., Kb. (b. 1): The nat.-sign ♮ is missing from the g₁ in **GA-H** (Leipzig 1944 and Dover reprint only; present in Breitkopf PB 3621).
- 363, 364 Klav. US (b. 3): **ESR** & **ESR-St** have staccato dots; corrected here to wedges, to match all other sources.
- 363–370 Kl.: Almost all wedge accents are given as staccato dots in **ESR** & **ESR-St**; corrected here to wedges, to match all other sources.
- 364 Kl. (b. 2): **ESR** starts the slur at the first 8th note, and omits the articulation; wedge added here, and the slur

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 started here on 2&, both to match all other sources.
- Harm.: The articulation is missing from **ESR-St**; a wedge is added here to match all other sources, incl. **ESR**.
- VI.2, Kb.: The articulation is missing from b. 1 in **ESR**; in **EE**, there is a wedge for Kb., and no articulation at all for VI.2; **ESR-St** has a staccato dot for each part; wedge added here to match **A, E, Z, UE, P, W, BH, & GA**.
- Vc.: **ESR** has a staccato dot; **ESR-St** has a staccato dot; wedge added here to match **A** and all printed **OS**.
- 364–366 VI.1., Va.: **ESR** has staccato dots; **ESR-St** has either staccato dots only (Va.) or an odd alternation of wedges and staccato dots; wedges given here, to match **A** and all printed **OS**.
- 365 VI.2, Vc., Kb. (b. 1 & 3): The articulations are missing from **ESR**; wedges are added here to match all other sources except **ESR-St**, which has staccato dots.
- 365–366 Harm.: **ESR & ESR-St** have staccato dots; changed here to wedges to match all other sources.
- 366 Kl.: **ESR & ESR-St** have an erroneous and supernumerary quarter rest at end of bar (Flüchtigkeitsfehler).
 Kl.: The articulation (wedge) is missing from b. 4 in **Z & UE**.
 VI.2 (b. 1): **ESR & ESR-St** have a staccato dot; changed here to a wedge, to match all other sources.
 VI.2 (b. 3): The articulation is missing from **ESR**; changed here to a wedge, to match all other sources except **ESR-St**, which has a staccato dot.
 Vc., Kb. (b. 1 & 3): The articulations are missing from **ESR**; wedges are added here to match all other sources except **ESR-St**, which has staccato dots.
- 367 Klav. US, Strings: **p** missing from **ESR**; missing from Vc. & Kb. also in **EE & P**; added here to match all other sources.
 Klav. LS (b. 4): **ESR-St** has **pp**; **ESR** did as well, originally, but then the second **p** was crossed out; given here as **p**, to match all other sources.
 VI.1: The slur in **ESR** ends at b. one of the next bar; shortened here to cover only b. 4 of this measure, to match all other sources, incl. **ESR-St**.
 Va. (b. 4): The last 16th note in **ESR** is an erroneous $g\sharp^2$; the proper $f\sharp^2$ is in **ESR-St**.
 Vc., Kb. (b. 1): The nat.-sign \natural is missing from the $c\sharp^1$ in **GA-H** (Leipzig 1944 and Dover reprint only; present in Breitkopf PB 3621).
- 367, 368 VI.2, Vc., Kb. (b. 1): The articulations are missing from **ESR**; wedges are added here to match all other sources except **ESR-St**, which has staccato dots.
- 367–370 Klav. US: **ESR & ESR-St** have staccato dots; changed here to wedges to match all other sources.
- 368 Klav. LS (b. 1): The articulation is missing from **EE**; a wedge is in all other sources, incl. **ESR & ESR-St**.
 VI.2 (b. 4): Pitch of $d\sharp^2$ is unclear in **ESR**; and the \natural is missing from **ESR-St**.
 Vc., Kb. (b. 2): The staccato dot is missing from the first 8th note in **ESR**; added here to match all other sources.
- 368, 369 VI.1., Va.: **ESR** has staccato dots; changed here to wedges to match all other sources.
- 369 Kl. (b. 1); Klav. US (b. 2): **pp** is in all sources (except Klav. in **ESR**, where there is no dynamic at all), but perhaps **ppp** would be worth considering. (See also next comment.)
 Harm. (b. 2): **ESR** has **pp**, matching **E, Z, EE, UE, P, W, BH, GA-H, & GA-N2**; **ppp** is in **A** (originally it was **pp**) & **GA-N3**; nevertheless, **pp** is retained here, assuming a relatively weak Harmonium sound.
 Harm. (b. 4): **ESR** has **pp**, as in **A**; **ppp** is in **E, Z, EE, UE, P, W, BH, & GA** (in the latter source the altered dynamic of **E & UE** is adopted without explanation or even mention in **GA-RB**); retained here as **pp**, assuming a relatively weak Harmonium sound.
 Harm. LS (b. 1): The quarter rest is unclear in **ESR**, and **ESR-St** has an erroneous 8th rest; corrected here to match all other sources.
 Harm. LS (b. 2–3): **ESR & ESR-St** have no articulation on the first note and a slur over the first 3 notes, and **ESR** has a staccato dot on the fourth note (the dot is missing from **ESR-St**); corrected here to match all other sources.
 Klav. (b. 3&): The final rests (8th plus quarter) are missing from **ESR** (Flüchtigkeitsfehler).
 Klav. LS (b. 1): **ESR** has a staccato dot; **ESR-St** has no articulation whatever, matching **A, E, Z, & EE**; given here as a wedge, to match **UE, P, W, BH, & GA**.
 VI.2, Vc., (b. 1): The articulation is missing from **ESR**, matching **ESR-St** (VI.2 only); wedges are added here to match all other sources except **ESR-St** (Vc. only), which has a staccato dot.
 VI.2 (b. 3): The \flat is missing from **ESR**; added here to make $e\flat^2$, match all other sources, incl. **ESR-St**.
 Va. (b. 4): The slur is missing from **ESR**; added here to match all other sources, incl. **ESR-St**.
 Vc., Kb.: **ppp** is on b. 3 in **ESR**; the dynamic is missing from **EE**; placed here at b. 1, to match all other sources, incl. **ESR-St**.

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- Kb. (b. 1): **ESR** has a staccato dot; changed here to a wedge to match all other sources, except **ESR-St**, where the articulation is missing altogether.
- Kb. (b. 1): The nat.-sign \natural is missing from the $c\sharp^1$ in **GA-H** (Leipzig 1944 and Dover reprint only; present in Breitkopf PB 3621).
- 370 Harm., VI.1, Va.: The articulation is missing from b. 1 in **ESR**; missing also from Harm. & VI.1 in **ESR-St** (but there is a staccato dot in Va.); given here as a wedge, to match all other sources.
- Harm. (b. 2–3): The figure as in m. 369 (= Fig.1) is missing from **ESR** (probably simply overlooked); added here to match all other sources. (**Z**, **EE**, & **UE** have the figure, but forgot the first wedge.)
- Klav.: The slur in **ESR** is only over b. 2; probably a mere Flüchtigkeitsfehler, as does end at b. 3 in **ESR-St**, matching all other sources.
- Klav. (b. 2): The nat.-sign \natural is missing from $g\sharp^2$ in Fl.1&2 in **Z**; present in all other sources.
- VI.2, Vc., Kb. (b. 1): **ESR** has a staccato dot; **ESR-St** has either a staccato dot (Vc., Kb.) or no articulation at all (VI.2); given here as a wedge, to match all other sources.
- 371 Hn.: **ESR** reduces the *f* in **OS** to *mf* to reflect the chamber setting.
- Klav. US (b. 2): **ESR** has *ff* (possibly notated two bars early); omitted here to match the *f* in all other sources (= Trp.1&2 in **OS**).
- Klav. LS (b. 2–3): The tie is missing from **ESR-St**; present in **ESR**.
- VI.2: **ESR** has the *f* erroneously placed in the previous measure at b. 4&; moved to this measure at b. 4, to match all other sources.
- 371, 372 Tutti (**b. 1**): In various lines in **ESR** the wedge is either missing or is erroneously a staccato dot; wedges are given here, to match almost all other sources. (**A**, **E**, **Z**, & **EE** have a staccato dot in VI.2 in m. 371; **ESR-St** has a staccato dot in Kl., Harm. US, VI.1, & Kb. in m. 371, in Hn. & VI.2 in m. 372, and in Va. & Vc. in both measures, and no articulation at all in Hn. & VI.2 in m. 371 or Klav. & Kb. in either measure; **E** has no articulation at all in Hn.3&4 in m. 371; **E** & **Z** have no articulation in Hn.1–4 in m. 372.)
- Kl., Hn., Harm., Klav. LS (b. 3): The wedge for the first (i.e., tied) 8th note is missing from **ESR** & **ESR-St** (only in **ESR-St** in the Harm. LS is there a wedge: an accident?); wedges are given here, to match all other sources.
- Klav. US (b. 2 & 3): **ESR** has staccato dots; changed here to wedges to match all other sources.
- Klav. US (b. 2&): The \flat is missing from $e\flat^2$ in **ESR** & **ESR-St** (Flüchtigkeitsfehler); added here to match all other sources.
- Klav. LS (b. 1&): The slurs from von b. 1& to b. 2 (two 16^{ths} plus the quarter tied to the 8th) are missing from **ESR**; added here to match all other sources.
- Klav. LS (b. 3&–4): The articulations for the three 8th notes are missing from **ESR** & **ESR-St**; added here to match all other sources.
- VI.1 (b. 3&): The \flat is missing from the $b\flat^2$ in **A** (Flüchtigkeitsfehler); present in **ESR** in m. 371, but missing there in m. 372 (Flüchtigkeitsfehler); present in all other sources in both measures.
- 373 Hn.: **ESR** reduces the *ff* in **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH** to *f* to reflect the chamber setting; corrected here to *fff* to match **A** & **GA**.
- Harm. (b. 4): **ESR** & **ESR-St** have erroneous $f(\sharp)/f(\sharp)^3$; corrected here to $c(\sharp)^1/c(\sharp)^3$ to match all other sources.
- Klav. (b. 1): **ESR** has no dynamic; **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H** have *ff*; *fff* added here to match **A** & **GA** (= Brass in **OS**).
- Klav. US: **ESR** & **ESR-St** forgot the \flat on the last 16th note of b. 2 (Flüchtigkeitsfehler); added here to make $e\flat^2$, to match all other sources.
- VI.2 (b. 4): **ESR** has an odd tenuto-like line (instead of a staccato dot) on the first 8th note, and no articulation at all on the second 8th note; staccato dots given here, to match all other sources.
- Va.: Pitch of last note ($d\sharp^2$) is unclear in **ESR**.
- 373–374 Kl., Harm.: **ESR** has staccato dots; corrected here to wedges, to match all other sources.
- Hn. (b. 2 & 4): The wedges missing from **ESR**, as they are from **E**, **Z**, & **EE**; added here to match **A**, **UE**, **P**, **W**, **BH**, & **GA**.
- Klav. (b. 2 & 4): **ESR** has either accents ^ (the descending 8th notes in m. 373, b. 2), staccato dots (other spots in LS, and also the lower 8th note in US in m. 373, b. 2), or no articulations at all (other spots in US, except for the two 16th notes in m. 373, b. 2, where the slur is present); the articulations here have been altered or augmented to match all other sources.
- Strings (b. 1 & 3): **ESR** has staccato dots (except for Va. in both measures at b.1, where there is no articulation); **ESR-St** also has staccato dots, except where the articulation is missing altogether (VI.1 in m. 373, b.1; VI.2 in m. 374, b. 3); wedges are given here, to match all other sources.
- 374 Harm. LS (b. 4): **ESR** & **ESR-St** have *d*; corrected here to *a*, to match all other sources.

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- Klav. US (b. 3): The quarter rest missing from **ESR** (Flüchtigkeitsfehler); added here to match the previous bar.
- Klav.: The separation mark \vee at the end of the bar was added by **ESR**.
- Vl.1 (b. 3): The \flat is missing from the d_2^2 in **E**; present in all other sources.
- 375 Kl., Klav. US: **ESR** has *pp*, matching all other sources except **A** & **GA-N3** (and therefore this edition), which have *p*.
- Klav. LS: **ESR** and all other sources have *p*; removed here as superfluous.
- Vl.2 (b. 1): **ESR** forgot the dot on the dotted quarter note (Flüchtigkeitsfehler); added here to match all other sources.
- Vl.2, Va.: The cresc. hairpin ends at the beginning of b. 4 in **ESR**, **E**, **P**, & **BH**, at b. 4& in **W**; and at b. 3& in **Z**, **EE**, **UE**, & **GA**; extended here to the bar line to match **A** & **ESR-St**.
- Vc., Kb.: **ESR** has a staccato dot; **ESR-St** has a staccato dot in Vc., but no articulation at all in Kb.; given here as a wedge, to match all other sources.
- 376 Hn.: **ESR** has an erroneous whole rest in addition to the notes (Flüchtigkeitsfehler).
- Va.: **ESR** has one slur over the entire bar; **A** omitted the slur entirely (Flüchtigkeitsfehler); all printed **OS** have two slurs, matching the similar measures in Vl.2 and Va. in this general area. (The slurs in **GA** are in parentheses.)
- Va.: **ESR** places the start of the dim. hairpin at b. 2&, matching **A** & **P**; **ESR-St** places it at b. 1; **EE**, **W**, & **GA** place it at b. 1&; **E**, **Z**, **UE**, & **BH** place it at b. 2; all sources place it later in m. 376 than in m. 378, q.v.; it is placed at b. 2 in both measures in this edition.
- Va.: **ESR** places the end of the dim. hairpin at b. 4, matching **Z**, **EE**, **UE**, **P**, **W**, & **BH**; **ESR-St**, **E**, & **GA** place it at b. 4&; **A** extends it right to the bar line; most sources place it later in m. 376 than in m. 378, q.v.; it ends at the bar line in both measures in this edition.
- Vc., Kb.: **ESR** & **ESR-St** have staccato dots at b. 1, matching **EE**; given here as a wedge, to match all other sources.
- Vc. (b. 2): The staccato dots are missing from **ESR**, as they are from **EE**; added here to match all other sources.
- 377 Vl.2: The two slurs are missing from **A**; present in all other editions, incl. **GA**, where they are in parentheses.
- Vl.2: The cresc. hairpin is missing from **ESR**; it ends at about b. 4 in **A** (where it is cramped by the Va. line below), **E**, **W**; it ends at 3& in **Z**, **EE**, **UE**, **P**, **BH**, & **GA**; extended here to the bar line, to match **ESR-St** and to match m. 375.
- Va.: **ESR** & **ESR-St** have the slur over the entire bar; in **A** it is a bit hard to determine exactly where it starts in this bar, but it clearly begins at b. 3& in m. 375 there; the slur starts in this edition at b. 3& to match all printed **OS**.
- Vc., Kb.: *pp* is missing from **ESR**; added here to match all other sources.
- 377–378 Vc., Kb.: **ESR** has staccato dots at b. 1, matching **EE**; **ESR-St** has staccato dots in Vc., but no articulation at all in Kb.; given here as wedges, to match all other sources.
- 378 Hn., Harm.: *pp* is missing from **ESR**, **E**, **Z**, **EE**, & **P**; added here to match **A**, **UE**, **W**, **BH**, & **GA**.
- Vl.1 (b. 4): **ESR-St** has an erroneous $g(\sharp)^1$; all other sources, incl. **ESR**, have the correct e^1 .
- Va.: **ESR** has one slur over the entire bar; split into two slurs here to match all other sources.
- Va.: **ESR** places the start of the dim. hairpin at about b. 1&, matching **A**, **E**, **Z**, **EE**, **UE**, **BH**, & **GA**; **ESR-St** starts it right at the bar line; **P** & **W** place it at ca. b. 1; all sources place it earlier in m. 378 than in m. 376, q.v.; it is placed at b. 2 in both measures in this edition.
- Va.: **ESR** places the end of the dim. hairpin at b. 4, matching **Z**, **UE**, & **P**; **ESR-St** places it at b. 3; **E**, **EE**, **W**, & **GA** place it at b. 4&; **A** & **BH** extend it right to the bar line; most sources place it earlier in m. 378 than in m. 376, q.v.; it ends at the bar line in both measures in this edition.
- 379 Strings: **ESR** has *poco a poco cresc.* only over the Vl.1 line and under the Kb. line; assigned here to every string line, to match all other sources.
- Vl.1 (b. 1–3): **ESR-St** has staccato dots; changed here to wedges to match all other sources, incl. **ESR**. (Only b. 1 in **P** has no articulation.)
- 379, 380 Strings (b. 1–2): **ESR** & **ESR-St** have only one slur, covering the two 16th notes and ending at the first 8th note of b. 2, which matches **A**, **E**, **Z**, & **EE**; the secondary slur was added here to match **UE**, **W**, **BH**, & **GA**. (**P** has the slur *only* on the two 16th notes.)
- 380 Kl.: The slur is missing from the Kl. in **Z** & **EE**; present in all other sources.
- Vc.: **ESR** & **ESR-St** have a staccato dot; changed here to a wedge to match all other sources.
- 381 Hn.: **ESR** has *cresc.*, which matches **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; *sempre* added here to match **A** & **GA**.
- Vl.1 (b. 1–3): **ESR** & **ESR-St** have staccato dots; changed here to a wedge to match all other sources.

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- Vl.2 (b. 1–3): **ESR** has wedges on b. 1 & 2, but a staccato dot on b. 3; **ESR-St** has no articulation on b. 1, and staccato dots on b. 2 & 3; only wedges are placed here, to match all other sources.
- Va. (b. 1–3): **ESR** has wedges on b. 1 & 2, but a staccato dot on b. 3; **ESR-St** has only staccato dots; only wedges are placed here, to match all other sources.
- Vc. (b. 1–3): **ESR** has a wedge on b. 2, but staccato dots on b. 1 & 3; **ESR-St** has only staccato dots; only wedges are placed here, to match all other sources.
- Kb. (b. 1–3): **ESR** has wedges on b. 1 & 2, but a staccato dot on b. 3; **ESR-St** has only staccato dots; only wedges are placed here, to match all other sources.
- 381–382 Kl.: The slur in **ESR** is only over m. 382 (it was forgotten in m. 381, before a page break, and copied thus into **ESR-St**); it has been extended here to cover both measures, to match all other sources.
- Harm.: **ESR** & **ESR-St** have two slurs, one over each bar; one slur is placed over both bars here, to match all other sources.
- 382 Hn. (b. 1): The dot is missing from the dotted half note in **ESR** (Flüchtigkeitsfehler); also missing from **ESR-St**.
- Hn. (b. 4): **BH** slurs these two notes, unlike any other source.
- Strings (b. 1): **ESR** & **ESR-St** have staccato dots; changed here to wedges, to match all other sources.
- 383 Hn.: **ESR** reduces the *ff* in **OS** to *f* to reflect the chamber setting.
- Hn.: The slur is missing from **ESR**; also missing from **Z** & **EE**; added here **A**, **E**, **UE**, **P**, **W**, & **GA**.
- Klav. LS (= Brass in **OS**): *marcato sempre* is missing from **ESR**; added here to match Trps.1–3 & B.Tub. in **Z** & **EE**, and all Brass in **A**, **E**, **UE**, **P**, **W**, **BH**, & **GA**.
- Vl.2 (b. 1): **ESR-St** has *f*; all other sources, incl. **ESR**, have *ff*.
- Va., Vc.: *ff* is missing from **ESR**; added here to match all other sources.
- 383, 385 Klav.: The dynamics in **ESR** = **WW** in **OS**; the brass dynamics in **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH** are reduced in various ways; given here as in **ESR**, which also matches the Brass in **A** & **GA**.
- 384 Hn.: The accent ^ is missing from **A**, but is present in all other sources; mentioned in **GA-RB**, p. 31.
- Strings (b. 2&): **ESR** has erroneous f(♯)–g(♭) in the various octaves; corrected here to g(♭)–a(♭), to match all other sources.
- Vl.1 (b. 3): **EE** has a staccato dot; all other sources, incl. **ESR**, have a wedge.
- Vl.2 (b. 3): The first 8th note in **ESR** is a f(♯)²/a(♭)² double stop (Flüchtigkeitsfehler); corrected here to f(♯)², to match all other sources.
- Kb. (b. 4): The e♭¹ in **ESR** should read e♭♭¹; correct in **ESR-St**.
- OS** (Kb.): **E** has one ledger line too many at b. 1, making an erroneous c♭², instead of the proper a♭¹; correct in all other sources.
- 385 Hn.: **ESR** has *ff*, which matches **Z**, **EE**, **UE**, **P**, & **W**; changed here to *fff* to match **A**, **E**, **BH**, & **GA**.
- Hn.: **ESR** & **ESR-St** forgot the accent ^; added here to match all other sources.
- Vl.1 (b. 2): The wedge is missing from **GA-H** (but only in Breitkopf PB 3621; present in Leipzig 1944 & the Dover reprint).
- Vl.2, Va., Vc.: The *fff* is missing from **ESR**; **ESR-St** has only *ff* in Vl.2, but *fff* in Va. & Vc.; all other sources have *fff*.
- Kb.: **ESR-St** has *ff*; all other sources, incl. **ESR**, have *fff*.
- 385–386 Kl., Hn.: **ESR** erroneously has one slur for each bar (perhaps led astray by the page break in **EE**); **ESR-St** has two slurs in Kl., but in Hn. it has only one slur in m. 386, and no slur at all in m. 385; they are united here into one slur over both bars, to match all other sources.
- 386 Strings (b. 1–2): **ESR** has the slur only over the 16th notes in almost all spots; extended here to end on the next 8th note, to match all other sources.
- Strings (b. 3): **ESR** & **ESR-St** have staccato dots on the first 8th note; changed here to wedges to match all other sources.
- 387, 388 Strings (b. 1): **ESR** & **ESR-St** either omit the articulation, or have staccato dots; wedges placed here, to match all other sources.
- 388 Vl.2, Va.: *dim.* is missing from **E**; present in all other sources.
- Vl.2: **ESR-St** has *dim.* at b. 2; moved here to b. 1, to match all other sources, incl. **ESR**.
- Va., Vc., Kb.: **ESR** has *dim.* at b. 2; **ESR-St** has it at b. 1 in Va. & Vc., but at b. 3 in Kb.; moved here to b. 1, to match all other sources.
- 391 **ESR** has **Sehr feierlich**, as do all **OS**, even **GA-H**; (in **GA-N3** it is printed in parentheses). It is present in **A**, though apparently not in Bruckner's hand: see **GA-RB**, pp. 14, 31, & 44. It is missing from Vc. & Kb. in **ESR-St**, but present in all other parts.
- Kb.: No dynamic is in **ESR**, **Z**, or **EE**; *ppp* is in **A**, **E**, **UE**, **ESR-St**, **P**, **W**, **BH**, & **GA**; *pp* is added here, to

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reflect the Timpani part from OS (shared by Klav.; but only *ppp* should be played by the Kb., if the piece is performed with timpani).
- 391–491 Klav.2: The octave tremolo should be omitted if the piece is performed with timpani.
- 392 Va., Vc: The up bow \vee is missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**.
Vc.: *p* missing from **ESR-St**; present in all other sources, incl. **ESR**.
- 392, 393 Strings, besides Kb.: **ESR** wrote *poco a poco cresc.* only once, boldly, in m. 392 over the V1.1 system; placed here normally under each line, as in all other sources.
- 393 Klav.2: *poco a poco cresc.* is missing from **ESR**; added here to match all other sources.
Vc.: The slur is missing from **ESR**; added here to match all other sources.
- 393–410 Kb.: The dynamics are missing from **ESR, E, Z, EE, & ESR-St**; they are given here as in **UE, P, W, & BH**, and as in the Timpani part in **A & GA**.
- 393–412 Kb.: **ESR** holds the “E” out, matching **E, Z, EE, UE, P, W, & BH**; in this edition, the note ends with a quarter note, matching **A & GA** (but only if the piece is performed with timpani, otherwise it should be played as prescribed by **ESR**).
- 394 Va., Vc: The up bow \vee is missing from **ESR, E, Z, EE, UE, P, W, BH, GA-H, & GA-N2**; added here to match **A & GA-N3**.
- 396 Harm.: *poco a poco cresc.* is missing from **ESR** as in all other sources too (= Ob.2); nevertheless, it is added here in order to continue the *crescendo* in the upper line (= Ob. 1)
Va., Vc: The up bow \vee is missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**.
- 397 Harm.: *cresc. sempre* is missing from **ESR, A, E, Z, EE, P, & BH**; it is added in **UE, W, & GA** (= Ob.2; **GA-H** adopted it from **UE**, and **GA-N** perpetuated it, but this is not mentioned in **GA-RB**); not added here.
- 398 Harm. LL (= Ob.2 in OS): *f* is missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**, but placed in brackets, in order to serve as a guide for the crescendo.
- 400 Harm.: *ff* is missing from **ESR & ESR-St**; added here to match Ob.2 in all other sources.
Va., Vc: The up bow \vee is missing from **ESR, P, GA-H, & GA-N2**; added here to match **A, E, Z, EE, UE, W, BH, & GA-N3**.
- 400, 401 Tutti: *ff* is missing from **ESR**; added here to match all other sources. (Except Kb.: see note for mm. 393–410.)
- 401 Tutti: *poco a poco dim.* is missing from **ESR**; added here to match all other sources. (Except Kb.: see note for mm. 393–410.)
Kl.: The accent $>$ is missing from **ESR, E, Z, EE, UE, P, W, BH, & GA-H**; added here to match **A & GA-N**.
- 401–402 Harm.: The slurs ending in m. 402 (UL) & in m. 401 (LL) are missing from **ESR**; added here to match all other sources.
- 402 Harm., Klav.1: The slur in **E & Z** ends at the first half note; in every other source, **A**, it ends on the 2nd note.
Va., Vc.: The tenuto lines are missing from **ESR, E, Z, EE, UE, P, W, BH, & GA-H**; they are added here to match **A & GA-N**.
- 403 Kl.: The accent $>$ is missing from **ESR, E, Z, EE, UE, P, W, BH, & GA-H**; added here to match **A & GA-N**.
Va., Vc.: The trill in **ESR** is not specified as being to $d\sharp$, in common with **A** and all printed OS; in **ESR-St** it is specified in Va., but not in Vc.; the \sharp is added here to match **E** (Muck).
- 403–404 Klav.1: The slur is missing from **ESR**; added here to match all other sources.
- 405 Klav.2: *dim. sempre* is missing from **ESR**, as it is from the timpani in **E, Z, & EE**; added here to match all other sources.
Va., Vc., Kb.: *dim. sempre* is missing from **ESR**, as it is from Kb. in **E, Z, & EE**; added here to match all three instruments in **UE, P, W, & BH**, and Va. & Vc. in **A, E, Z, EE, & GA** (the Kb. is tacet in **A & GA**).
- 406 Vc. (b. 4): The slur is missing from **ESR**; added here to match all other sources.
- 407 Vc. (b. 3): The tenuto line is missing from **ESR-St**, but is present in **ESR**.
- 408 V1.1: The nat.-sign \natural is missing from **E**; present in all other sources.
Va., Vc.: The tenuto lines are missing from **ESR, E, Z, & EE**, and from Vc. in **ESR-St**; added here to match **A, UE, P, W, BH, & GA**, and Va. in **ESR-St**.
Vc. (b. 4): The slur is missing from **ESR**; added here to match all other sources.
OS (V1.1): the \sharp is missing from the $d\sharp^2$ in **E**; correct in all other sources.
- 409 Klav.2 (= Timpani in OS): *ppp* is missing from **ESR, E, Z, & EE**; the timpani are tacet in **A & GA**; *ppp* was added in **UE, P, W, & BH**, but has been omitted from this edition, to match the other lines (see below).
V1.1&2 (b. 1): **ESR** has *ppp*, matching **E, Z, EE, UE, P, W, & BH**; removed here to match **A, ESR-St, &**

Va.: **ESR** has *pp*, matching **E, Z, EE, UE, P, W, & BH**; removed here to match **A, ESR-St, & GA**.

Vc.: **ESR** has *pp*, matching **EE, UE, P, W, & BH**; removed here to match **A, E, Z, ESR-St, & GA**.

Kb.: **ESR** has no dynamic, matching **E, Z, & EE** (and also **A & GA**, where the Kb. is tacet); *ppp* is added in **UE, P, W, & BH**, but has been omitted from this edition, to match the other lines (see above).

409–412 Va.: **ESR** has a dim. hairpin, matching **E, Z, EE, UE, P, W, & BH**; removed here to match **A, ESR-St, & GA**.

Vc.: **ESR** has a dim. hairpin, matching **EE, UE, ESR-St, P, W, & BH**; removed here to match **A, E, Z, & GA**.

413 A double bar is at letter **X** in all sources except **A, E, Z** — and **ESR**. (**GA-H** may have accidentally adopted it from **UE**; in any case it was carried over into **GA-N** as well, but is not mentioned in **GA-RB**. Oddly enough, the Kalmus score A7168, which claims to be a “Haas” reprint, and whose layout is identical to the **GA** scores, has no double bar here.)

Regarding **Sehr ruhig; nach und nach etwas schneller**, see **GA-RB**, pp. 14, 31, & 44. Present in all printed **OS** except **GA-H**, which has only **Sehr ruhig**. This entire tempo indication is missing from the String parts of **ESR-St**, but of course present in the ms. Wind and Keyboard parts.

Regarding **Alla breve** and ♩ , see **GA-RB**, pp. 14, 31, & 44. **ESR, EE, ESR-St** (Harm. & Vl.2 only), & **BH** have only the ♩ but no **Alla breve**; both indications are present in [**A**], **E, Z, UE, ESR-St** (Vl.1 & Va. only), **P, W, & GA-N**; neither is present in **ESR-St** (Kl., Hn., & Klav. only) & **GA-H**. (**ESR-St** has **Alla breve** and ♩ [!!!] for Vc. & Kb.)

Hn.: **ESR** reduces the *p* in **OS** to *pp* to reflect the chamber setting.

Klav.1 (= Brass in **OS**): **ESR** has an accent ^ ; removed here to match all other sources.

Klav.1: Eisler’s note (*öfters anschlagen ev. Tremolo*) was added in pencil.

Klav.2 (= Timpani in **OS**): *pp* is missing from **E, Z, & EE**; present in all other sources, incl. **ESR**.

413–420 Klav.2: If performing the piece with timpani, omit the octave tremolo; instead, play the bass clef chords for the 1st player, and add E to them.

413–442 The long tremolo chords in the Strings are notated with half notes in **ESR**, matching all other sources except for Kb. in **ESR-St**, which has some bars as half notes and some as whole notes; changed here to whole note notation for ease of legibility.

417 Hn.: **ESR** reduces the *p* in **OS** to *pp* to reflect the chamber setting.

Klav.1 US (b. 4): **ESR** has $\text{b}(\sharp)$, matching **A, E, Z, EE, UE, P, W, & BH** (= $\text{f}\sharp$ in Trp.2&3); changed here to $\text{g}\sharp$ to match **GA** (= $\text{d}\sharp$ in Trp.2&3, as suggested by Prof. Muck, in consultation with Bruckner); but see **GA-RB**, pp. 24, 31, & especially 49.

417–418 Klav.1 LS: **ESR** omits $\text{b}\sharp$ (= A.Pos.) until m. 419, presumably because it collides with the US (= Trp.2&3).

417–420 Klav.1 LS (= Pos. in **OS**): The $\text{B}\sharp$ in **ESR** is not in any **OS** in this octave (at least not in Pos.), but A.Pos. does have $\text{b}\sharp$ (an octave higher), which was omitted for two bars because it would collide with the US.

420 Klav. US (b. 3): Half rest missing from **ESR** (Flüchtigkeitsfehler).

421 Hn.: **ESR** reduces the *mf* in **OS** to *p* to reflect the chamber setting.

Klav.1: **ESR** has *immer marcato* (and places it in the previous bar at b. 3); replaced here with *marcato sempre* (and placed correctly) to match all other sources.

Klav.1 LS: *p poco a poco cresc.* is missing from **ESR**; added here to match Pos. & B.Tub. in all other sources.

Klav.2: *p poco a poco cresc.* is missing from **ESR**; added here to match Timpani in all other sources.

Strings: *p poco a poco cresc.* is missing from **ESR**; added here to match all other sources except **ESR-St** (Vl.1 only, where *p* is missing).

421–422 Hn.: The slur over two measures is missing from **ESR**; added here to match all other sources.

421–432 Klav.2 LS: If performing the piece with timpani, omit the octave tremolo.

423 Hn. **ESR** forgot the slur in this bar, which continues to the end of the next bar; **ESR-St** copied this mistake; added here to match all other sources.

Harm. UL: **ESR** forgot the slur; correct in **ESR-St**.

424 Hn. (b. 4): **ESR** has **ESR-St** omitted the \sharp for $\text{f}\sharp^2$ (Flüchtigkeitsfehler).

Klav. LS (b. 1): The stem is missing from the half note in **ESR** (Flüchtigkeitsfehler); correct in **ESR-St**.

425 Vl.2 (b. 1): The first 8th note in **ESR-St** is an erroneous $\text{g}(\sharp)^1$; all other sources have the correct $\text{b}(\sharp)^1$.

426 Hn. (b. 2): **ESR & ESR-St** have an erroneous c^2 ; corrected here to $\text{b}(\sharp)^1$, to match all other sources.

427 Klav.1 LS (= low brass in **OS**): *marcato* is missing from **ESR**; added here to match all other sources.

427–428 Tutti: **ESR** has “*cresc. sempre cresc.*”. This notation originated in **E**, with *cresc.* in all winds and the timpani in the last bar before a page break, and *sempre cresc.* in all instruments, incl. strings, in the first bar

after the page break; this notation was copied (incl. the page break) in **Z** & **UE**, and also in **EE**, **P**, **W**, **BH**, & **GA-H**, without the page break. Changed here to *cresc. sempre* in m. 427 to match **A** & **GA-N**: see **GA-RB**, p. 44.

A has *cresc* in all instruments in m. 427, *semp* in all instruments in m. 428, *cresc* above Fl. & between Ob. & Kl. in m. 429, and *semp* above Fl. & between Ob. & Kl. in m. 430 — and all written so largely that the end effect is “*cresc semp cresc semp*”. Out of this sprang the nonsensical notation in **E**, which was then copied into all subsequent scores, even **GA-H**! (**E**, **Z**, & **EE** even have *cresc. / sempre cresc. / cresc. / sempre* in Fl. & Ob., which **ESR** wrote into the Harmonium.)

ESR omitted the dynamic from the Klav.2; *cresc. semp.* added here to match all other lines.

429 Kl. (b. 2): **ESR** & **ESR-St** have an erroneous e^2 ; corrected here to d^2 , to match all other sources.

429–430 Hn.: **ESR-St** splits the slur in two at the bar line, probably led astray by the page break in **ESR**.

431–432 Klav.1 US: **ESR** mistakenly continues the four chords as in mm. 427–430 (presumably by mistake); changed here to half note chords (= Trp.1–3), incl. the accents ^, as in all other sources.

Klav.1 LS: Because of the altered chords in US (see above), other notes from **OS** are possible for LS (= Pos.): at m. 431, b. 3, e^1 is now in US (so it is placed in parentheses here), and at m. 432, b. 1, b_2 & e^1 have been added, to match T.&B.Pos. in all other sources.

Klav.1 LS: The accents > are missing from **ESR**; added here to match all other sources.

433 Hn.: **ESR** reduces the *fff* in **OS** to *ff* to reflect the chamber setting.

Hn.: **ESR** has an accent >; changed here to ^ to match all other sources.

Klav.1 US (b. 1): The accent ^ is missing from **ESR**; added here to match all other sources.

Also, **ESR** has *fff* above the US only; added here to the LS (and for the 2nd player), to match all instruments in **A** & **GA**, Trp.3 & B.Tub. in **E**, and Trp.1–3 & Timp. in **Z**, **EE**, **UE**, **P**, **W**, & **BH**. (**Z**, **EE**, **UE**, **P**, **W**, & **BH** all have only *ff* for Pos. & B.Tub.)

Strings: *fff* is missing from **ESR**; added here to match all other sources except **ESR-St**, which has only *ff* in Kb.

433–442 Klav.2: If performing the piece with timpani, omit the octave tremolo; instead, E (= the upper pitch of the deleted octave) should be played as indicated in Klav.1 LS (notes in parentheses). These notes, which are placed in the B.Tub. in **A**, are otherwise not represented in **ESR**.

435 Klav.1 US: The accent ^ on the quarter note in **ESR** is wrong (Flüchtigkeitsfehler?); changed here to a wedge, to match all other sources.

Klav.1 US: The accent ^ is missing from the dotted half note in **ESR** (unless the ^ above the quarter note there is also intended for the dotted half notes); added here to match all other sources.

Klav.1 LS: The accents ^ are missing from b. 1 & 4 in **ESR**; added here to match all other sources.

437 Klav.1 US: The accent ^ is missing from the dotted half note in **ESR**; added here to match all other sources.

437, 438 Klav.1 US: **ESR** has staccato dots for the quarter note chords on b. 1; changed here to wedges to match all other sources.

438 Klav.1 LS: The accents ^ are missing from b. 1 & 4 in **ESR**; added here to match all other sources.

440 Klav.1 LS: The quarter rest is missing from b. 4 in **ESR** (Flüchtigkeitsfehler).

441 Klav.1 LS: The accent ^ missing from b. 1 in **ESR**; added here to match all other sources.

443 Klav.2 LS: If performing the piece with timpani, omit the octave E_1 -E.

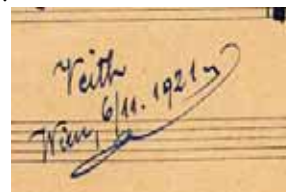
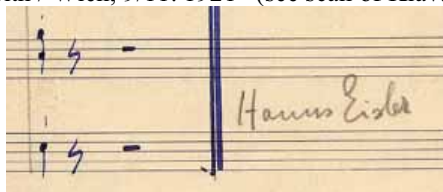
Klav.2 LS (= Timp. in **ESR**): **ESR** has an accent ^ on the last note; **ESR-St** has no articulation at all; **E**, **Z**, **UE**, **P**, **W**, & **BH** have *sf* and a wedge; corrected here to just a wedge, to match **A**, **EE**, & **GA**.

Strings, except Kb.: **ESR** has a staccato dot on the last note; **ESR-St** has no articulation at all; corrected here to a wedge, to match all other sources.

Kb.: **ESR-St** has no articulation on the last note; **ESR** and all other sources have a wedge.

After 443 Hanns Eisler signed the score here (in pencil; see scan, below left).

The copyist signed the Clarinet, Horn, Harm., and Klav. parts (**ESR-St**): “Veith / Wien, 6/11. 1921” or “Veith / Wien, 9/11. 1921” (see scan of Klav. part, below right).



It is known that Erwin Stein arranged this movement, but unfortunately he did not identify himself as the arranger in the ms. itself.

- 1 **ESR & ESR-St** have **Sehr feierlich & langsam**, matching **E, Z, EE, UE, P, W, & BH**; modified here to read **Sehr feierlich und sehr langsam**, to match **A & GA**.
ESR has **M. ♩ = 63**, matching **E, Z, EE, UE, P, W, & BH**; there is no metronome marking in **A** or **GA**. (**ESR-St** has the marking in **Kl., Hn., Harm., Klav., & Vc.**, but not in the other strings.)
Hn.: **ESR** has *hervortretend* at b. 3&; moved to b. 1 to match all other sources.
Harm. (b. 3): *f** is missing from **ESR**; added here to match *g**¹ in **T.Tub.2** in all **OS**.
Va.: *hervortretend* missing from **ESR**; added here to match all other sources.
- 2 **Hn. (b. 4):** Slur ends at end of m. 3 in **ESR**; extended here to m. 4, to match all other sources.
- 3 **Tutti (b. 2):** *dim.* is placed at b. 2& (**Va., Kb.**) or 3 (**Hn., Harm.**), or missing entirely (**Vc.**) in **ESR**; it is at b. 1& in **E**; in **Z, EE, & UE**, it is at b. 1& in the winds, and at b. 1 in the Strings; it is at b. 1 in **P, W, & BH**; here it is added at or moved to b. 2, to match **GA**'s interpretation of **A**.
Hn.: Auxiliary slurs in **ESR** (b. 1–2 & 3–4, as in **Va.**) omitted here as superfluous, and to match all other sources.
VI.2 (b. 3): Dynamic missing from **ESR**; [*mp dim.*] added here to approximate the others' dynamic at this point.
VI.2: Slur to next measure in **ESR**; omitted here to match **Vc.** in **OS**
Vc. (b. 1): **ESR** calls for lower note only from **OS**, but in the parallel spot at m. 79, **ESR** has **Vc.** play both notes. The upper note is added here (and at bar 159).
Vc. (b. 3–4): There is only one slur in **ESR** (and it is hard to say if it ends on the third or fourth 8th note); one slur on all four 8th notes is in **A, E, Z, EE, P, & BH**; the auxiliary slur was added here to match **UE, W, & GA**.
- 4 **Strings (b. 3):** Down bow □ missing from **ESR**; added here to match **A, E, BH, & GA-N3**. (In **Z, EE, UE, P, W, GA-H, & GA-N2** it is present in **VI.1&2 & Va.**, but missing from **Vc. & Kb.**)
- 5 **Tutti (b. 1):** *cresc. sempre* at b. 2 in **ESR**; moved here to b. 1 to match all other sources.
Va.: **ESR** has accent ^ at b. 4&; removed here to match all other sources.
- 6 **VI.1:** **ESR** has *sehr markiert* at b. 1, matching **E, Z, EE, UE, P, W, & BH**; changed here to *sehr markig* to match **A & GA**, and moved here to b. 2& because it seems more appropriate for the solo phrase; cf. 82, 116, 162.
Va., Vc., Kb.: Accent ^ missing from b. 1 in **ESR**; added here to match all other sources.
- 7 **Klav.:** *f** (lower octave) in **ESR** = *c**¹ in **Hn.2** in **E, Z, EE, UE, P, W, & BH**; changed here to "a" to match the *e*¹ in **Hn.2** in **A & GA**.
- 8 **Harm. (b. 1–2):** **ESR** has a quarter note plus quarter rest; changed here to dotted quarter note plus 8th rest, to match all other **OS**.
- 9 **Strings (b. 2&):** **ESR** has up bow ∨ only for **VI.2**, matching **Z & EE**; **E** has it on all strings except **VI.1**; added here where missing to match **A, UE, P, W, BH, & GA**.
- 10 **Va.:** The down bow □ is missing from **ESR**; added here to match all other sources.
- 11 **VI.1:** **ESR** has *gezogen* at b. 1 of the next bar; moved to b. 4& here, to match all other sources.
Va.: Tenuto line missing from b. 3 in **ESR** (*Flüchtigkeitsfehler*); added here to match all other sources.
Va.: *gezogen* missing from b. 4& in **ESR**; added here to match all other sources.
- 13 **Strings:** The *cresc.* hairpins are placed thus in the various sources:

	ESR	A	E	Z	EE	UE	P	W	BH	GA
VI.1	b. 3–4	b. 3–4	b. 3–4	b. 3–4	b. 3–4	b. 3–4	b. 3–4	b. 3–4	b. 3–4	b. 3–4
VI.2	b. 2–3	b. 3–4	b. 1–4	b. 1–(4)	b. 1–4	b. 1–(4)	b. 1–4	b. 1–4	b. 1–4	b. 1–4
Va.	b. 2–3	b. 2–(4)	b. 1&–4	b. 1–4	b. 1–4	b. 1–4	b. 1–4	b. 1–4	b. 1–4	b. 1–4
Vc.	b. 2–3	As Kb.	b. 1&–4	b. 1&–(4)	b. 1–(4)	b. 1&–(4)	b. 1–4	b. 1–4	b. 1–4	b. 1–4
Kb.	b. 2–3	b. 3–4	As Vc.	As Vc.	b. 1–(4)	As Vc.	b. 1–4	b. 1–4	b. 1–4	b. 1–4

VI.1: Slur missing from **ESR**; added here to b. 3–4 to match all sources.

- 14 **Kl. (b. 4):** **ESR** forgot the # for *c**² at b. 4; added here to match all sources.
Klav. (b. 1): **ESR** has *p*, presumably to reflect the chamber setting; corrected here to *mf* to match **Kl.1 & Hn.3&4** in all other sources.
Strings: *cresc.* in **ESR** is at about b. 2; moved here to b. 1 to match all other sources.
- 16 **Strings (b. 1):** **ESR** has *dim.* for **VI.1 & Va.**, matching **E, Z, & EE**; **UE, P, W, & BH** have it for all strings; removed here to match **A & GA**.

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- Vl.1: Slur missing from b. 1–2 in **ESR, Z, EE, & P**; added here to match **A, E, UE, W, BH, & GA**.
 Va. (b. 3–4): Two extra slurs added for clarity, and to match **UE & W**.
- 17 Vl.2: **ESR** notates b. 3&4 as two tied b(♯) quarter notes, matching all other sources except **ESR-St & BH**, which omit the tie.
- 18 Kl.: The **p** is at b. 1 of the next bar in **ESR**; moved here to b. 4& to match all other sources.
 Harm. (b. 4): Pickup to next bar omitted in **ESR** (probably a Flüchtigkeitsfehler due to the line break); added here to match WWs in all **OS**.
 Harm.: Dynamic missing from **ESR**; **pp** added here to match Hn. & Vc. in all other sources, and *cresc.* added here to match Vc. in all other sources.
 Vl.1: Slur missing from b. 1–2 in **ESR, Z, EE, UE, P, & W**; added here to match **A, E, ESR-St, BH, & GA**.
 Vl.1: The tenuto line at b. 2& is not in **ESR** or any other **OS**.
 Va.: Subsidiary slurs not in **ESR, A, Z, EE, or BH**; added here for clarity, and to match **UE, W, & GA**; (**P** has only the two slurs, not the longer one over both beats).
- 18–20 Klav. US: Phrasing in **ESR** as in Va. part; changed here to one long legato to match all other scores.
- 18–21 Kl.: Phrasing in **ESR** as in Harm. part; changed here to one long legato to match Kl.2 in all other scores.
- 19 Kl.: **ESR-St** starts the slur at b. 1; **ESR** starts it at the 8th note pick-up in the previous bar, matching all other sources.
 Harm., Va.: **p** missing from **ESR**; added here to match all other sources.
 Vl.2: **ESR** has erroneous c(♯)² at b. 4; corrected here to b(♯)¹, to match all other sources, incl. **ESR-St**.
 Va.: Slur missing from **ESR**; added to match all sources.
- 20 Tutti: **ESR** has *cresc.* at b. 1&, 2&, or 4, depending on the instrument; all moved here to b. 1, to match all sources except **E**, which has it at b. 1& instead.
- 21 Harm.: **f** missing from b. 1 in **ESR**; added here to match all other sources.
 Klav.: **f** at b. 2 in **ESR**; moved to b. 1 to match all other sources.
 Va.: Slur missing from **ESR**; added to match all sources.
- 22 Vl.1&2: **ESR** has *dim.* on b. 1, matching **A** and all scores except **GA**: Haas saw the *dim.* in **A** at b. 2, which was followed by later **GA-N**; b. 1 is retained here.
- 23 Harm.: Some of the Hn. notes from **OS** were transposed enharmonically by **ESR**: d♯/b♯/d♯¹ (b. 1), a♯/c♯ (b. 2), and c♯ (b. 4); normal transpositions were chosen here.
 Vl.2: **ESR** has a slur at b. 3–4, matching **E, Z, EE, UE, ESR-St, P, W, BH, & GA-H**; removed here to match **A & GA-N**.
 Vl.2, Va.: Slurs missing from b. 2 in **ESR**; added here to match all other sources.
- 23–24 Hn., Harm.: **ESR** has a dim. hairpin starting at b. 4 in m. 23, ending at the end of b. 1 in m. 24; removed here to match all other sources.
 Strings: *Cresc.* and *dim.* hairpins very sloppy in **ESR**; adjusted here according to my interpretation of **A**.
- 24 Vl.1: The tenuto line at b. 4 is not in **ESR, A, E, Z, EE, or UE**; added here to match **P, W, BH, GA-H, & GA-N** (the last, in parentheses).
- 25 Tutti: **ESR** has *cresc.* at b. 2; changed here to match all other sources, where it comes right after **p**.
 Vl.2, Va.: Slurs missing from **ESR**; added here to match all other sources.
- 25–27 Harm.: Slur missing from **ESR**; added here to match all other sources.
- 26 Tutti: **ESR** has *cresc.* for the strings, matching all printed **OS**; removed here, because in **A** this bar is the first after a page break, and *cresc.* is entered haphazardly in each line there (and also in the winds): probably it is merely a reminder, which is not needed here because of the different layout.
 Kl.: Slur ends on 16th note e² in **ESR**; extended here to match all other sources.
 Vl.1: The ♯ over trill (= trill to a♯) is missing from **ESR** (Flüchtigkeitsfehler)
 Va.: The tenuto lines are missing from each 16th note in **ESR, A, E, Z, & EE**; added here to match **UE, P, W, BH, GA-H, & GA-N** (the last, in parentheses).
- 27 Harm.: **ESR** has “Koppel” — a registration which would increase the volume of the **ff**; omitted here, as there are virtually no other registration markings anywhere in the arrangement, and any competent Harmonium player would come up with this idea (or an even better one) on their own.
- 27–29 Harm.: **ESR** notates these notes in the middle of the staff, and adds 8^{va} with a dotted line over mm. 27–29: one bar too many. (The notes in m. 29 were not taken up the octave here, to match Trp. & Hn. in **OS**).
 Harm.: **ESR & ESR-St** are missing some of the ties (Flüchtigkeitsfehler).
 Va.: The tenuto lines are missing from **ESR** (Flüchtigkeitsfehler); added here to match all other sources.
- 28–29 Hn.: **ESR** and **ESR-St** are both missing the ♯ for g♯¹ (Flüchtigkeitsfehler).
 Klav. US: **ESR & ESR-St** have tenuto lines on all the 8th notes except in m. 29, b. 2&, where there is an accent >; all Strings in **OS** also have tenuto lines; they are replaced here with accents >, to match the Brass in **OS**.

VL2: The tenuto lines are missing from **ESR** (Flüchtigkeitsfehler); added here to match all other sources.

- 29 Harm., Klav.: **ESR** has *sempre dim.* at b. 2; placement of both the notes and the dynamic are somewhat haphazard in **A**; **E** places the dynamic at b. 1&; **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA** at b. 1; placed at b. 1 here, as that seems to be a reasonable reading of **A**.

VL1: **ESR** has *sempre dim.* at b. 3&, approximately matching **A**; **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H** omit it entirely; **GA-N** adds it, but on b. 1; left here as in **ESR**, which matches **A** remarkably well.

- 30 Tutti: Dim. hairpins entered sloppily in **ESR** in Harm. and Klav., and not at all in VL1; in **A** the hairpins are entered similarly to each other, but the notes are entered haphazardly (with the whole notes centred between the bar lines, for example), thus leading to the interpretation in most scores: **E**, **Z**, **EE**, **UE**, **?P**, **W**, **BH**, **GA** have the hairpins under the entire bar for the winds (= Harm., Klav.) but only under b. 3–4 for VL1; hairpins given here as in **A**, trying to take into account Bruckner's odd spacing.

Harm., Klav.: Ties for a¹ and d(♯)¹ into next measure are missing from **ESR** (Flüchtigkeitsfehler); added here to match all other sources.

VL1 (b. 2&): **ESR** has an erroneous e(♯)³; corrected here to c(♯)³, to match all other sources, incl. **ESR-St.** (Flüchtigkeitsfehler.)

- 31 Klav.: **ESR** & **ESR-St** forgot the natural sign (♮) missing for c♯² (Flüchtigkeitsfehler).

- 35 Tutti: *dim.* is at b. 3 in **ESR** for Hn. & Harm. (missing entirely for Klav.); on bar line to bar 36 in **ESR-St** for all three instruments; sloppily entered in **A**: anywhere from b. 1 to b. 3; moved to (or added at) b. 1 to match all printed **OS**.

- 37 **ESR** has **Moderato**, matching all other sources.

ESR uncharacteristically has no metronome marking, matching **A** & **GA**; (♩ = 92) added here to match **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH** and to complement other spots with metronome markings in **ESR**. (**ESR-St** has the marking in Kl., Hn., Harm., Klav., & Vc., but not in the other strings.)

- 38 VL2: Slur omitted from b. 1 in **ESR** (Flüchtigkeitsfehler)

38–39, 42–43, 54–55, 58–59, 134–135, 138–139:

Tutti: These six spots are very similar, but in **ESR** the dynamics are haphazard, to say the least, if not missing completely, and in any case are based on **EE**, which is perhaps not the most reliable interpretation of **A**. But even there, in Bruckner's autograph, there are differences in the dynamic markings, some of which are reflected in the printed scores (including **GA**), and some not. The question is whether the differing placement by Bruckner justifies inconsistent notation in the printed score(s). The fact that throughout the manuscript, 1) the notes themselves are often inexactly placed (horizontally, i.e. in relation to notes on other instrumental lines), and 2), the inexact placement of the dynamics also leaves much to be desired, indicates that a certain amount of leeway is justifiable, and that slight deviations from **A** would not be objectionable. Therefore, placing the dynamics consistently in all of these similar spots would be a reasonable course of action.

A careful analysis of the various sources shows that Haas adopted without change the placement of the dynamics as printed in **UE**, and that these have not been altered in later editions of **GA**. Unfortunately, these dynamics of **UE** are not completely logical, either in themselves or in comparison to **A**. Thus **GA** too is no reliable guide to this problem, which can only be tackled by taking a close look at **A**.

The dynamic markings here result from a reexamination and reinterpretation of **A**. Because these six spots are so similar, they are treated together in two groups: the first measure of each figure constitutes the first group, and the second measure, unsurprisingly, the second:

- 38, 42, 54, 58, 134, 138 — Kl., Harm., Va., Vc., Kb.:

A has been interpreted such that *cresc.* is always on b. 1&. Only in m. 54 (Va. & Vc.), m. 58 (Vc.), & mm. 134 & 136 (both: Kl. & Vc.) is *cresc.* in **A** clearly on b. 1; in mm. 38 & 42 (all insts.), m. 54 (Kb.), m. 58 (Va. & Kb.), & mm. 134 & 138 (both: Kb.), *cresc.* is clearly on b. 1&, or is leaning in that direction. (In m. 38 in Va., *cresc.* is on b. 2, obviously a slip of the pen.) Thus in each spot, the instruments either all have *cresc.* on b. 1&, or are divided between b. 1 and b. 1&.

- 38, 42, 54, 58 — VL1&2, and

134, 138 — VL2, Va.:

A & **GA** agree that *cresc.* is always at b. 2&. **ESR** usually has it at b. 3.

- 39, 43, 55, 59, 135, 139 — Kl., Streicher:

Here the situation in **A** is very much clearer, while the differences between **A** and **GA** are even more pronounced.

In **A**, the *dim.* für Kl., Kb., and the strings with the 8th note figure is always placed at b. 1& or b. 2 or somewhere in between. Standardizing the placement to b. 1& would seem to be justifiable. In **A**, no instrument has the *dim.* at b. 1, as often appears in **GA**.

- 30 Apr 10 **BRUCKNER (arr. Eisler/Stein/Rankl), Symph. No. 7 — Critical Report, 2nd Mvt.** p. 2-4 of 107 total
- For instruments with the melody (first V1.1&2, later V1.2 & Va.), it would be justifiable, considering **A**, to place the *dim.* consistently at b. 2&.
- For the special case of V1.1 at mm. 135 & 139, the placement of *dim.* in **A** in m. 135 is hard to define, but in m. 139, it is clear that there should be no *dim.* at all — in **A** it is not notated until m. 140.
- 41 V1.2, Va., Vc., Kb.: *p* missing from **ESR**; added here to match all other sources.
V1.2: The *cresc.* hairpin is missing from **ESR**; added here to match all other sources.
- 42 Kl., Harm., Strings: See comments at m. 38.
- 43 Strings: See comments at m. 39.
V1.2: The *#* is missing from **ESR**; added here to match all other sources, incl. **ESR-St**.
- 44 V1.1&2: Slurs in **ESR** are only on b. 2; extended here to cover b. 2–3, to match all other sources.
- 45 V1.1: Auxiliary slur at b. 2 is not in **ESR**, **A**, **E**, **Z**, or **EE**; added here to match **UE**, **W**, **BH**, & **GA**. (In **P**, the small slur on the two 16th notes is present, but the slur over b. 1–2 is missing.)
Kb.: *p* missing from **ESR**; added here to match all other sources.
- 46 V1.1: The slur at b. 3 is missing from **ESR** (Flüchtigkeitsfehler); added here to match all other sources.
V1.2 (b. 2): Slurs added or clarified (one for each pair of 16th notes, plus one over all four) to match **ESR-St** & **GA-N**; **A**, **E**, **Z**, & **EE** (& **ESR**) have only one slur over all four 16th notes; **UE**, **P**, **W**, **BH**, & **GA-H** have only the pair of slurs, each over two 16th notes.
V1.2 (b. 3): Dr. Karl Muck changed the first c(♯)¹ to b(♯) in his score, and joined the two 8th notes on b. 3 with a slur. Although Dr. Muck labelled this change as a correction of a misprint, **A** clearly has c(♯)¹, and all other scores do as well — but still the change might at least be worth a try. (This change was not mentioned in **GA-RB**.)
- 47 Klav., Va.: *cresc. sempre* is missing from **ESR** entirely (Flüchtigkeitsfehler); added here to match all other sources.
Strings: **ESR** has *cresc. sempre* at b. 1&; **A** & **EE** have it only approximately at b. 1; **E**, **Z**, **UE**, **P**, **W**, **BH**, & **GA** all have it clearly at b. 1; changed here to b. 1.
V1.1: The auxiliary slurs are not in **ESR**, **A**, **E**, **Z**, or **EE**; added for b. 2& to match **UE**, **W**, **BH**, & **GA**. (**P** breaks the overall slur after the tie.)
- 48 V1.1: Slur over the four 16th notes at b. 3 is missing from **ESR**; added here to match all sources.
V1.2 (b. 2): Slurs added or clarified (one for each pair of 16th notes, plus one over all four) to match **ESR-St** & **GA-N**; **A**, **E**, **Z**, & **EE** (& **ESR**) have only one slur over all four 16th notes; **UE**, **P**, **W**, **BH**, & **GA-H** have only the pair of slurs, each over two 16th notes.
- 49 Klav.: Dynamic missing from **ESR**; *f* added here to match all other sources.
V1.1: *cresc.* is missing from **ESR**, **EE**, & **P**; added here to match all other sources, incl. **ESR-St**.
V1.2: The up bow *v* is missing from **ESR** & **ESR-St**; added here to match all other sources.
- 51 Klav. (= Kb. in **OS**): **ESR** has *dim.* at b. 3; **Z**, **EE**, **UE**, & **GA** have it at b. 2; **W** has it at b. 1; moved here to b. 1& to match Kb. in **A**, **E**, **P**, & **BH**.
V1.1&2 (b. 1–2): Slurs are unclear in **ESR**; **A**, **E**, **Z**, & **EE** have one slur over both beats; **P** has a slur for each beat; **UE**, **W**, **BH**, & **GA** combine the two, as does the present edition.
Va., Vc. (b. 2–3): **ESR** has one slur per beat on each pair of 8th notes, as in **GA**; **A** has one slur over both beats (four 8th notes); slurs added or clarified here (one on each beat, plus one over both beats) to match **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**.
Kb.: *dim.* is missing from **ESR**; **Z**, **EE**, **UE**, & **GA** have it at b. 2; **W** has it at b. 1; added here at b. 1& to match Kb. in **A**, **E**, **P**, & **BH**.
OS (Strings, besides Kb.): **W** has *dim.* at b. 1; **BH** has it at b. 1 for V1.1&2 & Va. and b. 1& for Vc.; all other sources have it at b. 1&.
- 52 Vc. (b. 2–3): Slur in **ESR** is over e(♯) – d(♯) only (lack of space); extended here in both directions to match all other sources.
- 53 Kl., Harm., Klav.: **ESR** has *pp*, matching **E**, **Z**, **EE**, **UE**, **P** (but: none for Fg.), **W**, **BH**, **GA** (the latter in parentheses); there is no dynamic in **A**; *pp* retained here.
Klav. US: **ESR** has no explicit dynamic here; there no dynamic at all in **A**; [*p*] added to match *p* in **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA** (the latter in parentheses).
Kb.: Dynamic missing from **ESR**; *p* added here to match all other sources.
OS (Vc.): **E** has an erroneous f(♯) at b. 2; all other sources have the correct g(♯).
- 53–55 Harm. US: The tie was omitted from **ESR** & **ESR-St** for the c♯; added here
- 53–59 Klav.: **ESR** has a long held-out g♯¹ — this obviously represents the Hn. part from the orchestral score, which has a notated g♯¹ in the key of F, and thus sounds a fifth lower (see any **OS**), and so was corrected here to c♯¹.
It would be worth considering putting this c♯¹ into the Harmonium part, because at this tempo it is difficult

- 54 Kl.: **ESR** has *poco cresc.* at b. 1, matching **E, Z, EE, UE, P, W, BH, & GA-H**; removed here to match **A & GA-N**.
Kl., Harm.: **ESR** breaks the slurs at the end of this bar (page break); continued here into next measure to match all sources.
Strings: See comments at m. 38.
- 55 Harm. (b. 3): \sharp missing from **ESR & ESR-St** for a \sharp (Flüchtigkeitsfehler).
Streicher: See comments at m. 39.
- 57 Vl.1&2: *cresc.* hairpins missing from **ESR**; added here to match **A, E, Z, UE, W, BH, & GA**. (Missing from Vl.1 in **EE & P** — only in Vl.2 in those two scores.)
Strings: **ESR** has no dynamic, which matches **A, E, Z, EE, UE, P, W, BH, GA-H, & GA-N2**; [*p*] added here to match **GA-N3**.
- 58 Kl.: **ESR** has a *cresc.* hairpin from b. 2& to the end of the bar; **EE, P, & BH** have one under the entire bar; **E, Z, UE, W, & GA-H** do too, and even continue it through the first note of the next bar; removed here altogether to match **A & GA-N**, which have no dynamic at all.
Strings: See comments at m. 38. **ESR** has no dynamics for Va., Vc., or Kb.
- 59 Klav.: The continuation of the flute part from the previous measures is missing from **ESR**. This cannot possibly have been intentional, so it has been added here, continuing as before in the piano part.
Streicher: See comments at m. 39. **ESR** has no dynamics at all in Va., Vc., and Kb.
Vl.2: Last note of the bar is a¹ in **ESR**; corrected here to a \sharp ¹ (Flüchtigkeitsfehler).
- 60 Vc. (b. 2): **ESR** has d(\sharp); corrected here to f(\sharp), to match all other sources.
Vc. (b. 2–3): **ESR** has only the slur over all of b. 2 & 3, the same as in **A, E, Z, & EE**; two subsidiary slurs have been added here, the first matching no other source in this form, and the second matching **UE & W**; **BH** also has two subsidiary slurs, but each is over a pair of 16th notes! **P & GA** have no overall slur, only the two shorter slurs (one on the last two 16th notes, the other over all the others).
- 61 Va.: No dynamic in **ESR**; added here to match all other sources
- 63 Vl.1 (b. 2): **ESR** has a quarter note, matching **E, Z, EE, UE, P, W, BH, GA-H, & GA-N2**; changed here to 8th note plus 8th rest to match **A & GA-N3**.
- 65 OS (Vl.1): The dynamic is missing from **Z**; *dim.* hairpin present all other sources, incl. **ESR**.
- 66 Vl.1: Quarter rest missing from b. 3 in **ESR** (Flüchtigkeitsfehler).
Vc.: Auxiliary slurs added at b. 3 for each pair of 16th notes, to match **UE, P, W, BH, & GA**; the slur over all four 16th notes was omitted in **P & GA**; *only* the one slur over all four 16th notes is present in **A, E, Z, EE, & ESR**.
- 67 Tutti (besides Vl.1): **ESR** has *cresc.* at b. 1& (Strings except for Va., where it was omitted due to lack of space) or 2& (Harm.); in **A** at b. 1 for Strings and Hn. and indefinable (probably also b. 1) for Fg.; in **E, Z, & EE** at b. 1 for all except Hn., where it is missing entirely; changed here to b. 1 for all instruments, to match **UE, P, W, BH, & GA**.
Vl.1: The *cresc.* hairpin and *cresc.* in all **OS** in this line is based on a spurious reading of **A**; **ESR** saw through this nonsense, and retained only the *cresc.* hairpin
- 67, 68 Vc.: The tenuto lines on the 8th notes at b. 2& are not in **ESR, A, E, Z, or EE**; added here to match **UE, P, W, & GA (-H without parentheses, -N with)**.
- 70 Vc. (b. 3): **ESR** has another *p* in this bar; removed here as superfluous.
Kb.: Tie missing to next measure in **ESR, E, Z, & EE**; added here to match **A, UE, P, W, BH, & GA**.
- 71 Vl.1&2, Va.: **ESR** has *cresc. sempre* stretched over two bars (this and the next one), similar to **A, E, Z** (except that there, *cresc.* is missing from Vl.2), **EE** (there *both* words are missing from Vl.2), **UE, P, & W**; written compactly here to match **BH & GA**.
Va.: **ESR** has *cresc.* at b. 1&; so do **A, EE, P, & BH**, due to lack of space; placed here at b. 1 to match **E, Z, UE, W, & GA**.
- 72 Vl.2: **ESR** has c(\sharp)² at b. 1&, matching **EE & P**; corrected here to b(\sharp)² to match all other sources.
Vl.2: The extra slur on the b. 3 is not in **ESR, A, E, Z, EE, or P**; added here to match **UE, W, BH, & GA**.
- 73 **ESR** has *sehr ruhig*, matching **E, Z, EE, UE, P, W, & BH**; changed here to **Sehr langsam** to match **A & GA**. (**ESR-St** has the marking in Harm., Klav., Vl.1&2, Va. & Kb., but not in Kl., Hn., or Vc.)
- 74 Vl.2, Va.: **ESR** has *dim.* at b. 2; **E, Z, EE, & UE** it at b. 2 for Vl.2, but at b. 1 for Va.; changed here to match **A, P, W, BH, & GA**, which have it at each instrument's entrance.
Vc., Kb.: *p* missing from **ESR**; added here to match all other sources.
- 76 Vl.1: Slur missing on last two notes in **ESR**; added here to match all other sources.
- 77 **ESR** forgot the tempo indication; **Tempo I. Sehr langsam** added here to match **GA**; **A** has **I. Tempo sehr**

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langsam; all other **OS** have only **Tempo I.** (**ESR-St** has “**Tempo I.**” in the printed string parts, but no tempo indication at all in the ms. wind and keyboard parts.)

ESR forgot the time signature; **c** added here to match all other sources except the wind and keyboard parts of **ESR-St**.

Tutti: **ESR** has *cresc. sempre* stretched over two bars (this and the next one) for all instruments except V1.1 (*sempre* is missing) and V1.2 (*cresc.* is missing); **ESR** is similar to **A, E, Z, EE** (but there *sempre* is missing from B.Tub.1&2), **UE, P, & W**; written compactly here to match **BH & GA**.

Hn.: No dynamic in **ESR**; **A** is unclear, but has *p* for most other instruments; *p* added here to match **E, Z, EE, UE, P, W, BH, & GA**.

V1.1: The extra slur at b. 1& on the two 16th notes is not in **ESR, A, E, Z, or EE**; added here to match **UE, W, BH, & GA**. (Only the small slur on the 16th notes is in **P**.)

V1.1&2, Va.: **ESR** has *hervortr[etend]* for V1.1&2, which is a misinterpretation of the admittedly unclear notation in **EE**; corrected here to V1.2 & Va., to match all other sources.

77–80 Harm.: The upper slur over the first three half notes is the only one in **ESR** (besides a small slur on the last three 8th notes of m. 79); the slurs have been adjusted here to reflect the Tuba parts from all other sources.

78 Hn., V1.2, Va.: “3” missing from triplet in **ESR** (Flüchtigkeitsfehler).

Harm. (b. 3–4): The nat.-sign ♮ in **ESR & ESR-St** is placed at the e, leaving an erroneous d♯; corrected here to d♮, to match all other sources.

V1.1: Slur missing from **ESR**; added here to match all other sources.

V1.2, Va.: Slur missing from triplet in **ESR**; added here to match all other sources.

78–80 Hn.: The slurs in **A** are somewhat confusing: Bruckner has one covering the triplet pickup and the first note of m. 79, and another starting on b. 2 of m. 79 until the end of the figure. Dividing the phrase into two seems inexplicable (to me, at least...), but the two slurs are quite clear: thus wrote Bruckner.

On the other hand, a two-slur solution (one slur with the four notes as in **A**, and the other also starting at the pickup but continuing to the end of the figure) as found in **ESR, E, Z, EE, UE, P, W, & GA** seems absolutely nutty: how would one play a phrase so notated any differently than a phrase marked with only one slur, from the triplet pickup to the end of the figure, as printed in **BH**, the only score which has it thus?

The one-slur solution, as in **BH**, was adopted here, to match the similar phrases in **A** at the beginning of this movement and at letter **S**, and also to match the practical implications of **ESR, E, Z, EE, UE, P, W, & GA** here.

79 Tutti: *dim.* is missing from **ESR** for all but Vc. & Kb.; added here at b. 2&, roughly to match **A**. All other **OS** have *dim.* for nearly all instruments, but with differing placements:

have aim: for nearly all instruments, but with differing placements.											
Dim.	ESR	A	E	Z	EE	UE	P	W	BH	GA	
Hn. 1&2	= Klav.: missing	Ca. b. 2&	b. 2	Missing			Ca. b. 1	b. 1		b. 3	
Hn. 3&4											
Trp.		Ca. b. 2&	b. 2	b. 1¼							b. 2
T.Tub.	b. 2&										
B.Tub.	Ca. b. 2										
KB.Tub.	Ca. b. 2&										
VI.1	Missing	b. 2&		b. 1&	b. 1¼	b. 1&	Missing				
VI.2				b. 2¾	b. 1&	b. 2¾	b. 1&				
Va.											
Vc.	b. 1¼	Ca. b. 2	b. 1¼								
Kb.											

79 Hn.: Slur ends in **ESR** at the end of the bar; extended here to end at the first note of the next bar (thus matching all other sources).

V1.1: The extra slurs at b. 3–4 are not in **ESR, A, E, Z, EE, or P**; one for each pair of 8th notes added here, to match **UE, W, BH, & GA**.

80 Strings: Down bow □ missing from **ESR**; added to match all other sources.

80–83 V1.1: Continuation line for “G-Saite” missing from **ESR** and all printed scores; added here to match **A**.

81 Tutti: **ESR** has *cresc. sempre* stretched over two bars (this and the next one) for V1.1, and *cresc.* with continuation lines in the rest; **ESR** is similar to **E, Z, EE, UE, P, & W**, all of which have both words for all instruments; *cresc. sempre* is written compactly here in all lines to match **A, BH, & GA**

81–82 V1.2, Va., Vc., Kb.: **ESR** has only *cresc.* with a dotted continuation line; changed here to *cresc. sempre* to match **A** and all other **OS**.

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- 82 Strings: Accent ^ missing from **ESR**; added here to match all other sources.
 Vl.1: **ESR** has *sehr markiert* at b. 1, matching **E, Z, EE, UE, P, W, & BH**; changed here to *sehr markig* to match **A & GA**, and moved here to b. 2& because it seems more appropriate for the solo phrase; cf. 6, 116, 162.
 Vl.1: Slur missing from 16th notes in **ESR**; added here to match all other sources.
 Vl.1 (b. 3–4): **ESR** has a slur over the four 8th notes, as in **EE & P**; removed here to match all other sources.
- 83 **ESR** has *dim.* at b. 1& in Vl.1; at b. 2 in Vl.2 & Hn.; and omits it entirely from all the other lines. It is hard to tell where *dim.* is placed in **A**, though a good guess would be probably at b. 2, or possibly right after *p*; **E** has it at b. 2 in all parts; **Z, EE, UE, P, W, & BH** set it right after *p*; in **GA** it is at b. 3. Placed (or added) here at b. 2, to match **A & E**.
 Vl.1: **ESR** has *p* at b. 1 as in **E, Z, EE, & BH**; removed here to match **A, Muck, UE, P, W, & GA**.
 Va., Vc., Kb.: **ESR** omits *p*; added here to match all other sources.
- 84 Vl.1 (b. 1–2): Slur is over only the two 16th notes in **ESR**; extended here over both beats to match all other sources.
- 85 Harm.: **ESR** has a cresc. hairpin after *cresc.*; removed here as superfluous.
 Vl.2 (b. 1–2): Slur missing from **ESR**; added here to match all other sources.
 Va. (b. 3–4): Slur missing from **ESR**; added here to match all other sources.
 Vc. (b. 3–4): The extra slur on the last three notes is not in **ESR, A, E, Z, EE**; added here to match **UE, W, BH, & GA**. (**P** has the slur only on those three notes, not on all four.)
- 87 Kl.: **ESR** has a cresc. hairpin after *cresc.*, matching all other sources; removed here as superfluous.
 Strings: **ESR** has *cresc.* at b. 3 (or missing entirely, in Va.); moved (or added) here to right after *mf* to match all other sources.
 Va.: Slur missing from **ESR**; added here to match all other sources.
 Vc.: The tenuto-line at b. 2& is not in **ESR, A, E, Z, or EE**; added here to match **UE, P, W, BH, & GA**.
 Vc.: The extra slur at b. 3–4 is not in **ESR, A, E, Z, or EE**; added here to match **UE, P, W, BH, & GA**.
 Vc. (b. 4): **ESR** has *g(♯)*; natural sign ♮ added here to make *g♮*, and to match all other sources.
- 88 Vl.1: **ESR** has a cresc. hairpin, matching **E, Z, EE, UE, P, W, & BH**; removed here to match **A & GA**.
- 89 Harm.: *poco a poco cresc.* is missing from **ESR**; added here to match all other sources.
 Klav. LS: Accent missing from b. 2 in **ESR** and in all other printed **OS**; added here to match **A**.
 Klav. LS: **ESR & ESR-St** have *d(♯)²* and *d(♯)¹*; corrected here to *d♯²* and *d♯¹* respectively to match *a(♯)¹* and *a(♯)* in Trp.1 in all **OS**.
 Vl.1: Down bow □ missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**.
- 89–92 Harm.: **ESR** breaks the slur after bar 90 (no doubt led astray by the page break in **EE**); joined as a single slur here to match all other sources.
- 90 Vl.1: *cresc. sempre* missing from **ESR**; added here to match all other sources.
 Vl.1: Down bow □ missing from **ESR** and all printed **OS**; added here to match **A**.
- 93 Kl.: Dynamic is missing from **ESR**; *p* added here to match all other sources.
 Kl.: *cresc.* is at b. 4& in **ESR**, probably because it is placed at b. 4 in **EE**; placed here right after *p* to match all other sources.
 Harm.: **ESR** has *cresc.*, matching all printed **OS**, which have a cresc. hairpin; retained here, even though it is missing from **A**.
 Klav.: *cresc.* is missing from **ESR**; added here to match all other sources.
 Klav. LS (b. 3): Dot missing from the *g♮* dotted 8th note (*Flüchtigkeitsfehler*); added here to match all other sources.
 Va. (b. 1–2): The auxiliary slurs are not in **ESR, A, E, Z, EE, ESR-St, or GA-N3**; *only* the two slurs (one for each pair of 8th notes, but none for all four notes) are in **P, GA-H, & GAN2**; slurs added here to match **UE, W, & BH**.
- 94 Kl.: Slur ends at b. 2 in **ESR**; extended here to b. 3 to match all other sources.
 Vl.1: The slur at b. 3–4 is missing from **ESR**; added here to match all other sources.
 Va. (b. 1–2): The slurs are missing entirely from **ESR**; one slur is added here on all three 8th notes to match all **OS** except **P & GA-H**; an auxiliary is slur added here to the last two notes (i.e., at b. 2), to match **UE, ESR-St, P, W, BH, & GA-H**.
- 95 Harm.: **ESR** has *cresc.*, matching all printed **OS**, which have a cresc. hairpin; retained here, even though it is missing from **A**.
 Klav. US: Slur ends at the end of this bar in **ESR**; extended here to end in the next measure at b. 1, to match all other sources.
 Vl.2: *p cresc.* is missing from **ESR**; added here to match all other sources except **A**, where *p* is missing.

- 30 Apr 10 **BRUCKNER (arr. Eisler/Stein/Rankl), Symph. No. 7 — Critical Report, 2nd Mvt.** p. 2-8 of 107 total
- Va. (b. 1–2): The auxiliary slurs are not in **ESR**, **A**, **E**, **Z**, **EE**, **ESR-St**, **P**, or **GA**; added here to match **UE**, **W**, & **BH**.
- 95–96 Kl.: **ESR** has one slur in m. 95, b. 3–4, and one in m. 96, b. 1–2; changed here to one slur ending in m. 96, b. 3, to match all other sources.
- 96 Va. (b. 1–2): The slurs are missing entirely from **ESR**; one slur is added here on all three 8th notes to match **ESR-St** and all **OS** except **P** & **GA-H**; an auxiliary is slur added here to the last two notes (i.e., at b. 2), to match **UE**, **P**, **W**, **BH**, & **GA-H**.
- 97 Kl.: *poco a poco cresc.* in **ESR** is at b. 4&; moved here to immediately after *mf*, to match all other sources.
Kl.: Slur in **ESR** ends on last note of this bar; extended here to end at first note of next bar, to match all other sources.
Harm.: *mf poco a poco cresc.* missing from **ESR**; added here to match all other sources.
Harm. (4&): **ESR** & **ESR-St** have a g(♯)¹ 8th note; corrected here to g_♯¹, to match all other sources.
Klav.: *mf poco a poco cresc.* missing from **ESR**; added here to match all other sources.
Klav. US: Slur ends at the end of this bar in **ESR**; extended here to end in the next measure at b. 1, to match all other sources.
Vl.2: *mf* missing from **ESR**; added here to match all other sources.
Va. (b. 1–2): The auxiliary slurs are not in **ESR**, **A**, **E**, **Z**, **EE**, **ESR-St**, or **GA**; *only* the two slurs (one for each pair of 8th notes, but none for all four notes) are in **P**; the slurs are added here to match **UE**, **W**, & **BH**.
- 97–101 Harm. UL (=Fl. in **OS**): **ESR** has one slur for every two beats in mm. 97–99, and no slur at all in m. 100; changed here to match all other sources.
- 98 Harm. LL (=Kl. in **OS**) (b. 1–2): Slur ends at dotted 8th note on b. 2 in **ESR**, and is missing entirely from **ESR-St**; changed here to match all other sources
Vl.2 (b. 1–2): **ESR** has no slurs at all, matching **Z** & **EE**; one slur over both beats was added here to match all **OS** except **P** & **GA-H**; and one extra slur each was added over b. 1 & 2 respectively, to match **UE**, **P**, **W**, **BH**, **GA-H**.
- 99 Va. (b. 2): **ESR** omits the ♯ for c_♯¹, matching **EE**; present in all other sources, incl. **ESR-St**.
- 99–100 Kl., Harm., Klav.: Slurs in **ESR** and especially in **ESR-St** are interrupted at the bar line (page and/or line break!); they are continued unbroken here over the bar line to match all other sources.
- 100 Klav. US (b. 4): **ESR** & **ESR-St** have an erroneous ♯, making an erroneous a_♯¹; it should remain a_b, to match all other sources. (Also, **ESR-St** erroneously omits the tie from b. 3.)
Klav. US (b. 4): **ESR** & **ESR-St** forgot the ♯ for g_♯¹, making an erroneous g_♯¹; added here to match d_♯² in Hn.3 in all other sources.
Klav. US (b. 4): **ESR** & **ESR-St** forgot the f_♯¹ from the last chord; added here to match Trp.3 in all other sources.
Vl.1: **ESR** has last note f(♯)³ (Flüchtigkeitsfehler); corrected here to g_♯³, to match all other sources (except that **A** forgot the natural sign ♮).
Va.: **ESR** has last note a_b; changed here to g_♯ to match all other sources. (Flüchtigkeitsfehler.)
- 101 Harm. US (b. 1): Quarter note g_♯³ (= Fl. in **OS**) missing from **ESR**; added here to match all other sources.
Harm.: *f cresc.* missing from **ESR**; added here to match all other sources.
Klav. US: **ESR-St** mistakenly placed the ♯ at e, making an erroneous g(♯)¹; corrected here to g_♯¹, to match all other sources.
Klav., Vl.2: *cresc.* missing from **ESR**; added here to match all other sources.
Vl.2: *hervortretend* missing from **ESR**, **A**, & **E**; added here to match all other sources (placed in **GA-N** in parentheses).
Va.: the tenuto lines are missing from b. 1–2 in **ESR**; added here to match all other sources.
- 101–104 Vl.1: The auxiliary slurs are not in **ESR**, **A**, **E**, **Z**, or **EE**; added here to match **UE**, **W**, **BH**, & **GA**. (In **P**, each pair of 16th note has an extra slur, even in m. 103, b. 4.)
- 102 Kl., Klav. (b. 4): The slur in **ESR** starts in next measure; in this edition it starts here, to match all other sources.
Kl., Harm., Vl.2: “3” of triplet missing from **ESR**; added here to match all other sources.
- 103 Kl.: Slur ends at the end of this bar in **ESR**; extended here into next bar to match all other sources.
- 104 Tutti: **ESR** has *dim.* at b. 3 in Vl.1, at b. 2& in Vl.2, and not at all in Va., Vc., or Kb.; it is perhaps at b. 2& (or maybe b. 3) in **A**; it is at b. 3 in all printed **OS**; here added at or moved to b. 3.
- 105 Vl.2: **ESR** has *pp*; changed here to *p* to match all other sources.
Vc./Kb.: *pp* missing from **ESR**; added here to match all other sources.
- 105–108 Vl.1 (b. 1–2): **ESR** has only the slurs over 2 beats, as does **A**, **E**, **Z**, & **EE**; extra slurs added here to match **UE**, **W**, **BH**, & **GA-N**; **P** & **GA-H** have *only* the extra slurs.

- 30 Apr 10 **BRUCKNER (arr. Eisler/Stein/Rankl), Symph. No. 7 — Critical Report, 2nd Mvt.** p. 2-9 of 107 total
- 107 Vc./Kb. (b. 1): These two lines are written on one staff in **ESR**, with a double stop A_b/c. This means: 1) Kb. has A_b as in **OS**, and 2) Vc. has A_b from Vc. in **OS** plus c from Va. in **OS**.
- 108 Vc., Kb. (b. 1): Identical to m. 107 in **ESR**, except that the accidentals are missing; they are added here to match all other sources.
- 109 Kl., VI.1 (b. 3–4): Slurs are missing from **ESR**; added here to match **A & GA-N**. (The slurs, slightly different in the two instruments, are both as in Kl. in **E, Z, EE, UE, P, W, BH, & GA-H**.)
- 109–110 VI.2 (b. 3–4): The extra slur for the first two notes is not in **ESR, A, E, Z, or EE**; added here to match **UE, P, W, BH, & GA**.
- 109–113 VI.1: The slur in **ESR** is only over b. 1 (if it is not missing entirely); added or extended here to include b. 2, to match all other sources.
- VI.1 (b. 1): The extra slurs are not in **ESR, A, E, Z, EE, or GA-N**; added here to match **UE, P, W, BH, & GA-H**.
- 110 Harm. (b. 3): Slur missing from **ESR**; added here to match all other sources.
- VI.1 (b. 3): Slur missing from **ESR**; added here to match **A & GA-N**. (The slur covers b. 3–4 in **E, Z, EE, UE, P, W, BH, & GA-H**.)
- VI.2, Vc./Kb. (b. 1–2): Slur ends at the first 16th note in **ESR**; extended here to end at the second 16th note (like Va. line), to match all other sources.
- 111 Kl.: *poco a poco cresc.* missing from **ESR**; added here to match all other sources.
- Kl. (b. 1&–2): Slur is only on the two 16th notes in **ESR**, matching all printed **OS**; extended here to end at b. 3 to match **A**.
- Kl. (b. 3): Slur ends at last 16th note of b. 3 in **ESR**; extended here to end at b. 4 to match all other sources.
- Harm.: *pp sempre* missing from **ESR**; added here to match all other sources.
- Harm. (b. 3–4): Slur ends at last 16th note of b. 3 in **ESR**, and the last 16th is tied to the 8th note in b. 4; both items changed here to match all other sources.
- Klav.: The slurs in **ESR** cover b. 1–2 and 3–4; extended here to cover the whole measure to match all other sources.
- Klav.: **ESR** has some enharmonic notations, and some mis-transpositions of the Horn parts from **OS**; all are corrected here to match all other sources.
- Klav. US UL, Klav. LS: *p poco a poco cresc.* missing from **ESR** (which has only *pp*, seemingly intended for all four lines); added here to match Hns.1,3&4 in **A**. (No printed score has it exactly as in **A**, not even **GA-N3**.)
- Klav. US LL: **ESR** has *pp*, but seemingly intended for all four lines; clarified here to be for the repeated c's only, to match Hn.2 in all **OS**. ([*sempre*] is added here, analogous to Fg. in **OS**; it is not in any source, but is implied in **A**.)
- Klav. US LL (b. 1): **ESR-St** has a dotted 8th note c_♯¹ in **ESR-St**; **ESR** has the correct undotted 8th.
- Klav. US (b. 4): c_♯¹ is slurred in **ESR** to c_♯¹ in next measure; slur removed here to match all other sources, incl. **ESR-St**.
- Klav. LS (b. 3): The dot is missing from the a_♯ in **ESR** (= enharmonic b, here) (Flüchtigkeitsfehler); added here to make dotted quarter note, to match all other sources.
- VI.1 (b. 3–4): Slur starts at first note of b. 3 in **ESR, E, Z, EE, UE, P, W, BH, & GA-H**; changed here to match **A & GA-N**.
- VI.1&2, Va.: *poco a poco cresc.* is at b. 2 in **ESR**; moved here to b. 1 to match all other sources.
- Vc./Kb.: *poco a poco cresc.* missing from **ESR**; added here to match all other sources.
- 112 Klav. LS: ♯ missing from last 16th note (a_♯) in **ESR & ESR-St**; added here to match all other sources.
- Strings: **ESR** has *cresc.* on b. 2 (VI.1) or b. 1 (the other strings). In **E, Z, & UE**, *cresc.* stands as the last word in *poco a poco cresc.*; in **EE (& P)** it was written more or less compactly in m. 111, but this *cresc.*, which should have been removed, was left standing at b. 1 in all parts which play, and then taken up by **ESR**. It has been removed here, as *poco a poco cresc.* is written compactly in the bar before, as in **W, BH, & GA**.
- VI.1 (b. 3–4): The slur is only on the first two notes of b. 3 in **ESR**; it is over all notes of both beats in **E, Z, EE, UE, P, W, BH, & GA-H**; corrected here to match **A & GA-N**.
- 113 VI.1 (b. 3–4): Slur missing from **ESR**; added here to match **A & GA-N**.
- 114 Klav. (b. 1&): Natural sign ♮ missing from d_♯¹ in **ESR**; added here to match a_♯¹ in Hn. 2 in all other sources.
- Strings: Down bow □ missing from **ESR**; added here to match all other sources.
- VI.1: The slur in **ESR** is over b. 1 only; no other source has the slur like this — except **A!** **GA-RB** mentions the slur in **A**, but **GA-N3** remains as **GA-N2**, with the slur starting at the first 16th note; all other printed scores, incl. **GA-H**, have the slur on all notes of b. 1–2. Retained here as in **ESR** to match **A**.
- VI.1: Continuation line for “G-Saite” missing from **ESR** and all printed scores; added here to match **A**.

- 30 Apr 10 **BRUCKNER (arr. Eisler/Stein/Rankl), Symph. No. 7 — Critical Report, 2nd Mvt.** p. 2-10 of 107 total
- 115 Kl., Harm.: Slur missing from b. 3–4 in **ESR**; added here to match all other sources.
 Vl.1: *cresc. sempre* missing from **ESR, E, Z, EE, UE, P, W, BH, & GA-H**; added here at b. 2& to match **A & GA-N**; perhaps it would be worth considering placing it at b. 1, to match all the other occurrences of this figure.
 Vl.2, Va. (b. 1): Accents ^ missing from **ESR**; added here to match all other sources.
 Vl.2, Va., Vc., Kb.: *cresc. sempre* missing from **ESR, A**, and all printed scores; added here in brackets to match Vl.1; perhaps it would be worth considering placing these at b. 1 too, to match all the other occurrences of this figure.
 Va.: Articulations missing from b. 2–3 in **ESR**; added here to match all other sources.
- 116 Kl.: Slur missing from b. 1–2 in **ESR**; added here to match all other sources.
 Harm.: Slur missing from b. 1–2 in **ESR**; present in all sources, including **A & GA**; omitted here to match the similar repeated-note figure in previous bars.
 Harm. (b. 1&): Natural sign for g_1^1 missing from **ESR**; added here to match all other sources.
 Strings, except Vl.1: Accents ^ missing from **ESR**; added here to match all other sources.
 Vl.1: No dynamic in **ESR, E, Z, EE, UE, P, W, BH, or GA-H**; *f* added at b. 3 here to match **A & GA-N**.
 Vl.1: **ESR** has *sehr markiert*, matching **E, Z, EE, UE, P, W, & BH**; **ESR-St** has instead *sehr ausdrucksvoll* (!); changed here to *sehr markig* to match **A & GA**. The notation (whatever it is) is placed at b. 1 in **A & ESR-St**, but at b. 2& in all other sources, incl. **ESR & GA**; left here at b. 2& because it seems more appropriate for the solo phrase; cf. 6, 82, 162.
 Vl.1: Slur missing from the two 16th notes at b. 2& in **ESR, Z, & EE**; (not sure about **E**: perhaps the slur is from Muck, and not in the original printing — hard to tell in my photocopy); added here to match **A, UE, P, W, BH, & GA**.
- 117 Strings: All parts in **ESR** have *f* followed by a *cresc.* hairpin continuing until b. 3 in the next bar; it stands thus in **E** (except for Kb., which is missing the hairpin), **Z, EE, UE, P, W, & BH**; the *f* in Vl.1 was moved up to b. 3 of the previous bar to match **A & GA-N** (see comment for m. 116), and the *cresc.* hairpin removed in all parts to match **A & GA**.
- 118 Harm. (b. 3): **ESR & ESR-St** have an erroneous c_2^2 ; corrected here to c_2^2 , to match Ob.2 in all other sources.
- 119 Harm. (b. 3): **ESR & ESR-St** have an erroneous c_2^3 ; corrected here to c_2^3 , to match all other sources.
 Vl.2: **ESR** has only *cresc.* at b. 1, matching **E, Z, & EE**; **UE, P, W, & BH** have *p cresc.* at b. 1; *p* added here at b. 1, and *cresc.* moved to b. 2, to match **A & GA**.
 Vl.2 (b. 1–2): **ESR** has only one slur, over the first three 16th notes; the big slur was extended here to match all other sources (except **P**, which covers only b. 1); the little slurs were added to match **UE, P, W, BH, & GA**.
 Vl.2 (b. 3–4): **ESR** has no slur, matching **E, Z, EE, UE, P, W, BH, & GA**; a slur is added here to match **A**.
 Va.: **ESR** has *p cresc.* at b. 2, matching **E, Z, EE, UE, P, W, & BH**; *cresc.* moved here to b. 3, to match **A, & GA**.
 Va. (b. 3–4): Slur in **ESR** starts at the first 16th note and ends at b. 4, both of which match **E, Z, EE, & BH**; changed here to match **A, UE, P, W, & GA**.
- 120 Hn.: **ESR** has *p*, which seems to be an atypical (for Stein) reduction of the dynamic to reflect the chamber setting; four bars later, Stein does not engage in any such reduction; changed here to *mf* to match all other sources.
 Vl.2 (b. 1–2): **ESR** has only one slur, over the four 16th notes; **E, Z, & EE** have the slur over all of b. 1–2; **UE, W, BH, & GA** have a big slur over all of b. 1–2, and a little slur over each pair of 16th notes; **P** has only the pair of little slurs on the pairs of 16th notes. The big slur is changed here to match **A**, and a little slur added (inspired by **UE, P, W, BH, & GA**).
 Va.: The slur in **ESR** is on b. 1 only, matching **A & P**; in **E, Z, EE, & BH** it is over all of b. 1–2; in **UE, W, & GA**, a big slur is over all of b. 1–2, and a little slur over b. 1 only.
- 120–121 Hn.: **ESR** has ^ accents; changed here to > to match all other sources.
- 121 Kl., Harm.: *mf* missing from **ESR, Z, EE, & P**; added here to match all other sources.
 Klav. (b. 1): The accent > in **ESR** is only above the upper note — a Flüchtigkeitsfehler? (The accents are missing from Hn.3&4 & A.&T.Pos. in **E**; from Hn.3&4 & T.Pos. in **Z, EE, UE, P, W, & BH**; and from Hn.3&4 in **GA-H**.) The accent has been added here below as well, to match **A & GA-N**, where it is present in all Hn. & Pos. lines.
 Klav. (b. 3): The $g(\sharp)$ is missing from **ESR**; added here to match the $d\sharp^1$ in Hn.4 in all other sources.
 Vc.: *mf* missing from **ESR, Z, EE, & P**; added here to match all other sources. (In **GA-H** it is in parentheses — why, I do not know, because it is present in **A**.)
 Vc. (b. 3–4): **ESR** has only one slur, over the four 16th notes; **E, Z, & EE** have the slur over all of b. 1–2;

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- UE, P, W, BH, & GA** have a big slur over all of b. 1–2, and a little slur over each pair of 16th notes. The big slur is changed here to match **A**, and little slurs are added to match **UE, P, W, BH, & GA**.
- 121–122 Hn., Klav.: **ESR** has a slur only under the Klav. LS; the others are added here to match all other sources (except **Z & EE**, where it is missing from T.Pos.).
- Vc. (b. 1–2): **ESR** has only one slur, over the four 16th notes; **E, Z, & EE** have the slur over all of b. 1–2; **UE, P, W, BH, & GA** have a big slur over all of b. 1–2, and a little slur over each pair of 16th notes. The big slur is changed here to match **A**, and little slurs are added to match **UE, P, W, BH, & GA**.
- 123 Kl.: *cresc.* immediately follows **p** in **ESR**, as it does in all other sources besides **A**; placement of *cresc.* here reflects **A**, where it seems analogous to m. 119 in Va.
- Klav.: **p cresc.** missing from **ESR & EE**; added here to match all other sources; placement of *cresc.* here reflects **A**, where it seems analogous to m. 119 in Vl.2.
- Va. (b. 2&): The auxiliary slur over the two 16th notes is not present in **ESR, A, E, Z, & EE**; added here to match **UE, P, W, BH, & GA**.
- 124 Hn.: **ESR** has ^ accents on b. 3–4; changed here to > to match all other sources.
- Klav.: e[♯] at b. 4 in **ESR** is not in any instrument in this octave anywhere in **OS** (added by **ESR**).
- Vl.2 (b. 1): **ESR** has an erroneous dotted 8th note value (Flüchtigkeitsfehler).
- Vc./Kb. are on one line starting here in **ESR**, implying that the first note should be played by both instruments; clarified here as being for Vc. only, to match all other sources except **EE, P, & BH**, where the same mistake occurs.
- 125 Kl., Harm.: *cresc.* is at b. 3 in **ESR**, as it is in **A**; in **E, Z, EE, UE, P, W, BH, & GA**, it is right after **f** at b. 2; placement of *cresc.* here reflects **A**, where it seems analogous to m. 119 in Va.
- Hn., Klav. US (b. 1): The accent > is missing from **ESR**; in **E**, the accent > is only in Hn.1 & B.Pos.; **EE** has one only in B.Pos.; **Z, P, BH, & GA-H** have them only in Hn.1 & A.&B.Pos.; **UE** has them only for Hn.1&2 & A.T.&B.Pos.; **GA-N** has them in all brass (except T.Pos.). Added here to match all brass, as in **A, W, & GA-N3**.
- Hn.: In **ESR**, the slur starts in m. 124 at b. 3, as it does in **EE & P**; changed here to match all other sources.
- Klav.: *cresc.* missing from **ESR**; in **E**, it is only in Hn.1&2 & B.Pos.; in **Z & EE** it is only in B.Pos.; added here to match all brass in **A, UE, P, W, BH, & GA**.
- Klav. (b. 1): **ESR** correctly has a[♯], as do **A, E, Z, EE, UE, P, W, & BH** (= T.Pos. in **OS**); **GA-H & GA-N2** erroneously have a(♯); **GA-N3** has a[♯] — but as a fifth sharp in the key signature!
- Klav. LS (b. 3): **ESR & ESR-St** have an erroneous dot on the c[♯] in **ESR**; corrected here to a simple quarter note, to match A.Pos. in all other sources.
- Va.: **f cresc.** missing from **ESR, Z, EE, UE, P, & W**; **E** has only *cresc.*, at b. 1; **f cresc.** added here to match **A, BH, GA-H** (where it is in parentheses), & **GA-N**; placement of *cresc.* here reflects **A**, where it seems analogous to m. 119 in Vl.2.
- Va. (b. 3–4): The extra slurs are not in **ESR, A, E, Z, or EE**; they are added here to match **UE, P, W, BH, & GA**.
- 125–126 Klav.: **ESR** has only one slur: in LS from b. 1 (a[♯]) in m. 125 to the second 16th note (b[♯]) (= T.Pos. in **OS**), as in **EE**; others are added here to match **A**, which has slurs in all Hns., and b. 1–2 in A.&T.Pos.; **E, Z, UE, P, W, & GA-H** have them only for Hn.1&2 and T.Pos.; **BH & GA-N** have them for all Hns. & T.Pos.
- 125–130 Strings (b. 1–2): Slurs in **ESR** are sloppy; the large slur was corrected where necessary to cover all five notes, to match all other sources; the small slurs were added here to match **UE, P, W, BH, & GA**.
- 126 Hn., Klav.1 US: The tenuto line at b. 1 is missing from **ESR**, as it is also from **E, Z, & EE**; added here to match all other sources.
- Klav.1 LS (b. 1): Some of the dots are missing from the dotted quarter notes in **ESR** (Flüchtigkeitsfehler).
- Klav.1&2 LS (b. 3–4): Accents ^ missing from **ESR**; added here to match all other sources.
- Klav.2 US (b. 4): d[♯] missing from **ESR**; added here to match a[♯] in Hn.4 in all other sources.
- Klav.2 US (b. 3–4): **ESR** has > accents; corrected here to ^, to match all other sources.
- 127 Hn. (b. 1): In **ESR**, the slur starts in m. 126 at b. 3, as it does in **E, Z, EE, UE, P, W, BH, GA-H, & GA-N2**; changed here to match **A & GA-N3**.
- Harm: Slur in **ESR & ESR-St** ends at the last note of this bar; extended here to match all other sources.
- Klav.1 US (b. 3–4): Slur missing from **ESR**; added here to match all other sources.
- Klav.1 LS (b. 3): Dot missing from g[♯] dotted quarter note in **ESR** (Flüchtigkeitsfehler); correct in **ESR-St**.
- Klav.2 US (b. 2&): The accent > is missing from **ESR**, as it is from all printed scores incl. **GA**, but is present in **ESR-St**, matching **A**.
- Klav.2 LS: Natural sign ♮ missing from last 16th note of b. 2& (D/d octave) in **ESR**; added here to match all other sources.

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- 127–129 Klav.: All accents ^ from **OS** are either given as > in **ESR**, or are missing entirely; here the accents are added or changed to ^ as necessary to match all other sources. (No accent in **E** or **Z** at m. 128 for A.&T.Pos. — a Flüchtigkeitsfehler.)
- 127–130 Hn.: Tenuto lines are haphazardly placed in **ESR**; added here where missing to match all other sources.
Hn., Klav.1: Accents ^ missing in **ESR** on the dotted quarters (and final quarter note), except in m. 130, where there are > accents; (accent ^ missing in **E** at m. 129, b. 3, for Trp. 2; **Z** has an erroneous accent ^ for Trp. 1 on the dotted quarter at b. 3 of m. 129; **EE**, **UE**, **P**, **W**, **BH**, & **GA** have erroneous accents ^ for Trp. 1 on the dotted quarters starting with b. 3 of m. 129 [not in **A**]); here the accents are added or changed to ^, to match **A**.
- 128 Kl. (b. 4&): The last two 16th notes in **ESR** are $b(b)^2-c(\sharp)^3$; corrected here to $c(\sharp)^3-c\sharp^3$ to match all other sources.
Harm. (b. 4&): The last two 16th notes in **ESR** are $g(\sharp)^2-a(\sharp)^2$; corrected here to $a(\sharp)^2-a\sharp^2$ to match all other sources.
Klav.1 US (b. 3–4): Slur missing from **ESR**; added here to match all other sources.
Klav.1 LS (b. 3): Dot missing from $g\sharp^1$ dotted quarter note in **ESR** (Flüchtigkeitsfehler); correct in **ESR-St**.
Klav.2 LS (b. 2&): \sharp missing from 16th note $g\sharp$ in **ESR-St**; correct in **ESR**.
Klav.2 LS (b. 3): \sharp missing from quarter note $d\sharp$ in **ESR-St**; correct in **ESR**.
OS (Ob.2): Slur missing in **Z**; present in all other sources.
- 129 Klav.1 US (b. 3): Slur missing from **ESR**; added here to match all other sources (WW only, except for **P**, in which the slur ends at the last 16th note in the Ob.; Trp. has no slur in **A**, and in all printed scores before **GA** it ends on the last 16th note).
Klav.1 LS (b. 3): Dotted quarter note $g\sharp^2$ is faintly visible in **ESR** but missing from **ESR-St** (= Trp.1); included here to match all other sources, and to match the subsequent measure.
- 129, 130 Strings (b. 3–4): Slurs in **ESR** are sloppy; the large slur is corrected here where necessary to cover all five notes, to match all other sources; the small slurs are added here to match **UE**, **P**, **W**, **BH**, & **GA**.
- 129–131 Harm.: Slur is divided into three parts in **ESR**, always ending at the first note of a bar and the next slur beginning at the next note thereafter; combined into one slur here to match all other sources.
- 130 Kl., Klav.1 US (b. 1 & 3): Slurs missing from or unclear in **ESR**; added or clarified here to match the WWs in all other sources (except for **P**, in which the slur ends at the last 16th note in the Ob.; Trp. has no slur in **A** or **GA**, and in all printed scores before **GA** it ends on the last 16th note).
Klav.1 US (b. 4): Last octave $d(\sharp)^{2/3}$ is an 8th note in **ESR** (Flüchtigkeitsfehler); corrected here to a quarter note to match all other sources.
Klav.1 US: Accent missing from b. 4 in **ESR**; added here to match the other similar spots in previous bars (accent ^ is in all other sources in Trp.; **ESR** changed them to >, maybe because he was combining the Trp. part [with accent] with the WW parts [without accent].)
- 131 Tutti (b. 2): **Ritard.** is missing from **ESR**; present on b. 1 in **A**; added here at b. 2 to match all printed **OS**. (**ESR-St** has *rit.* at b. 3 in Vl.1 and at b. 2 in Kb., and *ritard.* at b. 1 in Vl.2 and at b. 2 in Va., but nothing in Kl., Hn., Harm., Klav., or Vc.)
Kl. (b. 1): Slur starts at first 16th note in **ESR**; changed here to match all other sources.
Kl., Harm. (b. 3): *dim.* missing from **ESR**; present at b. 2 in **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H**; present at b. 2& in **E**; added here at b. 3 to match **A** & **GA-N**.
Hn.: Accent ^ missing from **ESR**; added here to match all other sources.
Harm., Klav.1 US (b. 1–2): It would perhaps make more sense to continue the WW line in Klav. for a further three notes (remaining in octaves as before), and omitting those notes in Harm., thus:

Harm. (b. 2&): **ESR** & **ESR-St** have $f(\sharp)^3$; corrected here to $f\sharp^3$ to match all other sources.

Klav.1 US (b. 1&): **ESR** has an 8th note only (the 8th rest afterwards is missing — Flüchtigkeitsfehler); **ESR-St** has instead a quarter note; the 8th note value is retained here, to match the WW in all other sources, and the missing 8th rest is added.

Klav.1 LS: **ESR** has accents >; changed here to ^ to match Hns.1–4 in all other sources, and also Trp. 1&2 in **UE, W, BH, & GA**.

132 Kl., Harm.: Dim. hairpin is at b. 3–4 in **ESR**, matching **E** (Fl. & Ob. only; not in Kl.), **Z** (Fl. & Ob. only; not in Kl.), **EE, UE, P, W, & BH**; removed here to match **A & GA**.

133 **ESR** has **Moderato**, matching all other sources.

Kl.: **ESR** has *pp*, as does **E, Z, EE, UE, P, W, & BH**; dynamic missing in **A**; changed here to [*p*] to match **GA**

Kl.: **ESR** has $g(\sharp)$ at b. 1&; changed here to $g\flat$, to match all other sources

Vl.1: *cresc.* hairpin missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**

Vl.2: *p* missing from **ESR**; added here to match all other sources

Va.: *hervortretend* missing from **ESR, E, Z, EE, & BH**; **P & W** have it in Vl.1&2 instead of in Vl.2 & Va.; added here to match **A, UE, & GA**

133–134 Bassoon line from **OS** was originally in Harm. in **ESR**, but then crossed out and placed in Klav.

134 Kl., Vc., Kb.: See comments at m. 38.

Harm.: *Cresc.* hairpin is under b. 1 only in **ESR**, as it is in **A**; it ends at b. 2& in **E, Z, EE, UE, P, W, BH, & GA**; left as is here to match **A**

Klav. LS: *cresc.* missing from **ESR**; added here to match all other sources

Klav. LS: Slur ends at the end of this measure in **ESR** (page break!); extended here to b. 1 of next measure to match all other sources

Vl.2, Va.: *cresc.* missing from **ESR, E, Z, & EE**; added here to match **A, UE, P, W, BH, & GA** (but see comments at m. 38 for explanation of the placement here)

Va. (b. 2–3): Slurs missing from **ESR**; added here to match Vl.2 and to match all other sources

135 Kl., Streicher: See comments at m. 39.

Harm.: **ESR** has a remnant note at b. 1 from the line which was transferred to Klav.; removed here

Vl.1 (b. 2–3): The auxiliary slurs here are not in **ESR, A, E, Z, or EE**; added here to match **UE, P, W, BH, & GA**

Vl.2, Va.: *dim.* missing from **ESR**, as it is from Vl.2 in **E, Z, & EE**; added here to match Va. in all other sources, and to match Vl.2 in **A, UE, P, W, BH, & GA** (but see comments at m. 38 for explanation of the placement here)

137 Kl.: **ESR** has *pp*, as does **Z, EE, UE, P, W, & BH**; changed here to *p* to match **A, E, & GA**

Kl.: **ESR** has *p* at b. 2& — surely by mistake; omitted here to match all other sources

Klav. & all Strings: *p* missing from **ESR**, as it is from Fg. in **E**, and Vl.1 in **Z & EE**; added here to match all other sources

Vl.1: *Cresc.* hairpin missing from **ESR**; present at b. 2& in **E, Z, EE, UE, P, W, BH, & GA**; added here at b. 3 to match my interpretation of the admittedly sloppy entry in **A**

Vl.2: *Cresc.* hairpin missing from **ESR**; added here to match all other sources

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- Va.: *Cresc.* hairpin missing from **ESR, E, Z, & EE**; added here to match **A, UE, P, W, BH, & GA**
- 137–139 Bassoon line from **OS** was originally in Harm. in **ESR**, but then crossed out and placed in Klav.
- 138 Kl. (b. 1): **ESR** has a *cresc.* hairpin; replaced here with the word *cresc.* to match all other sources (but see comments at m. 38 for explanation of the placement here)
- Harm.: Slur ends on last 16th note of b. 1 in **ESR**; extended here to match all other sources
- Harm.: *Cresc.* hairpin ends on third 16th note of b. 1 in **ESR**; hairpin on b. 1 only in **A**; ends at b. 2& in **E, Z, EE, UE, P, W, BH, & GA**; extended here to match **A**
- Klav. LS: *cresc.* missing from **ESR**; added here to match all other sources
- Va., Vc.: See comments at m. 38.
- Kb.: *cresc.* missing from **ESR**; added here to match all other sources (but see comments at m. 38 for explanation of the placement here)
- 139 Kl., Vl.2, Va., Vc., Kb.: *dim.* missing from **ESR**; added here to match all other sources (but see comments at m. 38 for explanation of the placement here)
- Vl.1: Tenuto line missing from b. 1 in **ESR**; added here to match all other sources
- Vl.2, Va. (b. 3): Slur missing from **ESR**; added here to match all other sources
- Va. (b. 1–2): **ESR** has one slur for each beat; combined here into one slur for both beats to match all other sources
- 140 Vl.1: *dim.* missing from **ESR & BH**; added here to match all other sources
- Vl.2, Va. (b. 1): Slur missing from **ESR**; added here to match all other sources
- 141 Letter **Q** missing from **ESR, E, Z, & EE**; added here to match **A, UE, W, BH, & GA**. (There are no letters at all in **P**.)
- Harm., Kb.: *p* missing from **ESR, E, Z, & EE**; added here to match **A, UE, P, W, BH, & GA**
- Kb.: **ESR** has *dim.*, as does **Z, EE, UE, P, W, & BH**; **A, E, & GA** have *div[isi]* — perhaps this led to the confusion; *dim.* removed here to match **A, E, & GA**
- 141–142 Vl.1: Continuation line for “G-Saite” missing from **ESR** and all printed scores; added here to match **A**
- Harm., Kb.: **ESR** puts lower line of Kb. *divisi* (in **OS**) in the Harmonium, and uses only the upper line in the Kb., but because the Kb. is a transposing instrument, the line as notated in the Harm. results in a unison doubling. Here the Kb. is changed to the LL to result in an octave doubling, similar to the figure at bar 153.
- 141, 143 Vl.1 (b. 2&): The subsidiary slur added here over two 16th notes is not in **ESR, A, E, Z, or EE**; added here to match **UE, P, W, BH, & GA**
- 142 Vl.1: Slur missing from b. 3 in **ESR**; added here to match all other sources
- Va. (b. 1&): **ESR** has accent ^, as does **E, Z, EE, & BH**; changed here to up bow ∨ to match **A, UE, P, W, & GA**
- Va.: The auxiliary slurs added at b. 2 are not in **ESR, A, E, Z, EE, P, or GA**; added here to match **UE, W, & BH**
- Va.: *Cresc.* hairpin missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
- 143 Kl. (b. 2, 3): The pitch of f^{♯2} is unclear in **ESR**, and **ESR-St** has erroneous g² (twice).
- 144 Harm.: **ESR** has erroneous F(♯)-F(♯)-G♯-G(♯)-A♯-B(♯)-F(♯) in **ESR** is wrong (Flüchtigkeitsfehler: Kl. from **OS** was not transposed); correct is D(♯)-D(♯)-E♯-E(♯)-F♯-G(♯)-D(♯) (down a minor third)
- Va., Vc. (b.1): **ESR** has *cresc.*, as do **EE** (Va. only), **P, & BH**; removed here to match **A, E, Z, UE, W, & GA**
- 145 Kl.: **ESR** has *p* — is this a reduction to reflect the chamber setting?; be that as it may, it is changed here to *mf* to match other parts, and to match all other sources
- Harm. & all strings: *cresc.* missing from **ESR**, as it is from **E, Z, & EE** (all Vl.1&2 only); added here to match **A, UE, P, W, BH, & GA**. Regarding placement: **E, Z, UE, W, & BH** put it right after *mf*; **A** has it at ca. b. 1&–2& (say, b. 2); **EE** has it at ca. b. 1&; **GA** sets it at b. 2; **P** sets it at b. 2& (Vl.1) or 2 (all others); placed here at b. 2& as my best interpretation of **A**, and also because it makes the most sense with regard to the Vl.1 part (also, **ESR** seems to place *cresc.* here in Hn.)
- Vl.1: Tenuto line missing from b. 1& in **ESR, E, Z, EE, UE, P, & W**; added here to match **A, BH, & GA**
- Vl.1: Up bow ∨ missing from **ESR, E, Z, EE, UE, P, W, GA-H, & GA-N2**; added here to match **A, BH, & GA-N3**
- Vl.2, Va., Vc.: *mf* missing from **ESR**; added here to match all other sources
- 145–148 Hn.. Harm.: **ESR** and all other sources have the following slurs:

	ESR	A	E	Z	EE	UE	P	W	BH	GA-H	GA-N
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	ESR	A	E	Z	EE	UE	P	W	BH	GA-H	GA-N
Page/line break after m.:	146	None	145	146	146	145	None	146	None		
Hn.1 (Hn.)	One slur in m. 146 One slur in m. 147 One slur in m. 148	One slur over mm. 145–148	One slur over mm. 146–148	One slur in m. 146 One slur in mm. 147–148	One slur over mm. 146 One slur in mm. 147–148	One slur over mm. 146–148		One slur in m. 146 One slur in mm. 147–148	One slur over mm. 146–148		One slur over mm. 145–148
Hn.2 (Harm.)	One slur in mm. 145–146 One slur in mm. 147–148	One slur over mm. 145–148	One slur over mm. 145–148	One slur in mm. 145–146 One slur in mm. 147–148	One slur over mm. 145–146 One slur in mm. 147–148	One slur over mm. 145–148		One slur in mm. 145–146 One slur in mm. 147–148	One slur over mm. 145–148	One slur over mm. 145–148	One slur over mm. 145–148

146 Kl.: **ESR** has a *cresc.* hairpin at b. 1, and a *dim.* hairpin at b. 2; dynamics changed here to reflect **A**, **E**, **UE**, **P**, **W**, **BH**, & **GA** (*cresc.* on b. 1, no *dim.*); (**Z** & **EE** have the same, but are missing *cresc.* in **Ob.**)

Kl. (b. 2–3): **ESR** has a tie; removed here to match all other sources

Harm. US: Quarter rest missing from b. 1 in **ESR** & **ESR-St** (Flüchtigkeitsfehler).

147 Tutti: Placement of the *dim.* here follows **GA**, and adds [*dim.*] for the Kl. In the various sources, the *dim.* is on the following beats:

Dim.	ESR	A	E	Z	EE	UE	P	W	BH	GA
Kl.	m. 146, b. 3 (hairpin)						None			
Hn., Harm.	3				2½					
Vl.1	2½				2¾		2	2½		2
Vl.2						2½				
Va.	2¼		2		2⅛	2		2		
Vc.			None							

148 Hn.: Quarter rest and fermata missing from b. 3 in **ESR** (Flüchtigkeitsfehler); **ESR-St** does have the fermata, but has an erroneous dotted half note.

149 Hn.: *cresc.* missing from **ESR**, **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H**; in **GA-N2** it is at b. 1&; added here at b. 2& to match **A** & **GA-N3**

Vl.2: *p* missing from **ESR**, **E**, **Z**, **EE**, & **P**; added here to match **A**, **UE**, **W**, **BH**, & **GA**

Vl.2: Slurs missing from **ESR**; added here to match all other sources

Va.: *cresc.* in **ESR** is right after *p*, as it is in **E**, **Z**, **EE**, **UE**, **P**, & **GA**; missing from **W**; in **A** & **BH** it is at b. 1&, which in this tempo is essentially right after *p*

Vc.: Tenuto line missing from b. 2& in **ESR**, **A**, **E**, **Z**, **EE**, & **GA**; added here to match **Muck**, **UE**, **P**, **W**, & **BH**

Vc.: *cresc.* in **ESR** is at b. 2; in **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, **GA-H**, & **GA-N2** it is right after *mf*; placement here at b. 2& reflects **A** & **GA-N3**

150 **ESR** has *poco rit.*, which matches **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; removed here to match **A** & **GA**. (**ESR-St** has *rit.* in Vl.1&2, *poco rit.* in Va., Vc., & Kb., but nothing in Kl., Hn., Harm., or Klav.)

Vc.: Slur in **ESR** ends at the last note, matching **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H**; adjusted here to reflect

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- A (where it is very clear) & GA-N
- 151 Hn.: *cresc.* in **ESR** is at b. 3, as it is in **E, Z, EE, UE, P, W, BH, GA-H, & GA-N2**; changed here to b. 2& to match **A & GA-N3**
Harm.: *cresc.* in **ESR** is at b. 1&, as it is in **A**; here it is at b. 1 to match **E, Z, EE, UE, P, W, BH, & GA**
Vl.1: Tenuto line missing from b. 3& in **ESR, A, E, Z, EE, & GA**; added here to match **UE, P, W, & BH**
Vl.2: *mf* missing from **ESR**, as it is in **EE & P**; added here to match all other sources
Vl.2: Slurs missing from **ESR**; added here to match all other sources
Va.: *cresc.* in **ESR** is at b. 1&, as it is in **EE**; in **A** it is at b. 2; missing from **W**; here it is right after *mf*, to match **E, Z, UE, P, BH, & GA** (at this tempo, this is essentially the same as at b. 1& as in **ESR**)
Vc.: *cresc.* in **ESR** is at b. 3, as it is in **E, Z, EE, UE, P, W, BH, GA-H, & GA-N2**; placement here at b. 2& reflects **A & GA-N3**
Vc.: Tenuto line missing from b. 2& in **ESR, A, E, Z, EE, & GA**; added here to match **Muck, UE, P, W, & BH**
Kb.: *cresc.* in **ESR** is at b. 1&; in **A** it is at b. 2; here it is right after *mf*, to match **E, Z, EE, UE, P, W, BH, & GA** (at this tempo, this is essentially the same as at b. 2 as in **A**)
- 152 Vc.: Slur in **ESR** ends at last note, as it does in **E, Z, EE, UE, P, W, BH, & GA-H**; adjusted here to reflect **A & GA-N**
- 153 **ESR** has **immer ruhiger**, matching **E, Z, EE, UE, P, W, & BH**; changed here to **Ritard.** to match **A & GA**. (**ESR-St** has the marking in Vl.1&2, Va., & Kb., but nothing in Kl., Hn., Harm., Klav., or Vc.)
Vc.: *p* missing from **ESR**; added here to match all other sources except **Z, EE, & BH**, which have no dynamic
Vc.: Slur missing from first two notes in **ESR & EE**; added here to match all other sources
Vc.: Tenuto line missing from b. 2& in **ESR, A, E, Z, EE, W, & GA**; added here to match **Muck, UE, P, & BH**
- 154 **Kl.**: Quarter note f(♯) missing from b. 1 in **ESR** (this is the first bar after a line break); added here to match all other sources
Harm.: **ESR** has *dim.* at b. 1; removed here to match all other sources (=Vc. in **OS**; *dim.* there refers to the upper line [= Vc. in **ESR**], not the lower line [= Harm. in **ESR**]; *dim.* placed incorrectly under both Vc. notes in **E, Z, EE, W, & BH**)
- 155 Vl.1: Tenuto line missing from b. 3& in **ESR, A, E, Z, EE, & GA**; added here to match **UE, P, W, & BH**
Vl.2: Tenuto line missing from b. 2& in **ESR, A, E, Z, EE, & GA**; added here to match **UE, P, W, & BH**
Vl.2: Slur missing from b. 3 in **ESR**; added here to match all other sources
Kb.: **ESR** has *pp* at b. 1; removed here to match all other sources
- 155–156 Vl.1&2: **ESR** has *cresc.* and *dim.* hairpins between the two lines; they are for the Vl.2 part, according to all other sources
Va.: Slurs missing from **ESR**; added here to match all other sources
- 156 **ESR** has **rit.** at b. 3 above Vl.1 part, matching **E, Z, EE, UE, P, W, & BH**; removed here to match **A & GA**. (**ESR-St** has the marking in Vl.1&2, Va., & Kb., but nothing in Kl., Hn., Harm., Klav., or Vc.)
Vl.1: The extra slur added at b. 3 is not in **ESR, A, E, Z, EE, or GA-N**; added here to match **UE, W, & BH**; only the small slur is in **P & GA-H**.
Vl.2 (b. 2, 3): Slurs missing from **ESR**; added here to match all other sources
- 157 **ESR** has **Tempo I. Sehr langsam**, matching **E, Z, EE, UE, P, W, BH, & GA** (all of these except **GA** set this as: **Tempo I. Sehr langsam.**); **A** has **“I. Tempo. Sehr langsam.”** (**ESR-St** has only **“Tempo I.”** in the printed string parts, but the full **Tempo I. Sehr langsam** in the ms. wind and keyboard parts.)
Time signature **c** missing from winds and keyboards in **ESR**; added here to match all **OS**. (**c** is missing from Kl., Hn., & Harm. in **ESR-St** but is present in all the other parts.)
Hn.: *cresc.* is at b. 2 in **ESR**; moved here to b. 1 to match all other sources
Harm.: Half note e(♯) is missing from b. 3 in **ESR** (= b. 3 & 4 of the whole note b_♯¹ in B.Tub.1 in **F** in **OS**); added here to match all other sources
All Strings except Vl.1: *p cresc.* missing from **ESR**; **E** has *p cresc.* in Vl.2, *cresc.* only in Vc. & Kb., and no dynamic in Va.; **Z & EE** have *p cresc.* in Vl.2, *p* only in Va., and *cresc.* only in Vc. & Kb.; *p cresc.* added here to match **A, UE, P, W, BH, & GA**
Vl.1: **ESR** has *In gleicher Stärke ohne Anschwell*; punctuation and spelling fixed here to match all other sources
Vl.1: *non cresc.* missing from **ESR, A, E, Z, EE, UE, P, BH, & GA**; added here in brackets to match **W**
Vl.1: **ESR** gives the last three notes of this measure erroneously as c(♯)²–d(♯)²–e²; fixed here to match all other sources

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- Va.: *hervortretend* missing from **ESR**; added here to match all other sources
- Vc.: Tie added for the two half notes e–e, to match the whole note in all sources except **ESR**
- 157–158 Vl.1: Slur over each beat missing from **ESR**; added here to match all other sources
- 158 Hn.: Slur does not continue into next measure in **ESR** (page break!); continued here to match all other sources
- 159 Hn.: *dim.* is at b. 3 **ESR**; moved here to b. 2 to match all other sources
- Hn., Harm.: The slurs start at b. 1 in **ESR** & **ESR-St**; here they start in the previous bar, to match all other sources.
- Harm., Vl.2, Kb.: *dim.* missing from **ESR**, as it is from the B.&T.Tub. (=Harm.) in **E**, **Z**, & **EE**; added here to match all other sources
- Vl.1: **ESR** has *dim.* at b. 3; removed here to match all other sources
- Vl.2: Tenuto line missing from b. 2& in **ESR**, **A**, **E**, **Z**, **EE**, & **GA**; added here to match **UE**, **P**, **W**, & **BH**
- Va., Vc.: *dim.* is at b. 3 in **ESR**; moved here to b. 2 to match all other sources
- Vc. (b. 1): **ESR** calls for lower note only from **OS**, but in the parallel spot at m. 79, **ESR** has Vc. play both notes. The upper note is added here (and at bar 3).
- Vc.: **ESR** has only the slur on the first three notes of b. 3–4, matching **P** & **GA**; **A** has no slur(s) at all; **E**, **Z**, & **EE** have one slur, over all four 8th notes; the slurs here match **UE**, **W**, & **BH**.
- 160 Hn. (b. 1): **ESR** has a(♯)¹; corrected here to a_♯¹ to match all other sources
- All Strings besides Vl.1: Down bow □ missing from **ESR**, as it is from Vc. & Kb. in **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, **GA-H**, & **GA-N2**; added here to match **A** & **GA-N3**
- Vl.1: *mf* missing from **ESR**; added here to match all other sources
- Vl.1 (b. 3): **ESR** correctly has last note e_♯², as do **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA**; **A**, **E**, **ESR-St** have an erroneous e[♯]²
- Vl.1 (b. 4): **ESR** has erroneous last note f(*)², matching **A**, **E**, **Z**, **EE**, & **ESR-St**; corrected here to f_♯² to match **UE**, **P**, **W**, **BH**, & **GA**
- 160–163 Vl.2: **G-Saite** missing from **ESR**; added here to match all other sources (continuation line in **A** & **GA** only)
- 161 All Strings: *cresc.* is missing from **ESR**, as it is in Vl.1 only in **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; added here to match **A** & **GA**
- Vl.1: The extra slurs at b. 2 & 4 are not in **ESR**, **A**, **E**, **Z**, **EE**, **P**, or **GA**; added here to match **UE**, **W**, & **BH**
- Va.: Tenuto line missing from b. 4 in **ESR**; present at b. 3 & 4 in **UE**, **P**, **W**, **BH**; added here on b. 4 only
- Vc. (b. 1): **ESR** has slur only on the two 16th notes; extended here to cover both beats, to match all other sources
- Vc.: **ESR** has tenuto lines at b. 2&; removed here to match all other sources
- 161–162 Va., Vc., Kb.: **ESR** has accents ^ at b. 1, matching **Z**, **EE**, **UE**, **P**, **W**, & **BH**; no accents at all in **A**; accents only in m. 162 in **E**; tenuto lines in parentheses (–) are in **GA**; accents removed here to match **A**
- 162 Vl.2: *sehr markiert* is missing from **ESR** & **ESR-St**; present at b. 1 in **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; changed here to *sehr markig* to match **A** & **GA**. The notation (whatever it is) is placed at b. 1 in **A** & **GA**, but was moved here to b. 2& because it seems more appropriate for the solo phrase; cf. 6, 82, 116.
- 163 Harm. (b. 1): The half note Klav. chord is also in **ESR** & **ESR-St**, but it has been crossed out in the score (though it remained in the part). Who crossed this chord out? Should it be played or not?
- Klav. (b. 1): **ESR** has top note a(♯)¹; changed here to f(♯)¹, to match the Hn.1 part in all other sources (except Muck, who has quarter notes d_♯¹–c_♯¹)
- Klav.: *p* is at b. 2 in **ESR**; moved here to b. 1 to match all other sources
- Strings: *dim.* in **ESR** is either at b. 1 (Vl.1&2) or missing entirely (Va., Vc., Kb.); on b. 1 in **A** (Vl.2 only), **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; at b. 2 in **GA**; moved to or added at b. 2 in all instruments here except Vl.2 to match **A** & **GA**; placed here at b. 1 in Vl.2 to match **A**
- Vl.1: The slurs in **ESR** over each beat are incomplete; adjusted here to match all other sources.
- Vl.2: **ESR** has *p* at b. 1, as does **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, **GA-H**, & **GA-N2**; Muck removes the *p* and adds an accent ^; *p* removed here to match **A** & **GA-N3**
- 164 Harm.: *hervortretend* for upper line is missing from **ESR**; added here to match T.Tub.1 in all other sources
- Harm. (b. 3): **ESR** has d(♯); corrected here to d_♯ to match all other sources (= a_♯¹ in B.Tub.2 in **OS**)
- Strings, except Vl.1 (b. 1): **ESR** has accent ^, as does **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H**; removed here to match **A** & **GA-N**
- Va., Vc., Kb.: Down bow □ missing from **ESR**, **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; added here to match **A** & **GA**
- 165 Letter **T** missing from **ESR**, **E**, **Z**, & **EE**; (no letters at all in **P**); added here to match **A**, **UE**, **W**, **BH**, & **GA**
- 166 Harm.: *hervortretend* for upper line is missing from **ESR**; added here to match T.Tub.1 in all other sources
- Harm. (b. 4): **ESR** has e*; corrected here to e_♯ to match all other sources (= f_♯¹ in T.Tub.2 in **OS**)

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- VI.1&2: **ESR** has seven 16th notes at b. 4, but of course there should be only six; the first one (f[♯]₁) was removed here to match all other sources
- VI.1&2: **pp** missing from **ESR**; added here to match all other sources
- VI.1&2 (b. 4): Auxiliary slurs are added here to match **UE, P** (except for m. 170), **W, & BH**
- Vc., Kb.: Down bow □ missing from **ESR**, as it is (from Kb. only) in **E, Z, EE, UE, P, & W**; added here to match **A, BH, & GA**
- 167 Harm.: Slurs in **ESR** are interrupted by the page break, as they are in **E, Z, & EE**; continued here from previous measure to match **A, UE, P, W, BH, & GA**
- Harm.: *cresc.* in **ESR** is at b. 2; placed here at b. 1 to match all other sources
- Harm. (b. 1): Upper f[♯] is dotted quarter note in **ESR**; corrected here to half note to match all other sources (= c[♯]₁ in B.Tub.2 in **OS**)
- VI.1&2: *cresc.* missing from **ESR**; added here to match all other sources
- Va.: Accent ^ missing from b. 1 in **ESR**, as it is from **E, Z, EE** (all 3: missing also from Vc.), **UE, & W**; added here to match **A, P, BH, & GA**
- Va.: Slur missing from b. 2& in **ESR, E, Z, & EE**; added here to match **A, UE, P, W, BH, & GA**
- 168 VI.1&2: **p** missing from **ESR, E, Z, & EE**; added here to match **A, UE, P, W, BH, & GA**
- VI.1&2 (b. 4): Extra slurs added here to match **UE, P** (except for m. 170), **W, & BH**
- Va., Vc., Kb.: Down bow □ missing from **ESR, E** (Vc. & Kb. only), **Z, EE, UE, P, W, & BH**; added here to match **A & GA**
- 169 Harm.: *cresc.* in **ESR** is at b. 3; changed here to b. 2 to match all other sources
- Harm. (b. 3): **ESR** has g[♯]; corrected here to f(♯) to match all other sources (= c[♯]₁ in Hn.3 in **OS**)
- Klav.: *cresc.* in **ESR** is at b. 2; changed here to b. 1 to match all other sources
- Strings, except VI.1: *cresc.* missing from **ESR**; added here to match all other sources
- VI.1&2 (b. 4): Extra slur and tenuto lines added to match **UE, W, BH, & GA** (in **GA-N** in parentheses); in **P**, VI.1 has the large slur, the small slur and the tenuto lines, but in VI.2 the large slur is missing, leaving only the small slur and the tenuto lines
- Vc. (b. 4): **ESR-St** has a mistaken B[♯]; the B_♭ in **GA & ESR** is correct
- 170 Harm., Strings: **mf** missing from **ESR**; added here to match all other sources
- VI.1&2 (b. 4): Extra slurs added here to match **UE, P** (except for m. 170), **W, & BH**
- Va., Vc., Kb.: Down bow □ missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
- Va.: Accents ^ missing from b. 3 & 4 in **ESR**; added here to match all other sources
- Kb.: Accent ^ missing from b. 1 in **ESR**; added here to match all other sources
- 170–172 Harm.: Starting at b. 3 in m. 170 and ending at b. 1 in m. 172, the chords in **ESR** are written here enharmonically, to reflect the flats used in the horn parts in **OS**, and to match the Klav.
- 171 Harm., Hn., Klav.: Slurs do not continue from previous measure in **ESR** (line break!), but they should; fixed here to match all other sources
- Harm.: *cresc.* missing from **ESR**; added here to match all other sources
- Klav.: f[♯]₁ at b. 3 in Va. in **OS** is not represented anywhere in **ESR**; added here to Klav.
- VI.1&2 (b. 4): Extra slur and tenuto lines added to match **UE, P, W, BH, & GA** (in **GA-N** in parentheses)
- 172 Harm. (b. 3): **ESR** has a slur only below the lower line; changed here to above the upper line to match all other sources
- Klav.: **ESR** places *sempre portamento* between Hn. and Klav. US; clarified here to be for Klav. US, to match all other sources
- Klav. (b. 3&4): All > accents in **ESR** changed to ^ accents, to match all other sources
- Va.: Slur missing from b. 1–2 in **ESR**; added here to match all other sources
- Va.: **ESR** has an accent ^ at b. 2; removed here to match all other sources
- Vc., Kb.: Down bow □ missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
- 172–174 Hn.: Slur missing from **ESR**; added here to match all other sources
- 173 Harm.: f[♯]₁/f[♯]₂ octave in LS is slurred from previous bar in **ESR**; the slur is removed here to match all other sources
- Klav. (b. 1): Dotted quarter note in **ESR** has accent >; changed here to ^ to match all other sources
- Klav. (b. 1): Accents ^ missing from half notes in **ESR**; added here to match all other sources
- Klav.: **ESR** has accents > on all 16th notes, and no slurs; changed here to tenuto lines plus slurs — to match all other sources, except possibly **A** which may have staccato dots for Trp.2 (but definitely has tenuto lines for Trp.1)
- Klav.: Accent > missing from dotted quarter note at b. 3 in **ESR**; added here to match all other sources

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- Klav. (b. 3): **ESR** has dot on bottom note A \sharp ; removed here to make quarter note, to match all other sources
- Klav.: Slur starting here at b. 3 and ending at b. 1 of next bar is only on lowest line in **ESR**; added on other lines here to match all other sources
- Va. (b. 3–4): **ESR** has two quarter notes, matching **A, E, Z, EE, & GA**; changed here to dotted quarter plus 8th note, to match **UE, P, W, & BH**, and following the suggestion in **GA-RB**, p. 22
- Va. (b. 3–4): Tremolo lines on upper note are missing from **ESR**; added here to match all other sources
- 174 Klav. (b. 1): Upper note in **ESR** has accent >; changed here to ^ to match all other sources
- Klav. (b. 3, 4): **ESR** has accent > on each quarter note; changed here to ^ to match all other sources
- Klav. LS (b. 4): **ESR** has a(♯); corrected here to a \sharp , to match all other sources
- Vc., Kb.: Down bow □ missing from **ESR, E, Z, EE, UE, P, W, BH, GA-H, & GA-N2**; added here to match **A & GA-N3**
- 175 Tutti: *cresc.* is missing from Va., Vc., & Kb. in **ESR**, and is placed at b. 1& in the other instruments; placed at b. 1& or b. 2 in all instruments in **A**; placed at b. 1 in all instruments in **UE, W, & BH**; missing from Va. in **E, Z, EE, & P**, and placed at b. 1 in the other instruments; added here (or retained at b. 1&) to match **GA**
- Hn.: Slur starts in this bar in **ESR**; here the beginning is moved forward to previous bar to match all other sources
- Harm.: **ESR** has slur only below; added here above, to match all other sources
- Klav.: **ESR** has accents > on dotted quarter notes in uppermost line; accent missing from b. 3 in **E, Z, & EE**; changed here to ^ to match all other sources
- Klav.: Slurs missing from **ESR**; in **E** the slur is missing in B.Pos.; in **Z, EE, UE, P, W, BH, & GA-H** it starts on b. 3 in B.Pos.; added here to match **A & GA-N**
- Klav.: Accent ^ missing from half note at b. 1 in **ESR**; added here to match all other sources
- Klav.: **ESR** has no slurs on the 16th notes; added here to match all other sources
- Klav. (b. 3): Dotted quarter note d \sharp^1 is missing from **ESR**; added here to match all other sources (= Hn. 2 in **OS**)
- 176 Tutti, except keyboards (b. 3): *fff* missing from **ESR; Z, EE, UE, P, W, & BH** have no dynamic at all; added here to match **A, E, & GA** (-H has dynamic on b. 2& in VI.1&2; -N corrects it to b. 3)
- Hn.: **ESR** has accent > on dotted quarter at b. 3; changed here to ^ to match all other sources
- Harm.: 16th notes missing from b. 2& in **ESR**; added here to match all other sources (= Fl. 1&2 in **OS**)
- Harm.: The dynamic is missing from **ESR**; *fff* added here to match **A, E, & GA**
- Harm. (b. 4&): **ESR** has whole notes for d \sharp^1 /d \sharp^2 ; changed here to dotted quarter plus two 16th notes, to match all other sources
- Klav.1&2: **ESR** has *ff*, matching Trp.3 in **Z, EE, UE, P, W, & BH**; all of those scores have *f* for all Tubas but no dynamic at all for Trp.1&2 or A.T.&B.Pos.; dynamic changed here to *fff* to match all Trp., Pos., & Tub. in **A, E, & GA** (see also note for Tutti at b. 3, above)
- Klav.1&2 (b. 3, 4): All notes are notated enharmonically in **ESR**; changed here to help the pianists decipher the modulations.
- Klav.1 US: **ESR** has accents > on dotted quarter notes; changed here to ^ to match all other sources
- Klav.1 US: Half note d \sharp^1 is missing from b. 1 in **ESR**; added here to match all other sources (= a \sharp^1 in Hn. 2 in **OS**)
- Klav.1 US: **ESR** has tenuto lines on the 16th notes at b. 2&, matching **A, UE, P, W, BH, & GA**; **E** has staccato dots; **Z & EE** have no articulation whatever; tenuto lines retained here
- Klav.1 US: **ESR** has no slur on the 16th notes at b. 2&, matching **Z & EE**; added here to match all other sources
- Klav.1 US (b. 4): Quarter note c \sharp^2 has accent > in **ESR**; accent changed here to ^ to match all other sources
- Klav.1 US (b. 4&): Accents > missing from each 16th note in **ESR**; added here to match all other sources
- Klav.1 LS, Klav.2: Accents ^ missing from b. 3 & 4 in **ESR**; added here to match all other sources (except that the accent is missing in **P** for B.Tub.1)
- Klav.2 US (b. 3–4): Slur missing from **ESR**; added here to match all other sources
- Vc., Kb.: Down bow □ missing from **ESR, Z, EE, UE, P, W, GA-H, & GA-N2**; added here to match **A, E, BH, & GA-N3**
- 176–178 Harm.: Slurs missing from **ESR**; added here to match all other sources
- 176–180 Klav.2: Slur missing from upper line; missing also in **A** from T.Tub.2 in mm. 177–180 due to lack of space; missing in **E** in T.Tub.2 in mm. 178–180; missing in **Z** from T.Tub.2 in mm. 179–180; missing in **EE** from T.Tub.2 in mm. 176 & 179–180; added here to match **UE, P** (sort of), **W, BH, & GA**
- 177–180 Va. (b. 3–4): Here we can see Erwin Stein's ideas as they develop (see scans, below). In m. 177, b. 3, he chose the lower note of the Va. double stop from **OS**, but turned it into a dotted quarter, and then in b. 4

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 chose the two 16th notes from the upper viola line (but copied the first 16th note incorrectly as e², instead of the correct d[\sharp]²). In m. 178, b. 3, he started out the same (including adding the dot to the quarter note), but then at b. 4 changed his mind about which line from **OS** the Va. in **ESR** should play, and chose the b(\sharp)¹ quarter note from the lower line (without erasing the dot for the note on b. 3). By bars 179–180, he had settled on the lower line from **OS** for both beats.

As the material in these four bars is very repetitive, the editor of this edition saw no reason to switch the instrumentation in mid-stream (so to speak), and has applied Erwin Stein's treatment of mm. 179–180 to all four bars (mm. 177–180).



- 177 Tutti: All instruments except Kl. & Kb. in **ESR** have *fff*, as does **BH**
- **E** has no dynamic at all at this point (except *fff* for Percussion, which enter here)
 - **Z**, **UE**, & **W** have *fff* for all instruments except A.T.&B.Pos. and all 5 Tub., which have *ff*
 - **EE** & **P** have *fff* for all instruments except A.T.&B.Pos., all 5 Tub., and Timp., which have *ff*
 - **GA-N** has *fff sempre* over the WWs, between WW and Brass, between Brass and Timp., and below Strings; also, it has *fff* under Timp., and it has *fff sempre e marc.* above the Strings
- Changed here to *fff sempre* (or added where missing) to match **A** & **GA-H** (in both except for B.Tub., which has *fff sempre et marc.*, and in **A** also except for Timp., which has *fff* only)
- Not placed exactly here in the parts, as *fff* is only two beats earlier, and it seems redundant to have this so soon afterwards — indeed, in **A** it is after a page break, and seems to be merely a reminder of the dynamic added at the end of the last page. Here it is placed after the next line break in each part, also serving as a reminder to keep up the intensity.
- Hn.: Accent ^ missing from b. 1 in **ESR**; added here to match all other sources
- Hn.: **ESR** has accents > on b. 3–4; changed here to ^ to match all other sources
- Harm. (b. 3–4): The g \sharp ^{2/3} octave in **ESR** is a dotted quarter note; changed here to two quarter notes (on b. 3 & 4) to match all other sources (= Fl.1&2 & Kl.1 in **OS**)
- Klav.1: **ESR** has accent > at b. 1; changed here to ^ to match all other sources (except for **GA**, where it is missing in Hn.2)
- Klav.1 US (b. 4&): **ESR** has tenuto lines on the 16th notes; **UE**, **P**, **W**, **BH**, & **GA-H** have tenuto lines plus slur; changed here to staccato dots plus slur, to match **A**, **E**, **Z**, **EE**, & **GA-N**
- Klav.1. US & LS (2&): Articulation missing from the 16th notes in **ESR**; **BH** has tenuto lines plus slur for Tpts. & T.Pos.; **A** has staccato dots with a slur (Tpts.) or just a slur (T.Pos.); **E**, **Z**, **EE**, **UE**, **P**, **W**, & **GA** have staccato dots plus slur for Tpts. & T.Pos.; changed here to staccato dots plus slur for all 16th notes
- Klav.1 LS: **ESR** has a g(\sharp)¹ half note at b. 1; changed here to g \sharp ¹, to match all other sources (= A.Pos. in **OS**)
- Klav.1 LS (b. 4): **ESR-St** forgot the \sharp for f \sharp (Flüchtigkeitsfehler).
- Klav.1&2: **ESR** has accents > on b. 3–4; changed here to ^ to match all other sources
- Klav.2 US: G \sharp /G \sharp half note octave (with accent ^) is missing from b. 1 in **ESR**; added here to match all other sources (= K.-Btb./B.Pos. in **OS**)
- Klav.2 US: **ESR** has no accent for c \sharp ¹ at b. 1, matching B.Tub.1 in **A** & **E**; all other scores have an accent ^ for B.Tub.1. (None is added here, to match **A**.)
- Klav.2 US (b.3): The note value of the g is unclear in **ESR**; **ESR-St** has an erroneous 8th note.
- Vc., Kb.: Down bow □ missing from **ESR**; added here to match all other sources
- 177–180 Klav.1 (b. 3): The c(\sharp)² in **ESR** is a dotted quarter note; dot removed here to make quarter note, to match all other sources (= g[\sharp]¹ in Trp.3 in **OS**)
- OS** (Trp.2): **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H** have cresc. hairpin at b. 3 & 4 for Trp.2; not in **A** or **GA-N**
- 177–182 Klav.2.: If timpani are used, do not play the notes in the lower staff
- 178 Hn. (b. 3): **ESR** has accents >; changed here to ^ to match all other sources
- Hn. (b. 4&): **ESR** has tenuto lines on the two 16th notes; changed here to accents > to match the articulation in previous and subsequent bars, and to continue the Trp. articulation from **OS**
- Harm. (b. 1): **ESR** has dotted half note g \sharp ³ (Flüchtigkeitsfehler — should be half note)
- Harm. (b. 3–4): The g \sharp ^{2/3} octave in **ESR** is a half note; changed here to a dotted quarter plus two 16th notes to match all other sources (= Fl.1&2 & Kl.1 in **OS**)
- Klav.1 (b. 1): **ESR** has dotted quarter note g \sharp ¹; changed here to half note to match all other sources (= A.Pos. in **OS**)
- Klav.1 (b. 4): Accents ^ on quarter notes are missing from **ESR**; added here to match all other sources
- Klav.1 (b. 4&): Articulation missing from the 16th notes in **ESR**; accents > added here to match all other

Klav.1&2 (b. 1): Accents ^ missing from **ESR**; added here to match all other sources

Klav.1&2 (b. 2&): **ESR** has tenuto lines for 16th notes in the treble clef, and no articulation for the bass clef notes; **BH** has tenuto lines plus slur for Tpts., T.&B.Pos., & K.-Btb.; **A** has staccato dots with a slur (Tpts.), or just a slur (T.Pos.), or no articulation at all (B.Pos., K.-Btb.); **E, Z, & EE** have staccato dots plus slur for Tpts. & T.Pos., and no articulation at all for B.Pos. & K.-Btb.; **UE, P, & W** have staccato dots plus slur for Tpts. & T.&B.Pos., and no articulation at all for K.-Btb.; changed here to staccato dots plus slur, to match **GA**

Klav.1&2 (b. 3): **ESR** has accents >; changed here to ^ to match all other sources

Klav.2 (b. 1): **ESR** has dotted quarter note g₂¹; changed here to quarter note to match all other sources (= d₂¹ in B.Tub.1 in **OS**)

Klav.2 (b. 4): **ESR** has d(♯)¹; changed here to d₂¹, to match all other sources (= a₂² in B.Tub.1 in **OS**)

Klav.2 (b. 4): **ESR** has accents >; changed here to ^ to match all other sources

Vc., Kb. (b. 2&): **ESR** has tenuto lines; no articulation whatsoever is in **A, E, Z, EE, UE, P, W, & BH**; **GA** has staccato dots plus slur; tenuto lines retained here, to match other spots in the strings with this figure

178–181 Hn., Klav.1 (b. 1): **ESR** has accent >; changed to ^ to match all other sources

179 Hn. (b. 3–4): **ESR** has accent >; changed to ^ to match all other sources

Harm. (b. 3–4): The g₂^{2/3} octave in **ESR** is a half note; changed here to two quarter notes (on b. 3 & 4) to match all other sources (= Fl.1&2 & Kl.1 in **OS**)

Klav.1. (b. 2&): **ESR** has tenuto lines for the 16th notes; **BH** has tenuto lines plus slur; **A** has staccato dots with a slur for Tpts., and slur only for T.Pos.; **E, Z, EE, UE, P, W, & GA** have staccato dots plus slur; changed here to staccato dots plus slur

Klav.1 (b. 4&): **ESR** has tenuto lines on the 16th notes; **E, Z, EE, UE, P, W, BH, & GA-H** have tenuto lines plus slur; changed here to staccato dots plus slur, to match **A & GA-N**

Klav.2 (b. 3–4): **ESR** has accents >; changed to ^ to match all other sources

Klav.2 (b. 3–4): Accents missing from **ESR**; added here to match all other sources

Klav.2 (b. 4): Octave tremolo in **ESR** is g/G; changed here to G/G₁, to match m. 180.

Klav.2 (b. 4): **ESR** has d(♯)¹; changed here to d₂¹, to match all other sources (= a₂² in B.Tub.1 in **OS**)

Vc.: **ESR** has accents >; changed here to ^, to match Kb. in this bar, to match Vc. & Kb. in previous and subsequent bars, and to match Vc. in all other sources

Vc., Kb.: Down bow □ missing from **ESR**; added here to match all other sources

179–180 Kl., Harm.: Slurs missing in **ESR**; extended here from m. 178 (and ending in m. 180, b. 2), to match all other sources except **EE & P**, which omitted the slur altogether (Kl. in **ESR** = Kl.2 in **OS**)

Klav.1 (b. 1): **ESR** has quarter note e₂¹; dot added to make dotted quarter notes, to match all other sources (= T.Pos. in **OS**)

Klav.1 (b. 1): **ESR** has quarter note g₂¹; changed here to half note to match all other sources (= A.Pos. in **OS**)

Klav.1 (b. 3–4): **ESR** has accent >; changed to ^ to match all other sources

Klav.2 (b. 1): **ESR** has accents >; changed to ^ to match all other sources

Klav.2 (b. 4): **ESR** has g₂⁸ note; changed here to quarter note (and accent ^ added) to match previous bars, and to match all other sources

Klav.2 (b. 4): If timpani are used, replace the octave tremolo with a quarter note G (= Kb.Tub. in **OS**)

180 Hn. (b. 3): **ESR** has accent >; changed to ^ to match all other sources

Harm. (b. 3–4): The g₂^{2/3} octave in **ESR** is a half note; changed here to a dotted quarter plus two 16th notes to match all other sources (= Fl.1&2 & Kl.1 in **OS**)

Klav.1 (b. 1): **ESR** forgot the ♯ for g₂¹ (Flüchtigkeitsfehler); added here to match all other sources.

Klav.1 (b. 2&): **ESR** forgot the ♯ signs for d₂¹ and f₂¹ in last 16th note chord; added here to match all other sources

Klav.1&2 (b. 2&): **ESR** has tenuto lines for 16th notes in the treble clef, and no articulation for the bass clef notes; **BH** has tenuto lines plus slur for Tpts., T.&B.Pos., & K.-Btb.; **A** has staccato dots with a slur (Tpts.), or just a slur (T.Pos.), or no articulation at all (B.Pos., K.-Btb.); **E, Z, EE, UE, P, & W** have tenuto lines plus slur for Trp.2, staccato dots plus slurs for Trp.3 & T.&B.Pos., and no articulation for Kb.Tub.; **GA-H** has tenuto lines plus slur for Trp.2, staccato dots plus slurs for Trp.3, T.&B.Pos., & Kb.Tub.; changed here to staccato dots plus slur, to match **GA-N**

Klav.2 (b. 1): **ESR** has dotted quarter notes g₂¹ and c₂¹; changed here to quarter notes (and quarter rest added on b. 2) to match previous bars

Klav.2 (b. 1): Accent ^ missing from C₂ in **ESR**; added here to match all other sources

Klav.2 (b. 3): Accents ^ missing from **ESR**; added here to match all other sources

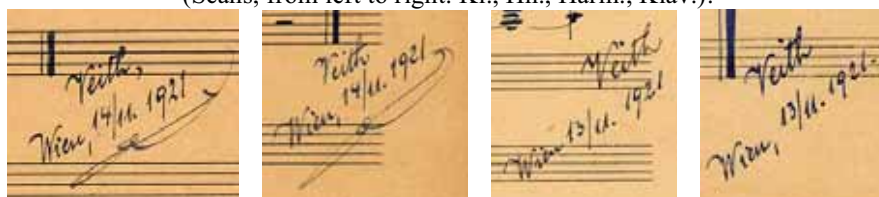
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- Vc., Kb. (b. 2&): **ESR** has tenuto lines; no articulation whatsoever is in **A**, **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; **GA** has staccato dots plus slur; tenuto lines retained here, to match other spots in the strings with this figure
- 180–181 Kl., Harm. (b. 2&): Slurs missing in **ESR**; slurs added here, starting in m. 180, b. 2&, and ending in m. 181, b. 1, to match all other sources
- 181 Hn. (b. 1): *dim.* missing from **ESR**; in **A** it is after b. 1 (more like b. 3, but the notes don't line up with each other, so it is hard to tell); added here at b. 1 to match all other sources
- Klav.1: **ESR** has an accent on the first note, but no other articulation in this bar; the accent on b. 3 is added here to match all other sources, and the staccato dots plus slurs are added to the 16th notes to match all other sources (except **BH**, which has tenuto lines plus slur)
- Klav.1 (b. 1): **ESR** has dotted quarter notes e¹ and g¹; all other sources have quarter notes (without the dot); retained here for the ease of the pianist
- Klav.2 (b. 1): *dim.* missing from **ESR**; in **A** it is after b. 1 (more like b. 3, but the notes don't line up with each other, so it is hard to tell); added here at b. 1 to match all other sources
- Klav.2 US: **ESR** has half notes c¹ and g¹; the other notes have been added to match all other sources (= Hn.3&4, T.Tub.2, & B.Tub.1&2 in OS)
- Klav.2 (b. 1): ¹ missing from g¹ in **ESR**; added here to match all other sources
- Klav.2 (b. 1): If timpani are used, replace the octave tremolo with a C¹ quarter note (same pitch as lower note of the tremolo) (and with accent ^)
- Klav.2 (b. 1): **ESR** has accent > on the octave trill, but **ESR-St** does not; removed here to match all other sources
- Strings (b. 1): *dim.* missing from **ESR**; in **A** it is after b. 1 (more like b. 3, but the notes don't line up with each other, so it is hard to tell); added here at b. 1 to match all other sources
- 182 Harm.: **ESR** has *p*; changed here to *pp* to match all other sources
- Klav.1: ¹ missing from c² in **ESR** & **ESR-St**; added here to match g¹ in Trp.3 in all other sources.
- Klav.2 LS: If timpani are used, omit the final c¹ quarter note.
- Vi.1: **ESR** has *dim.* at b. 2; placed at b. 1& in **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; removed here to match **A** & **GA**
- Vi.2, Va.: *dim.* is missing from **ESR**, **A**, & **GA**; present at b. 1& in **UE**, **W**, & **BH**; present at b. 1& in **E**, **Z**, **EE**, & **P** (but in these the lower one is either closer to Vc. than to Va., or definitely at Vc./Kb., not Va.); not added here, to match **A** & **GA**
- 183 Vi.1: *pizz.* missing from **ESR**; added here to match all other sources
- Vi.1&2, Va.: *pp* missing from **ESR**; added here to match all other sources
- 184 Harm.: Slur in **ESR** was not carried over after the page break; continued here to match all other sources
- Klav.1: Top note a² is unclear in **ESR**; **ESR-St** has an erroneous a².
- 185–193 Harm.: **ESR** notates much, but not all, of the various Tub. parts in the Harm. (in ink), and then crossed out the Harm. line (in pencil). Who crossed this out? **ESR-St** has the notes in it — should they be played by Harm. or not? (Here these notes are included in both the score and part as cues, should the performers decide to try them.)
- 186 Hn. (b. 2&): Sharps are missing from g¹ & a¹ in **ESR**; added here to match all other sources
- Harm.: *cresc.* missing from **ESR**; added here to match all other sources
- Klav. US (b. 4): **ESR** has c(♯); corrected to e(♯) to match all other sources (= f¹ in T.Tub.1 in OS)
- Klav. LS: **ESR** starts the slur at b. 2; it starts here on b. 1, to match all other sources.
- 187 Harm.: *dim.* missing from **ESR**; added here to match all other sources
- 188 Klav. (b. 2&): **ESR** has an 8th note b*, corrected by pencil to b♯ (= c*² in T.Tub.2 in OS); **ESR-St** has the incorrect b*.
- 189 Hn.: **ESR** has *pp*, perhaps to reflect the chamber setting; no dynamic in **E**, **Z**, **EE**, **UE**, **P**, **W**, or **BH**, implying *pp*; corrected here to *p* to match **A** & **GA**
- 190 Hn.: **ESR** has no accents; ^ added here to match all other sources
- Hn.: **ESR** has *sehr ausdrucksvoll*, matching **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; Muck added à4 (**Bruckner 1894**) „der Jammer!“ (‘the wailing!’); removed here to match **A** & **GA**
- Hn.: *cresc.* missing from **ESR**, **E**, **Z**, **EE**, **UE**, **P**, & **W**; added here to match **A**, **BH**, & **GA**
- Klav.: **ESR** breaks the slur at the end of the measure (page break); continued here into the next bar, to match all other sources.
- Klav. US: **ESR** omitted the notes played by T.Tub.1 in this measure. They have been added here in Klav.; to ease the transition in the T.Tub. line from Hn. to Klav., perhaps the piano should also double the Hn. in the previous bar (cues have been included in the piano part, if performers want to try this suggestion).
- 190–191 Hn.: **ESR** has a slur, matching **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, **GA-H**, & **GA-N2**; slur removed here to match **A** & **GA-N3**

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191	Hn.: ESR has accent >; changed here to ^ to match all other sources Hn.: ESR has <i>ff</i> , matching Z, EE, UE, P, & W ; changed here to <i>fff</i> to match A, E, BH, & GA Klav.: Dynamic missing in ESR ; <i>ff</i> is in E, Z, EE, UE, P, & W ; <i>fff</i> added here to match A, E, BH, & GA Klav. US: Top space g(♯) is a half note in ESR ; lengthened here into a whole note, to match all other sources	
192	Hn. (b. 2): ESR has <i>rfz</i> , to match E, Z, EE, UE, P, W, & BH ; changed here to <i>fff</i> and accent ^ to match A & GA Hn. (b. 3, 4): ESR has tenuto lines; changed here to accents > to match all other sources. Hn. (b. 4): ESR & ESR-St have d(♯) ² -c(♯) ² ; corrected to e ² -d(♯) ² to match all other sources (= g♯ ¹ in T.Tub.2 part in OS) Klav.: <i>dim.</i> missing from ESR ; present at b. 2 in E ; at b. 1 and 2 (depending on the instrument) in Z, UE, & W ; added here at b. 1 to match A (sort of), EE (sort of), P, BH, & GA Klav. US: Top space g(♯) dotted half note (= a♯ ¹ in T.Tub.2 in OS) is missing from ESR ; E, Z, EE, UE, P, W, BH, & GA-H have a half note; dotted half note added here to match A & GA-N Klav. US (b. 3): ESR has half note f♯, matching E, Z, EE, UE, P, W, BH, & GA ; changed here to quarter note on b. 4, to match A & GA-N	
193	Hn. (b. 1): ESR has half note plus half rest, as do E, Z, EE, UE, P, W, BH, GA-H, & GA-N2 ; corrected here to dotted half note plus quarter rest to match A & GA-N3 ; this correction is thanks to GA-RB , pp. 20, 34, & 50 Klav.: <i>pp</i> missing from ESR ; added here to match all other sources Vl.1: <i>arco</i> missing from ESR, A, E, Z, & EE ; added here to match UE, P, W, & BH, & GA (in parentheses) Vl.1: Down bow □ missing from ESR, E, Z, EE, UE, P, W, BH, & GA-H ; added here to match A & GA-N Vl.2: <i>arco</i> missing from ESR, A, E, Z, & EE ; added here to match UE, P, W, & BH, & GA (in parentheses) Vl.2, Va.: <i>pp</i> missing from ESR ; added here to match all other sources	
195	Vc., Kb.: The <i>pp</i> is missing from ESR ; added here to match all other sources.	
199	All Strings except Vl.1: <i>p</i> missing from ESR ; added here to match all other sources	
200	Kl. (b. 1): Half rest missing from ESR (Flüchtigkeitsfehler)	
200–201	Kl.: ESR has two slurs (broken at the bar line); only one slur here, to match all other sources	
201	Vl.1: <i>dim.</i> missing from ESR ; added here to match all other sources (BH has <i>dim.</i> in all strings)	
203	Harm.: ESR has whole rest in upper line (Flüchtigkeitsfehler); removed here Vl.1: <i>p dim. sempre</i> missing from ESR ; added here to match all other sources	
205	Vc., Kb.: ESR has <i>pp</i> ; changed here to <i>ppp</i> to match all other sources	
207	Tutti: <i>cresc. sempre</i> is missing from ESR ; E & BH have simply <i>cresc.</i> ; Z, EE, UE, W, & P have no <i>cresc.</i> here, but has a <i>cresc.</i> hairpin in the next bar; <i>cresc. sempre</i> added here to match A & GA Klav.: ESR has <i>pp</i> , and no other dynamic; <i>p</i> added here for the upper line, to match all other sources (= T.Tub.1 in OS) Vc., Kb.: <i>arco</i> missing from ESR ; added here to match all other sources	
207, 208	Vc.: Ties on low note C(♯) are missing from ESR ; added here to match Kb. part and to match all other sources	
208	Klav.: ESR has <i>cresc.</i> hairpin in upper line of Klav.; A has it in T.Tub.1 in this bar only; E, Z, EE, UE, P, W, & BH have it T.Tub.1 in mm. 208–210; Z & EE also have it in all other lines (except T.Tub.2) in mm. 208–209; UE, P, & W also have it in all other lines (incl. T.Tub.2) in mm. 208–209; GA has no <i>cresc.</i> hairpin in any part, though GA-RB does mention a hairpin in A ; hairpin left in here, to match A	
208–210	Klav.: ESR has three G; whole notes; corrected here to A; to match all other sources (= e♯ ¹ in B.Tub.2 part in OS)	
210–211	Harm.: C(♯) ₁ tied in A (= K.-Btb.); not tied in any other source	
211	Hn.: ESR has <i>cresc.</i> in next bar; moved here to match all other sources Klav.: ESR has half note e♯ ¹ ; corrected here to whole note to match the other notes in Klav.	
213	Hn.: ESR has <i>dim.</i> in next bar; moved here to match all other sources (missing in Vl.1 in W) Harm. & all Strings: <i>dim.</i> missing from ESR ; added here to match all other sources	
215	Measure 215 is one bar later than noted in ESR	
216	All Strings: <i>pizz.</i> is notated in m. 215 in ESR ; moved here to m. 216, b. 3, to match A, ESR-St , and all printed OS except GA-H , which has it at m. 217, b. 3 (probably taken from Muck's alteration of E ; see GA-RB , p. 26).	
215–219	Vl.1, Va.: ESR has e ¹ /e (Flüchtigkeitsfehler); corrected here to e♯ ¹ /e♯ to match all other sources	
218	Harm.: Ties to last note are missing in ESR for e(♯), g(♯), and e(♯) ¹ ; added here to match all other sources except Z , where it is missing in Hn.2 — Flüchtigkeitsfehler)	
End	Kl., Hn., Harm., Klav.: The copyist has signed these parts from ESR-St	

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(Scans, from left to right: Kl., Hn., Harm., Klav.):

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Hanns Eisler identified himself as the arranger at the beginning of this movement.

ESR-St for the Third Movement was copied by somebody other than Veith (1st and 2nd Mvts.) or [?JK]Sch (4th Mvt.). This anonymous copyist had a neat and elegant hand, and it is a pity we don't know who he or she was.

- 1 **ESR** has **Sehr schnell**, matching all **OS**. (**ESR-St** has **Sehr schnell** in Harm., Klav., Vl.2, Va., & Vc.; **Allegro** in Vl.1 & Kb.; and no tempo indication at all in Kl. or Hn.)
- ESR** has $\text{♩} = 80$, matching **UE**, **W**, & **BH**; **A** & **GA** have no metronome marking. (**E**, **Z**, **EE**, & **P** have, erroneously, $\text{♩} = 80$. **ESR-St** has $\text{♩} = 80$ in Harm. & Klav., the erroneous $\text{♩} = 80$ in Vc., and no metronome marking at all in Kl., Hn., Vl.1&2, Va., & Kb.)
- 7 Klav.: Wedge accent missing from b. 3 in **ESR**; added here to match all other sources
- 11 Vl.2: Slur over whole bar is missing from **ESR**; added here to match all other sources
- 12 Kl.: *dim.* missing from **ESR**, **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H**; added here to match **A** & **GA-N**
- 13 Klav.: **ESR** has only *hervor*; corrected here to *hervortretend* to match all other sources
- 15 Klav.: Wedge accent missing from b. 3 in **ESR**; added here to match all other sources
- 17 Hn.: **ESR** had *mf* at first, matching all other sources, and then reduced it to *p*, presumably to reflect the chamber setting
- Strings, except Vl.1: *mf* is in **ESR**, **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, **GA-H**, & **GA-N** (in parentheses); though missing in **A**, it is retained here.
- 18 Va. (b. 1): **ESR** has some kind of slur or beam; removed here to match all other sources
- 20 Vl.1: **ESR** has a blob at b. 1 (perhaps a failed note?); in any case, it was removed to match all other sources
- 21 Tutti: *cresc.* in **ESR** is at m. 22 (sort of); moved here to m. 21, b. 3, to match all other sources
- 25–27 Vl.1: **ESR** has one slur over all three measures; changed here to one slur over each measure, to match all other sources
- 26 Va. (b. 2): **ESR** has ♩^2 ; corrected here to ♩^2 to match all other sources
- 27 Vl.2 (b. 1): **ESR**, **A**, & **E** correctly have ♭^1 ; the flat was omitted in **Z** & **UE** (Flüchtigkeitsfehler?)
- 28 Vl.1&2: **ESR** has half note plus quarter rest; changed here to dotted half note to match all other sources (incl. **ESR-St**), even though the half note plus quarter rest is more logical
- 29 Hn.: **ESR** reduced the dynamics from *mf* in **OS** to *p*, presumably to reflect the chamber setting
- Klav.1 LS UL: **ESR** has ♩^3 (= Ob.1 from **OS**); as these notes reflect the limited range of the Oboe, and not the musical line, it would perhaps add transparency to omit them; placed here in parentheses (cf. comments for mm. 33 & 37)
- 29, 30, 33, 34, 37, & 38:
Klav. and All Strings (b. 1–2): The slur should cover both beats: **ESR** has sloppy slurs which sometimes are only on the first beat; corrected where necessary to match all other sources
- 30 Kl., Harm.: Slur in **ESR** begins at b. 1&; corrected here to b. 1 to match all other sources
- Kl. (b. 1&): ♩ sign is missing from a; in **ESR**; added here to match all other sources
- Va.: **ESR** has wedge accent at b. 1&; removed here to match all other sources
- 31 Hn.: Wedge accent missing from b. 3 in **ESR** (but present in **ESR-St**); added here to match all other sources
- Harm.: **ESR** has no dot for the dotted half note; added here to match all other sources
- 33 Tutti, except Kl.: Dynamic missing from **ESR**; *mf* or *f* added here to match all other sources. (Hn. could plausibly have *mf*, which would reduce the score's *f* to reflect the chamber setting, similar to Hanns Eisler's reductions at other spots.)
- Klav.1 LS UL: **ESR** has ♩^3 (= Ob.1 from **OS**); as these notes reflect the limited range of the Oboe, and not the musical line, it would perhaps add transparency to omit them; placed here in parentheses (cf. comments for mm. 29 & 37)
- 34 Kl., Harm.: Slur in **ESR** begins at b. 1&; corrected here to b. 1 to match all other sources
- Va.: **ESR** has two wedge accents at b. 3, but one is enough (Flüchtigkeitsfehler)
- 35 Harm.: **ESR** has no dot for the dotted half note; added here to match all other sources
- 36 Klav.: Wedge accent missing from **ESR**; added here to match all other sources
- 37 Hn.: Dynamic missing from **ESR**; *ff* added here to match all other sources (alternatively, *f* could be added to reflect the chamber setting, in the style of H.E.)

Klav.1 LS UL: **ESR** has e_b^3 (= Ob.1 from **OS**); as these notes reflect the limited range of the Oboe, and not the musical line, it would perhaps add transparency to omit them; placed here in parentheses (cf. comments for mm. 29 & 37)

Vl.1&2: **ESR** has *ff* (perhaps from misreading the poor placement of *ff* for the Hn.3&4 in **EE**); changed here to *f* to match all other sources

38 Harm.: **ESR** has no dot for the dotted half note; added here to match all other sources

39 Harm. LS: Accent > missing from **ESR, Z, EE, UE, P, W, BH, GA-H, & GA-N2**; added here to match Fg. in **A, E, & GA-N3**

Klav. LS (= Pos. in **OS**): **ESR** has ^ accent, which is not in any other source; perhaps added by **ESR** to imitate the Trombones in *f*; should it be eliminated here?

Klav. LS (= Pos. in **OS**): **ESR** has *f*, matching the entrance of the T-Bones in **OS**; omitted here, as the Klav. already has *f* two bars earlier.

39–40 Harm.: **ESR** has a slur or tie over the page break for each note; **ESR-St** has no slur or tie for any note (and there is no page break there); slur for all three lines in **E, Z, EE, UE, P, W, & BH**; slurs for the upper two notes and a tie for the bottom note are in **A, GA**, and the **GA** orchestral bassoon parts.

Klav.: Tie missing from the e_b^1 in **ESR** (=A.Pos.); added here to match all other sources

Klav.: **ESR** has no slurs for the other Pos. parts either; added here to match all other sources

40 Hn.: **ESR** has erroneous slur from previous bar (page break!); removed here to match all other sources

41 Vl.1: Accent > missing from b. 1 in **ESR, EE, & P**; added here to match **A, E, Z, UE, W, BH, & GA**

Vl.1: Slur in **ESR** extends only to the last 16th note (e_b^1), matching **E, Z, EE, UE, P, W, BH, & GA-H**; extended here to match **A & GA-N**

42 Hn.: **ESR** reduced the dynamics from *p* in **OS** to *pp*, presumably to reflect the chamber setting

43 Kl.: **ESR** has *mf* at b. 1; removed here as redundant

Kl.: Wedge accent missing from b. 3 in **ESR**; added here to match all other sources

Vl.1: **ESR** has dotted quarter note at b. 1; corrected here to double-dotted quarter, to match all other sources

Vl.1: Slur in **ESR** is over the whole bar, matching **A & GA-N**; in **E, Z, EE, UE, P, W, BH, & GA-H** it extends only to the last 16th note (e_b^1)

44 Klav.1 LS: **ESR** has only *cresc.*; [*p*] added here to clarify that LS takes over from the dynamic in m. 42

45 Kl.: **ESR** has *mf cresc. sempre*, matching **E, Z, UE, W, & GA** (in these in Kl. only — not in Ob.), **EE, P, & BH** (here in both Kl. & Ob.); *mf* removed here to match **A**, where it is only in Fl., which enters at this point (it is not in Kl. or Ob.)

46 Hn.: No dynamic in **ESR**; *mf* added here to match all other sources (placed in parentheses in the horn part, to clarify that it is just a stage in the *cresc.* towards *f* in mm. 49/50) (*mp* would be a plausible alternative, to reflect the chamber setting, similar to other dynamic reductions by Eisler)

47 Klav.: **ESR** has e_b^1 (in the same rhythm as the other notes); not in any other source; removed here in order to clarify the f_b^1

Klav.: Wedge accent missing from b. 3 in **ESR**; added here to match all other sources

Vl.1: Slur in **ESR** extends only to the last 16th note (c^1), matching **E, Z, EE, UE, P, W, BH, & GA-H**; extended here to match **A & GA-N**

Va.: **ESR** has no dot for the dotted half note (Flüchtigkeitsfehler?); added here to match all other sources

49 *f cresc. sempre* is missing from the bottom of the page in **ESR**; added here to all individual lines to match all other sources

49–50 Hn.: **ESR** has only *cresc. sempre*, and that is in m. 49; *f* is added here in brackets, to match all other sources;* (a reduction to *mf* to reflect the chamber setting, similar to other dynamic reductions by Eisler, would also be plausible). *Note that in **A**, *cresc. sempre* is in m. 49 for all instruments except Hn.1&2, who have *f* in m. 50, to preserve the four-bar motivic structure, and *cresc.* in m. 51. Therefore [*f*] *cresc. sempre* is placed here in m. 50 to reflect this situation in **A**.

Klav.2: Slur missing from quarter note line in **ESR**; added here to match other lines

Vl.1: Each bar has a slur over its entirety in **ESR**; all other printed scores have it only over the first two beats of each measure, but **A** can also be interpreted as having the slur over the entire bar, as in the parallel spot in mm. 229–230. Left here as in **ESR**, but with added auxiliary slurs.

Vc., Kb.: **ESR** has a slur and no wedge accents; changed here to wedges and no slur, to match the highlighted fields in the following table:

	ESR	A	E	Z	EE	UE	P	W	BH	GA-H	GA-N
Fg. (Harm.)					Neither		Wedges			Wedges	
Pos.,	UL: slur	Slur					Slur				Slur

	ESR	A	E	Z	EE	UE	P	W	BH	GA-H	GA-N
B.Tub. (Klav.)	LL: neither										
Vc. Kb.	Slur	Wedges									

- 50 V1.1: Accent missing from b. 1 in **ESR** & **GA**; missing from mm. 49 & 50 in **E**, **Z**, **EE**, **UE**, **W**, & **BH**; added here to match **A** & **P**
- 51 Kl.: Accent > missing from **ESR**; added here to match all other sources
Hn., Klav.2 US: **ESR** has a staccato dot at b. 3; removed here to match all other sources
Klav.1: Accent > missing from **ESR**; added here to match all other sources (= Fl. & Ob. in **OS**)
V1.1: Accent > missing from b. 1 in **ESR** and all other sources; added here in brackets to match the other lines, especially Hn. & Klav.2 (cf. m. 231)
V1.1: Slur missing from **Z** & **EE**; present in all other sources
Vc., Kb.: No accent in **ESR**, **A**, **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, **GA-H**, or **GA-N2**; accent is added in brackets in **GA-N3**, but not here, as it is felt the addition in **GA-N3** is in error (perhaps it is a remnant of the confusion in the Fg. part, where in **A**, **E**, **Z**, **UE**, **W**, & **BH** there is no accent, but in **EE**, **P**, & **GA-H** there is; cf. m. 231)
- 51–52 Harm.: f^{\sharp} (= Fg.1 in **OS**) missing from **ESR**; added here to match all other sources
- 52 Harm., Klav.2 US: Wedge accent missing from b. 1 in **ESR**; present in all tied notes except Ob. & Kl. in **A**; present in **Z**, **EE**, **UE**, & **P** on all tied notes except Fg.; added here to match **E**, **W**, **BH**, & **GA**, where it is on all tied notes without exception
OS (V1.1): Dotted 8th note has an extra (double) dot in **Z**, **UE**, **W**, **GA-H**, & **GA-N2**; correct single dot in **A**, **E**, **EE**, **ESR**, **P**, **BH**, & **GA-N3**.
- 53 Hn.: Dynamic is missing from **ESR**; *ff* added to match all other sources (reducing it here to *f* to reflect the chamber setting, similar to other dynamic reductions by Eisler, is another possibility)
Klav.2: Dynamic is missing from **ESR**; *ff* added here to match all other sources
- 53–61 Klav.2 LS: If timpani are used, omit the octave tremolo
- 55 Klav.1 LS: **ESR** & **ESR-St** have erroneous d^2 ; corrected here to c^2 , to match g^1 of Trp.1–3 in all other sources.
OS (Ob.1): **E** omitted erroneously the \flat from $a\flat^2$; present in all other sources.
- 56 Klav.1 LS: **ESR** has accent >; removed here to match all other sources (= Trp. in **OS**)
- 57 Hn.: Dynamic is missing from **ESR**, **Z**, **EE**, & **BH**; *ff* added here to match **A**, **E**, **UE**, **P**, **W**, & **GA**; (*f* would be an alternative, to reflect the chamber setting, similar to other dynamic reductions by Eisler)
Kb.: *ff* missing from **ESR**, **A**, **E**, **Z**, **EE**, & **BH**; added here to match **UE**, **P**, **W**, & **GA**
- 60 Va.: **ESR** has an erroneous d^1 at b. 3; corrected here to c^1 , to match all other sources, incl. **ESR-St**.
- 61–64 V1.2: **ESR** has double stop g^1 and d^2 ; changed here to c^2 and d^2 . The c^2 of V1.2 in **OS** is not represented in any part in all four bars in **ESR**; (it could conceivably be played by the Harm., which should then also play the $b\flat^1$ resolution in mm. 65–68). The version printed in this edition offers the advantage of having the c^2 resolve to the $b\flat^1$ in the Violin, and the g^1 of the V1.2 and Va. in mm. 61–68, which in **OS** is doubled by Hn.1, consistently in the Harm. as written by **ESR**. (Cf. notes for mm. 241–244 and mm. 245–248.)
- 63 Klav.2 LS: If timpani are used, omit the octave tremolo, and play a dotted half note G (same as the upper note of the tremolo)
Kb.: **ESR-St** has an incorrect accent > ; not present in **ESR**.
- 64 Harm. LS: Tie to next bar is missing from **ESR**; added here to match Fg. in all other sources.
- 66 Klav.2 LS: Dots missing from dotted half notes in **ESR** (Flüchtigkeitsfehler); added here to match all other sources
- 67–68 Klav.2 LS: If timpani are used, omit the octave tremolo, and play a G (same as the upper note of the tremolo) in the same rhythm as the figure in the US
- 69 Kl., Harm., Klav., Pauke: *sempre* not in any source; added here to match the Strings.
V1.1&2: *sempre* missing from **ESR**, **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H**; (also, *ff* missing in V1.1 in **Z**); added here to match **A** & **GA-N**
Va., Vc., & Kb.: *ff sempre* missing from **ESR**; only *ff* is in **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H**; added here to match **A** & **GA-N**
- 69–86 Klav.2 LS: If timpani are used, omit the octave tremolo
- 70 Klav.1 LS: g^1 (= d^1 of Trp.2 in **OS**) missing from **ESR**; added here to match all other sources
- 71 Vc., Kb.: Wedge accent missing from first quarter note in **ESR**; added here to match all other sources
- 71–72 Klav.2 US: Wedge accents missing from each quarter note in **ESR**; added here to match all other sources
- 73 Hn.: **ESR** has half rest at end of bar (Flüchtigkeitsfehler); removed here, of course
Hn.: **ESR** reduced *ff* in all other sources to *f*, presumably to reflect the chamber setting

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- Hn.: *sempre* not in any source; added here to match the Strings in m. 69 (q.v.)
- Klav.2 US: **ESR** has c/c^1 octave, which is not in any other source; retained here as a closing resolution of the line from previous bars
- 77 Klav.2: *ff* not in **ESR**; added here to match all other sources (= B.Pos. & KB.Tub. in **OS**)
- Klav.2: *sempre* not in any source; added here to match the Strings in m. 69 (q.v.)
- Vc., Kb.: **ESR** has slur on b. 1 only; extended here to match all other sources
- 78 Klav.2 (b. 3): \flat missing from B \flat in **ESR**; added here to match all other sources
- 79 Hn.: **ESR** has accent > at b. 3; **Z** has no articulation mark at all; changed here to wedge accent to match **A, E, EE, UE, P, W, & GA**
- 79–80 Klav.1 LS: **ESR** has staccato dots (or are they wedge accents?); changed here to slur to match all other sources (= WW in **OS**)
- 80 Klav.2 LS: If timpani are used, omit the octave tremolo (see correction for m. 69 ff., above), and instead continue the descending quarter note line in the lower octave (F–E \flat –D)
- Klav.1 US (b. 1): **ESR** has > accent; removed here to match all other sources (= Trp. in **OS**)
- Klav.1: **ESR** has a strange sign (see scan at right), which the Breitkopf proof-reader interpreted as a Luftpause ' (which makes sense); changed here to a separation mark V as in Hn. in **ESR**. (The strange sign was not copied into **ESR-St**.)
- 84 Klav.2 US: Upper octave g missing from **ESR**; added here to match all other sources (= Hn.2 in **OS**)
- Klav.2 US: **ESR** has erroneous > accent; removed here to match all other sources (= B.Pos. & KB.Tub. in **OS**)
- 87 Harm.: **ESR** has only dotted half notes; the double-dotted rhythm has been added here to match Hn.1&2 in all other sources
- Klav.1 LS (b. 1): **ESR** has a quarter note c^1 in parentheses (and in **ESR-St** it is in parentheses and written very small); this note does not occur either as a double-dotted or un-dotted quarter note anywhere in **OS**; removed here to match all other sources. (Perhaps H.E. wanted to indicate the resolution of the figure in the previous bar.)
- 87–89 Klav.2 LS: If timpani are used, omit these three measures of the lower system.
- 88 Harm. US: \flat missing from $e\flat^1$ in **ESR**; added here to match all other sources
- Klav.1: Articulation missing from some of the notes in **ESR**; wedge accent added here where missing to match all other sources
- Klav.1 US: **ESR** has a quarter note d^2 at b. 3, which is not in any **OS** in this octave; here changed to g^2 (doubling the first voice). (Perhaps H.E. forgot to transpose the Trp.1&2 parts, or perhaps he just wanted to fill out the sound.)
- 90 Hn.: Whole rest missing from **ESR** (Flüchtigkeitsfehler)
- 91–92 Klav.1 LS: **ESR** has the lower octave in ink, and the upper octave in pencil, seemingly as an afterthought. If timpani are used in performance, omit these notes altogether from the Klavier.
- 92 Klav.: Wedge accent missing from b. 3 in **ESR**; added here to match all other sources
- 93 Klav.2 LS: **ESR** is missing the final timpani note from **OS**; added here in Klav.1. Of course, if timpani are used in performance, then this note should be omitted again from the Klavier.
- 97 Va., Vc.: Dynamic missing from **ESR, E, Z, EE, UE, P, W, BH, & GA-H**; *p* added here to match **A & GA-N**
- Kb.: A \flat quarter note missing from **ESR**; added here to match all other sources
- 97, 99 Va.: Slur in **ESR** covers only b. 1; extended here to match all other sources b. 1–2
- 99 Kl.: Slur in **ESR** starts at b. 1&; corrected here to match all other sources
- Kl.: There is no articulation at b. 1 in **ESR, Z, EE, UE, P, W, BH, or GA**; an accent > is present at b. 1 in **A & E**; not added here, as it seems nonsensical, and does not match any other similar spot.
- 105 Kb.: G \flat quarter note missing from **ESR**; added here to match all other sources
- 105, 107 Va.: Slur in **ESR** covers only b. 1; extended here to match all other sources
- 107 Kl.: Slur in **ESR** starts at b. 1&; corrected here to match all other sources
- 109 Vl.2: Wedge accent missing from b. 3 in **ESR**; added here to match all other sources
- 111 Vl.2: The articulation here matches the previous bar in **ESR, E, Z, EE, UE, P, W, BH, & GA-H**; changed here to match Vl.1, as in **A & GA-N**
- 112 Vl.1: Sharp for $c\sharp^2$ is missing from **ESR, A, E, Z, EE, UE, & P**; added here to match **W, BH, & GA** (in parentheses)
- 115 Kl.: Natural \sharp missing from $e\sharp^2$ in **ESR & ESR-St**; added here to match all other sources
- 116 Hn.: *p* is in **ESR, Z, EE, UE, P, W, & BH**; changed here to *mf* to match **A, E, & GA**
- Harm.: Wedge accent missing from $c\sharp^2$ at b. 3 in **ESR**; added here to match all other sources
- 117 Hn.: Accent > missing from **ESR**; added here to match all other sources



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- Klav.: *mf* is in **ESR, E, Z, EE, UE, P, W, & BH**; changed here to *f* to match **A & GA**
 Vl.1&2: *mf* missing from **ESR**; added here to match all other sources
- 118 Hn.: Accent > missing from b. 1 in **ESR, EE, P, & GA-H**; added here to match **A, E, Z, UE, W, BH, & GA-N**
 Hn.: Wedge accent missing from b. 3 in **ESR & EE**; added here to match **A, E, Z, UE, P, W, BH, & GA**
- 119 Vl.2: Slur and wedge accents missing from **ESR**; added here to match all other sources
- 121 Kl.: *f* missing from **ESR**; added here to match all other sources
 Vl.1: *f* missing from **ESR, EE, & P**; added here to match all other sources
 Vl.1: **ESR** has erroneous *a*¹ at b. 3; corrected here to *f*¹ to match all other sources, incl. **ESR-St**.
- 123 Vl.2: Wedge accent missing from b. 1 in **ESR, E, Z, EE, UE, P, W, BH, GA-H, & GA-N2**; added here to match **A & GA-N3**
- 125 **ESR** has **Etwas ruhiger**, matching **E, Z, EE, UE, P, W, & BH**; removed here to match **A & GA**. (**ESR-St** has the marking in Kl., Hn., Harm., Klav., Vl.1&2, Va., & Kb., and no tempo indication at all in Vc.)
- 127 Harm. US (b. 3&): ♭ missing from b.¹ 8th note in **ESR**; added here to match all other sources, except possibly **A** (= *f*₂² in Hn.1 in **OS**; **A** seems to have an erroneous *f*₂², though it is hard to decipher)
 Vl.2: The wedge accent in **A** is missing from **ESR** and all other sources (except possibly **P**: my scan is unclear); added here to match **A**, and to match Vl.1.
- 127–128 Harm. (=Hn.2 in **OS**): Slur missing from **ESR**, and the tie for *g*¹–*g*¹ (= *d*²–*d*² in **OS**) is also missing there; **A** has the tie, but no slur; **E, Z, EE, UE, P, W, BH, & GA** have the slur but no tie; slur added here to match other horns and all sources except **A**, and tie added here to match **A**
- 129 Klav. LS (b. 2&): **ESR** has *c*²; corrected here to *d*² to match all other sources (= Ob.1 in **OS**)
- 133 Strings (except Va.): **ESR** has *f cresc.*, as do **E, Z, EE, UE, P, W, BH, & GA-H**; changed here to *f cresc sempre* to match **A & GA-N**
 Va.: **ESR** has no dynamic; **E, Z, EE, UE, P, W, BH, & GA-H** have only *f cresc.* (without the *sempre*); *f cresc sempre* added here to match **A & GA-N**
- 135 Kl., Harm., Klav.: **ESR** has *f*; removed here as superfluous. (It originates in the fact that all three instruments represent different lines from **OS** in m. 135 than in m. 132. In **OS** it is necessary to have the *f* in the respective lines which enter in 135, but in **ESR** it is unnecessary to repeat the dynamic.)
- 137 Hn.: **ESR** reduces *p* in **OS** to *pp*, presumably to reflect the chamber setting
 Hn., Klav.: *legato* missing from **ESR, E, Z, EE, UE, P, W, & BH** (=Hn.3&4 in **OS**); added here to Hn. to match **A & GA**, but not added to Klav., as the slurs in the other Klav. lines are deemed to take care of it. (**GA-H** added *legato*, but removed the wedge accents from mm. 137–140; **A** clearly has both, however, and **GA-N** added the wedges, which are present too in all other sources [incl. **ESR**], and which are retained here.)
 Harm. US: **ESR** has *e*₂²; changed here to *d*₂², to match all sources, incl. **ESR-St**. (The copyist seems to have caught the mistake, and marked the score with a red X.)
 Va.: Flat ♭ missing from d in at b. 3 in **ESR**; added here to match all other sources
- 137, 139 Va.: Extra slurs added at b. 1 to match **UE & W**
- 137–140 Klav. US LL: Slur missing from lower line of upper system in **ESR**; added here to match all other sources
- 141 Vl.1&2: **ESR** has *p*; changed here to *pp* to match all other sources
- 141–142 Hn.: Slur missing from **ESR**; added here to match all other sources
- 143 Harm.: Flat ♭ missing from *f*₂² in **ESR & ESR-St**; added here to match all other sources
- 145 Hn.: Slur over entire bar missing from **ESR, E, Z, EE, UE, P, W, BH, & GA-H**; added here to match **A & GA-N**. (Both of these actually have it only on the last two 8th notes, but for clarity it has been altered here to match the slurs in the subsequent bars.)
 Hn.: **ESR** reduced *ff* in all other sources to *f*, presumably to reflect the chamber setting
 Klav.: **ESR** did *not* reduce *ff* in **OS** to *f*, despite the chamber setting.
 Vl.2: Slur over entire bar missing from **ESR, E, Z, EE, UE, P, W, BH, & GA**; added here to match **A** (where it is present, but unclear), and a tenuto line is added for clarity
- 145–148 Kl., Klav.: Slur missing from **ESR**; added here to match all other sources (all of which, however, have a separate slur over each bar for Hn.)
- 147 Vl.1: Tenuto line and extra slur added for clarity, and to match **UE, W, & BH**; **P & GA** remove the large slur, and leave the tenuto line and small slur
- 149 Tutti: **ESR** has *cresc.*, matching **E, Z, EE, UE, P, W, BH, & GA-H**; changed here to *cresc. sempre* to match **A & GA-N**
- 153 Klav.: **ESR** has *mp*; changed here to *pp* to match all other sources.
- 156 Harm.: **ESR** forgot to continue the slur over the line break (Flüchtigkeitsfehler); **ESR-St** is correct.

157 Hn.: **ESR** has *hervor*[*tretend*], matching **Z, EE, UE, P, W, & BH**; removed here to match **A, E, & GA**

158 V1.1 (b. 1&): **ESR** has e₂², as do **A, E, Z, EE, UE, ESR-St, & W**; e₂ is said to be a mistake in **GA-RB**, p. 36, but without explanation; changed here to d₂² to match **P, BH, & GA** and to match m. 160; (also changed by Jochum, citing Haas, but not changed by Muck).

161 Kl.: **ESR** has *hervor*[*tretend*], as do **Z, EE, UE, P, W, & BH**; removed here to match **A, E, & GA**

165 Hn.: **ESR** reduces *mf* in all other sources to *p*, probably to reflect the chamber setting; the original *mf* is reinstated here; *mp* (still a reduced dynamic, but not exaggeratedly so) would be another possibility

165–168 Hn.: Slur missing from **ESR**; added here to match all other sources

166 Klav.: Dynamic missing from **ESR, Z, & EE**; *mf* added here to match **A, E, UE, P, W, BH, & GA**; (a reduction to *mp* to reflect the chamber setting, similar to the Hn. dynamics as conceived in this movement by H.E., would be another possibility)

167 Va. (b. 1&): **ESR** has erroneous flat ♭; corrected here to f(♭)¹, to match all other sources, incl. **ESR-St**.

168 Hn. (b. 2–3): Staccato dots missing from **ESR & ESR-St**; added here to match all other sources.

169–170 Hn.: **ESR** has *cresc. sempre*; removed here to match all other sources

Klav.: **ESR** has *cresc. sempre* between the systems, but in **OS** it is only in the Ob., not in Trp. (i.e., it should apply in **ESR** only to the upper system)

V1.2: Of all sources, **ESR-St & BH** are the only ones to ask explicitly for *divisi* here, but at this tempo, playing this figure as double stops is impossible. This is one of the very few spots in the entire piece where a *divisi* section was not divided between instruments (in whatever way), and so if performed one to a part, a few notes will be lost.

This loss could be held to a minimum by having the V1.2 play the upper notes of its line, and having the Va. play g₁¹ instead of b₁¹ on b. 2 & 3 (see illustration below). This way only the b₁¹ at b. 1 of V1.2 would be lost, and only an extremely sharp ear would even miss it.



V1.2: **ESR** has erroneous e₂² as the upper pitch; **ESR-St** has the correct d₂².

169 Klav. US: **ESR** has an accent >, as do **E, Z, EE, UE, P, W, BH, & GA-H**; removed here to match **A & GA-N** (= Ob.1&2 in **OS**)

170 Harm. LS: Dots missing from dotted halves in **ESR** (Flüchtigkeitsfehler)

171 Klav. US: **ESR** has an accent >, as do **E, Z, EE, UE, P, W, BH, GA-H, & GA-N2**; removed here to match **A & GA-N3** (= Ob.1&2 in **OS**)

171–172 Klav.2 US: **ESR** has staccato dots, matching **E, Z, EE, UE, P, W, BH, & GA-H**; changed here to wedge accents to match **A & GA-N** (= Trp. in **OS**). (**GA-N** erroneously changed the staccato dots in mm. 169–170 to wedges, too.)

Va.: Extra slur on first two 8th notes added for clarity, and to match **UE & W**. (**P** shortens the slur to cover only the first two 8th notes.)

173 Harm.: *cresc. sempre* missing from **ESR**; added here to match all other sources

173–176 V1.1: **A** has a dotted half note in m. 173 with a trill-sign, and then in mm. 174–176 a repeat sign ♯ as musical shorthand. Obviously, the note should be one trill for four bars, similar to the long notes in the Horns and Oboes and the Tremolo in the Violas; all other sources, however (incl. **ESR**) have four dotted half notes, each with its own *tr*, slavishly repeating the single measure as indicated by the ♯.

Cf. V1.2, mm. 177–180 & 181–184, where a similar musical shorthand was used in **A**, but all editions notate a single *tr* with a wavy line (except **BH**, which opted for a separate trill *tr* for each bar there as well).

Va.: **ESR** has d₂²; corrected here to e₂² to match all other sources, incl. **ESR-St**.

Klav.2 US: **ESR** has staccato dots, matching **E, Z, EE, UE, P, W, BH, & GA-H**; changed here to wedge accents to match **A & GA-N** (= Trp. in **OS**)

Klav., V1.2: **ESR** has g₂²; corrected here to g₂² to match the b₂² in Kl.1 and the g₂² in V1.2 in all other sources. (**ESR-St** has g₂² in Klav., but g₂² in V1.2.)

177 Hn.: Dynamic is missing from **ESR & Z**; *ff* is added here to match all other sources; (a reduction to *f* to imitate Eisler's dynamic adjustments would be a plausible alternative)

177–180 Kl.: The articulations are missing from **ESR**; added here to match all other sources

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- Klav.1 LS: **ESR** has staccato dots, matching **E, Z, EE, UE, P, W, BH, & GA-H**; changed here to wedge accents to match **A & GA-N** (= Trp. in **OS**)
- VL2: **ESR** has no indication that the trill is to c \sharp ; added here to match all other sources
- Klav.1: **ESR** includes b \sharp ² (= Ob. 1 from **OS**); this note occurs only in the Ob.1 part of **OS**, and is their only because f \sharp ³ would be uncomfortably high for the oboe; placed here in parentheses to highlight the suggestion that the note could be omitted to clarify Bruckner's line
- Klav.2 LS: If performed with timpani, play the lower line without the tremolo, but instead hold out the notes along with the chord in the upper system
- 178 VL.1 (b. 1&): **ESR** has erroneous e \sharp ³; corrected here to e(\sharp)³ to match all other sources, incl. **ESR-St**.
- 180–181 Harm.: Tie missing from **ESR** (perhaps reflecting the change from Kl. to Ob. in **OS**); tie added here to reflect the string tremoli, and match the lower system of Harm.
- 181 Hn., Harm.: Ties to next bar (over page break) are missing from **ESR**; added here to match all other sources, incl. **ESR-St**
- VL2: Dot missing from dotted half note in **ESR** (Flüchtigkeitsfehler)
- 181–184 Kl.: **ESR** has staccato dots, matching **E** (in mm. 181 & 182 only; no articulation at all in mm. 183–184), **Z** (ditto), **EE** (ditto), **UE, P, W, BH, & GA-H**; changed here to wedge accents to match **A & GA-N** (= Kl.1&2 in **OS**)
- VL2: **ESR** has no indication that the trill is to c \sharp ; added here to match all other sources
- 181–185 Klav.2 LS: If timpani are used, omit the octave tremolo and the final quarter note octave
- 185 Klav.2: **ESR** has **pp** at b. 1; removed here because it is superfluous, and to match all other sources
- 189 Hn.: **ESR** reduces **p** in all other sources to **pp**, probably to reflect the chamber setting
- 189–190 Harm.: **ESR** has slur, matching **EE, UE, P, W, BH, & GA**, and retained in this edition; slur missing entirely in **A**; slur ends prematurely at b. 1& in **E & Z**
- 190, 191 VL2: Slur for first two 8th notes is missing from **ESR**; added here to match all other sources
- 193 Klav.: *hervortretend* missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
- 198 Klav. (b. 1&): **ESR & ESR-St** have c²; corrected here to b(\sharp)¹ to match d \sharp in Kl.1 in all **OS**.
- 201 Hn.: **ESR** reduces **f** in all other sources to **mf**, probably to reflect the chamber setting
- VL2 (b. 2&): **ESR** has d²; corrected here to b(\sharp)² to match all other sources, incl. **ESR-St**.
- 203 VL2: Slur in **ESR** is only over b. 2, matching **E, Z, EE, UE, ESR-St, & GA-H**; extended here to cover b. 2–3, to match **A, P, W, BH, & GA-N**.
- VL2 (b. 2&): **ESR** has b(\sharp)²; corrected here to g² to match all other sources, incl. **ESR-St**.
- 203–204 Hn. **ESR** breaks the slur at the bar line, matching **EE** (sort of: slur ends on last note before the line break, but continues before the first note after the break) & **P**; unified here to match **A, E, Z, UE, W, BH, & GA**
- 205 Harm.: Flat for b \sharp ² missing from **ESR & ESR-St**; added here to match d \sharp ³ in Kl.1 in all **OS**.
- VL.1 (b. 3): **ESR** has erroneous e³; ledger line added here to make g³, to match all other sources, incl. **ESR-St**.
- 205–206 Harm. US (= Kl.1 in **OS**): **ESR** has slur, unlike **EE**, which omits it; slur also missing from **A, E, & Z**; slur present not only in **ESR**, but also in **UE, P, BH, & GA**
- 207 Klav. (b. 2): Flat for b \sharp ¹ missing from **ESR & ESR-St**; added here to match all other sources
- Klav., VL2: Slur in **ESR** covers only b. 1; extended here to cover b. 1–2, to match all other sources
- 209 Hn.: **ESR** reduces **mf** in all other sources to **p**, probably to reflect the chamber setting
- Klav.: **ESR** has **mf**, probably led astray by poor typesetting in **EE** in the Hn. and Trp. lines; corrected here to **p** to match all other sources (incl. **EE**)
- Va.: The **tr** is missing from **ESR-St**; added here to match all other sources except **E**, where it is also missing.
- 211 Kl.: Dot missing from dotted half note in **ESR**; added here to match all other sources
- 212 Klav. US: **ESR** has > accent, matching **Z, EE, UE, P, W, BH, & GA-H**; removed here to match **A, E, & GA-N**
- 213 Kl.: **ESR** has **mf**, matching **EE, P, W, & BH**; removed here as superfluous, and to match all other sources (perhaps it was actually intended for the Hn. line — see the next item)
- Hn.: Dynamic missing in **ESR**; **f** added to match all other sources (**mf** would be another possibility, similar to H.E.'s reductions in other spots)
- Va.: **ESR** fails to note that the trill is to g \sharp ; added here to match all other sources, incl. **ESR-St**.
- 213–214 Klav.: **ESR** places **mf** between the systems at about b. 3&; dynamic in **E** is in m. 213 in Trp.1 & m. 214 in Trp.1 (!) & 2&3; dynamic only in m. 214 for all 3 Trp. in **Z, EE, & P**; **mf** placed here at b. 1 in m. 213 (US) or m. 214 (LS) to match Trp.1 & Trp.2&3 respectively from **A, UE, W, BH, & GA**
- 214 Klav. LS: Accent > missing from **ESR**; added here to match all other sources (except **GA-N2**, which omitted it erroneously)

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- 215 Klav. LS: Accent > missing from **ESR**; added here to match all other sources
- 216 Hn., Klav. US: **ESR** has > accent, as in **EE, P, W, & GA-H**; accent only in Trp.1 in **E & BH**; between Hn.3&4 and Trp.1 in **Z**; in Hn.1&2 & Trp.1 in **UE**; removed here to match **A & GA-N**
Harm. US: **ESR** has erroneous slur from previous measure (over the page break); removed here
- 217 Kl.: Slur on b. 1–2 missing from **ESR & A**; added here to match all other sources (in **GA-N** in parentheses)
Hn.: Dynamic missing from **ESR**; *ff* added here to match all other sources (reducing it to *f* to reflect the chamber setting, as H.E. frequently did elsewhere, is another possibility)
Harm., Klav. US, Strings: Dynamic missing from **ESR**; *f* added here to match all other sources. (There is an erroneous *f* present in Trp.2.3 [= Klav. LS] in **EE & P**.)
Klav. US: **ESR** has $d\sharp^2$; corrected here to $c\sharp^2$ to match g^1 in Trp.1 in all **OS**.
Klav. LS: **ESR** has no accent, matching **A, E, Z, UE, BH, & GA-N**; erroneous accent present in **EE, P, W, & GA-H**
- 218 Klav.: *f* now applies to lower line too (= Trp.2&3 in **OS**), although the notation is deferred to m. 219 (as in **ESR**, = Pos. in **OS**) because the tone in 218 is doubled with US anyway. (No dynamic in 218 for Trp.2&3 in **EE** or **P**; *f* present in 218 in Trp.2&3 in **A, E, Z, UE, W, BH, & GA**; erroneous *f* in 218 for Trp.1 in **E, Z, & UE**.)
Klav. LS: Accent > missing from **ESR**; added here to match all other sources
Va.: Slur missing from **ESR, E, Z, EE, UE, P, W, BH, & GA-H**; slur on 8th notes only in **ESR-St**; added here to match **A & GA-N** (tenuto lines added here for clarity; not in other source)
- 219 Klav. US: Articulations missing from **ESR**; added here to match all other sources
- 219–220 Harm. US: The c^2 in **ESR** is not in any voice in **OS** in this octave; **ESR** probably added it to fill out the sound
Harm.: **ESR** has slur on the quarter notes in m. 220; extended here to cover both bars to match all other sources (= Fg.1&2 in **OS**)
- 220 Klav. LS: **ESR** has $e\flat/g/c^1$; corrected here to $g/a/c^1$ to match Pos. in all **OS**.
- 221 Letter **I** is missing from **ESR, E, Z, & EE**; added here to match **A, UE, W, BH, & GA**; (there are no letters at all in **P**).
Klav. US: **ESR** has a dotted half note g^1 , which perhaps was intended to represent the Trp.3 from **OS**; if so, the notated *g* there was not transposed, and the correctly transposed note (= c^1) is not present at all in **ESR**. Here the g^1 has been replaced with c^1 , so that the sounding pitch of Trp.3 is also covered.
OS (Vl.1): Both articulations missing in **Z, UE, & W**; only the accent > is missing in **E**; both are present in **A, EE, ESR, UE, P, BH, & GA**
- 223 Vl.1: Wedge accent is missing from b. 3 in **ESR**; added here to match all other sources
OS (Vl.1): Accent > missing from b. 1 in **Z, UE, & W**; present in **A, E, EE, P, BH, & GA**
- 224 Klav.: The \flat is mis-assigned in **ESR & ESR-St**, mistakenly creating $b(\flat)/d\flat^1$; it is placed correctly here to make $b\flat/d(\flat)^1$, to match $f\sharp^1/a\sharp^1$ in Hn.3&4 in all other sources.
- 225 Kl. (= Fl.1&2 from **OS**): Dynamic missing from **ESR**; **A, E, Z, EE, UE, P, W, BH, & GA** have *mf*; *mf* omitted here as superfluous, but *cresc. sempre* added here to match **GA-N**
Hn.: **ESR** reduces *mf* in all other sources to *p*, probably to reflect the chamber setting (another possibility besides leaving the *p* as is or restoring it to the original dynamic would be to change it to *mp* — still a reduction, but not as drastic.)
Hn.: *cresc. sempre* missing from **ESR**; added here to match all other sources
Hn., Klav. LS: Accent > missing from b. 1 in **ESR**; added here to match all other sources
Harm. LS: The dotted half note *e* (= $b\sharp$ in Hn.3&4 in **OS**, and one octave lower than the spurious e^1 half note in **ESR** in Klav.; see highlighted item below) is missing in **ESR**; added here in Harm. to match figure in previous bars. (This note has an erroneous accent in **W, GA-H, & GA-N2**, but is without accent in all other sources)
Klav.: Dynamic missing from **ESR**; *mf cresc. sempre* added here to match Ob., Kl., & Fg. in all other sources (one bar later in A.&T.Pos. in **OS**, except see note below)
Klav. US: **ESR** has a half note e^1 , which is not in any other source — almost certainly a mistake; removed here. (In fact it was not even copied into **ESR-St**.)
Klav. LS (= Fg.1&2 in **OS**): Wedge accent missing from b. 3 in **ESR, E, & Z**; added here to match **A, EE, UE, P, W, BH, & GA**
- 225–226 **OS**: Articulations for Trp.1 missing in **A**; all but the wedge accent at m. 226, b. 3, are missing in **E**; only wedge accent in m. 225, b. 3, missing in **Z**; articulations complete in **EE, UE, P, W, BH, GA-H, & GA-N** (in the latter in parentheses)
- 226 Hn.: Accent > missing from b. 1 in **ESR**; added here to match all other sources

Klav.1: The c^1 (in the dotted rhythm; = Kl.2 & Hn.4 in OS) is not covered anywhere in ESR; added here to Klav.1

Klav.1 US: ESR has a g^1 in the dotted rhythm; this note is not found anywhere in OS in the dotted rhythm (it is present, however, in Hn.1&2 as a dotted half note, covered in ESR by the Hn.); removed here to match all other sources

Klav. LS: A.&T.Pos. have *cresc. sempre* in A; *sempre* is missing in all other sources, incl. ESR, where *cresc. sempre* is in the previous bar and would therefore be superfluous here.

227 Kl.: Nat.-sign \natural missing from $e\sharp^3$ in ESR & ESR-St; added here to match $c\sharp^3$ in Fl.1&2 in all other sources.

Kl. (=Fl.1&2 in OS): Though *cresc.* is present in EE, it was not adopted by ESR; it is also present in A, E, Z, EE, UE, P, W, BH, & GA-H, but was removed in GA-N, presumably because it was felt to be redundant.

Hn., Klav.1 US: Wedge accent missing from b. 3 in Fg.1&2 & Hn.1&2 in E & Z; present in ESR.

Klav. US: Wedge accent missing from b. 3 in ESR; added here to match all other sources (except as listed in the comment below)

Vc., Kb.: Slur covers only b. 1 in ESR; extended here to b. 1–2, to match all other sources

227–228 Vl.1: Slur in ESR covers only b. 1–2; extended here to cover all three beats, to match all other sources

229 Kl., Harm., Klav.1&2, all Strings: Dynamic missing from ESR; *f cresc. sempre* added here to match all other sources, except for these spots in various OS:

	A	E	Z	EE	UE	P	W	BH	GA-H	GA-N2	GA-N3
Kl. 1&2		No room for <i>cresc. sempre</i>	No room for <i>cresc. sempre</i>	No <i>cresc. sempre</i>							
Fg.1&2			No room for <i>cresc. sempre</i>	No <i>cresc. sempre</i>							
Hn.3&4	<i>cresc. sempre</i> in prev. bar	<i>cresc. sempre</i> in prev. bar	<i>cresc. sempre</i> in prev. bar	<i>cresc. sempre</i> in prev. bar	<i>cresc. sempre</i> in prev. bar	<i>cresc. sempre</i> in prev. bar	<i>cresc. sempre</i> in prev. bar	<i>cresc. sempre</i> in prev. bar	<i>cresc. sempre</i> in prev. bar	<i>cresc. sempre</i> in prev. bar	<i>cresc. sempre</i> in prev. bar
Trp.1&2		Mis-sing <i>f</i>	Mis-sing <i>f</i>	Mis-sing <i>f</i>	Mis-sing <i>f</i>	Mis-sing <i>f</i>	Mis-sing <i>f</i>	Mis-sing <i>f</i>	Mis-sing <i>f</i>	Mis-sing <i>f</i>	
A.&T. Pos.	<i>f cresc. sempre</i> in next bar	<i>f cresc. sempre</i> in next bar	<i>f cresc. sempre</i> in next bar	<i>f cresc. sempre</i> in next bar	<i>f cresc. sempre</i> in next bar	<i>f cresc. sempre</i> in next bar	<i>f cresc. sempre</i> in next bar	<i>f cresc. sempre</i> in next bar	<i>f cresc. sempre</i> in next bar	<i>f cresc. sempre</i> in next bar	<i>f cresc. sempre</i> in next bar
B.Pos. & KB.Tub.	Only <i>f</i>	Only <i>f</i>	Only <i>f</i>	Only <i>f</i>	<i>f cresc.</i>	<i>f cresc.</i>	<i>f cresc.</i>		<i>f cresc.</i>	<i>f cresc.</i>	<i>f cresc.</i>

Hn.: Dynamic missing from ESR; *f cresc. sempre* added here to match all other sources (if H.E.'s reduced dynamics are used elsewhere, then *mf cresc. sempre* would be a better alternative)

Klav.1 LS: Treble clef is missing in ESR-St; ESR is OK.

229–230 Klav.1 (dotted rhythm): Articulations missing in ESR; added here to match all other sources, except Z & UE (both missing > in Hn.3&4 in m. 229)

Vl.1: Slur in ESR covers only b. 1–2 (same as P & BH); extended here to cover all three beats, to match all other sources (cf. 49–50).

Vl.1: Secondary slur added for clarity (not in any other source) (cf. 49–50).

231 Hn.: Wedge accent missing from b. 3 in ESR & EE; added here to match all other sources

Harm.: Accents > missing from ESR, as they are from Z, EE, UE, P, W, & BH; added here to match A

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(where it is unclear if they were intended to be erased or if they are merely scuffed), ?E (where the accent lies between Kl.2 and Fg.1&2 (so it is unclear if it is intended for both Kl. & Fg., or only one or the other), & GA; but cf. m. 51!

Klav.1&2 (dotted rhythm): Accent on b. 1 missing from **ESR**; added here to match all other sources

Klav.1 US: Accent > missing from **ESR, E, Z, EE, UE, P, W, BH, & GA**; added here to match **A** (cf. m. 51)

Klav.1 US: Slur missing from b. 1–2 in **ESR**; added here to match all other sources

VI.1: Accent > missing from **ESR, E, Z, EE, UE, P, W, BH, & GA**; added here to match **A** (cf. m. 51)

OS (Tutti): In the dotted rhythm in **EE**, there are erroneous wedge accents on b. 3 in Hn.3&4 & Trp.1–3. Not adopted by **ESR**.

232 The f¹ in the dotted rhythm (= A.&T.Pos. in **OS**) is not represented anywhere in **ESR**; not added here either, to preserve clarity, and because it would be extremely difficult to perform if given to the Klav. (which has all the other brass parts)

Tutti (b. 1): Wedge accents are missing from all quarter notes ending a tie in **ESR**; added here to match **A**.

Here is an overview of where (or if) wedges are present in the various scores:

	A	E	Z	EE	UE	P	W	BH	GA-H	GA-N2	GA-N3
Ob. a2	Yes	Yes	Yes	None	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Cl.1&2	Both	None	None	None	Both	Both	Both	Both	Both	Both	Both
Fg.1&2	Both	None	None	None	Above	Above	Above	Above	Above	Above	Both
Hn.3&4	Both	None	None	None	Above	Below	Below	Below	Both	Both	Both
Trp.1&2	Both	Above	Above	None	Above	Below	Yes	Below	Both	Both	Both
Trp.3	Yes	None	None	None	Yes	Yes	Yes	Yes	Yes	Yes	Yes
B.Pos.	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Above	Yes	Yes	Yes
Tuba	Yes	Yes	Yes	Yes	Yes	Yes	Yes		Yes	Yes	Yes
Vc.&Kb.	Both	Above	None	None	Above	Both	Above	Above	Both	Both	Both

Klav. (b. 2, 3): Wedge accents sporadic in **ESR**; added here where missing to match all other sources

Klav.1 US: **ESR** has an 8th note plus two 32nd notes (the dot is missing from the dotted 8th); **ESR-St** copied that as an 8th note plus two 16th notes; corrected here

Klav.1 US: Slur missing from b. 1–2 in **ESR**; added here to match all other sources

Klav.1 LS (b. 2): a¹ quarter note (= Trp.3 in **OS**) is not represented anywhere in **ESR**; added here (along with the same note on b. 3 in parentheses) to Klav.1 LS

233 Hn.: **ESR** reduces **ff** in all other sources* to **f**, probably to reflect the chamber setting. (*Except **Z**, which is missing the dynamic entirely in Hn.3&4 — though Fg.1&2 do have the **ff**.)

Klav.1 LS: Accent > missing from **ESR**; added here to match all other sources

Klav.2 US: The bass clef is missing from **ESR-St**; present in **ESR**

Vc.: **ff** missing from **ESR**; added here to match all other sources

233–269 Klav.2 LS: If timpani are used, omit the notes in this staff, and play the notes in parentheses in US.

234 Kl.: Accent > missing from **ESR**; added here to match all other sources

235 **OS** (Kl.1): The wedge accent at b. 3 is missing from **GA**

237 Kb.: **ff** missing from **ESR**; added here to match all other sources

241–244 VI.2: **ESR** has double stop e¹ and a¹; in Bochum we found a¹ and b¹ preferable; cf. bars 61–64. (**OS** has e¹, a¹, and b¹ triple stop.)

241–248 Harm. US: b(=) tremolo in Va. in **OS** is not represented anywhere in **ESR**; added tentatively here to Harm.

242 Hn.: Wedge accent missing from b. 3 in **ESR**; added here to match all other sources

Harm.: Ties to next measure missing from **ESR** (page break!); added here to match all other sources

Klav.2: Timpani roll from **OS** is not present in **ESR**; instead, Eisler has the octave played in the dotted rhythm of the brass (this is true in m. 244 as well)

VI.1: Upper note erroneously double dotted, but the lower note has no dot at all; both should be (singly) dotted half notes (Flüchtigkeitsfehler)

Va.: Dots missing from the dotted half notes in **ESR** (Flüchtigkeitsfehler); added here to match all other sources

243 Hn. (=A.Pos. in **OS**), Klav.2 US (= T.Pos.): **ESR** gave the Hn. e¹ (sounding a), and placed an e in Klav.2, representing “a” in A.Pos. and “e” in T.Pos., as given in **E, Z, EE, UE, P, W, BH, & GA-H**; the notes have been switched here, to represent “e” in A.Pos. and “a” in T.Pos., as in **A & GA-N**.

Klav.2: E in Kb.Tub. in **OS** is not represented in **ESR**; the note is added here in parentheses, and should be played by Klav.2 if performing the piece with timpani

244 Klav.2: Timpani roll from **OS** is not present in **ESR**; instead, Eisler has the octave played in the dotted rhythm of the brass (this is true in m. 242 as well)

245 Klav.2 US: Accent > missing from **ESR**, as it is also from **Z** & **EE** (both only B.Pos.); added here to match all other sources

245–248 Vl.2: **ESR** has double stop e^1 and $g\sharp^1$; in Bochum we found $g\sharp^1$ and c^2 preferable; cf. bars 65–68. (**OS** has e^1 , $g\sharp^1$, and $c\sharp^2$ triple stop.)

Klav.1 US: The repeated notes c^3 and the final note $b(\natural)^2$ (before letter **K**) are missing from **ESR**; added here to match all other sources (=Ob.1 in **OS**)

Klav.2: The repeated E's in KB.Tub. in **OS** are not represented in **ESR**; they are added here in parentheses, and should be played by Klav.2 if performing the piece with timpani

246 Kl.: Wedge accent missing from b. 3 in **ESR**; added here to match all other sources

248 Klav.2 US (= B.Pos. in **OS**): **ESR** has $B(\natural)$, matching **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, **GA-H**, & **GA-N2**; corrected here to e , to match **A** & **GA-N3**

249 Harm. (=Fg. & Hn.3&4 in **OS**): Dynamic missing from **ESR**; *fff* in Fg. but *ff* in Hn. in **Z**, **EE**, **UE**, **P**, **W**, & **GA**; *fff* added here to match both Fg. & Hn.3&4 in **A**, **E**, & **BH**. (*ff* only in Hn.3&4 & Trp.1–3 in **Z**, **EE**, **UE**, **P**, & **W**; *fff* in **A**, **E**, **BH**, & **GA**)

Harm.: **ESR** has an accent >, matching all other sources (= Hn.3&4 in **OS**) except possibly **A** (see illustration below); removed here for the following reasons:

1) At this point, **A** does indeed have an accent placed very close beneath the Hn.4 note; but this whole page of the ms. (including this spot) shows many erasures of earlier ideas for Hn.3&4 and Trp.1&2. One earlier note for Trp.1 is a $b\sharp^1$ octave, and the accent, which has been interpreted by all editors incl. Haas and Nowak (that is, if they didn't just adopt it from **UE**) as being for Hn.3&4, is well placed for that previous upper octave. There is no accent for Trp.1 (which obviously should have one) as the ms. now stands.

2) There is no accent here for Hn.3 at all, only (purportedly) for Hn.4.

3) The overwhelming majority of similar spots have no accent for the held out note (Hn.1&2 in m. 53; Hn.3&4 in m. 73; Hn.1&2 & A.&T.Pos. in m. 81; Hn.3&4 in m. 233; Hn.1–4 & A.&T.Pos. in m. 261; Hn.3&4 in m. 265). Only one other long note definitely has accents (Hn.1–4 in m. 61).



Klav.1 LS: Dot missing from dotted half in **ESR** (Flüchtigkeitsfehler)

Klav.2 US: a in **ESR** not represented in this octave in **OS**; retained here for voice leading and to fill out the sound.

Klav.2 US: The A in KB.Tub. in **OS** is not represented in **ESR**; it is added here in parentheses, and should be played by Klav.2 if performing the piece with timpani

Klav.2 LS, Pauke ad lib. (= Pauke in **OS**): *fff* is missing from **ESR** & **ESR-St**, as it is from **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, **GA-H**, & **GA-N2**; added here to match **A** & **GA-N3**.

OS (Vc., Kb.): Dot missing from dotted half in **Z** & **UE** (Flüchtigkeitsfehler); present in all other sources.

251 Kl. (b. 1): \sharp for $a\sharp^2$ was initially omitted from **ESR**, but then added later in red crayon; it was copied correctly in **ESR-St**.

Klav.1 US: **ESR** has staccato dots in addition to the slur; the dots are removed here to match all other sources

Klav.1 LS: Accent > is missing from Trp.3 in **A**; accent is present in **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA**

253 Hn. (= Hn.1&2 & A.&T.Pos. in **OS**): **ESR** has *ff*, matching **Z**, **EE**, **UE**, **P**, & **W**; changed here to *fff*, to match **A**, **BH**, & **GA**

254 Kl. (b. 2): \sharp for $b\sharp^1$ was initially omitted from **ESR**, but then added later in red crayon; it was copied correctly in **ESR-St**.

255 Kl. (b. 1): \sharp for $a\sharp^1$ was initially omitted from **ESR**, but then added later in red crayon; it was copied correctly in **ESR-St**.

256 Hn.: Breath mark \vee added by **ESR**.

Klav.2 LS: If timpani are used, play the continuation of the descending quarter note figure in the lower octave (D–C–B[\natural] from Kb. in **OS** — added here in parentheses). Even if timpani are not used, it is worth

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- considering playing these notes. (Same applies to m. 260.)
- 257 Klav.1 US (b. 1): **ESR** has top note c^4 ; corrected here to a^3 to match Fl.1&2 in all other sources
- Klav.1 US: The top note in **ESR** transcribes the Fl.1&2 parts from **OS**, where the top a^3 is held out instead the melodic figure (as in Ob., e.g.) being played an octave higher — perhaps because of some sort of technical limitations of the instrument or players familiar to Bruckner, or because the flute might screech unduly if it went right to the top of its range. As the piano does not have these problems, it would be worth considering doubling the melody an octave higher at this point (included here with small noteheads), and omitting the held-out note. Two versions of the reduction of the Symphony for piano (4 hands), by Schalk & Behn, do it this way.
- Vl.1: **ESR** has a^3 , matching all other sources except **ESR-St**, which has a ledger line too many to make c^4 .
- 257–260 **ESR** did not transcribe A.&T.Pos. in **OS** anywhere into the arrangement. The notes = sounding pitches of Hn. in mm. 253–256, or one octave below Klav.1 LS here.
- 257 **OS**: The sharp \sharp is missing in Hn.1&2 & Trp.3 in **A** (as pointed out by **GA-RB**, p. 37); correct in all other sources, incl. **ESR**.
- 258 Hn.: **ESR** assigns Hn.3&4 from **OS** to the Horn. But because of the potentially dominating sound of the Horn, it would be worth considering having the Horn play instead the note from Trp.1&2 (i.e., one octave higher), as indicated here in parentheses, so that the octave motif comes out clearly. In this case, the Klavier should play the note from Hn.3&4 in **OS** (no octave jump, i.e. e^1), as indicated here in parentheses, or perhaps it should play the e^1/e^2 octave in any case, analogous to the a^1/a^2 octave four bars later.
- Klav.1 US (b. 1): The tied quarter note has no wedge accent in **ESR**, matching all sources except **A** & **GA-N3**; added here to match those two definitive sources
- 259 Kl. (b. 1): \sharp for a^2 was initially omitted from **ESR**, but then added later in red crayon; it was copied correctly in **ESR-St**.
- 260 Hn.: Breath mark \vee added by **ESR**
- Klav.1 LS: **ESR** has accent $>$; removed here to match all other sources
- Klav.2 LS: If timpani are used, play the continuation of the descending quarter note figure in the lower octave (D–C–B[\sharp] from Kb. in **OS** — added here in parentheses). Even if timpani are not used, it is worth considering playing these notes. (Same applies to m. 256.)
- OS**: The sharp \sharp is missing in Hn.1&2 & Trp.3 in **A** (as pointed out by **GA-RB**, p. 37); correct in all other sources, incl. **ESR**.
- 261 **OS** (Vl.2): Wedge accent missing from b. 3 in some prints of **EE**.
- 261–268 Strings: The slur in **ESR** is very sloppy; clarified here as covering b. 1–2, to match all other sources
- 262 Hn.: Accent $>$ missing from **ESR**; added here to match all other sources
- 264 Hn.: Breath mark \vee added by **ESR**
- Hn., Klav. (dotted half notes): **ESR** has accent $>$; removed here to match all other sources
- 266 Klav.2 US: Accent $>$ missing from **ESR**; added here to match all other sources
- 267 Harm.: **ESR** has only dotted half notes tied from previous bar; the double-dotted rhythm has been added here, to match Hn.1–4 in all other sources
- 268 Harm. (b. 3): **ESR** has $e/g\sharp/e^1$; all other sources have only e and $b(\sharp)$ sounding on b. 3 (besides the pedal A in the timpani, of course). **Therefore**: the $g\sharp$ was changed here to $b\sharp$, and placed in US, though it could equally well have been placed in LS.
- Harm. US: Accent $>$ missing from **ESR**; added here to match all other sources
- Harm. LS: Slur missing from **ESR**; added here to match all other sources
- Harm. LS: Wedge accent missing from b. 2 in **ESR**; added here to match all other sources
- Harm.: Wedge accents missing from b. 3 in **ESR**; added here to match all other sources
- OS** (Kb.Tub.): The accent is missing in **A**
- 269 Klav.2: **ESR** has accent $>$, perhaps to reflect the *sf* in the Pauke in **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; removed here to match the lack of any articulation or accent in **A** & **GA**
- 272 Tutti: *Fine* is missing from **ESR**, **A**, **Z**, & **EE**; added here to match **E** (“Ende”), **UE**, **P**, **W**, **BH**, & **GA**

Some sources continue the bar numbering in the Trio from the last bar number at *Fine* (i.e., the first bar of the Trio is no. 273); others use separate numbering (i.e., starting the Trio with m. 1). (Most sources, including **A**, have no bar numbers at all.) Bar numbers in the Trio are counted separately here, to match **GA**.

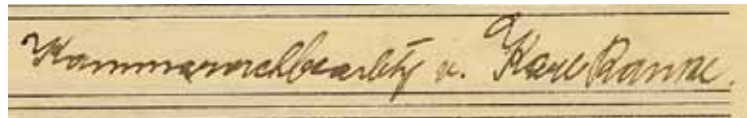
Vc.: All lines beginning with bass clef in the entire Trio in **ESR-St** have a key signature of one flat — **D_b**!!

- 1 Tutti: **ESR** & **ESR-St** have **Etwas langsamer**, matching all other sources.
ESR has (M. ♩ = 42), matching **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; **A** & **GA** omit the metronome marking. (**ESR-St** has the marking in Kl., Hn., Harm., but it is missing from Klav., Vl.1&2, Va., & Kb; in Vc., there is the erroneous ♩ = 42.)
- 1–4 Klav.1: **ESR** has the usual articulations for the dotted figure (> and wedge accent); removed here to match the Pauke in all other sources
- 1–5 Klav.1: **ESR** has only the lower octave in ink, and the upper octave in pencil, seemingly as an afterthought. If timpani are used in performance, omit these notes altogether from the Klavier.
- 5 Vl.1: **ESR** has *gesangsvoll*, matching **A**; corrected here to *gesangsvoll* to match **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA**
Kb.: **ESR** has *p sempre*, matching **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; augmented here with *ohne Anschwellung* to match **A** & **GA**
- 8 Tutti: **ESR** ends the dim. hairpin at about b. 1; **E**, **Z**, **EE**, **UE**, **W**, **BH**, & **GA** end it for Vl.1&2 & Va. at ca. b. 1, but ends it for Vc. at ca. b. 3; **P** ends it for Vl.1&2 at ca. b. 2, but ends it for Va. & Vc. at ca. b. 3; extended here to the end of the bar, to match **A**, except that as usual, that most important source is hard to decipher
- 9 Vl.2, Va., Vc.: No dynamic in **ESR**, **A**, **E**, **Z**, & **EE**; *cresc. sempre* added here to match **UE**, **P**, **W**, **BH**, & **GA-H**, & (in parentheses) **GA-N** (cf. *dim.* in m. 15)
- 15 Vl.2, Va., Vc.: No dynamic in **ESR**, **A**, **E**, **Z**, or **EE**; *dim.* added here to match **UE**, **P**, **W**, **BH**, & **GA-H**, & (in parentheses) **GA-N** (cf. *cresc. sempre* in m. 9)
- 17 Vl.2: **ESR** has c¹, matching **Z**, **EE**, **UE**, **P**, & **W**; corrected here to a, to match **A**, **E**, **BH**, & **GA**; Muck did not change this note, but **GA-RB**, p. 22, says c¹ would be at least worth considering.
Kb.: **ESR** has *p cresc. sempre*, matching **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA**; no dynamic in **A** & **E**
- 21 Kb.: **ESR** has *f cresc.*, matching **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, **GA-H**, & **GA-N3**; no *cresc.* in **A** & **GA-N2**; retained here
- 21–22 Vl.2: The tie for d₂¹ in **A** is missing in every other source, even **GA** (and incl. **ESR**, of course); added here
- 22 Hn.: **ESR** reduces *f* in all other sources to *mf*, probably to reflect the chamber setting
Vc. (b. 3): **ESR** has a; corrected here to f, to match all other sources, incl. **ESR-St**.
- 23–24 Tutti: **ESR** has dim. hairpins in all parts, matching **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; removed here to match **A** & **GA**
- 25 Vc.: **ESR** has quarter notes c#–g#–c#¹; corrected here to c#–e–g#, to match all other sources, incl. **ESR-St**.
- 26 OS (Vl.2): **A** has erroneous dotted half note at b. 1; corrected to a half note in all other sources.
- 27 Vc.: Dot missing from dotted half note in **ESR** (Flüchtigkeitsfehler)
- 27–28 Vl.2: Slur over two measures is missing from **ESR**; added here to match all other sources
- 30 Vl.1 (b. 2): Natural sign ♮ missing from b₂¹ **ESR**; added here to match all other sources, incl. **ESR-St**.
- 32 Kb.: **ESR** continues the tie but not the slur over the page break; both are continued here, to match all other sources.
- 33 Vl.2: **ESR** has *ff* at m. 32, b. 3; moved in this edition to this measure at b. 1, to match all other sources
- 34 Vc.: Natural sign ♮ missing from b₂ **ESR**; added here to match all other sources
- 37 Measure numbers as originally given in the arrangement do not agree between **ESR** and **ESR-St** from here to the end of the movement. The point is moot, as this edition uses different bar numbers for the Trio anyway.
- 37–38 Vl.2, Va., Vc.: *Cresc.* hairpin missing in **ESR**; added here to match all other sources except **Z** & **EE**, where it is missing in Va. as well
- 37–38 Kb.: *Cresc.* hairpin missing in **ESR**, **A**, **E**, **Z**, **EE**, & **GA**; present in **UE**, **P**, **W**, & **BH**; not added here
- 38 Vl.1, Vl.2, Va., Vc.: The *cresc.* hairpin is present only in Vl.1 in **ESR**, and ends there at b. 2, as it does in all instruments in **Z**, **W**, & **BH**; in **A**, **E**, **EE**, **UE**, **P**, & **GA** it ends at different spots for the various instruments; extended here to the end of the measure, not matching any other source, but only because it seems to make the most musical sense that way.
Vl.1: Natural sign ♮ missing from b₂¹ **ESR**; added here to match all other sources, incl. **ESR-St**.
- 39 Vl.1: Natural sign ♮ missing from b₂¹ **ESR**; added here to match all other sources, incl. **ESR-St**.
- 40 OS (Vl.1): **E**, **Z**, **EE**, **UE**, **W**, **BH**, & **GA-H** have superfluous extra slur, probably to bracket the duplet
- 41–43 Vl.1&2, Vc.: Slurs in **ESR** cover all three bars; shortened here to match all other sources
- 43 Va., Vc.: **ESR** has erroneous dot on half note (Flüchtigkeitsfehler); removed here to match all other sources
- 44 **ESR** has single bar line at the end of the measure; changed here to double bar line to match all other sources
- 45 This is letter “**A**” in all sources except **BH**, where it is letter “**L**” (and except **P**, where there are no letters at all).

- Harm.: **ESR** has *pp*; changed here to *p* to match all other sources
- 45–48 Kl., Klav.: Placement of cresc. hairpin is sloppy and inexact in **ESR**; in **E**, **UE**, & **W**, it starts right after *p*, and ends at ca. b. 1 in m. 48; in **Z** it is the same as in **E**, except that it is omitted entirely in Kl.2 (Flüchtigkeitsfehler); in **EE**, **P**, **BH**, & **GA** it starts right after *p*, and ends at ca. b. 2 in m. 48; adjusted here to match **A**, which unfortunately is itself sloppy and inexact in its placement of the hairpins, thus leaving room for interpretation.
- Harm.: Cresc. hairpin missing from **ESR**; added here to match all other sources (for the placement, see the note in for Kl. & Klav.)
- 45–52 Dr. Muck added a pedal *a* in Hn.4 (= sounding *d*). Even though he labeled this as correcting a printer's error, there is no specific notation that Bruckner approved of this addition; it is not mentioned in **GA-RB**.
- 49 Harm.: Tie to next measure missing from **ESR**, as it is in **Z** & **EE**; added here to match **A**, **E**, **UE**, **P**, **W**, **BH**, & **GA**
- OS, Kl.1: No dynamic in **A**, **E**, **Z**, **EE**, **UE**, **P**, or **W**; *p* in **BH**; *mf* in parentheses in **GA**
- 50 Kl., Harm., Klav.: Dim. hairpin in **ESR** begins in m. 49 in Kl., in m. 50 in Klav., and is missing entirely in Harm.; the hairpins begin in m. 49 in **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA**; **GA-RB**, p. 37, recommends changing **GA-N**, but **GA-N3** failed to do so; the dim. hairpin starts here in b. 50 to match **A** and the recommendation in **GA-RB**.
- 51 Kl., Harm., Klav.: Dim. hairpins in **ESR** ends in this measure in Kl. & Klav. (it is missing altogether from Harm.); they end in m. 52, ca. b. 1, in **E**, **Z**, **UE**, **P**, & **W**; they end in m. 52, ca. b. 1&, in **GA**; they end in m. 52, ca. b. 2, in **EE** & **BH**; adjusted here to match my reading of **A**
- 50–52 Harm.: Dim. hairpin missing from **ESR**; added here to match the other lines
- 54 Hn.: **ESR** reduces *p* in all other sources to *pp*, probably to reflect the chamber setting
- 59 Hn.: **ESR** has a dim. hairpin starting at b. 2 and ending at the bar line; in **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH** it starts at b. 3 and ends in the next measure at b. 3; removed here entirely to match **A** & **GA**
- 61 Vl.2, Va.: **ESR** has *p*, matching **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA**; it is missing from **A** (Flüchtigkeitsfehler)
- 62 Vl.1: **ESR** has natural sign \natural for c_4^2 , to confirm the clash with c_4^1 in Va.; nat.-sign missing in **A**; retained here to match **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**, & **GA** (in parentheses)
- Va.: Dot missing from dotted half note in **ESR** (Flüchtigkeitsfehler)
- 62–72 Vc.: Notated in old-style treble clef (sounding an octave lower than notated) in **ESR**, matching all OS; changed here to tenor clef (at sounding pitch) to reflect modern notation.
- 63–64 Vl.2: Slur is missing from **ESR**; added here to match **A**, **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA**
- 65 Va.: **ESR** has a slur from the previous measure; removed here to match all other sources
- 66 Vl.1: **ESR** continues the slur into the next measure; shortened here to match all other sources
- 66–67 Va.: **ESR** ties these two measures; the tie is removed here to match all other sources
- 67–68 Harm.: **ESR** begins the slur in the next measure at b. 1, matching **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, **GA-H**, & **GA-N2**; starts earlier here, to match **A**, **ESR-St**, & **GA-N3**
- Vl.1: Slur over these two measures is missing from **ESR**; added here to match all other sources
- 68 Kb.: Nat.-sign \natural for c_4 is missing from **ESR**; added here to match all other sources, incl. **ESR-St**.
- 70 Vl.1: **ESR** has courtesy nat.-sign \natural for g_4^2 (to confirm note against g_4^1 in Va.); missing in **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; retained here to match **A** & **(GA)**
- 71 Kb.: Dynamic missing from **ESR**; *pp* added here to match all other sources
- Harm. (b. 2): **ESR** & **ESR-St** first had $f(\sharp)^3$, then it was marked with a red X in **ESR**, and corrected to a_4^3 in **ESR-St**, which matches all other sources.
- 71–72 Harm.: **ESR** has slur over both measures;
- Vc.: **ESR** has slur over both measures; shortened here to match all other sources
- 73 This is letter “**B**” in all sources except **BH**, where it is letter “**M**” (and except for **P**, where there are no letters at all).
- Kl.: **ESR** reduces *p* in all other sources to *pp*, probably to reflect the chamber setting
- Hn.: **ESR** reduces *pp* in **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H** to *ppp*, probably to reflect the chamber setting; but **A** & **GA-N** have *p*, which could be restored as it has been here, or reduced to *pp* to reflect the chamber setting, in the manner of Eisler
- Harm.: **ESR** has *p*; changed here to *pp* to match all other sources
- Klav.: *pp* missing from **ESR**; added here to match all other sources
- 73–76 Harm.: The four a_4^1 dotted half notes are not tied in **ESR**; not tied in **A**, **E**, **Z**, **EE**, or **BH** either; ties added here to match **UE**, **P**, **W**, & **GA** (=Hn.2 in OS)
- 74 Hn.: **ESR** breaks the slur at the end of this measure; slur extended here to cover mm. 73–76, to match all other sources

- 76 Klav.: Separation mark ∨ added by **ESR**
- 77 Kl.: **ESR** reduces *p* in all other sources to *pp*, probably to reflect the chamber setting
 Hn.: **ESR** reduces *pp* in all other sources to *ppp*, probably to reflect the chamber setting
 Harm.: Dynamic missing from **ESR**; *p* added to match all other sources. Or, *mp* could be added to imitate Eisler's upgrading of **OS**'s dynamic in the Harm. in m. 73.
 Klav. US: **ESR** originally had *mf*, which was later reduced to *p*; all other sources have *p* except for **P**, which has *pp*, and **EE**, which is missing the dynamic entirely (=Trp.1 in **OS**)
 Klav. LS: **ESR** has *p*; changed here to *pp* to match all other sources
OS: *pp* missing in Hn.3&4 in **Z**
- 78 **OS**: *p* missing in Ob.2 in **E**, **Z**, & **EE**
- 79 Harm. US, Klav. LS: *cresc.* missing from **ESR**; added here to match all other sources
 Harm. LS, Klav. US: no *cresc.* in **ESR** or any other source, except **BH**
- 81 Kl.: **ESR** reduces *mf* in all other sources to *p*, possibly to reflect the chamber setting
 Harm.: **ESR** has a dotted half note e², which reflects a misprint in Ob.2 in **Z** & **EE**; omitted here, as the Ob.2 is otherwise covered in the Kl. line.
 Klav.2 US: It is not clear if the *pp* in **ESR** applies only to the dotted figure (=Pauke in **OS**), or also to the held-out chords (=Pos. in **OS**). In any case, *p* has been chosen for the chords, to match all other sources.
 Klav.2 LS: **ESR** has *pp* for the dotted figure (=Pauke in **OS**); changed here to *p*, to match all other sources, and to enable a reduction of the dynamic four bars later.
- 81–88 Klav.1 US: **ESR** has one slur over all 8 bars; broken here into two 4-bar segments, to match all other sources
 Klav.2 LS: If timpani are used, omit these notes (dotted rhythm), and play instead a C (same as the upper note of the omitted octave) as tied dotted half note, the rhythm and dynamics as the chord in the US. These alternative notes have been added in parentheses in both the score and the part.
- 82 Hn. (=Trp.3 in **OS**): **ESR** reduces *p* in all other sources to *pp*, probably to reflect the chamber setting
- 85 Hn. (=Trp.3 in **OS**): **ESR** reduces *pp* in all other sources to *ppp*, probably to reflect the chamber setting
 Klav.1&2: **ESR** has *pp* only below the bottom staff of Klav.2 (dotted figure); added here to the other staves as well, to match all other sources
- 85–88 Klav.1 LS: Slur missing from **ESR**; added here to match all other sources
- 86 Klav.2: **ESR** has *pp* below the bottom staff (dotted figure); removed here to match all other sources
- 86–88 Kl., Harm.: **ESR** has dim. hairpins, one in m. 86, and one in mm. 87–88 (matching **EE**, including the page break; also matching one single hairpin from mm. 86–88 in **E**, **Z**, **UE**, **P**, **W**, & **BH**); removed here to match **A** & **GA** (*dim.* in m. 85 being deemed sufficient)
- 87 Hn., Klav.1&2: *dim.* missing from **ESR**; added here to match all other sources except for those spots listed next:
OS: *dim.* missing from B.Pos., KB.Tub., & Pke. in **Z** & **EE**; missing from Pauke only in **UE**, **P**, **W**, **BH**, **GA-H**, & **GA-N2**
- 89 Letter **C** is missing from **ESR**; added here to match all other sources except **BH** (where it is letter **N**) and **P** (which has no letters at all).
 Klav.2: The final note of the timpani part is missing in **ESR**; added here into Klav.2 as an octave C (same as preceding notes), quarter note, no dynamic or articulation; this continues the 2nd player's part from the lower staff, but the note should be omitted along with the rest of the passage if performing the piece with timpani.
 Kb.: *ohne Anschwellung* missing from **ESR**, **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H**; added here to match **A** & **GA-N**
- 90 Hn.: *cresc.* hairpin starts towards the end of the bar in **ESR**; sloppy and inexact (as usual) in **A**; starts towards the beginning of the bar here, to match **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA**
 Hn. (=Hn.3 in **OS**): **ESR** reduces *p* in all other sources to *pp*, probably to reflect the chamber setting
- 91 Vc.: Slur in **ESR** begins at b. 2 (Flüchtigkeitsfehler); corrected here to match all other sources
- 92 Vl.1&2, Va., Vc.: dim. hairpin ends towards the beginning of the bar in **ESR**; sloppy and inexact (as usual) in **A**; extended here to match **E** (sort of), **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA**
- 93 Hn.: dim. hairpin ends towards the beginning of the bar in **ESR**, as it does in **E**, **UE**, **P**, & **W**; sloppy and inexact (as usual) in **A**; ends about in the middle of the bar in **Z**, **EE**, **BH**, & **GA**; extended here to match the strings in the previous bar
 Kb.: **ESR** has *pp sempre* in m. 94, b. 3&; it is at b. 3& of m. 93 in **E**, **Z**, **EE**, & **UE**; it is missing entirely in **A** & **GA-N**; it is at b. 1 in m. 94 in **P**, **W**, & **BH**; it has been moved here to b. 1 of this bar to clarify that the *cresc. sempre* in the other strings does not apply to Kb.
- 94–95 Va.: **ESR** has a slur over the bar line; removed here to match all other sources
- 96 Kl.: Slur does not continue to next measure in **ESR**; extended here to match all other sources
 Va.: **ESR** has an extra slur over the three quarter notes; removed here to match all other sources

- 30 Apr 10 **BRUCKNER (arr. Eisler/Stein/Rankl), Symph. No. 7 — Critical Report, Trio.** p. 3T-4 of 107 total
- Kb.: Tie over the page break is missing from **ESR**; added here to match all other sources
- 101 Hn.: **ESR** reduces *p* in all other sources to *pp*, probably to reflect the chamber setting
Hn., Harm.: **ESR** has *cresc.* (without *sempre*), matching the Hn. parts in **E, Z, EE, UE, P, W, BH, & GA**; *sempre* added here to match **A**
- 101–104 Harm. LS: **ESR** has one slur under mm. 101–104; another slur is added here at mm. 102–105, to reflect the Hn.4 part in **OS** (see note at m. 105 for the note added to the Harm. LS)
- 105 Kl.: Nat.-sign ♮ was missing from e₄³ in **ESR**; added later in red crayon, to match all other sources, incl. **ESR-St.**
Harm.: The last note (e) of the 4-note figure from Hn.4 in **OS** is missing from **ESR**; added here to Harm., to match all other sources
- 105–106 Hn.: Slur missing from **ESR**; added here to match all other sources
Vc.: Slur missing from **ESR**; added here to match all other sources
- 106 Vl.2, Vc.: ♯ missing from B₄ in the various octaves in **ESR**; OK in **ESR-St.**
- 106–107 Harm.: Slur from e²–e² is present in **ESR, UE, P, W, & GA**; missing from **A, E, Z, EE, & BH**
Klav.2: Slur missing from **ESR, E, Z, EE, UE, P, W, BH, & GA-H**; added here to match **A & GA-N**
- 107 Hn.: **ESR** has *f* here, having reduced the *f* in m. 105 to *mf*; as m. 105 has been upgraded here to *f*, the *f* in m. 107 has been removed as redundant
- 107–108 Klav.2 US: **ESR** has erroneous e(♯); corrected here to c(♯) to match all other sources (=B.Pos. in **OS**)
- 111 Klav.2: **ESR** reduces *ff* in all other sources to *f*, possibly to reflect the chamber setting
- 113–116 Vc.: Notated in old-style treble clef (sounding an octave lower than notated) in **ESR**, matching all **OS**; changed here to tenor clef (at sounding pitch) to reflect modern notation
- 114 Vl.1&2: **ESR** has no articulation on b. 1, and accents > on b. 2 & 3, matching **E, Z, EE, UE, P, W, BH, & GA-H**; replaced here with wedges, to match **A & GA-N**
- 115 Klav.1 LS: **ESR & ESR-St** have f₄¹; corrected here to f₄¹
Vl.1&2: **ESR** has accent ^, matching **E, Z, EE, UE, P, W, BH, & GA**; no accent in **A**; retained here
- 116 Hn.: *dim.* is at b. 2 in **ESR**; at ca. b. 2& in **A**; at ca. b. 2 in **E, Z, & UE**; right after *ff* in **EE, P, W, BH, & GA**; retained here at b. 2
Klav.1&2: *dim.* is at b. 1 (and only above the top system) in **ESR**, matching **Z, EE, UE, P, W, BH, GA-H, & GA-N** (this last in parentheses); removed entirely here, to match **A & E** (and because the Klav. cannot make any extra *dim.* besides the natural decay in sound)
Klav.1 US: Two quarter rests (as continuation of the quarter note line) are missing from **ESR** (Flüchtigkeitsfehler)
- 117 Hn.: *pp* missing from **ESR**; added here to match all other sources
- 118 Vl.2: **ESR** has *cresc.* hairpin, matching **E, Z, EE, UE, P, W, BH, & GA**; removed here to match **A**
Va. (b. 2–3): **ESR** has erroneous e₄¹–d₄¹; corrected here to d₄¹–c(♯)₄¹, to match all other sources
- 119 Vc.: *cresc.* missing from **ESR**; added here to match all other sources
- 123–124 Vl.2: Slur missing from **ESR**; added here to match all other sources
- 125 Klav.1: **ESR** reduces *p* in all other sources to *pp*, possibly to reflect the chamber setting
- 125–133 Klav.2 LS: **ESR** represents the Timpani from **OS** here with a low C; as other spots represent the timpani with an octave, the upper octave has been added here in small notes in both the score and the part. *If timpani are used in the performance, however, these notes should be omitted altogether.*
- 131 Harm.: Dynamic missing from **ESR**; *ppp* added here to match all other sources
- 132–133 Klav.1: **ESR** has *dim.* hairpin, matching **E, Z, EE, UE, P, W, & BH**; removed here to match **A & GA** (and because *dim.* in m. 131 is enough)
- 133 Klav.2: **ESR** has a staccato dot; removed here to match all other sources
- 136 Hanns Eisler signed the manuscript again at the end:



Karl Rankl identified himself as the arranger of the Fourth Movement: “Kammerorchbearbtg v. Karl Rankl.”

- 1 **ESR** has **Bewegt, doch nicht schnell**, matching all **OS**. (**ESR-St** has *Bewegt, doch nicht zu schnell* in Kl., Hn., Harm., & Klav.; and **Bewegt, doch nicht schnell** in Vl.1&2, Va., Vc., & Kb.)
ESR has **M. ♩ = 63**, matching **E, Z, EE, UE, P, W, & BH**; there is no metronome marking in **A** or **GA**. (**ESR-St** has the metronome marking in Kl., Hn., Klav., & Vc., but it is omitted from Harm., Vl.1&2, Va., Vc., & Kb.)
Klav.: **ESR** reduces *pp* of **OS** to *ppp*, presumably to reflect the chamber setting
- 1, 3 Vl.1: Up bow √ missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
- 6 Klav. US (b. 3): Natural sign ♮ missing from d₄¹ in **ESR**; added here to match all other sources, incl. **ESR-St**.
- 7 Tutti: **ESR** has **riten.**, matching **Z, EE, UE, P, W, & BH**; changed here to **[R]itard.** to match **A, E, & GA-N3; (ritard.)** (in parentheses) in **GA-N2**; omitted entirely in **GA-H**. (**ESR-St** has *riten.* in Kl. & Klav., and *ritard.* in Vl.1&2 & Va.; it is missing altogether in Hn., Harm., Vc., & Kb.)
- 8 Vl.1: **ESR** has a tenuto line on the last 32nd note, matching **A & GA-N3**; a staccato dot is in **E, Z, EE, UE, P, W, BH, & GA-H**; there is no articulation mark at all in **ESR-St** or **GA-N2**; the tenuto line was retained here.
Klav. (b. 2): Tremolo lines missing from the double-dotted 8th notes in both staves in **ESR**, as they are from Vl.2 & Va. in **Z & EE**; added here to match **A, E, UE, P, W, BH, & GA** and the similar figure in Klav. US in m. 250
Klav. US (b. 3): Tremolo lines missing from the half note in **ESR**, as they are from Vl.2 in **Z & EE**; added here to match **A, E, UE, P, W, BH, & GA**.
- 9 Tutti: **ESR** has **a tempo**, matching **A, E, Z, EE, UE, P, W, BH, & GA-N3; (a tempo)** (in parentheses) in **GA-N2**; omitted entirely in **GA-H**. (**ESR-St** has *a tempo* in Kl., Klav., Vl.1&2, & Va.; it is missing altogether in Hn., Harm., Vc., & Kb.)
Kl.: **ESR** originally had this passage in the Harm., and labeled it “(Oboe)”; then *Klarinette!* was added in pencil, and underlined twice in blue. It was copied into the Kl. part, but not the Harm. part of **ESR-St**.
- 11 Vc.: Up bow √ added here and in m. 13, to match Vl.1 in mm. 1 & 3; not in **A, ESR**, or any **OS**.
- 12 Vc.: Slur missing in **Z, EE, & P**; present in all other sources, incl. **ESR**.
Klav.: Slur in **ESR** begins at b. 2&, matching **E, Z, EE, UE, W, BH, & GA**; adjusted here to match **A & P**; see **GA-RB**, p. 38
- 13 Vc.: Up bow √ added here and in m. 11, to match Vl.1 in mm. 1 & 3; not in **A, ESR**, or any **OS**.
- 15 Klav.: **ESR** has > accent; removed here to match all other sources
Klav.: *poco a poco* missing from **ESR**; added here to match all other sources. (Although it does not really make sense for a Piano to play *poco a poco cresc.*, having it notated here will convey to the pianist the overall sense of what is expected here.)
Vc., Kb.: **ESR** has **mf** (before *poco a poco*), matching **EE & P**; removed here to match **A, E, Z, UE, W, BH, & GA**
- 16 Klav.: **ESR** has > accent; removed here to match all other sources
- 17 **ESR** has **riten.**, matching **Z, EE, UE, P, W, & BH**, but mistakenly places it in m. 18. Moved here in this edition, to match all other sources, and changed to **[R]itard.** to match **A, E, & GA-N3; (ritard.)** (in parentheses) in **GA-N2**; omitted entirely in **GA-H**. (**ESR-St** has *riten.* in Kl., Hn., & Klav., and *ritard.* in Vl.2, Va., & Kb.; it is missing altogether in Harm., Vl.1, & Vc.)
Hn.: **ESR** reduces *ff* of **OS** to *f*, presumably to reflect the chamber setting
Klav. LS: **ESR** has > accent; removed here to match all other sources
Vc.: Dot missing from dotted half note in **Z**; present in all other sources
OS: *ff* missing from Hn.1&2 in **E & Z**; present in all other sources
- 18 Klav. LS: **ESR** has wedge accent, sort of matching **A** (where they seem to be in Trp.2&3, but not in Hn.1&2 or Trp.1), **E, Z, & EE** (where they are in Trp.1&2, but not in Hn.1&2 or Trp.3), and **BH** (where they are in Trp.1–3, but not in Hn.1&2); removed here to match **UE, P, W, & GA**
Vl.1&2: Tremolo lines missing from b. 1 in **Z & EE**; present in **ESR** and all other sources
- 19 Tutti: **ESR** has **a tempo**, matching **A, E, Z, EE, UE, P, W, BH, & GA-N3; (a tempo)** (in parentheses) in **GA-N2**; omitted entirely in **GA-H**. (**ESR-St** has *a tempo* in Kl., Hn., Klav., Vl.2, & Va.; it is missing altogether in Harm., Vl.1, Vc., & Kb.)

- 30 Apr 10 **BRUCKNER (arr. Eisler/Stein/Rankl), Symph. No. 7 — Critical Report, 4th Mvt.** p. 4-2 of 107 total
- Kl.: Sharp # missing from g[#]₁ at b. 4& in **ESR**; added here to match all other sources, incl. **ESR-St**.
- Hn.: **ESR** has no articulation, matching **A**, and retained thus here; neither a wedge accent, as in **E**, **Z**, **EE**, **UE**, **P**, **W**, & **GA**, nor a ^ accent, as in **BH**, has been added here, so that the articulation in the Hn. matches that in Vc. here and in other instruments in parallel spots.
- Klav. US: Accent ^ missing from **ESR**; added here to match LS
- Vl.1&2, Va.: **mf** at b. 3 in **E**, **Z**, **EE**, **UE**, **W**, & **GA**; before b. 3 in **A** & **P**; slightly before b. 3 in **BH**; after b. 3 in **ESR**; aligned here with the **f** in Kl., reflecting my best reading of **A**
- OS** (Vc./Kb.): Wedge accent present in **BH**; no articulation at all in all other sources.
- 20 Klav. (b. 3): Nat.-sign missing from d₃³ in **ESR**, **Z**, **EE**, **UE**, **W**, **GA-H**, & **GA-N2**; added here to match **A**, **E**, **P**, **BH**, & **GA-N3** — and **ESR-St**.
- 24 Klav.: **mf** missing from **ESR**, **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; added here to match **A** & **GA**
- 25 Kl.: One dot is missing from double-dotted 8th note in **ESR** (Flüchtigkeitsfehler)
- 27 Kl. (b. 1): **ESR** & **ESR-St** have an erroneous d₃³, matching **EE** & **P**; corrected here to d₃³, to match all other sources.
- Kl.: **ESR** has **f**, matching **Z**, **EE**, **UE**, **P**, **W**, & **BH**; upgraded here to **ff**, to match **A**, **E**, & **GA**
- Klav.: **f** missing from **ESR**; added here to match all other sources
- 29 Kl.: Accent > missing from **ESR**; added here to match all other sources
- 31 Klav.: **ESR** has **f**; corrected here to *cresc.* to match **A**, **E**, **W**, **BH**, & **GA** (= Hn.3&4 in **OS**); (*cresc.* is missing in **Z**, **EE**, **UE**, & **P**)
- 32 Hn.: **ESR** has *cresc.* hairpin, matching Hn.1&2 only in **E**, **Z**, **EE**, **UE**, & **P**, and all Hns. in **W** & **BH**; removed here to match **A** & **GA**, and because it is superfluous
- 33–34 Klav.: **ESR** has tied c₄ as lowest note; tie removed here to match all other sources
- 35 **ESR** has j = 52, matching **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; not in **A** or **GA**. (**ESR-St** has the marking in Klav., but it is missing from all the other parts.)
- Vl.2: *poco a poco cresc.* missing from **ESR**, as it is from **Z** & **EE** (both of which are also missing the **p**); added here to match **A**, **E**, **UE**, **P**, **W**, **BH**, & **GA**
- Vc., Kb.: *poco a poco cresc.* not in **ESR**, **A**, **E**, **Z**, **EE**, **UE**, **W**, **BH**, **GA-H**, or **GA-N2**; present in **ESR-St** (Kb. only), **P**, & **GA-N3** (the latter in parentheses); see **GA-RB**, p. 38; cf. m. 213
- 37 Vl.2, Va.: **ESR** has erroneous and superfluous *cresc.* here, matching **EE**. This indication in **EE** seems in turn to be a remnant of the complete instruction (*poco a poco cresc.*) which in **E** & **Z** is stretched out over 3 bars (placing the *cresc.* here): **EE** wrote the entire instruction compactly in mm. 35–36 (but omitted the instruction entirely in Vl.2, as **Z** also did), and repeated (erroneously) the final *cresc.* in m. 37 in Vl.2 & Va. after a line break. Removed here to match **A**, and because it is superfluous. (**E** also stretches the instruction over 3 bars, but without the page turn.)
- 43 Harm. LS (b. 4): ♯ missing from c₄ in **ESR** & **ESR-St**; added here to match all other sources (= g[♯]₁¹ in B.Tub.2 in **OS**)
- 44 Va.: Slur over entire measure is missing from **ESR**; added here to match all other sources
- 46 Vl.1&2: **ESR** has a slur over this bar, matching Vl.1 only in **Z** & **EE**; removed here to match **A**, **E**, **UE**, **P**, **W**, **BH**, & **GA**, and Vl.2 only in **Z** & **EE**
- 50 Vl.1&2: **ESR** has a slur over this bar; removed here to match all other sources
- Strings: **GA** adds (**f**) at b. 3, matching Muck; not in **ESR** or any other source, and not added here
- 52 Hn.: **ESR** has **p**, matching the lack of new dynamic in **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H** (i.e., the **p** from before still holds sway); changed here to **mf** to match **A**, **E**, & **GA-N**
- Klav.1: **mf** missing from **ESR**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H**; added here to match **A**, **E**, & **GA-N**
- 52–53 Klav.1: Slur for the same lower quarter notes is missing from **ESR** (Flüchtigkeitsfehler, but copied thus into **ESR-St**); by coincidence it is missing from **A**, too; added here to match **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA**
- 54 Klav.1, both staves: Slurs start at beginning of next measure in **ESR**; adjusted to begin here, to match all other sources
- Klav.1 LS: If timpani are used, tie the low C whole note into the next measure, where a low C quarter note should be added
- 55 Klav.2: Dynamic missing from **ESR**; **p** added here to match all other sources
- 55–64 Klav.2 LS: If timpani are used, omit the octave tremolo, and also the octave C–c in m. 64, b. 4
- 56–59 Klav. US: **ESR** has a tie across each bar line; removed here to match all other sources (= Hn.2 in **OS**)
- 58 Klav.: *poco a poco dim.* is written above the top Klav. staff in **ESR** & **ESR-St**, but does apply to both Klav.1 & Klav.2; (for the timpani in **OS**, it is notated erroneously on b. 1 in all printed scores except **GA-N3**)
- 60 Klav.1 LS: Slur from previous measure missing from **ESR** (page break) (Flüchtigkeitsfehler)
- Klav.1 LS: Slur missing from **ESR-St**, starting at m. 60, b.3, and ending in m. 63, b. 1, on the E whole note;

64 Klav.2, Pauke ad lib.: **E** & **BH** have a staccato dot on the last timpani note; not in **ESR**, **A**, **Z**, **EE**, **UE**, **P**, **W**, or **GA**, and not added here

67–68 Va.: Tie for $f\sharp^1$ missing from **ESR**; added here to match all other sources, incl. **ESR-St**.

68 Klav.: Dynamic missing from **ESR**, **Z**, & **EE**; p added here to match **A**, **E**, **UE**, **P**, **W**, **BH**, & **GA** (=Fl.1 in **OS**)

69 Hn.: Rests missing from **ESR** (Flüchtigkeitsfehler)

69–70 Strings: **ESR** has *mf sempre* / *sempre cresc.*, matching **E**, **Z**, & **UE** (where there is a page break, as there is also in **ESR**), and **EE**, **P**, **W**, **BH**, & **GA** (where there is no page break); simplified here to *mf cresc. sempre*, to match **A**

72 Klav.: **ESR** has *mf*, matching **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H**; no dynamic in **E**; changed here to *f*, to match **A** & **GA-N**

Klav.: **Z**, **UE**, **W**, & **BH** have dim. hairpin, starting at b. 3 here and ending at the end of b. 1 in the next bar; not in **ESR** or any other source

Strings: No dynamic in **ESR**, **A**, **E**, **Z**, **EE**, **UE**, **P**, **W**, or **BH**; (*f*) in **GA** (Haas seems to have taken it from Muck); not added here

73 Harm. (= T.Tub.1&2 in **OS**): The p is at b. 1 in **ESR**, **A**, & **GA-N3**; at b. 1& in **E**, **Z**, **EE**, & **UE**; at b. 2 in **P**, **W**, **GA-H**, & **GA-N2**; and at b. 1 for Hn.3 and b. 4 for Hn.4 in **BH**.

74 Harm. LS: **ESR-St** is missing \sharp from $f\sharp$ at b. 3; correct in **ESR**.

75 Vl.1: **A** erroneously has four 32nd notes at b. 2 (but with a pencil notation “16tel”, and the third beam crossed out with a wavy line); see **GA-RB**, p. 38; four 16th notes in **ESR** and all **OS**.

77 Harm. (= T.Tub.1&2 in **OS**): The *mf* is at b. 1 in **ESR**, **A**, **Z**, **EE**, **UE**, **P**, **BH**, & **GA**; at b. 2 in **W**; it is missing entirely from T.&B.Tub. in **E**.

78 Harm. US: **ESR** has erroneous $c\flat^1/e\flat^1$; corrected here to $a\flat/c\flat^1$, to match $b\flat/d\flat^1$ in T.Tub. in all other sources

Va.: Slur to next note missing from **ESR**, **A**, **E**, **Z**, & **EE**; added here to match **UE**, **P**, **W**, **BH**, **GA-H**, & **GA-N** (in the latter in parentheses)

79 Harm. US: **ESR** has an extra slur for $c\sharp^1-e\sharp^1$, and a quarter rest on b. 3, all to reflect the T.Tub.2 part; both are omitted here, to foster clarity in the Harm. part

OS: B.Tub.2 is missing the nat. \sharp for $a\sharp^2$ in **GA-H** & **GA-N2**, as pointed out by **GA-RB**, pp. 38 & 51; **A** & **GA-N3** have the natural; **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH** have no natural sign, but also no key signature

79–80 Harm. LS: Tie over the bar line (and over the page break) for e is missing from **ESR**; added here to match all other sources

81–84 Va.: **ESR** has slurs, matching **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA** (the latter in parentheses); removed here to match **A**

84 Va.: Accent $>$ missing from **ESR**, **A**, **E**, **Z**, & **EE**; added here to match **UE**, **P**, **W**, **BH**, & **GA**

Vc., Kb.: Muck moved the last note of m. 84 and of m. 88 down an octave, but only in the Kb.; a page of Bruckner’s sketches, published in **GA-RB**, p. 63, clearly shows the last Vc. note of m. 84 down an octave. (M. 88 is completely different in the sketches, so does not apply here). As this page in **A** notates mm. 81–88 only in the Kb., with the blank Vc. line containing the instruction *col Basso*, one wonders if Bruckner merely overlooked the possibility of the Vc. playing an octave lower on b. 4 of m. 84 and m. 88, or if it was a conscious decision for the Vc., too, not to follow the pattern of downward octave leaps here.

86 Kl. (b. 4): Flat \flat missing from $c\flat^1$ in **ESR**; added here to match all other sources, incl. **ESR-St**.

88 Vc., Kb.: see comment for m. 84, above.

89 **OS** (Vc., Kb.): *arco* missing from **A**, **E**, & **Z**; present in all other **OS**.

89–91 Vl.1&2 (b. 3–4): **ESR** has the slur over all four 8th notes, matching **A**, **E**, **EE**, **P**, **BH**, & **GA-N**; on all four notes only in mm. 89 & 91 in **Z**, **UE**, & **W**; on all four notes only in m. 89 in **GA-H**; only on the last three 8th notes in m. 90 in **Z**, **UE**, & **W**; only on the last three 8th notes in mm. 90 & 91 in **GA-H**

92 Vl.1&2 (b. 3–4): **ESR** has the slur only on the last three 8th notes, matching **Z**, **EE**, **UE**, **W**, **BH**, & **GA-H**; extended to include all four 8th notes, to match **A**, **E**, & **GA-N**; (as usual, **P** has the slur only where I would have added extra slurs)

Vl.2: Extra slur added on the last three 8th notes; (**Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H** have *only* the slur on the last three 8th notes)

Vl.1: Extra slur added to last two 8th notes, to match **UE**, **W**, **BH**, & **GA**; (**P** has *only* the slur on the last two 8th notes)

93 **ESR** has $\text{♩} = 52$, matching **E**, **Z**, & **P** (only above Vl.1 line, not at top), **EE** (only at the top, not above Vl.1 line), **UE** & **W** (at the top and above Vl.1); and **BH** (at the top and the bottom). Not in **A** or **GA**. (**ESR-St** has the marking in Kl., Hn., Harm., & Klav., but it is missing from all the string parts.)

Harm. LS: Bass clef missing in **ESR-St**; present in **ESR**.

Strings: **ESR** has *immer markig gestrichen*, matching all printed scores; changed here to *markig gestrichen immer*, to match **A**

Strings: Up bow √ sign missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**

OS (Vl.2): **E** has only *markig* for Vl.2; all other sources have the same instruction as for the other strings

OS: T.&B.Tub. have only *ff marc.* in **A**; all other scores have *ff marc. sempre*

- 94 **ESR** has *schwer* only above the Kl. line (at b. 3%) and above the Vl.1 line (at b. 4); in **A** it is above the top line (Fl.), the A.Pos. line, and the Vl.1 line (but apparently not in Bruckner's hand; see **GA-RB**, pp. 15, 38, & 46); in **E, Z, & EE** it is above the top line (Fl.) and Vl.1; added here at b. 4 to all parts, to match **UE, P, W, BH, & GA** (in parentheses in **GA-N**, not in parentheses in **GA-H**)

Klav. (b. 1–2): Tie missing from **ESR**; added here to match all other sources

Strings: Down bow □ sign missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**

- 95 Kl.: **ESR & ESR-St** have double dotted 8th note at b. 4; corrected here to match all other sources.

Kl.: Slur covering b. 4 here and b. 1 of the next measure is missing from **ESR**; added here to match all other sources

Kl.: **ESR & ESR-St** have trill to b₂, matching **EE, GA-H, & GA-N2**; corrected here to b₁, to match **A, E, Z, UE, P, W, BH, & GA-N3**

Strings: Down bow □ sign missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**

Strings: Slur in **ESR** extends from b. 4 into next bar; shortened here to match all other sources

Vc., Kb.: Dot missing from dotted 8th note at b. 4 (Flüchtigkeitsfehler)

OS: **Z** has b₂ instead of c₂ in Fl.1&2; the photocopy of **E** (Muck's score) has a blob as if it may have been corrected from b₂ to c — this should be checked in an original copy of **E** to confirm which note is printed.

- 95–96 Three notes from the KB.Tub. part in **OS** were omitted by **ESR**; added here to Klav. LS to match all other sources

- 97 Strings: Up bow √ sign missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**

Strings: *markig* missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**

- 98 Tutti: *schwer* missing from **ESR, E, Z, EE, UE, P, W, & BH**; in **A** it is above the top line (Fl.), the A.Pos. line, and the Vl.1 line (but apparently not in Bruckner's hand; see **GA-RB**, pp. 15, 38, & 46); added here to all parts, to match **GA** (in parentheses in **GA-N**, not in parentheses in **GA-H**)

Strings: Down bow □ sign missing from **ESR, E, Z, EE, UE, P, W, BH, GA-H, & GA-N2**; added here to match **A & GA-N3**

Vl.2: ♭ missing from a₂² at b. 3& in **ESR-St**; OK in **ESR**

- 99 Kl.: **ESR & ESR-St** have double dotted 8th note at b. 4; corrected here to match all other sources.

Kl., Harm.: Slur covering b. 4 here and b. 1 of the next measure is missing from **ESR, A, E, Z, & EE**; added here to match **UE, P, W, BH, GA-H, & GA-N** (in parentheses)

Hn., Klav.: **ESR** has no slur starting at b. 4, matching **A, E, Z, EE, UE, P, W, & GA**; added here to match **BH**

Harm. LS: Dot missing from dotted 8th note at b. 4 in **ESR** (Flüchtigkeitsfehler)

Strings: Down bow □ sign missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**

Strings: Slur is missing from b. 4 in **ESR, A, E, Z, & EE**; added here to match **UE, P, W, BH, GA-H, & GA-N** (in parentheses)

- 101 **ESR** has **Breiter**, matching **E, Z, EE, UE, P, W, & BH**; removed here to match **A & GA**. (**ESR-St** has the marking in all parts except Vc., where it is missing.)

ESR has *ff marc. sempre* for all parts, matching **E, UE, P, W, BH, & GA**, and **Z & EE** (except for Trp.3, where *ff* was erroneously omitted); **A** has *semp. ff* and *marc. semp.* for Brass and Strings, *ff* and *marc. semp.* for the WWs; here, the phrase *sempre ff e marcato* has been adopted for all instruments to match the instructions in **A** for the Brass and Strings

Hn.: Dot missing from triple-dotted quarter note in **ESR & ESR-St**; added here

Klav.1 US: ♯ missing from f₂¹ 32nd note at b. 4& in **ESR-St**; present in **ESR**

Klav.2: Accent ^ missing from b. 4 in **ESR & ESR-St**, matching **E** (B.Pos. only); added here to match **A, E** (except B.Pos.), **Z, EE, UE, P, W, BH, & GA**

Vl.1&2: Up bow √ missing from **ESR, A** (Vl.2 only), **E, Z, EE, UE, P, W, & BH**; added here to match **A** (Vl.1 only) & **GA**




Va.: **ESR** has ^ at b. 4, matching **E, Z, EE, UE, P, W, BH, & GA-H**; in parentheses in **GA-N**; missing from **A** (too crowded?)

Va., Vc./Kb. (b. 1): **ESR** has no accent, matching **A, E, Z, EE, UE, P, W, & BH**; **GA** has ^ in parentheses — not adopted here, as the identical figure in the winds (= Klav. in **ESR**) has no accent, even in **GA**.

Vc./Kb.: **ESR** has ^ at b. 4, matching all other sources.

- 30 Apr 10 **BRUCKNER (arr. Eisler/Stein/Rankl), Symph. No. 7 — Critical Report, 4th Mvt.** p. 4-5 of 107 total
- OS (Fg.):** Accent > present at b. 4 in **UE, P, W, BH, & GA-H**; in parentheses in **GA-N**; none at all in **A, E, Z, & EE**
- 101–104 Klav.1 US: **ESR** has accents >; removed here to match **A, E, Z, UE, W, & BH**, and **EE & P** (except for m. 104, b. 2, q.v.), & **GA** (except for mm. 102 & 104, both b. 2, q.v.), (=Trp.1&2 in **OS**)
- 102 Klav.1 LS: **ESR** has > at b. 2; upper note changed here to ^, to match Trp.3 in **OS**; the others left as > to match Hn. in **OS**; stems point in different directions to indicate which note has which accent, not which hand should play which note
- Va., Vc./Kb.: Slur missing from b. 4 in **ESR, A, E, Z, & EE**; present in **UE, P, W, BH, & GA-H**; added here as dotted slur to match the slur in parentheses in **GA-N**
- Vc./Kb.: Dot is missing in **ESR** from the dotted 8th note at b. 4 (Flüchtigkeitsfehler)
- OS (Hn.1–4):** *semp. ff* in **A**; nur *ff* in **E, Z, EE, UE, P, W, BH, & GA**
- OS (Trp.1&2 & T.Tub.1&2):** **GA** has (>) at b. 2; no accent in **A, E, Z, EE, UE, P, W, or BH**
- OS (Vc./Kb.):** **GA-H** (Breitkopf PB 3621) has mistaken e[♯]/E[♯]; all other sources (incl. **ESR** and the 1944 ed. and Dover reprint of **GA-H**) have the correct g[♯]/G[♯]
- 103 Hn., Klav.1 US: Dot missing from triple-dotted quarter note in **ESR** (Flüchtigkeitsfehler)
- Klav.1 LS: **ESR** has > at b. 1, matching **E, Z, EE, UE, P, W, BH, & GA-H**; removed here to match **A & GA-N** (=Hn.1–4 in **OS**)
- Klav.2: Accent ^ missing from b. 4 in **ESR**; added here to match all other sources
- Va., Vc., Kb.: **ESR** has accent ^ at b. 1, matching **E, Z, EE, UE, P, W, & BH**; in parentheses in **GA**; removed here to match **A**
- Vc./Kb.: **ESR** has accent ^ at b. 4, matching **Z, EE, UE, P, W, BH, & GA-H**; in parentheses in **GA-N**; missing in **A & E**
- OS (Fg.):** Accent ^ at b. 4 in **UE, P, W, BH, & GA-H**; in parentheses in **GA-N**; missing in **A, E, Z, & EE**
- 103–104 Klav.1 LS: Tie for E_♯ across bar line (and across page break) missing from **ESR**; added here to match all other sources (= Trp.3 in **OS**)
- 104 Klav.1 LS: **ESR** has > at b. 2; upper note changed here to ^, to match Trp.3 in **OS**; the others left as > to match Hn. in **OS**; stems point in different directions to indicate which note has which accent, not which hand should play which note
- Klav.2: **ESR** has accents > at b. 2; changed here to ^, to match all other sources (= Blech in **OS**)
- OS (Fg.):** Accent ^ in **UE, P, W, BH, & GA-H**; in parentheses in **GA-N**; missing in **A, E, Z, & EE**
- OS (Trp.3):** Accent ^ in **UE, P, W, BH, & GA-H**; in parentheses in **GA-N**; missing in **A** (covered by paste-over in Trp.1&2), **E, Z, & EE**.
- OS (Trp.1&2 & T.Tub.1&2):** **EE & P** have > in Trp., but no articulation in T.Tub.; **GA** has (>) for both lines; no accent in **A, E, Z, UE, W, or BH**.
- OS (KB.Tub):** Accent ^ missing in **E**; present in all other sources.
- 105 **OS (Trp.3 & T.Tub.1&2):** *marc. sempre* missing from **E, Z, EE, UE, P, W, BH** (Trp. only), & **GA-H**; present in **A, ESR, BH** (T.Tub. only), & **GA-N**
- 105–108 Klav.1&2: Material has been added here to try to help the pianists decipher the origins of their parts: 1) complete instrumental sources (only partial sources are given in **ESR**), 2) repetition of *marcato* for Klav.1 LS, and 3) the trombone part as a cue in Klav.2 US (this trombone figure is implicit in Klav.1).
- 106 Vc.: **ESR-St** is missing b_♭ for b_♮ at b. 4&; all other sources, incl. **ESR**, are correct
- 107 Klav.2 US: **ESR & ESR-St** omitted the ♯ for d_♮ at b.3 (perhaps led astray by the lack of key signature in the Hn. and T.Tub. parts in **EE**); added here to match all other sources
- 108 **OS (Trp.3):** Flag missing from 8th note at b. 3 in **E** (Flüchtigkeitsfehler); this mutated into an erroneous quarter note in **Z, EE, UE, P, W, BH, & GA-H**; the correct 8th note plus 8th rest is in **ESR** (!), **A, & GA-N**
- 109 Letter **H** is missing from **ESR**; added here to match all other sources except **P**, which has no letters at all.
- Hn. (b. 1&): The pitch of the 32nd note is unclear in **ESR**; **ESR-St** has a mistaken d¹; corrected here to e¹ to match all other sources
- Hn., Klav.: **ESR** has *ff*, matching **Z, EE, UE, P, & W**; corrected here to *fff*, to match **A, E, BH, & GA**
- 110 Kl.: **ESR** reduces *fff* of **OS** to *ff*, presumably to reflect the chamber setting, or perhaps to match the erroneous *ff* in the Hn. & Klav. (=Brass in **EE**, e.g.)
- OS (Fg.1&2):** *fff* missing from **A**; present in all other sources
- OS (Hn.4):** **EE & P** have erroneous b_♮¹; all other sources have correct a
- 112 **E, Z, EE, UE, P, W, & BH** have **Tempo I** at b. 3&; not in **ESR, A, or GA**. (**ESR-St** has the marking only in VI.1 & Va.; it is missing from all the other parts.)
- 113, 114 Vc., Kb.: Wedge accents missing from **ESR, A, E, Z, & EE**; added here to match **UE, P, W, BH, & GA** (in parentheses only in **GA-N**, and only in Kb. and only in m. 114!)

- 30 Apr 10 **BRUCKNER (arr. Eisler/Stein/Rankl), Symph. No. 7 — Critical Report, 4th Mvt.** p. 4-6 of 107 total
- 115 **OS** (Va.): *f* missing from **E & Z**
- 116 Vc., Kb.: Wedge accents missing from **ESR, A, E, Z, & EE**; added here to match **UE, P, W, BH, & GA** (in parentheses only in **GA-N**, and only in Kb.)
- 117 Vl.1: **ESR** has *f marc.*, matching **E, Z, EE, UE, P, W, & BH**; changed here to *f sempre* and *marcato*, to match **A & GA**
- Vl.2, Va.: **ESR** has *f*, matching **E, Z, EE, UE, P, W, & BH**; changed here to *f sempre*, to match **A & GA**
- 119 Klav., Kb.: **ESR** has erroneous staccato dot, apparently deceived by the period for “Kb.” in **EE**, which is right above the note stem; removed here to match all other sources, incl. **EE**
- OS** (Vl.1): **EE & P** have a slur at b. 1; not in any other source.
- 121 Klav., Kb.: Dynamics missing from **ESR, E, Z, & EE**; missing also from **A** (covered by a paste-over for the strings, but one can see the foot of an *f* peeking out from underneath); *f* added here to match **UE, P, W, BH, & GA**
- Vl.2: The half note at b. 3 has only 2 tremolo lines in **ESR** (Flüchtigkeitsfehler)
- 123 Vl.1: Up bow ∨ missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
- Vl.1: **ESR** has no tenuto lines, matching **EE & P**; added here to match **A, E, Z, UE, W, BH, & GA**
- Vl.2, Va.: Nat.-signs missing from f_3^3 and d_3^3 respectively in **ESR** (Flüchtigkeitsfehler); added here to match all other sources, incl. **ESR-St**.
- 124 Vl.1: **ESR** has tenuto line, matching **Z, EE, UE, P, W, BH, & GA**; removed to match **A & E**
- Vl.1: Down bow □ missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
- Va.: Up bow ∨ missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
- Va.: Tenuto line missing from b. 4 in **ESR** (Flüchtigkeitsfehler)
- 125 Vl.1: **ESR** has tenuto line at b. 1, matching **E, Z, EE, & P**; removed here to match **A, UE, W, BH, & GA**
- 129 **E & BH** have *Ruhig*; not in **ESR, A, Z, EE, UE, P, W, or GA**.
- 129–132 Vl.1: **Spitze** missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
- 132–133 Kl.: Slur is not continued over the page break in **ESR**; completed here, to match all other sources
- 133–136 Vl.1, Va.: Trill has wavy line in **ESR**, matching all other scores
- 140 Vl.2: Flags missing from 32nd notes in **ESR-St**; **ESR** is OK
- 141 Vl.1&2, Va.: Down bows □ missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
- 142 Va.: Up bow ∨ missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
- OS** (Fl.): Staccato dot missing from b. 1 in **E & Z**
- OS** (Fl.): Staccato dot missing from b. 3& in **UE**
- 143 Klav.: Staccato dot missing from b. 1 in **ESR**; added here to match all other sources
- Vl.1&2, Va.: Down bows □ missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
- OS** (Vl.1): Nat.-sign ♯ missing from g_3^1 in **E & Z**; present in all other sources.
- 144 Klav.: Staccato dot missing from **ESR**; added here to match all other sources
- 145–147 Klav.: **ESR** has only the upper octave; the lower octave has been added here to match the treatment of the **OS** timpani part by the arrangers of movements 1 to 3. If timpani are used in performance, omit these notes altogether from the Klavier.
- 148 Harm. US: One dot missing from each double-dotted quarter note in **ESR** (Flüchtigkeitsfehler)
- 149 Harm. US: **ESR** has *pp*, which in **OS** is for the Clarinets who enter at this point; removed here as superfluous
- 151 **ESR** has *Ruhig* (placed incorrectly at the Klav. line, analogous to the placement right above the T.Tub. in **E, Z, & EE**); present in **A** (but apparently not in Bruckner’s handwriting: see **GA-RB**, pp. 15 & 38); present also in **UE, P, W, & BH**; omitted from **GA-H** but present (in parentheses) in **GA-N**. (**ESR-St** has the marking in Klav., but it is missing from all the other parts.)
- 151–152 **OS** (B.Tub.1): Tie for e_2 is missing from **A**; present in all other sources
- 152 Klav. LS: ♭ missing from e_2 at b. 3 in **ESR-St**; OK in **ESR**.
- 153 Klav. US: One dot missing from each double-dotted quarter note in **ESR** (Flüchtigkeitsfehler)
- 154 Klav. LS: This section has been slightly re-written. The problem is how to deal with the doubled a_2 ’s in Voices 2–4.

 <p>1: Bruckner's original (source A, transposed here into C)</p>	 <p>2: ESR's transcription.</p>	 <p>3: Modification, to better reflect A</p>
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- 154 **OS** (B.Tub.2): Slur in second half of bar begins on b. 4 in **P**, instead of b. 3 as in all other sources.
- 155 **ESR** has **a tempo**, matching **E, Z, EE, UE, P, W, BH, & GA-N3**; present in **A** (and apparently in Bruckner's handwriting; see **GA-RB**, pp. 15 & 38); omitted from **GA-H** but present (in parentheses) in **GA-N2**. (**ESR-St** has the marking in Kl. & Harm., but it is missing from all other parts.)
- 159 **ESR** has **Ruhig**, matching **E, Z, & EE**, (where it is placed above the T.Tub. line); present in **A** (but apparently not in Bruckner's handwriting; see **GA-RB**, pp. 15 & 39); present also in **UE, P, W, & BH**; omitted from **GA-H** but present (in parentheses) in **GA-N**. (**ESR-St** has the marking in Hn. & Klav., but it is missing from all other parts.)
- 159–162 Klav.2 LS: If timpani are used, omit the octave tremolo and the final low E quarter note
- 161 Hn.: The slur starts on the 16th note in **ESR** (Flüchtigkeitsfehler)
Hn., Klav.: *cresc.* missing from **ESR**; added here to match all other sources
- 162 Klav.2, Pauke *ad lib.*: **ESR** has a quarter note, matching **A** and every printed score; Dr. Muck replaced the quarter note with a whole note (continuing the *tr*), and in the margin wrote his symbol with which he indicated his corrections of printer's errors. (This "correction" was not adopted by **GA-H**, however, and it is not mentioned in **GA-RB**.)
- 163 **ESR** has **Nur ruhig bewegt**, matching **E, Z, EE, UE, P, W, & BH**; present in **A** (but apparently not in Bruckner's handwriting; see **GA-RB**, pp. 15 & 39); omitted from **GA-H**, but present (in parentheses) in **GA-N**. (**ESR-St** has the marking in Klav., Vl.1, & Va., but it is missing from all other parts.)
ESR has $\text{♩} = 56$, matching **E, Z, EE, UE, P, W, & BH**; not in **A** or **GA**. (**ESR-St** has the marking in Klav., but it is missing from all other parts.)
Vl.1&2: Up bow \vee missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
Vl.1&2: **ESR** has simply **Spitze**, matching **E, Z, EE, UE, P, W, & BH**; **sempre** added here to match **A & GA**; (in **A, E, Z, UE, BH, & GA**, the whole is at b. 3; in **EE & W**, at b. 2½; in **P** at b. 2¼; it makes the most sense at b. 2)
- 165 Vl.1&2: Up bow \vee missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
- 166–168 Vl.1&2: Up bows \vee missing from **ESR, E, Z, EE, UE, P, W, & BH**; present in **GA-H & GA-N2**, but only in mm. 167 & 168; added here in all three spots to match **A & GA-N3**
- 169 **ESR** has **ritard.**, matching **E, Z, EE, UE, P, W, BH, & GA-N3**; present in **A** (and apparently in Bruckner's handwriting; see **GA-RB**, pp. 15 & 39); omitted from **GA-H**, but present (in parentheses) in **GA-N2**. (**ESR-St** has the marking in Kl., Harm., Vl.1, Va., & Kb.; it is present in Vl.2 too, but misplaced at m. 170, b. 4; it is missing altogether from Hn., Klav., & Vc.)
Vl.2: Dot missing from **ESR**; correct in **ESR**.
- 171 **ESR** has **a tempo**, matching **E, Z, EE, UE, P, W, BH, & GA-N3**; present in **A** (and apparently in Bruckner's handwriting; see **GA-RB**, pp. 15 & 39); omitted from **GA-H**, but present (in parentheses) in **GA-N2**. (**ESR-St** has the marking in Kl., Harm., Vl.1&2, Va., & Kb.; it is missing altogether from Hn., Klav., & Vc.)
OS (Kl.): **pp** missing in **E**
- 173 Kl.: The dynamics are missing from **ESR & ESR-St**; added here to match other sources (see next item).
Hn.: **ESR** has **mf**, matching **Z, EE, UE, P, & W**; upgraded here to **f** to match **A, E, BH, & GA**.
Harm.: **ESR** increases the **mf** of **Z, EE, UE, P, & W** to **f**, presumably to compensate for the weak sound of the Harm. compared to Hn. and Kl.; **f** retained here to match **A, E, BH, & GA**
- 175 **ESR** has **Streng im Zeitmaß**, matching **E, Z, EE, UE, P, W, & BH**; removed here to match **A & GA**. (**ESR-St** has the marking in Vl.1&2 & Va., but it is missing from all the other parts.)

- VI.1: Up bow \vee missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
 VI.1: **ESR** has simply **Spitze**, matching **E, Z, EE, UE, P, W, & BH**; **sempre** added here to match **A & GA**;
 (in **A, E, Z, UE, BH, & GA**, the whole is at b. 3; in **EE, P, & W**, at b. 2½; it makes the most sense at b. 2)
 VI.2: Dynamic missing from **ESR**; **p** added here to match all other sources
 VI.2: Slur begins at second 8th note in **ESR & EE**; corrected to first 8th note here, to match all other sources
 Va.: Up bow \vee missing from **ESR, E, Z, EE, UE, P, W, BH, GA-H, & GA-N2**; added here to match **A & GA-N3**
 176 Va.: **ESR** has simply **Spitze**, matching **E, Z, EE, UE, P, W, & BH**; **sempre** added here to match **A & GA**;
 (in **A, E, Z, UE, P, W, BH, & GA**, the whole is at b. 1; in **EE**, at b. 0 [before the first note in the first bar after a page break]; it makes the most sense at m. 175, b. 4)
 177 Va.: Up bow \vee missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
 177–189 VI.1: Up bows \vee missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
 178 VI.2: **ESR** has **pp** at b. 3, matching **E, Z, EE, UE, P, W, & BH**; in **A** the placement is at b. 3¼, but as Bruckner's placement of dynamics was normally quite inexact, it is uncertain what he actually intended; placed here at b. 3& to match **GA**.
 179–182 Va.: Up bows \vee missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
 180 VI.2: **ESR** has *dim. sempre* at b. 4; in **A** the placement is at b. 3¼, but the same caveat applies here as in the comment for VI.2 at m. 178; placed at b. 3¼ in **E, Z, UE, W, & GA**, too; **EE** placed it at b. 3¼, but if it weren't for lack of space, it looks as if it would have been right at b. 3, as in fact it is in **P & BH**; placed here to match the same indication in VI.1
 182 **OS** (VI.1): **E** seems to have a tenuto line at b. 3&, though it might just be an imperfection in my photocopy
 183 **Kl.**: **ESR** has *immer hervortretend*, matching **E, Z, EE, UE, P, W, & BH**; not in **A** or **GA**; retained here in brackets to help the players understand the relative dynamics of the various parts
Klav.: **ESR** has staccato dots at b. 3; changed here to wedge accents to match all other sources
 183–184 **Harm.**: Bottom note notated as $c\sharp^1$ in **ESR**, following the notation as $g\sharp^1$ in **Hn.4** in **OS**; enharmonic notation ($d\flat^1$) was chosen here to aid legibility for the performer
Klav. LS: Same situation as for the **Harm.**, except that the note in **OS** is the $c\sharp^1$ in VI.2
 185 **Kl.**: *cresc.* missing from **ESR, E, Z, EE, UE, P, W, BH, & GA**; added here to match **A**
 186 **Kl.**: **ESR** has 8th note + 8th rest at b. 3; changed here to quarter note to match all other sources
 186–189 Va.: Extra slurs added to each pair of 8th notes at b. 3–4, to match **UE, W, & BH**; (**P & GA** have *only* the small slurs)
 187 **Harm.**: **ESR** has **mf**, matching **B.&T.Tub.** in **OS**; as the Tubas enter at this point, and so need some guidance regarding the dynamic, it seems logical to have a dynamic for them — but here the chords just continue the Horns in **OS**, which stop at this point, so the **mf** has been removed here as superfluous
Klav. LS: Staccato dots missing from b. 3&4 in **ESR**; added here to match the previous chords
 187–188 Tutti: **ESR** has *cresc. sempre* for several instruments, inspired by similar indications for some instruments in **OS**. Here is an overview of the placement of *cresc. sempre* in the various instruments, with instruments in **OS** listed in the top row, and their equivalents in **ESR** in parentheses:

	Fl., Ob. (Klav. US)	Kl. (Kl.)	T.&B.Tub. (Harm.)	VI.1 (VI.1)	VI.2 (Klav. LS)	Va. (Va.)
ESR	None	m. 187, b. 3& (over two bars)	<i>cresc.</i> at m. 187, b. 1; <i>cresc. sempre</i> at m. 188, b. 1	m. 188, b. 1	None	m. 188, b. 1
A	None	Stretched over 187–188	Stretched over 187–188	None	None	None
E	None	m. 187, b. 3 (over two bars)	<i>cresc.</i> at m. 187, b. 1&; <i>cresc. sempre</i> at m. 188, b. 1	m. 188, b. 1	m. 188, b. 1	None
Z	None	m. 187, b. 3 (over two bars)	<i>cresc.</i> at m. 187, b. 1; <i>cresc. sempre</i> at m. 188, b. 1	m. 188, b. 1	m. 188, b. 1	None

	Fl., Ob. (Klav. US)	Kl. (Kl.)	T.&B.Tub. (Harm.)	VL1 (VL1)	VL2 (Klav. LS)	Va. (Va.)
EE	None	m. 187, b. 3 (over two bars)	<i>cresc.</i> at m. 187, b. 1; <i>cresc. sempre</i> at m. 188, b. 1	m. 188, b. 1	m. 188, b. 1	None
UE	None	m. 187, b. 3 (over two bars)	<i>cresc.</i> at m. 187, b. 1; <i>cresc. sempre</i> at m. 188, b. 1	m. 188, b. 1	m. 188, b. 1	None
P	None	m. 187, b. 3	<i>cresc.</i> at m. 187, b. 1; <i>cresc. sempre</i> at m. 188, b. 1	m. 188, b. 1	m. 188, b. 1	None
W	None	m. 187, b. 3	<i>cresc.</i> at m. 187, b. 1; <i>cresc. sempre</i> at m. 188, b. 1	m. 188, b. 1	m. 188, b. 1	None
BH	None	m. 187, b. 3	<i>cresc. sempre</i> at m. 187, b. 1	m. 188, b. 1	m. 188, b. 1	m. 188, b. 1
GA-H	None	m. 187, b. 3	<i>cresc.</i> at m. 187, b. 1; <i>cresc. sempre</i> at m. 188, b. 1	m. 188, b. 1	m. 188, b. 1	None
GA-N	None	m. 187, b. 3	<i>cresc.</i> at m. 187, b. 1; <i>cresc. sempre</i> at m. 188, b. 1	In parentheses at m. 188, b. 1	In parentheses at m. 188, b. 1	In parentheses at m. 188, b. 1
Hier	In brackets at m. 187, b. 1	m. 187, b. <u>2</u>	<i>cresc. sempre</i> at m. 187 , b. 1	<i>cresc. sempre</i> at m. 187 , b. 1	<i>cresc. sempre</i> at m. 187 , b. 1	<i>cresc. sempre</i> at m. 187 , b. 1

Notes: 1) *cresc. sempre* has been added here for all instruments not explicitly so marked in **A** (i.e., in the Klav. and the Strings, = Fl., Ob., & Strings in **OS**), as a reminder of the *poco a poco cresc.* in m. 183 — and it was placed in bar 187 (not bar 188), to match the indications in the Clarinets and Tubas in **A**.

2) The indication was moved forward here to b. 2 in the Kl., to match the placement at the beginning of m. 187 in the Tubas, even though no other source has it placed exactly there.

- 188 Klav. LS: **ESR** notates the $a\sharp^1$ of **OS** enharmonically as $b\flat^1$
OS (T.Tub.1): Sharp \sharp missing from $f\sharp^2$ in **E** & **Z** (tie over page break)
- 190 Klav. LS: Staccato dots missing from **ESR**; added here to match the previous chords
- 191 **ESR** has $\text{♩} = 52$, matching **E** & **Z** (only above VL1 line, not at top), **EE** & **P** (only at the top, not above VL1 line), **UE** & **W** (at the top and above VL1), and **BH** (at the top and the bottom). Not in **A** or **GA**. (**ESR-St** has the marking in Kl., Harm., Hn., & Klav., but is missing from all the string parts.)
Klav. US: **ESR** has no accent \wedge for the $f\sharp/f\sharp^1$ octave at b. 4, matching **A**, **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA**; added here to emphasize the Trp. & A.&T.Pos. entrance in **OS**, and to match **ESR** in m. 195, b. 4
Streicher: **gestrichen** missing from **ESR**, **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H**; added here to match **A** & **GA-N**; Muck added a large **Breit** above VL1: was this a tempo, or a way of playing the string notes?
Vc., Kb.: **arco** missing from **ESR**, **A**, **E**, **Z**, & **EE**; added here to match **UE**, **P**, **W**, **BH**, & **GA**
OS (VL2): **arco** missing from **E**, **Z**, **EE**
- 192 Tutti: *schwer* is missing from **ESR**, **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; in **A** it is above the top line (Fl.), the A.Pos. line (and the paste-over has parts of the writing on it), and the VL1 line, and below the Kb. (but apparently none of them are in Bruckner's hand: see **GA-RB**, pp. 16, 39, & 46); added here at b. 4 to all parts, to match **GA** (in parentheses in **GA-N**, not in parentheses in **GA-H**)
OS: Accent \wedge missing at b. 4 in Trp.3 in **A**; missing in Trp.1&2 in **E**
- 193 Kl.: **ESR** & **ESR-St** has double-dotted 8th note at b. 4 (Flüchtigkeitsfehler)
Kl., Harm.: Slur covering b. 4 here and b. 1 of the next measure is missing from **ESR**, **A**, **E**, **Z**, **EE**, **UE**, &

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- W**; added here to match **P, BH, & GA**, and all sources in m. 95
- Hn., Klav.: **ESR** has no slur at b. 4, matching **A, E, Z, EE, UE, P, W, & GA**; added here to match **BH**, and all sources in m. 95
- Strings: Slur missing from b. 4 in **ESR, A, E, Z, & EE**; added here to match **UE, P, W, BH, GA-H, & GA-N** (in parentheses), and all sources in m. 95
- 194 Klav.: Wedge accents missing from some of the quarter notes **ESR** (Flüchtigkeitsfehler)
- Kl.: Half rest missing from b. 3 in **ESR** (Flüchtigkeitsfehler)
- 195 Klav.1 US: **ESR** has accent ^ at b. 4, matching no other source; retained here to emphasize the Trp. entrance in **OS**
- Klav.1 LS: ♭ missing from low A₂ at b. 4& in **ESR**; added here to match all other sources, incl. **ESR-St. OS** (Vl.1): ♭ missing from a₂² in **E**; present in all other sources.
- 196 Vl.2 (b. 3&): **ESR-St** has erroneous e₂³; **ESR** has correct e₂³
- Tutti: *schwer* is notated only between Kl. & Hn., and above Vl.1 in **ESR**, matching **EE**, where it is between Fl. & Ob., and above Vl.1; in **A** it is above the top line (Fl.), the A.Pos. line, and the Vl.1 line (but apparently none of them in Bruckner's hand: see **GA-RB**, pp. 16, 39, & 46); in **E & Z**, it is above the top line (Fl.) and Vl.1; added here at b. 4 to all parts, to match **UE, P, W, BH, & GA** (in parentheses in **GA-N**, not in parentheses in **GA-H**)
- 197 Kl.: Dots missing from double dotted 8th note at b. 1 in **ESR** (Flüchtigkeitsfehler)
- Kl.: Accent ^ missing from b. 2 in **ESR**; added here to match all other sources
- Kl., Harm.: Slur covering b. 4 here and b. 1 of the next measure is missing from **ESR, A, E, Z, EE, UE, & W**; added here to match **P, BH, & GA**, and all sources in m. 95
- Hn., Klav.: **ESR** has no slur at b. 4, matching **A, E, Z, EE, UE, P, W, & GA**; added here to match **BH**, and all sources in m. 95
- Harm., Strings: Flat ♭ is missing for the trill (which should be to b₂, not b₂) in **ESR**; added here to match **A, E, Z, EE, UE, P, W, & GA**
- Strings: Slur missing from b. 4 in **ESR, A, E, Z, & EE**; added here to match **UE, P, W, BH, GA-H, & GA-N** (in parentheses), and all sources in m. 95
- Vc.: **ESR-St** is missing the nat.-sign for G₂ at b. 4&; **ESR** is correct.
- 198 Wedge accents missing from **ESR** in all instruments except Kl.; added here to match all other sources
- Hn. (b. 2): **ESR** has b₂, matching **A, E, Z, EE, UE, P, W, BH, & GA**; changed here to the enharmonic a₂, which is thus in no other source, but matches the enharmonic notation in the WWs and Strings in **A** and all **OS**.
- Klav.: **ESR** has D₂ (in various octaves), matching no other source; notated identically to the preceding note in **A, E, Z, EE, UE, P, W, BH, & GA**. **ESR's** enharmonic notation matches that in the WWs and Strings in **A** and all **OS**.
- 199 **ESR & ESR-St** have **Breit und wuchtig**, matching all other sources.
- Complete chaos reigns in all printed sources regarding dynamics (*ff* or *ff sempre*) and articulation (> or *marcato* or both). Here is a detailed overview:

	<i>ff</i>	<i>ff sempre</i>	<i>ff marc[ato]</i>	<i>marc[ato]</i>	accents >>>>
ESR		Kl., Harm., Strings	Hn., Klav.	Kl., Harm., Strings	Klav.: all notes in m. 199
A		All voices		All voices w/o accents; but also KB.Tub.	Hn.1&2, Trp.1– 3, A.T.&B.Pos., B.Tub.1&2; KB.Tub.: first 3 notes in m. 199.
E		Fl.1&2, Vl.1		At first note of entrance: all WWs Hns., & Strings; also T.Tub.1&2. At b. 4: B.Tub.1&2, KB.Tub.	Hn.1&2, Trp.1– 3, A.T.&B.Pos., B.Tub.1&2; KB.Tub.: first 3 notes in m. 199. T.Tub.1&2:

	<i>ff</i>	<i>ff sempre</i>	<i>ff marc[ato]</i>	<i>marc[ato]</i>	accents >>>
Z	Trp.1–3, A.T.&B.Pos., B.Tub.1&2; KB.Tub.		All WWs except Fls.; Hn.1–4; T.Tub.1&2; all strings except Vl.1	Fl.1&2, Vl.1: at b. 2; B.Tub.1&2, KB.Tub.: at b. 4	first note.
EE	Ob.1&2; Trp.1–3, A.T.&B.Pos., B.Tub.1&2; KB.Tub.; all strings except Vl.1		Kl.1&2, Fg.1&2; Hn.1–4; T.Tub.1&2.	Fl.1&2, Ob.1&2, all strings: at b. 2; B.Tub.1&2, KB.Tub.: at b. 4	
UE	Trp.1–3, A.T.&B.Pos., B.Tub.1&2; KB.Tub.		All WWs except Fls.; Hn.1–4; T.Tub.1&2; all strings except Vl.1	Fl.1&2, Vl.1: at b. 2; B.Tub.1&2, KB.Tub.: at b. 4	
P	Trp.1–3, A.T.&B.Pos., B.Tub.1&2; KB.Tub.; all Strings	Fl.1&2	All WWs except Fls.; Hn.1–4; T.Tub.1&2.	Fl.1&2, all strings: at b. 2; B.Tub.1&2, KB.Tub.: at b. 4	Hn.1&2, Trp.1–3, A.T.&B.Pos., B.Tub.1&2; KB.Tub.: first 3 notes in m. 199. Hn.3&4, T.Tub.1&2: first note.
W	Trp.1–3, B.Pos., B.Tub.1&2; KB.Tub. (No dynamic at all in A.&T.Pos., due to lack of space.)	Fl.1&2; Vl.1	All WWs except Fls.; Hn.1–4; T.Tub.1&2; all strings except Vl.1	Fl.1&2, Vl.1: at b. 2; B.Tub.1&2, KB.Tub.: at b. 4	Hn.1&2, Trp.1–3, A.T.&B.Pos., B.Tub.1&2; KB.Tub.: first 3 notes in m. 199. T.Tub.1&2: first note.
BH	Trp.1–3, B.Pos.	Fl.1&2 & Vl.1: <i>ff sempre marc.</i>	All WWs except Fls.; Hn.1–4; T.Tub.1&2, B.Tub.1&2, KB.Tub.; all strings except Vl.1		
GA	Trp.1–3, A.T.&B.Pos., B.Tub.1&2; KB.Tub.	Above WWs and Strings (once each)	All WWs; Hn.1–4; T.Tub.1&2; all Strings	B.Tub.1&2, KB.Tub.: at b. 4	Hn.1&2, Trp.1–3, A.T.&B.Pos., B.Tub.1&2; KB.Tub.: first 3 notes in m. 199. T.Tub.1&2: first note (GA-H only).
Hier		All voices		Kl., Hn., Harm., Strings	Klav.1&2: first 3 notes in m. 199

- 199 Klav.1&2: **ESR** has > accent on the 32nd note; removed here to match all other sources
OS (Hn.3&4); **P** has accent >; not in **A**
OS (T.Tub.): **E, Z, EE, UE, P, W, BH, & GA-H** have accent >; not in **A** or **GA-N**
- 200 Kl.: **ESR** mistakenly has a double-dotted quarter note at b. 1; **ESR-St** correctly has only one dot.
Hn.: **ESR** has d^{♯2} at b. 3, matching all other sources; changed to the enharmonic e^{♯2} to ease legibility (in **OS** = d^{♯2} in Hn.3&4, and a^{♯2} in B.Tub.1&2); also to match the enharmonic notation in all printed scores in Hn. in m. 202, b. 3 (see comment there)
- 200 Klav.: **ESR** has *marcato* at b. 3, matching Trp.1–3 in **E, Z, EE, UE, P, W, BH, & GA**; moved here to the 32nd note (b. 3&), to match **A** and common sense
- 201 Kl., Hn., Harm.: *marcato* is missing from **ESR, E, Z, EE, UE, P, W, BH, & GA**; added here to match **A**
Klav.1 US: **ESR** has > accent on the 32nd note; removed here to match all other sources

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- Vl.1&2: **ESR** has *marc.* at b. 1, matching **E, Z, EE, UE, P, W, BH, & GA**; moved here to b. 2 to match other lines, and also to match **A**
OS (Hn.3&4); **P** has accent > at b. 4; not in **A**
OS (T.Tub.): **E, Z, EE, UE, P, W, BH, & GA-H** have accent > at b. 4; not in **A** or **GA-N**
- 202 Hn.: **ESR** has f_2^2 at b. 3, joining **E, Z, EE, UE, P, W, BH, & GA** in notating enharmonically the e_2^2 from **A** (in Hn.3&4; b_2^2 in B.Tub.1&2)
Klav.: **ESR** has *marcato* at b. 3, matching Trp.1–3 in **E, Z, EE, UE, P, W, BH, & GA**; moved here to the 32nd note (b. 3&), to match **A** and common sense
- 203 Vl.1&2: **ESR** has *marc. sempre* at b. 1, matching all other sources; moved here to b. 2 to match other lines
Klav.1 US: Accents > (to represent *marc. sempre*) and downward stems added to g_2^1 at b. 2&3 (=Hn.1&2 in **OS**)
OS (Trp.3): **GA-H** has an accent at b. 1; not present in any other source, and obviously a misprint
OS (T.Tub.): **E, Z, EE, UE, P, W, BH, & GA-H** have accent > at b. 4; not in **A** or **GA-N**
OS (B.Tub.1&2): Accent > missing from b. 2 in **GA-H**
- 203–204 Hn.: **ESR** has *marc.* in m. 203, and then *marc. sempre* in m. 204 (after the page break); simplified to *marc. sempre* in m. 203, to match all other sources
- 203–207 Klav.: **ESR** has no ^ accents; added here to match Hn.1&2 in all other sources
- 204 Klav.1 LS & Klav.2 US: Articulation markings are missing from **ESR**; added here to match all other sources
Klav.2 LS: **ESR** has > accent on the 32nd note at b. 4&; removed here to match all other sources
OS (B.Tub.2): The accents > are missing from b. 1 & 2 in **A**; missing also in
- 204–206 Klav.2 LS: **ESR** omitted the notes from the B.Tub.2 at b. 2 in **OS**; added here to Klav. to match all other sources.
- 204–207 Klav.1 LS, Klav.2 (b. 1&2): Where **ESR** is not missing the articulations entirely, it has only > accents; wedge accents were added here to match all other sources. (Placement of the articulations is consistent only in some of the scores: **A** & **GA** have both the wedge and the > for each pitch, even when there are two parts per line; in **BH**, both the wedge and the > are written above the notes, and only above — even when two parts are written on one line; **E, Z, EE, & W**, when one articulation or the other has not been erroneously omitted, usually have the wedge above the note, and the > below the note, perhaps leading to confusion when two parts are written on one line; **UE**, when both articulations are present, and **P** generally have the same system of wedge above and > below, although in m. 207 some of the lines with two pitches have both articulations above and below.)
- 205 **OS** (Trp.&2, A.&T.Pos.): The accent > is missing from b. 4 in **E, Z, & EE**
OS (B.Tub.2): The accents > are missing from b. 1 & 2 in **A**; missing also from both B.Tub.1&2 in **E, Z, & EE**
- 206 Hn.: **ESR** has ^ accent at b. 4, matching Hn.3&4 (but not T.Tub.1&2) in **A, E, Z, & EE**; the accent is in Hn.3&4 and T.Tub.1&2 in **BH**; removed here to match **UE, P, W, & GA**
Klav.1 US: **ESR** has all three notes at b. 3 as double-dotted 8th notes; the lower two have been changed here to quarter notes, to match Trp.2&3 in all other sources
Klav.2 US: The accents > are missing from b. 4 in B.Tub.1&2 on the paste-over in **A**, but the accent for B.Tub.2 is peeking out from underneath; presumably the accents were intended here, too, to match similar figures in previous bars, but no accents are in **E, Z, EE, UE, P, W, & GA**; **BH** added ^, not >; > added here to match the previous figures and the original accents in **A**
- Klav.2 LS (=KB.Tub. in **OS**): **ESR** has a quarter note B# at b. 4, matching all printed **OS**; the paste-over in **A** for Trp.1&2 covers the beams of the Tuba notes, but not the note heads: clearly visible are a double dotted b# and a G(♯) — and obviously a double-dotted 8th note plus 32nd note were intended, as in the similar figures in preceding bars. (See illustration at right.) Changed here to dotted 8th plus 32nd to match **A** (as I read it) & **E** (as corrected by Muck, but not mentioned by **GA-RB**).
Klav.2 LS: **ESR** has > at b. 4, matching the previous spots; **A** has this accent as ^, not >, in KB.Tub.: surely an error. Although **E, Z, EE, UE, P, W, BH, & GA** also have ^, the > has been retained here.
Kb. (b. 2&): **ESR** has only the low D(♯), matching **EE** (where Vc. & Kb. share a line) & **P** (where Vc. & Kb. are on separate lines); the upper d(♯) is given here, to match **A, E, Z, UE, W, BH, & GA**, but the lower one is still placed in parentheses.
OS (A.&T.Pos.): The accent > is missing from b. 4 in **Z** & **EE**



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- OS** (B.Pos.): Both the articulations are missing from b. 2 in **A** (on the paste-over)
OS (B.Tub.1): Both articulations are missing from b. 1 in **A** (on the paste-over)
OS (B.Tub.1&2): The wedges are missing from b. 1–2 in **E, Z, & EE**
OS (B.Tub.1): The wedge is missing from b. 2 in **A** (on the paste-over)
OS (KB.Tub.): The accent > is missing from b. 2 in **A** (perhaps covered by the paste-over for Trp.1&2)
207 **OS** (Kl.1&2): The half rest is missing at b. 1 in **A** (on the paste-over) (Flüchtigkeitsfehler)
OS (Trp.1&2): The wedges are missing from b. 1 in **A** (on the paste-over)
OS (T.Pos.): The accents > are missing from b. 1&2 in **A**
OS (B.Tub.): The articulations are missing from both notes at b. 1&2 in B.Tub.1 on the paste-over in **A**; the wedge is missing in B.Tub.2 on b. 2 on the same paste-over. The articulations are missing for both notes in both Tubas in **E, Z, & EE**
207–208 Harm. LS: **ESR** forgot the bass clef for these notes (Flüchtigkeitsfehler); correct in **ESR-St**.
208 Harm. US: **ESR-St** has these notes an octave too low (Flüchtigkeitsfehler: the 8^{va} in **ESR** was not transcribed)
Harm. LS: **ESR-St** has a lower octave added here as well, although **ESR** calls for octave doubling only in m. 207; as this part seems to represent the Fg. from **OS**, who do not have the octave doubling in this bar, the lower octave was omitted here, as in **ESR**
Klav.2 LS (b. 3): **ESR** omitted the sounding f_♯ (notated g_♯¹) half note at from the T.Tub.2 in **OS**; added here in the Klav.2 LS
OS (Fg.): a2 (or zu 2) should be here, but is one bar later in **A, E, Z, & UE**; correct in **EE, P, W, & GA**; in **BH** it is one bar later, but here there is an extra set of stems and beams beneath the note heads, indicating the doubling.
209 **ESR & ESR-St** have **Immer breiter**, matching all other sources, incl. **GA-H** — even though it seems not to be in Bruckner's hand (see **GA-RB**, pp. 16 & 39). (**ESR-St** has
Hn., Klav: **ESR** has *ff marc.*; no other source has *marc.*, and a mere *ff* is in **Z, EE, UE, P, & W**; changed here to *fff* (without *marc.*) to match the Brass in **A, E, BH, & GA**
Hn., Klav.: Accent ^ missing from b. 4 in **ESR**; added here to match all other sources
Harm. LS: Dots missing from double-dotted 8th note at b. 4 in **ESR** (Flüchtigkeitsfehler)
OS (Trp.1&2): **GA-H** has an erroneous ° above the note at b. 2; not in any other source and obviously a printer's error
OS (T.Tub.1&2): Dynamic missing from **E** (*fff*) & **Z** (*ff*)
OS (T.Tub.1&2): The accent ^ is missing from b. 3 in **E, Z, UE, & W**; present in **A, EE, P, BH, & GA**
OS (T.Tub.1&2): The accent ^ is missing from b. 4 in **E, Z, UE, & GA**; present in **A, EE, P, W, & BH**
210 Klav.: Accents ^ are missing from b. 1 in **ESR**; added here to match all other sources
Klav. LS: Tie for bottom D_♯ is missing from b. 1–2 in **ESR & ESR-St**; added here
OS (Hn.1&2): The accent ^ is missing from b. 1 in **P**
OS (B.Pos.): The accent ^ is missing from b. 1 in **A** (on the paste-over)
OS (T.Tub.1&2): The accent ^ is missing from b. 1 in **E, Z, UE, GA-H, & GA-N2**
OS (T.Tub.1&2): The accent ^ on b. 4 and the slur over the page break are both missing from **E**
OS (B.Tub.1&2): The slur over the page break is missing from **E**
OS (Va.): The accent ^ is missing from b. 4 in **P**
211 Harm. LS, Klav.: Ties from previous measure are missing from **ESR** (Flüchtigkeitsfehler: page break)
Vl.2, Va. (b. 3&): ♭ missing from b_♭² in **ESR** (Flüchtigkeitsfehler); added here to match all other sources, incl. **ESR-St**.
Kb.: The dots are missing from the double-dotted 8th note at b. 3 in **ESR**; present in **ESR-St**.
211–212 Klav.: The upper notes are missing from **ESR**, which strictly follows the brass in **OS**; added here as small notes and in parentheses in the score *and* the part, as a suggestion for bringing out Bruckner's melodic line more clearly; (Muck, too, had the Trp.1&2 [and Fl.1&2] play an octave higher, which are just these added notes)
213 **ESR** has **Tempo I.**, matching **E, Z, EE, UE, P, W, & BH**; corrected here to **A tempo** to match **A & GA**; (see **GA-RB**, pp. 17 & 39; **E** also has *a tempo*, but only on the Kb. line). (The marking is present in every part in **ESR-St** except Kb., where it is missing.)
ESR has ♩ = 52, matching **E, Z, EE, UE, P, W, & BH**; not in **A** or **GA**. (**ESR-St** has the metronome marking in Kl., Hn., Harm., Klav., & Vc., but it is missing from the other parts.)
Vl.2: Down bow □ missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
Va.: Down bow □ missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
Vc., Kb.: **ESR** has *poco a poco cresc.*, matching **E, Z, EE, UE, P, W, BH, & GA**; removed here to match **A**;

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see **GA-RB**, p. 39; cf. m. 35
- 216 Kl., Hn.: Slur in **ESR** seems to start at b. 2; starts here at b. 1 to match all other sources
- 217 Harm.: No dynamic in **ESR** or **P**; *p* added here to match **A, E, Z, EE, UE, W, BH, & GA**
Vc., Kb.: No dynamic in **ESR, A, E, Z, EE, UE, or W**; *cresc. sempre* present in **P, BH, & GA**, but not added here (to match **A**)
- 219 Va.: **ESR** has double-dotted quarter note (Flüchtigkeitsfehler: should be single-dotted); correct in **ESR-St.**
- 221 **OS** (Hn.1&2): Last note tied to first note in next bar in **P & BH**
OS (T.Tub.1): Nat.-sign ♮ missing for a¹ in **GA-H & GA-N2**
- 223 Vl.2: **ESR** has double-dotted half note (Flüchtigkeitsfehler); **ESR-St** has correct single-dotted half note
Va.: Up bow ∨ missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
- 225 **OS** (Hn.1&2): Last note tied to first note in next bar in **P & BH**
- 226 Klav. LS: Slur in **ESR** starts here after page break (Flüchtigkeitsfehler); it correctly continues from previous measure in **ESR-St.**
- 226–227 Klav.: Slur crosses bar line in **ESR, E, Z, EE, UE, P, W, & BH**; page break in **A** and sloppy penmanship there obscure the question of a break in the slur; line break in **GA** does not obscure the continuation of the slur
- 229 Hn.: Dynamic missing from **ESR**; *p* added here to match all other sources
- 229–243 Klav.2 LS: If timpani are used, omit the octave tremolo and the final quarter note
- 230 Klav.1: **ESR** has *p*, matching Kl.1&2 in **A, UE, P, W, BH, & GA**; missing in **E, Z, & EE**; removed here as superfluous (these notes were originally in the Harm. line in **ESR**, thus necessitating the dynamic)
- 231 Klav.1: Tie to next measure (over the line break) missing from low note **A** in **ESR** (Flüchtigkeitsfehler); added here to match all other sources
Klav.1&2: Dynamic missing from **ESR**, matching Timp. only in **E, Z, EE, UE, P, W, & BH**; *dim. sempre* added here to match Timp. & Kl. in **A & GA**, and Kl. only in **E, Z, EE, UE, P, W, & BH**
- 231–232 Harm.: The Hn.4 note from **OS** is missing from **ESR**; added here to Harm. to match all other sources
- 235 Tutti: Dynamic missing from **ESR**, matching Hns. only in **E, Z, EE, UE, P, W, BH, & GA-H**; *dim.* added here to match all instruments in **A & GA-N**, and Timp. only in **E, Z, EE, UE, P, W, BH, & GA-H**
Kl.: **ESR** ties the d¹ across the bar line, unlike any other printed score; not tied in **E, Z, UE, P, BH, or GA**; not tied either over the line break in **EE** or **W**, though the slur for the single note on the new line resembles a tie; retained here to match **A**
- 237 Klav.1: Final e of the descending figure in m. 236 missing from **ESR**, probably to avoid the two pianists' colliding on that note; added here (in parentheses) to match all other sources
Strings: The starting dynamics are missing at each respective entrance in **ESR, E, Z, & EE**; *pp* is in **UE, P, W, BH, & GA-H**; *p* added to match **A, Muck, & GA-N**
Vl.1: Down bow □ missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
Va.: Down bow □ missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
- 238 Vl.1: **ESR-St** has an erroneous d² at b. 3; all other sources, incl. **ESR**, have d²
- 240 **OS** (Pauke): *dim.* missing in **E, Z, UE, W, GA-H, & GA-N2**; also missing in **EE & P** (but here it is above the top staff as a general direction); present in **BH & GA-N3**
- 241 Klav.1: Dynamic missing from **ESR**; *pp* added here to match all other sources
- 242 **OS** (Hn.4): *p* missing from b. 2 in **Z & EE**
- 242–245 Harm.: **ESR** has *cresc. & dim.* hairpins following the contours of the quarter note figures; not present in any other source, and thus removed here.
- 243 Kl., Hn.: *cresc. sempre* missing from **ESR, Z, EE, UE, P, & W**; added here to match **A, E, BH, & GA**; *cresc.* only (no *sempre*) is present in **UE, P, & W**, and it is placed at m. 244, b. 1 (this erroneous *cresc.* is also in **GA** in Hn.2)
Klav.: Dynamic missing from **ESR**; *p cresc. sempre* added here to match **A, E, BH, & GA**; *p* only (no *cresc. sempre*) in **Z & EE**; *p* only, here (and *cresc.* only — no *sempre* — but at m. 244, b. 1) in **UE, P, & W**
- 244 Klav.: **ESR** has *mf* at b. 3, matching the Hn.4 entrance in **OS**; removed here as superfluous, as the Klav. is already playing
Harm.: *mf* missing from b. 4 in **ESR**; added here to match all other sources
- 245 Hn.: No dynamic in **ESR**; one could either add *f* (as here) to match all other sources, or *mf* to reflect the chamber setting
- 245–246 **OS** (Hn.1): b¹ is tied in **BH**
- 246 Kl.: *p* missing from **ESR**; added here to match all other sources
Hn., Klav.: *dim.* missing from **ESR**; added here to match **A** (where it is uniformly at ca. b. 1½), **W** (where it

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 is uniformly at b. 1), and **E, Z, EE, UE, P, BH, & GA** (at b. 2 for Hn.1&2, b. 1 for Hn.3&4)
 Va.: *marcato sempre* missing from **ESR, E, Z, EE, & P**; added here to match **A & GA-N**; only *marc.*
 (without *sempre*) is in **UE, W, BH, & GA-H**
OS (Hn.1): Nat.-sign ♮ missing from a₁¹ at b. 4 in **E, Z, UE, GA-H, & GA-N2**; present in **ESR, A, EE, P, W, BH, & GA-N3**.
- 246, 247 Va.: **ESR** has 16th note (Flüchtigkeitsfehler); corrected here to 32nd note
- 247 **ESR** has **Tempo I**, matching **E, Z, EE, UE, P, W, & BH**; removed here to match **A & GA**. (**ESR-St** has the marking in Kl., Hn., Harm., Klav., Vl.2, & Vc., but it is missing from Vl.1, Va. & Kb.)
 Vc.: **arco** missing from **ESR**; added here to match **A, E, Z, EE, UE, P, W, BH, & GA**
 Vc.: **p** missing from **ESR, E, Z, & EE**; added here to match **A, Muck, UE, P, W, BH, & GA**
 Vc.: *marcato sempre* missing from **ESR**; added here to match **A & GA-N**; only *marc.* (without *sempre*) is in **E, Z, EE, UE, P, W, BH, & GA-H**
- 249 **OS** (Kl.): Accent ^ missing from b. 1 in **E**
 Vc.: **ESR** has an 8th note at b. 1&; corrected here to 32nd note (Flüchtigkeitsfehler)
- 250 Klav., Vl.1&2: Tremolo lines added where missing. Here are the details of which notes are missing the tremolo:
ESR: Klav. LS, b. 2; Vl.1&2, b. 1 & 2.
Z & EE: Vl.1&2, b. 2 only.
A, E, UE, P, W, BH, & GA: None missing anywhere.
- Va.: Wedge accents missing from b. 3–4 in **ESR**; added here to match all other sources
- 251 **ESR** has **ritard.**, matching all sources except **GA-H**, where it is missing entirely; present in parentheses in **GA-N2**; present without parentheses in **GA-N3**; see **GA-RB**, pp. 16, 39, & 46. (The marking is in all parts in **ESR-St**, sometimes as *ritard.*, and sometimes as *rit.*)
- 251–252 Harm., Klav: **ESR** has enharmonic notation for the Hns. & T.&B.Tub. from **OS**
- 252 Kl.: **ESR** has *dim.* written above the line, matching **EE**; removed here to match **A, E, Z, UE, P, W, BH, & GA**
 Harm. LS: **ESR** has ^ accents at b. 2; removed here to match all other sources
 Klav. LS: **ESR** has ^ accents at b. 3–4, matching B.Pos. & KB.Tub. in all **OS**; changed here to wedges to match **A**
OS (Hn.3&4): accents ^ missing from b. 4 in **Z**
- 253 **ESR** has **a tempo**, matching all sources except **GA-H**, where it is missing entirely; present in parentheses in **GA-N2**; present without parentheses in **GA-N3**; see **GA-RB**, pp. 16, 39, & 46. (**ESR-St** has the marking in every part except Kb., where it is missing.)
 Kl., Va.: **ESR** has *poco a poco cresc.*, matching **A**; missing entirely in all other sources except **BH**, where it is at b. 3
 Vc.: *marc. sempre* is missing from **ESR, E, Z, EE, UE, P, W, BH, GA-H, & GA-N**; added here to match **A & GA-N3**
OS (Kl.): Wedges missing from b. 1–2 in **EE & P**
- 254 **OS** (Ob.1): *cresc.* in **E, Z, & UE**; **W** (at b. 2); and **EE & P** (as the final word of *poco a poco cresc.*, which started in the previous bar)
OS (Kl.): *cresc.* is at b. 2 in **E, Z, UE, W, & GA**; present in **EE**, but more like b. 1&; placed in **P** at b. 1
OS (Vl.1 or 2): *cresc.* in **E**, placed between Vl.1 and Vl.2, close to *div.* in Vl.2; also in **Z, UE, & W** (closer to Vl.1)
OS (Vl.1&2, Vc.): *cresc.* is present at b. 1 in **EE & P** (as the final word of *poco a poco cresc.*, which started in the previous bar)
OS (Va.): *cresc.* is present at b. 1 in **E, Z, UE, W, & GA**
- 256 Klav., Vl.1&2: Tremolo lines added where missing. Here are the details of which notes are missing the tremolo:
ESR: Klav. LS & Vl.1, b. 2; Vl.2, b. 2–4.
EE, P, GA-H, & GA-N2: Vl.1&2, b. 2 only
A, E, Z, UE, W, BH, & GA-N3: None missing anywhere.
- Kl., Va.: Wedge accents missing from b. 3–4 in **ESR**; added here to match all other sources
 Klav.1 US: Flat ♭ missing from b₂² at b. 3–4 in **ESR**; added here to match all other sources, incl. **ESR-St**.
OS (Vl.2): Upper note of double stop at b. 3 is d₃³ in **E, Z, EE, UE, P, W, BH, & GA-H**; Muck rated this as a printer's error, and corrected it to b₂², which matches **A** (perhaps — it is hard to read), **ESR-St, & GA-N**; correct in **ESR** (Klav.1 US).
- 257 **ESR** has **Breit**, matching all other sources; present in **GA-H & GA-N3**; set in parentheses in **GA-N2**. (**ESR-**

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- St** has the marking in all parts except Kb., where it is missing.)
- Hn.: **ESR** has one dot too many for the dotted half note (Flüchtigkeitsfehler); **ESR-St** is correct.
- Harm., Klav.: Accents ^ missing from b. 1 in **ESR** (except from Klav.2 LS); added here to match all other sources
- Klav.1: Dot missing from c^{#1} dotted half note in **ESR** (Flüchtigkeitsfehler); **ESR-St** is correct.
- Vl.2, Va.: **ESR** has *marc. sempre*, matching **E, Z, EE, UE, P, W, BH, GA-H, & GA-N2**; removed here to match **A & GA-N3**
- Vl.2, Va.: **ESR** has 3 tremolo lines at b. 4; should be only 2 (Flüchtigkeitsfehler)
- OS (Vl.2):** Tremolo lines missing from b. 4 in **EE, GA-H, & GA-N2**
- 258 Hn. (= T.Tub. in **OS**): **ESR** has ^ accents for both notes at b. 3–4, matching **E, Z, EE, UE, P, BH, & GA**; changed here to wedge accents, to match **A**; (curiously, **W** has both a wedge and an accent ^ for the lower note)
- Klav.: **ESR** at first had an 8th note g^{#2} at b. 3&, but then tried to scratch it out. (The ink was so black, however, that a remnant remained; this g^{#2} was not copied into **ESR-St**.)
- Klav.: Slur missing from b. 3–4 in **ESR**; added here to match all other sources
- Klav.2 LS: **ESR** has ^ accents for both notes at b. 3–4, matching **E, Z, EE, UE, P, BH, & GA**; changed here to wedge accent for the lower note, to match **A**; (curiously, **W** has both a wedge and an accent ^ for the lower note)
- Vl.2, Va. (= Vl.2 in **OS**): Tremolo lines missing from b. 2 in **ESR & EE**; added here to match **A, E, Z, UE, ESR-St, P, W, BH, & GA**
- Vc., Kb.: **ESR** has ^ accent at b. 3; changed to wedge accent, to match all other sources
- Vc., Kb.: **ESR** has staccato dot at b. 4; changed to wedge accent, to match all other sources
- OS (B.Pos., T.Tub.1&2, & KB.Tub.):** **A** has wedge accents at b. 3–4 in B.Pos. & KB.Tub. (^ accents in T.Tub.1&2); **E, Z, EE, UE, P, BH, & GA** have ^ accents; **W** has both an accent ^ and a wedge for each note
- OS (Va.):** Tremolo lines missing from b. 2 in **E, Z, & EE**.
- 259 Vl.2, Va. (= Vl.2 in **OS**): Tremolo lines missing from b. 4 in **ESR, Z, EE, UE, P, W, GA-H, & GA-N2**; added here to match **A, E, ESR-St, BH, & GA-N3**
- 260 Hn. (= T.Tub. in **OS**): **ESR** has ^ accents for both notes at b. 3–4, matching **GA**; changed here to wedge accents, to match **A, E, Z, EE, UE, P, & BH**; (curiously, **W** has both a wedge and an accent ^ for the lower note)
- Klav.: Slur missing from b. 3–4 in **ESR**; added here to match all other sources
- Klav.2 LS: **ESR** has wedge accents for both notes at b. 3–4; changed here to ^ accent for the upper note, to match all other sources
- Vc., Kb.: **ESR** has erroneous tremolo on all notes except the 32nd, matching no other source; removed here
- Vc., Kb.: Wedge accents missing from b. 3–4 in **ESR**; added here to match all other sources
- OS (B.Pos., T.Tub.1&2, & KB.Tub.):** **A, E, Z, EE, UE, P, & BH** have wedge accents at b. 3–4; **W** has both a wedge and an accent ^ for each note; **GA** has ^ accents
- 261 Vl.2, Va.: **ESR** has ^ accent on the tremolo at b. 1, matching **Z, EE, UE, P, W, BH, GA-H, & GA-N2**, and **GA-N3** (lower note only); removed here to match **A & E**, and **GA-N3** (upper note only)
- 262 Vl.2, Va.: **ESR** has ^ accent on the tremolo at b. 1, matching **E, Z, EE, UE, P, W, BH, GA-H, & GA-N2**, and **GA-N3** (lower note only); removed here to match **A** and **GA-N3** (upper note only)
- Va.: Last note is a^{#1} in **ESR, E, Z, EE, UE, ESR-St, P, W, BH**; corrected here to g^{#1}, to match **A & GA**. (This erratum in **E** was overlooked by Muck.)
- OS (Va.):** Tremolo lines missing at b. 4 from **Z, EE, GA-H, & GA-N2**
- OS (T.Pos.):** # missing from a[#] at b. 4 in **A**
- 263 Kl., Harm., Klav., & All Strings: *marc. sempre* missing from **ESR**; added here to match all other sources
- Klav.1 US: Last note (b[#]) is an 8th note in **ESR** and **ESR-St**; 32nd note is correct. (Flüchtigkeitsfehler)
- Va.: Dots missing from double-dotted 8th notes at b. 3–4 in **ESR** (Flüchtigkeitsfehler)
- Va.: # missing from a[#] at b. 3& in **ESR-St**; **ESR** is OK
- OS (Pos.):** *sempre marc.* present only in B.Pos. in **A**, and only A.&T.Pos. in **GAN3**; it is missing from A.&T.Pos. in **A** and B.Pos. in **GA**, and from all three Pos. in all other **OS**, incl. **GA-H & GA-N2**.
- 263–265 Klav.1 US: **ESR** adds accents to bring out the Trumpet line; not in **A** or any orchestral score.
- 263–266 Harm. (b. 1–3): The lower octave of the run [b^{#1}→e^{#1}, a^{#1}→d(♯)¹, g(♯)¹→c(♯)¹, and f(♯)¹→b(♯)] is not anywhere in **OS** in this octave.
- 266–267 Klav.1 US: **ESR** did not continue the pattern of accents for the uppermost (Trp.) line after the page break; added here for conformity

267 Hn.: **ESR** has *ff*, matching **Z, EE, UE, P, & W**; changed here to *fff* to match **A, E, BH, & GA**
 Klav.: **ESR** has *ff* for all lines, which reflects the *ff* from the WWs in all other sources, and also the *ff* of the brass in **Z, EE, UE, P, & W**; the transcribed brass line has been changed here to *fff* to match **A, E** (except for Hn.1&2 — *ff*), **BH, & GA**

Klav.1 LS: Accent ^ missing from b. 1 in **ESR**; added here to match all other sources

267–270 Harm.: **ESR** originally put the WW line into the Harm., but that was crossed out in blue pencil; rests are in **ESR-St**

269–270 Harm.: **ESR** originally had the Klav.1 US and Klav.2 LS lines in the Harm., but that was crossed out in blue pencil, and was not copied into **ESR-St**

268 Klav.1 US: Slur is missing from **ESR**; added here to match all other sources

270 Hn.: **ESR** has enharmonic notation ($g\sharp^2$) at b. 1, matching **E, Z, EE, UE, P, W, & BH**; restored here to Bruckner's $f\sharp^2$, to match **A & GA**

Hn.: **ESR** has accent ^ at b. 1; not in any other source (or in the parallel line in Klav.), and so removed here

271 Hn., Klav.: **ESR** has *ff*, matching **Z, EE, UE, P, & W**; changed here to *fff* to match **A, E, BH, & GA**

Hn.: **ESR** has enharmonic notation ($c\sharp^2$)

OS (Hn.1–4): Only *marc.* (no *sempre*) in **A, E, Z, EE, & BH**; *sempre* added in **UE, P, W, & GA**

OS (Trp.): Trp.2&3 entirely missing in **E, Z, EE, UE, P, W, & BH** in this bar

OS (KB.Tub.): No dynamic in **A, E, Z, or EE**

271–274 Harm.: **ESR** originally had the Klav.2 line in the Harm., but that was crossed out in blue pencil, and was not copied into **ESR-St**

272 Vc., Kb.: **ESR** has two half notes $e\sharp^1$ (tremolo throughout), matching **E, Z, EE, UE, P, W, & BH**.

A (see illustration below) has a dotted half $e\sharp^1$ tremolo, followed on b. 4 by a double-dotted 8th note $e(\sharp)^1$ (without tremolo) (both of these notes are also thus in **GA**), and a 32nd note, which has been covered in **A** by a paste-over with only a blank system — perhaps Bruckner's copyist forgot to add whatever note was intended, or perhaps Bruckner meant to remove it entirely. The covered 32nd note may have been an $e(\sharp)^1$ as given in **GA**, or perhaps a $g\sharp^1$ as suggested in **GA-RB**, p. 40, or perhaps an $f(\sharp)^1$ to be an octave below Trp.1.



To me it looks as if whatever note was under the paste-over was scribbled out in ink before being pasted over. So perhaps Bruckner wanted a quarter note without tremolo, or — perhaps he really did want the tremolo to continue through b. 4, as in **E**, whose publication Bruckner is known to have followed with interest, and in which Muck made no alterations in his personal score at this spot. (In **E**, this bar has two $e\sharp^1$ half notes with tremolo lines. It is not known if either Muck or Bruckner even raised this question during their consultations.)

273 Hn.: **ESR** has no accent ^, matching **E, Z, EE, UE, P, W, BH, & GA**; added here to match **A**

OS (T.Tub.1&2): No dynamic in **A, E, Z, or EE**.

OS (B.Tub.1&2): No dynamic in **A, E, Z, or EE**.

Vl.2: **ESR** notates the $f\sharp^2$ at b. 4 enharmonically as $e\sharp^2$; all other sources have $f\sharp^2$

273–274 Klav.2 LS: **ESR** added the accents >, presumably for clarity of that line; slurred in all other sources

274 Harm., Klav.1&2: **ESR** notates the $A\sharp$'s (in whatever octave) enharmonically as B; $A\sharp$ retained here for legibility

275 **ESR** has **Tempo I**, matching **E, Z, EE, UE, P, W, & BH**; slightly modified here to **Tempo I^{mo}**, to match **A & GA**; see **GA-RB**, pp. 16 & 40. (**ESR-St** has **Tempo I** in all parts except Vl.2 & Va., where it is missing.)

Vl.1, Va.: **ESR** has no up bow \vee , matching **E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**

Vl.1, Va.: **ESR** has just **Spitze**, matching **E, Z, EE, UE, P, W, & BH**; *sempre* added here to match **A & GA**

Vl.1, Va.: **ESR** has just *marc.*, matching **E, Z, EE, UE, P, W, & BH**; *sempre* added here to match **A & GA**

275–277 Harm.: **ESR** originally had the Kl. notes in the Harm., but they were crossed out in blue pencil, and were not copied into **ESR-St**

276 Vl.1: **ESR** has the erroneous double-dotted quarter plus 16th note rhythm at 1–2, matching **EE**; corrected here to dotted quarter plus 8th, to match the Kl. line, and also **A, E, Z, UE, P, W, BH, & GA**

277 Hn.: **ESR** has *p*, matching **UE, P, W, BH, & GA**; no dynamic in **A, E, Z, & EE**

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- 278 Hn.: **ESR** has another *p* here (after a page break), as does **W** after a line break; removed here as superfluous, and to match all other sources
- Harm.: Dynamic missing from **ESR** at b. 3, as it is from **A, E, Z, & EE**; *pp* added here to match **UE, P, W, BH, & GA**
- Harm., Va.: **ESR** has only the e^2 at b. 3 in Harm.; the $f\sharp^2$ half note from the Va. in **OS** has been added here to improve the voice leading, and complete the dissonance/resolution. It would also be worth considering removing the half note $f\sharp^2$ from the Va.
- Klav.: **ESR** has another *marc.* here (after the page break); removed here as superfluous
- Vl.1: **ESR-St** has erroneous double dotted 8th rest at b. 3; **ESR** has the correct dotted 16th rest
- Va.: Dynamics are missing from **ESR, A, E, Z, & EE**; *pp* added here to match **UE, P, W, BH, & GA**
- 278–279 Harm.: Slur missing from **ESR**; added here to match **A**
- 279 Vl.1: Wedge accents missing from **ESR** (Flüchtigkeitsfehler?); added here to match all other sources
- Vc.: Dynamic missing entirely from **ESR, E, Z, EE, & P**; *p* is in **UE, W, BH, GA-H, & GA-N2**; *mf* added here to match **A & GA-N3**
- 280 Kl.: Dynamic missing from b. 3& in **ESR, E, Z, EE, UE, P, & W**; *ff* added here to match **A, BH, & GA**
- Klav.1 US: **ESR** has no dynamic, matching Ob.1 in **E, Z, & EE**; only *cresc.* is in **UE, P, W, BH, & GA**; *p cresc.* added here to match **A**
- Va.: The $a\sharp^1$ tremolo called for by **ESR** at b. 3–4 does not occur in the string tremolos in **OS**, but the $a\sharp$'s do sound in the Ob. and Vc. octaves, and the $a\sharp$ leads nicely to the $b\flat$ in m. 281
- OS** (Vl.1): Wedge accents missing from **P**
- OS** (Vc.): *cresc.* missing from **Z & EE**
- 281 **ESR** has *riten.*, matching **Z, EE, UE, P, W, & BH**; omitted entirely from **GA-H**; changed here to **[R]itard.**, to match **A, E, GA-N2** (where it is in parentheses), & **GA-N3** (where it is not); see **GA-RB**, pp. 16, 40, & 46. (**ESR-St** has *riten.* in Kl., Hn., Harm., & Klav.; *ritard.* in Vl.1 & Kb.; and *rit.* in Vl.2. It is missing altogether from Va. & Vc.)
- Kl.: *marc.* missing from **ESR**; not in any other source either, but added here to match the other lines.
- Klav.1 US (=string tremoli in **OS**): **ESR** has an accent \wedge at b. 1, matching **EE, P, & BH**, and Vl.2 only in **GA**; removed here to match **A, E, Z, UE, & W**, and Va. only in **GA**
- Klav.1 LS (=Trp.3 in **OS**): **ESR** has accents $>$ at b. 2–3, which are not present as such in any other source; replaced here by *marc.*, to match all other sources
- Klav.2 LS: Accent \wedge missing from **ESR** at b. 1; added here to match all other sources
- 282 Kl.: **ESR & ESR-St** have erroneous $e\flat^1$ at b. 3; corrected here to $g\flat^1$ to match all other sources
- Hn.: **ESR** has double dotted quarter note at b. 1 (Flüchtigkeitsfehler)
- Hn., Klav.2 (=B.Pos., B.Tub.1&2, KB.Tub.): **ESR** has wedge accents (sometimes written sloppily as staccato dots) at b. 3 & 4, matching **A, E, Z, EE, UE, P, & W**; accents \wedge are in **BH & GA**
- Harm.: **ESR** originally had some of the Klav. notes in the Harm. (basically Klav.2 plus a few notes from Klav.1 LS), but they were crossed out heavily in blue pencil, and were not copied into **ESR-St**
- Klav.1 LS: Notes from the Brass at b. 2 in **OS** which double the string notes transcribed in Klav.1 US were omitted in **ESR**; added here in parentheses
- Klav.1 LS, Klav.2 US: Accents \wedge missing from b. 3 & 4 in **ESR**; added here to match all other sources
- Klav.2 US (b. 3 & 4): Flats \flat missing in **ESR** from $b\flat$ and $e\flat^1$ (Flüchtigkeitsfehler; **ESR-St** has the $e\flat$)
- Vl.1: Flat \flat missing in **ESR** from $e\flat^1$ at b. 3 (Flüchtigkeitsfehler); correct in **ESR-St**
- OS** (Vl.2, Va.): Tremolo lines missing from **P**
- OS** (KB.Tub.): *dim.* missing from **E, Z, & EE**
- 283 **ESR & ESR** have a **tempo**, matching **A, E, EE, UE, P, W, & BH**; in **Z** only above Vl.1, not above the top line; omitted entirely from **GA-H**; present in **GA-N2** (where it is in parentheses) & **GA-N3** (where it is not); see **GA-RB**, pp. 16, 40, & 46.
- Kb.: Dynamic missing from **ESR, A, E, Z, EE, & P**; *p* added in **UE, W, & BH**; added here in brackets to match **GA**
- OS** (Fl.2): Wedge accent missing from b. 3 in **Z & EE**
- OS** (Fl.2): *cresc.* missing from b. 4& in **EE & P**
- OS** (Ob.2): Wedge accent missing from b. 3 in **EE**
- OS** (Ob.2): *cresc.* missing from b. 4& in **Z, EE, UE, & P**
- 284 Hn.: The $b\sharp^1$ 32nd note pick-up to next bar, and its dynamic, are both missing from **ESR** (page break!); the note and *f* are added here to match **A, E, & GA**; (another possible dynamic would be *mf* to match **Z, EE** [the score upon which **ESR** was based], **UE, P, W, & BH**)
- Klav. US: Dynamic missing from **ESR**; *f* added here to match all other sources; (another possible dynamic

OS (Ob.1): Wedge accent missing from b. 1 in **EE**

OS (Ob.1): *f* missing from b. 3& in **Z** & **UE**

OS (Va., Vc.): *cresc.* missing from **A** & **E**; at b. 1 in **BH**; otherwise at b. 1 $\frac{3}{4}$ in all other sources, incl. **GA**

285 Klav. LS: **ESR** has *mf*, matching **Z**, **EE**, **UE**, **P**, **W**, & **BH**; changed here to *f* to match **A**, **E**, & **GA**

Vl.2: Dynamic missing from **ESR**, **E**, **EE**, & **P**; *f* added here to match **A**, **Z**, **UE**, **W**, **BH**, & **GA**

OS (Ob.1): Wedge accent missing from b. 1 in **EE**

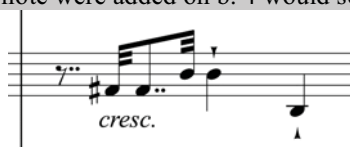
OS (Ob.2): Wedge accents missing from b. 2 & 3 in **Z**

OS (Ob.2): Wedge accent missing from b. 3 in **EE**

286 Hn.: **ESR** has *f*, matching **Z**, **EE**, **UE**, **P**, **W**, & **BH**; changed here to *ff* to match **A**, **E**, & **GA**

Klav. US: **ESR** reduces the *ff* of **OS** to *f*, presumably to reflect the chamber setting; changed here to *ff* to match all other sources except **Z** (which also has *ff* for Fl.2; but has erroneous *fff* for Ob.2)

Klav. LS: **P** & **BH** add an *f* at b. 4 in Trp.1 (= *b* in Klav.; see illustration below) to match the Vl.2 line, which seems like an interesting idea, though it is not thus in **A**; also, **P** & **BH** add wedge accents to b. 3 & 4 of the Trp., which if the note were added on b. 4 would seem like a good idea:



OS (Fl.1): Wedge accent missing from b. 1 in **GA-H**; added, but faintly, in **GA-N**; present in all other sources

OS (Trp.1): **P** & **BH** have a wedge accent at b. 3

OS (Vl.2): Wedge accents missing from b. 3 & 4 in **Z**

OS (Va., Vc.): *cresc.* missing from **A** & **E**; present at b. 1 in **BH**; otherwise at b. 1 $\frac{3}{4}$ in all other sources, incl. **GA**; in parentheses in **GA-N**, no parentheses in **GA-H**

287 Kl., Vl.1: Placement of *dim.* at about b. 3 in **ESR** matches **E**, **Z**, **EE**, **UE**, **P** (for WW only; b. 4 in Vl.1), **W**, **BH**, & **GA**; placed at about b. 2 in **A**, but as usual, the placement is haphazard

Hn.: **ESR** has a *dim.* hairpin at b. 2–3, matching **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H**; present, but in parentheses, in **GA-N**; removed entirely here, to match **A**, where neither the hairpin nor *dim.* are present

Klav.1 US: **ESR** places the *dim.* at about b. 2, matching no other source; placed at b. 3 in all printed scores; not present at all in **A**, and thus removed here

Klav.1 LS: **ESR** has *f*, matching **Z**, **EE**, **UE**, **P**, **W**, & **BH**; changed here to *ff* to match **A**, **E**, & **GA**

Klav. LS, Vl.2: Wedge accents missing from **ESR**; added here to match all other sources

OS (Ob.1): Dot missing from dotted half note at b. 1 in **EE** (Flüchtigkeitsfehler)

288 Va.: Dynamic missing from **ESR**, **A**, **E**, **Z**, & **EE**; *dim.* present in **UE**, **P**, **W**, **BH**, & **GA**; added here, but in brackets

289 **ESR** has [**R**]tard., matching **A**, **E**, **Z**, **EE**, **UE**, **P**, **W**, & **BH**; omitted entirely from **GA-H**; present in **GA-N2** (where it is in parentheses) & **GA-N3** (where it is not); see **GA-RB**, pp. 16, 40, & 46. (**ESR-St** has *ritard.* in Kl., Hn., Harm., & Klav., and *rit.* in Vl.1&2, but it is missing entirely from Va., Vc., & Kb.)

Harm.: Accents ^ missing from b. 1 in **ESR**; added here to match **A**, **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA**

OS (B.Tub.1&2): Accent ^ missing from b. 1 in **Z**

289–290 Klav.2 LS: To bring out the bass line, **ESR** has an accent ^ on every note except the last two, which have wedge accents (or staccato dots, depending on how you look at them); the accents are omitted here to match all other sources.

290 **OS** (Vl.2): Tremolo lines missing from b. 2 in **Z**, **EE**, & **P**

Va.: Tremolo lines missing from b. 2 in **ESR**, **E**, **Z**, **EE**, & **P**; added here to match **A**, **UE**, **W**, **BH**, & **GA**

Va.: \sharp missing from $g\sharp$ at b. 2 in **ESR**; correct in **ESR-St**

Va.: \sharp missing from $c\sharp^1$ at b. 2&–4 in **ESR**; correct in **ESR-St**

Hn., Harm. (bottom notes), Klav.2 LS: **ESR** has wedge accents (or staccato dots, depending on how you read them); wedge accents also present in Trp.1–3 [!!!], B.Pos., and KB.Tub. only (not in B.Tub.2 [!]) in **A**, **E**, **Z**, **EE**, **UE**, **P**, & **W**; otherwise, the Brass in all sources have ^ accents; all the Brass have ^ accents (and none have wedges) in **BH** & **GA**; wedges retained here in the bass line, not least to match similar occurrences of this motif elsewhere in the movement.

Klav.1, Klav.2 US: Accents ^ missing in **ESR** at b. 3, 4; added here to match all other sources, except for Trp.1–3 (see previous note)

Klav.1 (b. 4): \sharp missing from $d\sharp^2$ in **ESR** & **ESR-St** (= $a\sharp^1$ in Trp.1–3 in **OS**)

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- 291 **ESR** has a **tempo**, matching **A, E, Z, EE, UE, P, W, & BH**; omitted entirely from **GA-H**; present in **GA-N2** (where it is in parentheses) & **GA-N3** (where it is not); see **GA-RB**, pp. 16, 40, & 46. (**ESR-St** has the marking in all parts except **VI.2, Va., & Vc.**, where it is missing.)
- VI.1, Va., Vc.:** Up bows \vee missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
- VI.1:** **Spitze** is at b. 4 in **ESR, E, EE, P, W, & BH**; placed right after the up bow \vee (i.e., ca. b. 3&) in **A & GA**; placed at about b. 3& in **UE**; placed at about b. 3¾ in **Z**; moved here to b. 3 to match the implied placement in **A**
- Vc.:** \sharp missing from $d\sharp^1$ at b. 4& in **ESR**; correct in **ESR-St**.
- 291–292 **Kl.:** The notes in **ESR** were given to the Harm., but then indicated in blue pencil that it belongs in **Kl.**; the passage was copied (transposed into **A**) into the **Kl.** part in **ESR-St**, and not into the Harm. part.
- 292 **VI.2:** \sharp missing from $g\sharp^1$ in **ESR**; correct in **ESR-St**
- 293 **Harm.:** **ESR** originally had the **Kl.** notes in the Harm., but they were crossed out heavily in blue pencil, and were not copied into **ESR-St**.
- VI.1, Va., Vc.:** Up bows \vee missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
- VI.1:** **Spitze** is at b. 4 in **ESR, E, P, W, & BH**; placed right after the up bow \vee (i.e., ca. b. 3&) in **A & GA**; placed at about b. 3& in **UE**; placed at about b. 3¾ in **Z & EE**; moved here to b. 3 to match the implied placement in **A**
- 294 **Klav.:** **ESR** has simply *marc.*, matching **Trp.1** in all printed scores; *sempre* augmented here to match **A**
- Klav.:** *poco a poco cresc.* missing from **ESR**; in **E & Z** there is *poco* here, then after the page break, *poco a poco cresc.* — that is, the first *poco* is erroneously repeated (but at least it is there...); in **EE** there is the same *poco* here, but the rest of the *a poco cresc.* is not in the next measure — and there is no page break, either; in **UE & BH** there is *poco a* here, and *poco cresc.* in the next measure (after a page or line break); in **P** it is at b. 1 of the next bar; added here to match **A, W, & GA**
- VI.1:** **Spitze sempre** missing from **ESR, E, Z, EE, UE, P, W, BH, & GA-H**; added here to match **A** (where it is actually at b. 1 of the next bar) & **GA-N**
- VI.1:** [**p**] added here to match the **Fl.1&2** part in **OS**, which otherwise is not represented in **ESR**, and to encourage the **VI.1** to keep pace with the dynamics of the other parts
- OS (Fl.):** The slur starts at b. 1 of the next bar in **A & P**; the slur is missing here in **E & Z**, but continues in the next bar (= after a page break) as if it had begun here; the slur begins here in **EE, UE, W, BH, & GA**
- OS (Ob.):** The slur starts here in **A, EE, UE, P, W, BH, & GA**; the slur is missing here in **E & Z**, but continues in the next bar (= after a page break) as if it had begun here
- 294–296 **Kl., Harm., Klav.:** A paste-over with these bars is in **ESR**.
- 295 **OS (Ob.2):** Wedge accent missing from b. 2 in **Z**
- 295–298 **Strings:** The *ossia* version enables the **Va.** to retain its own part from the orchestral score.
- 296 **Klav.:** Wedge accent missing at b. 2 from **ESR & EE**; added here to match **A, E, Z, UE, P, W, BH, & GA**
- OS (Fl., Ob.):** The slur starts at b. 1 of the next bar in **A & P**; the slur begins here in **E, Z, EE, UE, W, BH, & GA**
- OS (Trp.1):** Wedge accent missing at b. 1 from **EE**
- 297 **Vc.:** **ESR** has one dot too many for the dotted half note (*Flüchtigkeitsfehler*)
- Vc.:** Accent \wedge missing from **ESR** at b. 1; added here to match all other sources
- 297–298 **Kl., Harm., Klav.:** A paste-over with these bars is in **ESR**.
- 298 **Vc.:** Articulations missing from b. 3–4 in **ESR**; wedge accents added here to match all other sources
- 299 **VI.1, Vc., Kb.:** Up bow \vee missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
- VI.1:** **ESR** has *p marc.*, matching **EE & P**; *sempre* added here to match **A, E, Z, UE, W, BH, & GA**
- VI.1:** **Spitze** is at b. 3 in **ESR, A, E, Z, UE, P, W, & BH**; placed right after the up bow \vee (i.e., ca. b. 2¼) in **GA**; placed at about b. 2& in **EE**; moved here to b. 2 to match the implied placement in **A** in other, extremely similar spots
- OS (Fg.):** **GA-H** has *marc.* at b. 3; **GA-N2** has it also, but in parentheses; all other scores, incl. **A & GA-N3** omit it here
- 300 **Kl.:** **ESR & ESR-St** have erroneous $f(\sharp)^1$ at b. 3; corrected here to a^1 , to match **Kl.1&2** in all other sources
- 301 **VI.1:** Dots missing from double-dotted 8th note at b. 4 in **ESR** (*Flüchtigkeitsfehler*)
- VI.1, Vc., Kb.:** Up bow \vee missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A & GA**
- VI.1:** **Spitze** is at b. 3 in **ESR, A, E, Z, UE, P, W, & BH**; placed right after the up bow \vee (i.e., ca. b. 2¼) in **GA**; placed at about b. 2& in **EE**; moved here to b. 2 to match the implied placement in **A** in other, extremely similar spots
- VI.2, Va.:** Dynamic missing from **ESR**; *p* added here to match all other sources

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- Harm.: **ESR** has *mf marc.*, matching **E, Z, EE, UE, P, W, BH, & GA-H**; *marc.* present also in **GA-N**, but in parentheses; removed here to match **A** (it should have been removed in **GA-N3**, but wasn't)
- OS** (Vc., Kb.): \sharp missing from **A** at b. 3 in **E & Z**
- 302 **VI.1: Spitze sempre** missing from **ESR, E, Z, EE, UE, P, W, & BH**; added here to match **A** (where it is actually at b. 3) & **GA**
- VI.2, Va.:** Dynamic missing from **ESR**; *cresc.* added here to match both instruments in **A, E, UE, P, W, BH, & GA**, and **VI.2** only in **Z & EE** (where there is no dynamic at all in **Va.**)
- OS** (Fl.1&2): The flag is missing from the quarter note at b. 3 in **Z** (which has quarter note plus 8th rest)
- OS** (Hn.1): The slur starts at b. 1 of the next bar in **W**; the slur begins here in **A, E, Z, EE, UE, P, W, BH, & GA**
- 303 **Harm. US:** Nat.-sign \natural missing from $g(\natural)^1$ in **ESR & ESR-St**; added here
- Harm.:** The $c\sharp^2$ half note in **ESR** is not present in this octave in the Tubas in **OS**, but doubles the **VI.2** part in **ESR** (= **Va.** in **OS**); the function here seems merely to fill out the chord, and improve its harmonic balance (leaving only the third not doubled).
- 304 **Kl.:** **ESR** has only *poco a poco cresc.*, but no starting dynamic, matching **E, Z, EE, & P**; *p* added here to match **A, UE, W, BH, & GA**
- Hn.:** **ESR** has only *poco a poco cresc.*, but no starting dynamic; no dynamic at all in **E & W**; *poco a poco cresc.* is not in **GA**; *poco a poco cresc.* is present in **Z, EE, UE, P, & BH** — but does it refer to both Hns., or only Hn.2?; *p* added here to match **A & GA-N**
- Harm.:** **ESR** has $c\flat^1/d\flat^1/d\flat^2/d\flat^3$, matching $a\flat^1$ in Hn.3, $d\flat^2$ & $e\flat^2$ in T.Tub., & $d\flat^2$ in **Va.** in **OS**; enharmonically notated here as $b(\natural)/c\sharp^1/c\sharp^2/c\sharp^3$, to match e^2 in **Kl.2** & $c\sharp^3$ in **Ob. 1** in **OS**, and to help the legibility
- Harm.:** **ESR** has *cresc.* here, and *crescendo* in the next bar; different indications in different instruments in **E, Z, EE, UE, P, W, BH, & GA**; changed here to *poco a poco cresc.* to match **A**
- VI.1:** **ESR** has $c\flat^3-b\flat^2-a\flat^2$ at b. 3&4, matching **VI.1** in **OS**; enharmonically notated here as $b\sharp^2-a\sharp^2-g\sharp^2$, to match **Fl.1&2 & Ob.2** in **OS**, and to help the legibility
- OS** (Ob.1): **A** is unclear, but seems not to have *poco a poco cresc.* for this instrument here; not in **E, Z, EE, UE, P, W, BH, & GA**
- OS** (Kl.1): **A, E, Z, & EE** are unclear, but seem not to have *poco a poco cresc.* for this instrument here; not in **UE, P, W, & BH**; added in **GA**
- OS** (Hn.1): **A** is unclear, but seems not to have *poco a poco cresc.* for this instrument here; not in **GA**; no dynamic at all in **E, W, & GA-H**; *poco a poco cresc.* is in **Z, EE, UE, P, & BH** — but does it refer to both Hns., or only Hn.2?
- OS** (Hn.2): No dynamic at all in **E**; only *poco a poco cresc.* in **Z, EE, & P**; *p poco a poco cresc.* is in **A, UE, W, BH, & GA**
- OS** (T.Tub.1&2): **A** has *poco a poco cresc.*; **E, Z, EE, UE, P, W, BH, & GA** have only *cresc.*
- 304–306 **Harm.:** Slurs missing from **ESR**, matching **Ob.1 & Kl.2** in **OS**; added here to match **Hn.2, T.Tub.1&2, & Va.** in **OS**
- Vc., Kb.:** Articulations missing from **ESR**, as they are from mm. 305 & 306 in **E & Z**; wedge accents added here to match all three bars in **A, EE, UE, P, W, BH, & GA**, and m. 304 only in **E & Z**
- 305 **Harm.:** The chord in **ESR** consists of two half notes tied together, matching the **Va.** tremolos in **OS**; simplified here to whole notes to match the winds in **OS**
- OS** (Kl.1): Wedge accents are missing from b. 1&2 in **A**
- OS** (Fg.1&2): Wedge accent missing from b. 1 in **Z**
- OS** (Hn.3): **A** has *poco a poco cresc.*; only *cresc.* is in **UE, P, W, BH, & GA**
- OS** (Trp.1): \natural missing from $g\sharp^1$ at b. 1 in **GA-H & GA-N2**
- OS** (Trp.1): Dynamic missing from **A, E, Z, & EE**; *cresc.* only is in **UE, P, W, BH, & GA**
- 306 **Hn.:** Dynamic missing from **ESR, E, Z, EE, UE, P, W, & BH**; *ff* added here to match **A & GA** (though in both scores it is unclear whether it refers to Hn.1 or Hn.2, or both)
- Hn. (b. 4&):** Slur ends at first note of next bar in **ESR & EE**; in **E & Z** it extends over the bar line of m. 306, but is not continued in the next bar (after a page break); shortened here, to match **A, UE, P, W, BH, & GA**
- Harm.:** **ESR** has enharmonic notation as flat notes, matching **Ob.1, Kl.2, Hn.2, T.Tub.1&2, & Va.** in **OS**; changed here to sharp notes to help the legibility
- Klav.2:** **ESR** has *f*, matching **Z, EE, UE, P, & W**; changed here to *ff* to match **A, E, BH, & GA**
- VI.1:** *ff* in **ESR** is not here, but at b. 1 of the next bar, matching **E, Z, & EE**; both here *and* at b. 1 of the next bar in **UE** (after a page break), and in **P, W, & BH** (no page break); placed here only to match **A & GA**
- Va.:** **ESR** has three tremolo lines at b. 3–4; corrected here to two (Flüchtigkeitsfehler)
- Vc./Kb.:** *ff* in **ESR** is not here, but at b. 1 of the next bar; both here *and* at b. 1 of the next bar in **E, Z, & UE**

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(after a page break), and in **EE, P, W, BH, & GA-H** (no page break); placed here only to match **A & GA-N**
- OS (KB.Tub).**: Dynamics are missing entirely from **E**; *f* only is in **Z, EE, UE, P, & W**; *ff* only is in **GA-H**; *ff marc. sempre* is in **A, BH, & GA-N**
- OS (Hn.2)**: Slur ends at b. 4& in all sources
- OS (Hn.3&4)**: **a2** is at b. 4& here in **E, Z, UE, W, BH, & GA**; it is in m. 303, b. 4&, in **P**; it is at m. 304, b. 1, in **EE** (after a page break); not present anywhere in A.
- OS (T.Tub.1&2)**: Slur ends here in **A, UE, W, BH, & GA**; it ends at first note of next bar in **EE & P**; in **E & Z** it extends over the bar line of m. 306, but is not continued in the next bar (after a page break)
- 307 **Hn.**: *marc. sempre* missing from **ESR, E, Z, EE, UE, P, W, BH, & GA**; added here to match **A**
- Harm.**: **ESR** has *fff*, presumably to reflect the dynamic or acoustic disadvantages of the instrument; changed here to *ff* to match all other sources, including **A**.
- Harm.**: *marc. sempre* missing from **ESR, E, Z, EE, UE, P, W, BH, & GA**; **A** is unclear; added here to match the other lines
- Harm. LS**: Articulations missing from whole notes in **ESR**, matching Trp.3 in **A**; accents ^ added here to match B.Tub.1&2 in **A** and all other sources
- Klav.1**: *marc. sempre* missing from **ESR, E, Z, EE, UE, P, W, BH, & GA**; **A** is unclear (for LS UL); added here to match other lines
- VI.1, Va.**: **ESR** has three tremolo lines on the double-dotted 8th note at b. 4; corrected here to two (Flüchtigkeitsfehler)
- Va.**: Tremolo lines missing from b. 1 at **ESR** (Flüchtigkeitsfehler)
- OS (Fl.1&2)**: There is an *ff* at b. 1 here in **E, Z, & UE** (after a page break), and in **EE, P, W, BH, & GA** (no page break); not present in **A**, though this is rather unclear.
- OS (Ob.1&2)**: There is an *ff* at b. 1 here in **E, Z, & UE** (after a page break), and in **EE, P, W, BH, & GA** (no page break); present only in Ob.1 in **A**, though this is rather unclear.
- OS (Kl.1&2)**: There is an *ff* at b. 1 here in **E, Z, & UE** (after a page break), and in **EE, P, W, BH, & GA** (no page break); present only in Kl.2 in **A**, though this is rather unclear.
- OS (Fg.1&2)**: There is an *ff* at b. 1 here in **E, Z, & UE** (after a page break), and in **EE, P, W, BH, & GA** (no page break); not present in **A**, though this is rather unclear.
- OS (Hn.1&2)**: No dynamic in **E, EE, P, & GA**; *ff* only is in **Z, UE, W, & BH**; *ff poco a poco cresc.* is in **A** for Hn.2 only, though it may be intended instead for Hn. 1 or Hn. 3.
- OS (Hn.2, Trp.1&2)**: The accent > is missing from b. 1 in **E**; missing only in Hn.2 in **Z & EE**.
- OS (Trp.3)**: **E, Z, EE, UE, P, W, BH, & GA** have an accent > at b. 1 ; no articulation at all in **A**.
- OS (T.Tub.1&2)**: No dynamic in **E**; *f* only is in **Z, EE, UE, P, & W**; *ff* only is in **BH & GA**; *ff poco a poco cresc.* is in **A**, though it is unclear to which instrument exactly it is intended to apply.
- 308 **Harm. US**: Upper two notes in **ESR** are erroneous a^2 & $c\sharp^3$: a ledger line was omitted; corrected here to $c(\sharp)$ & $e\sharp$, to match **ESR-St, A, E, Z, EE, UE, BH, & GA**
- Klav.1 LS**: One dot missing from double-dotted $e\sharp^1$ 8th note at b. 1 in **ESR** (Flüchtigkeitsfehler; correct in **ESR-St**)
- Klav.1 LS**: **ESR** has $c\sharp^2$, which seems to be a Flüchtigkeitsfehler, as it does not seem to occur in any other source, not even **ESR-St**; removed here to match **A, E, Z, EE, UE, BH, & GA** (b. 1–3 of this measure should be identical to m. 307, except for the ties)
- Klav.1 LS, Klav.2 US**: **ESR** has accents > at b. 4; removed here to match all other sources.
- VI.1, Va.**: Dots missing from dotted half notes in **ESR** (Flüchtigkeitsfehler)
- VI.1**: Tremolo lines missing from b. 4 in **ESR**; added here to match **A, E, Z, EE, UE, ESR-St, BH, & GA**
- Va.**: **ESR** has three tremolo lines on the double-dotted 8th note; corrected here to two (Flüchtigkeitsfehler)
- OS (Hn.2)**: The accent > is missing from b. 1 in **E, Z, & EE**
- OS (T.Tub.1)**: The accent > is missing from b. 1 in **E**
- OS (T.Tub.1)**: Nat.-sign \natural missing from $g\sharp^2$ at b. 1 in **GA-H & GA-N2**; added in **GA-N3**
- OS (T.Tub.1)**: Because of the missing nat.-sign \natural at b. 1 (for $g\sharp^2$) there is a nat.-sign at b. 4& in **GA-H & GA-N2**; removed as superfluous from **GA-N3**.
- OS (T.Tub.2)**: Flat \flat missing from $e\sharp^2$ at b. 1 in **GA-H & GA-N2**; added in **GA-N3**
- 309 **Hn.**: Accent ^ missing from **ESR, Z, & EE**; added here to match **A, E, UE, BH, & GA**
- Harm. LS**: Accents ^ missing from whole notes in **ESR**; added here to match **A, E, Z, EE, UE, BH, & GA**
- Klav. 2 US**: **ESR** has accents > on each note at b. 4; both removed here to match all other sources.
- Va.**: **ESR** has two tremolo lines on a double-dotted half note; corrected here to three tremolo lines on a single-dotted half note (Flüchtigkeitsfehler)

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- OS (Hn.2):** The accent > is missing from b. 1 in **E, Z, & EE**
- OS (Hn.3&4):** The accent > is missing from b. 4 in **E**
- OS (Trp.3):** **E, Z, EE, UE, P, W, BH, & GA** have an accent > at b. 1; no articulation at all in **A**
- 309–312 **Harm., Klav.:** Accents ^ missing from some dotted half notes at b. 1 in **ESR**; added where missing to match **A, E, Z, EE, UE, BH, & GA**
- 310 **Kl.:** Accent ^ missing from **ESR**; added here to match **A, E, Z, EE, UE, BH, & GA**
- Harm.:** Last note at b. 4 in **ESR** is $f\sharp$, matching **A, E, Z, EE, UE, BH, & GA**; changed here to $g\flat$ to improve legibility, and to match Klav.1 in **ESR**
- Klav.1 US:** **ESR** has $b\sharp^2$ at b. 1, which seems to be an amalgam of two notes different notes: $b(\sharp)^2$ and $f\sharp^2$, as in **ESR-St**, and which covers the Oboe parts in **OS**
- Klav.2 US:** Accent > missing from b. 1 in **ESR, E, Z, & EE**; added here to match **A, UE, BH, & GA**
- Klav.2 US:** Accent > missing from b. 2 in **ESR & EE**; added here to match **A, E, Z, UE, BH, & GA**
- Klav.1 US:** Last note at b. 4 in **ESR** is $g\flat$, matching **E, EE, UE, & BH** ($= d\sharp^2$ in Trp.1); **A & GA** have $f\sharp$ ($= c\sharp$ in Trp.1)
- VI.1:** **ESR** has three tremolo lines on the double-dotted 8th note; corrected here to two (Flüchtigkeitsfehler)
- VI.1:** **ESR** has top note $e\sharp^3$ at b. 4& (Flüchtigkeitsfehler: one ledger line left out); corrected here to $g\sharp^3$, the enharmonic equivalent of the $f\sharp$ in **A, E, Z, EE, UE, BH, & GA**
- Va.:** **ESR** has $g\sharp^2$ at b. 4&; all other sources, incl. **ESR-St**, have $f\sharp^2$
- OS (Hn.2):** The accent > is missing from **E, Z, & EE**
- OS (Hn.3&4):** The accent > is missing from b. 2 in **EE**
- OS (T.Tub.2):** The accent ^ is missing from **E, Z, & EE**
- 311 **Hn.:** Accent > missing from b. 1 in **ESR**; added here to match **A, E, Z, EE, UE, BH, & GA**
- Hn.:** **ESR** has *ff*; changed here to *fff* to match all other sources.
- Hn.:** **ESR** has > accent at b. 4, matching **E, Z, & EE**; removed to match **A, UE, BH, & GA**
- Harm.:** **ESR** has *ffff*, presumably to reflect the dynamic or acoustic disadvantages of the instrument; all other sources, including **A, E, Z, EE, UE, BH, & GA**, have *fff*
- Harm. LS:** Accents ^ missing from whole notes in **ESR**; added here to match **A, E, Z, EE, UE, BH, & GA**
- Klav.2.:** **ESR** has *ff*, matching **Z, EE, UE, P, & W**; changed here to *fff* to match **A, E, BH, & GA**
- OS (Ob.2, Kl.2, T.Tub.1&2):** Muck felt that the sounding $G\sharp$'s in the 32nd note chord at b. 4& were misprints, and moved them up a semitone. Not mentioned in **GA-RB**.
- OS (VI.1):** Tremolo lines missing from b. 4 in **Z & EE**
- OS (VI.2):** Tremolo lines missing from b. 4 in **Z & EE**
- 312 **Klav.1 LS:** Accents > missing from b. 1 & 2 in **ESR**, as they are from both notes in **Z & EE** and from b. 2 in **E**; added here to match both notes in **A, UE, BH, & GA**, and b. 1 in **E**
- Klav.1 LS, Klav.2 US:** **ESR** has no sounding $f\sharp^1/f\sharp^2$ octave ($= Kl.2$ & T.Tub.2 in **A & GA-N**) at b. 4, instead omitting the $Kl.2 f\sharp^2$ (found in all sources) and using the sounding $g\sharp^1$ as in T.Tub.2 in **E, Z, EE, UE, P, W, BH, & GA-H**; sounding $f\sharp^1/f\sharp^2$ added here as small notes in Klav.1 LS and Klav.2 US
- VI.1&2:** Tremolo lines missing from b. 4 in **ESR & EE**; added here to match **A, E, & GA**
- VI.2:** **ESR** has two tremolo lines on the double-dotted half note; corrected here to three (Flüchtigkeitsfehler)
- OS (Kl.2):** **E, Z, EE, UE, P, W, BH, & GA-H** have $a\sharp^2-a^2$ at b. 4; **GA-N** corrects that to $b\sharp^2-a^2$, to match **A**
- OS (T.Tub.1&2):** **E, Z, EE, UE, P, W, BH, & GA-H** have unison $a(\sharp)^2$ at b. 4&; **GA-N** corrects that to $a(\sharp)^2/g(\sharp)^2$, to match **A**
- 313 **ESR** has *Sehr breit*, matching **E, Z, EE, UE, & BH**; **A** has *Langsam* (apparently in Bruckner's handwriting; see **GA-RB**, pp. 16 & 40); **GA-H & GA-N3** have *Langsam* without parentheses, and **GA-N2** has it with. (**ESR-St** has *Sehr breit* in all parts except VI.2 & Kb., which have the hilarious typo *Sehr bereit* ['very ready'].)
- Harm. US:** The $e\sharp^3-e(\sharp)^3-f(\sharp)^3$ in **ESR** are not in any other source in this octave; presumably added here to fill out the sound, and because the notes, if placed correctly one octave lower, would be unplayable by the Harm. player.
- Klav.1 US:** **ESR** has top notes $e\sharp^3-e(\sharp)^3-f(\sharp)^3$; as these notes do not appear in **OS** in this octave in any instrument, and the Flute notes from **OS** were omitted in **ESR**, these notes have been changed here to $g\sharp^3-g(\sharp)^3-a(\sharp)^3$ on the assumption that a ledger line was omitted in error.
- 313–314 **Harm. LS:** Accents ^ missing from **ESR**; added here to match **A, E, Z, EE, UE, BH, & GA**
- Klav., all parts:** Accents ^ missing from some notes in **ESR** (Flüchtigkeitsfehler); added here where missing to match **A, E, Z, EE, UE, BH, & GA**
- 315 **ESR** has *Tempo I, anfangs noch sehr ruhig*, matching **E, Z, EE, UE, P, W, BH**; changed here to **[A] tempo**, to match **A & GA**. The entry in **A** is apparently in Bruckner's handwriting; see **GA-RB**, pp. 16 &

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40. Set in parentheses in **GA-N2**, but normally (without parentheses) in **GA-H** & **GA-N3**. (**ESR-St** has *Tempo I, anfangs noch sehr ruhig*, in Kl., Hn., Harm., & Klav.; simply *Tempo I* in Vl.1&2 & Vc.; and *a tempo* in Va. — and there is no tempo indication at all in Kb.)
- Hn.: *feierlich* missing from **ESR, Z, EE, UE, & BH**; added here to match **A, E, & GA-H**, and **GA-N** (in brackets)
- OS** (Strings, except Vl.1): **GA-H** has *divisi* without parentheses; **GA-N** has it in parentheses; no **divisi** in **A, E, Z, EE, UE, & BH**
- 315–End Klav.2 LS: If timpani are used, omit the octave tremolo and the final E
- 317 Klav.2: *cresc.* missing from **ESR, E, Z, EE, UE, BH, GA-H, & GA-N2**; added here to match **A & GA-N3**
- Hn.: **ESR** has *p*, matching **A, E, Z, EE, UE, BH, & GA**; changed here to *mp* to reflect the increase from two Horns to four Horns in **OS**
- 318 Hn.: Quarter rest missing from **ESR** (Flüchtigkeitsfehler; correct in **ESR-St**).
- 319 Klav.2: *p poco a poco cresc.* missing from **ESR, E, Z, & EE**; just *poco a poco cresc.* in **UE, BH, GA-H, & GA-N2**; added here to match **A & GA-N3**
- Klav.1: *marc. sempre* is in **US** only in **ESR**; added here to LS to satisfy my pedantic nature
- 319–321 Klav.: Some dots missing from some of the double-dotted 8th notes in **ESR** (Flüchtigkeitsfehler)
- 320–322 Klav.: Wedge accents missing from b. 1 & 2 in **ESR, A, & GA-N**; present in **Z & EE** only in Trp.3 and only in m. 321; present in **EE** only in Trp.3 and only in mm. 320 & 321; present in all bars in **UE, BH, & GA-H**
- 322 Klav.1: *ff* missing from **ESR**, as it is from Trp.1–3 in **EE, UE, & BH**; present in **E** only in Trp.3, and erroneously at b. 3, not b. 3&; added here to match **A & GA**
- OS** (Kl.1&2): **A, E, Z, EE, UE, BH, & GA** all have *ff marc. sempre*
- OS** (Trp.1–3): *ff* missing from Trp.1&2 in **E** (and in Trp.3 erroneously at b. 3, not b. 3&); missing from all three in **Z, EE, UE, & BH**
- 323 Harm.: Accents ^ not present in **ESR**; added here to match all other sources (except for top note $b\sharp^2$, = Ob.2, where the accent ^ is missing in all sources).
- Klav.2 LS: *ff* missing from **ESR, E, EE, UE, BH, GA-H, & GA-N2**; added here to match **A & GA-N3**
- 324 **OS** (T.Tub.1&2): The voices are crossed at b. 4 in **Z, EE, UE, P, W, BH, & GA-H**; corrected in **GA-N**, to match **A & E**.
- 325 Harm.: Ties to next measure missing from **ESR** (over a page break); added here to match **A, EE, UE, BH, & GA**
- Klav.2 US: **ESR** has double-dotted 16th rests (Flüchtigkeitsfehler: **ESR-St** has the correct single-dotted rests).
- OS** (T.Tub.1&2): The dot on the dotted 16th rest at b. 4& is missing from **EE**
- OS** (B.Tub.1&2): The dot on the dotted 16th rest at b. 4& is missing from **EE**
- 325–326 **OS**, Trp.1–3: No wedge accents at b. 1 or 3 in **E, Z, EE, UE, P, W, BH, or GA-H**; present only in m. 325, b. 1, in **A**; present without parentheses in m. 325, b. 1, and elsewhere in parentheses in **GA-N**.
- 326 Harm.: After the page break, the ties are present in the US of **ESR**; still missing in the LS of **ESR**; added here to match **A, E, EE, UE, BH, & GA**
- Harm. US: **ESR & ESR-St** have a whole note a^1 ; changed here to a dotted half note to match **A, E, EE, UE, BH, & GA**
- Harm. LS: Ties from previous measure missing from **ESR** (Flüchtigkeitsfehler: page break)
- Harm. US: $b\sharp^1$ tie to next measure missing from **ESR**; added here to match **A, E, EE, UE, BH, & GA**
- Klav.1 US: Wedge accents missing from b. 1 & 3 in **ESR**, as they are from Trp.1–3 in **E, EE, UE, & BH**; added here to match **A, & GA-H**, and **GA-N** (in parentheses)
- Klav.1 US: **ESR** has *ff*, matching Trp.1–3 in **EE, UE, & BH**; not in Kl. in **EE**, or in Kl. or Trp. in **A, E, & GA**
- Klav.1 US: *marc. sempre* missing from **ESR** and all other sources; added here to match the similar thematic material in Klav.2 US & Vc./Kb.
- Klav.1 LS (b. 3&): $b\sharp$ missing from **ESR** (= $f\sharp^2$ in B.Tub.1 in **OS**); added here to match **A, E, EE, UE, BH, & GA**
- Klav.1 LS: **ESR** has *ff*, matching A.&T.Pos. in **A, E, EE, UE, BH, & GA**; removed here as superfluous (*ff* in US should apply to both staves)
- Klav.2 US: Wedge accent missing from b. 2 in **ESR**; added here to match **A, E, EE, UE, BH, & GA**
- Klav.2 US: **ESR** has *ff*, matching B.Pos. in **A**, and B.Pos. & KB.Tub. in **E, EE, UE, & BH**; not in Fg. in **E, EE, UE, & BH**, or in Fg. or KB.Tub. in **A**
- Klav.2 US: *sempre* missing from **ESR, E, EE, UE, BH, & GA-H**; added here to match **A & GA-N**
- Vc., Kb.: *ff* missing from **ESR, A, E, & EE**; added here to match **UE, BH, & GA**

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- Vc., Kb.: *sempre* missing from **ESR**, **E**, **EE**, **UE**, **BH**, & **GA-H**; added here to match **A** & **GA-N**
- OS** (Kl.1&2): *marc. sempre* in **A** might be for Kl.1&2 (or it might apply to Fg.1); if intended for Kl.1&2, it is superfluous; **GA-RB**, p. 40, considers it to be for Kl., but **GA-N3** did not add it in that part; not in **E**, **EE**, **UE**, **BH**, or **GA-H**
- OS** (Fg.1&2): *sempre* missing from **E**, **EE**, **UE**, **BH**, **GA-H**, & **GA-N2**; present in **GA-N3**
- OS** (Trp.1–3): **EE**, **UE**, & **BH** have *ff*
- OS** (B.Pos.): *sempre* missing from **E**, **EE**, **UE**, **BH**, & **GA-H**; present in **GA-N**
- OS** (T.Tub.1&2): The dot on the dotted 16th rest at b. 2& is missing from **EE**
- OS** (B.Tub.1&2): The dot on the dotted 16th rest at b. 2& is missing from **EE**
- OS** (KB.Tub.): *sempre* missing from **E**, **EE**, **UE**, **BH**, & **GA-H**; present in **GA-N**
- 326–328 Harm. LS, Klav.1 LS: The quarter note $b\sharp$ at b. 4 in **ESR** represents the two 8th notes in T.Pos. from **OS**
- 327 Hn.: *marc. sempre* missing from **ESR**, **E**, **EE**, **UE**, **BH**, & **GA-H**; added here to match T.Tub.1&2 in **A** & **GA-N**
- Klav.1 US: Wedge accents missing from **ESR**; added here to match **A**, **E**, **EE**, **UE**, **BH**, & **GA**
- Klav.2, US: One dot missing from double-dotted 8th rest at b. 3 in **ESR** (Flüchtigkeitsfehler)
- OS** (Hn.1&2): Slur from previous bar missing from **E** (after a page break)
- OS** (Hn.3&4): Possibly a dotted quarter (without any rest to fill out the remainder of the 3 beats) in **E**; definitely so in **Z**; dotted quarter note plus 8th rest plus quarter rest in **UE**
- OS** (Hn.3&4): *marc. sempre* not in **A**, **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, or **GA**; its addition would be logical, to match *marc. sempre* in T.Tub.1&2 in **A** & **GA-N**. (See next item.)
- OS** (T.Tub.1&2): *marc. sempre* missing from **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H**; added to **GA-N** to match **A**.
- OS** (B.Tub.1&2): *marc. sempre* missing from **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H**; added to **GA-N** to match **A**.
- OS** (KB.Tub.): Erroneous quarter note $c(\sharp)$ at b. 4 in **E**; all other sources have the correct “c”.
- 327–328 Vc., Kb.: Wedge accents missing from **ESR**, matching **EE** in m. 327 only; added here to match m. 328 in **EE**, and both bars in **A**, **E**, **UE**, **BH**, & **GA**
- 327–330 Harm. LS: The $b\sharp$ pedal point in **ESR** is not represented anywhere in **OS**, and seems to have been added by **ESR** to fill out the sound, using the pitch of the T.Pos. from **OS**.
- 328 Hn.: Accent > missing from b. 4 in **ESR**, as it is from Hn.3&4 in **E** & **EE**; added here to match **A**, **UE**, **BH**, & **GA**, and T.Tub.1&2 only in **E** & **EE**
- OS** (Hn.3&4): Accent > missing from b. 4 in **E** & **EE**
- OS** (KB.Tub.): **UE**, **GA-H**, & **GA-N2** have an erroneous double-dotted 16th rest at b. 3; corrected in **GA-N3**
- 329 Klav.2 US: Wedge accent missing from 8th note e at b. 1 in **ESR**; added here to match **A**, **E**, **EE**, **UE**, **BH**, & **GA-H**, and **GA-N** (in parentheses)
- 329–330 Hn.: Accents > missing from b. 2 & 4 in **ESR**, **E**, **EE**, **UE**, & **GA-H**; added here to match **A**, **BH**, & **GA-N**
- Klav.1 LS: The $b\sharp$ quarter notes at b. 2 & 4 in **ESR** each represent two 8th notes in T.Pos. from **OS**
- OS** (Hn.3&4): Accents > missing from b. 2 & 4 in **E**, **EE**, & **UE**; missing only from m. 330, b. 4, in **BH**
- OS** (B.Pos.): **EE** has 8th note plus dotted 16th rest at b. 2; double dotted 8th note is correct
- OS** (T.Tub.1&2): Accents > missing from b. 2 & 4 in **EE** & **UE**; missing only from m. 330, b. 4, in **E** & **BH**
- OS** (KB.Tub.): Wedge accents missing entirely from b. 1 & 3 in **A**; present in **E**, **EE**, **UE**, & **BH**; present only in parentheses in **GA-N**
- 330 **OS** (B.Tub.1&2): Dot missing from dotted quarter note at b. 1 in **GA-H** & **GA-N2**; present in **GA-N3**
- OS** (Vc., Kb.): Wedge accent is missing from b. 3 in **GA-H** & **GA-N2**; present in **GA-N3**
- OS** (Hn.3&4): **A** is extremely hard to decipher at b. 4: to me it looks like $f(\sharp)^1/a(\sharp)^1/c(\sharp)^2$ — clearly impossible.
- 330–334 Vl.1: 8^{va} and squiggly line are missing from **ESR** (Flüchtigkeitsfehler)
- 331 Kl.: **ESR** has the accent ^, matching **E**, **EE**, **UE**, **BH**, **GA-H**, & **GA-N2**, and **GA-N3** (in parentheses); it is not present in **A**
- Hn., Klav.1 LS: Accent ^ missing from b. 1 in **ESR**; added here to match **A**, **UE**, **BH**, & **GA**, and **E** & **EE** (where the accent for Hn.2&4 is admittedly unclear, being only above the notes for Hn.1&3)
- Harm.: **ESR** has *ffff*, presumably to reflect the dynamic or acoustic disadvantages of the instrument; changed here to *fff*, to match all other sources, incl. **A**.
- Klav.2. US: **ESR** has *ff*, matching **EE** & **UE**; changed here to *fff* to match **A**, **E**, **BH**, & **GA**
- Klav.2. LS: *fff* missing from **ESR**; added here to match **A**, **E**, **EE**, **UE**, **BH**, & **GA**
- OS** (A.T.&B.Pos.): **EE** & **UE** have *ff*
- OS** (B.Tub.1&2): **EE** & **UE** have *ff*

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- OS (KB.Tub.): EE & UE have *ff***
- 331–334 Klav.1: The repeated quarter notes $b\sharp^1$ (LS) and $g\sharp^1$ (US) in **ESR** represent A.&T.Pos. in **OS**, where they have accents >; the other quarter notes represent Trp.1–3 in **OS**, which are slurred; **ESR** chose not to transcribe the trombone accents > here.
- 333 Kl.: Accent ^ missing from **ESR**, **A**, **E**, **EE**, **UE**, **BH**, **GA-H**, & **GA-N2**; present in parentheses in **GA-N3**
Hn.: Accent ^ missing from **ESR**, **A**, **E**, & **EE**; present in **UE**, **BH**, **GA-H**, & **GA-N2**, and **GA-N3** (in parentheses)
Klav.1 LS: Accent ^ missing from **ESR**; added here to match **A**, **E**, **EE**, **UE**, **BH**, & **GA**
- 334 Harm.: All ties to next measure missing from **ESR** (over a page break); at the beginning of the next bar (after the page break) they are present in **ESR**; missing ties added here to match **A**, **E**, **EE**, **UE**, **BH**, & **GA**
- 335 Kl.: Accent ^ missing from **ESR**, **A**, **E**, **EE**, **UE**, **BH**, **GA-H**, & **GA-N2**; present in parentheses in **GA-N3**
Hn.: Accent ^ missing from **ESR**, **A**, **E**, & **EE**; present in **UE**, **BH**, **GA-H**, & **GA-N2**, and **GA-N3** (in parentheses)
Klav.1 LS: Dot missing from dotted half note in **ESR** (Flüchtigkeitsfehler)
Klav.1 LS, Klav.2 US: **ESR** has accent > at b. 1; changed here to ^ to match all other sources.
Klav.1 LS (b. 4): $g\sharp^1$ (= $d\sharp^1$ in Trp.3 in **OS**) missing from **ESR**; added here to match **A**, **E**, **EE**, **UE**, **BH**, & **GA**, and to imitate similar mm. 331 & 333
- 335–336 Klav.1: The repeated quarter notes $b\sharp^1$ (LS) and $g\sharp^1$ (US) in **ESR** represent A.&T.Pos. in **OS**, where they have accents >; the other quarter notes represent Trp.1–3 in **OS**, which are slurred; **ESR** chose to add accents > in on all the quarter notes here (except in m. 336 on b. 4, presumably a Flüchtigkeitsfehler: added here), probably to intensify the sound in the great climax.
- 336 Hn.: **ESR** ends the slur on the last note of this bar, matching **E**, **EE**, **UE**, **BH**, & **GA**; extended here to the first note of the next bar, to match **A** (=Hn.2&4 and T.Tub.1&2 in **OS**)
OS (Trp.1&2): Slur in **A** & **E** ends in next bar; ends here in **EE**, **UE**, **BH**, & **GA**
- 337 Klav.1 LS: Accent > missing from some notes at b. 1 & 3 in **ESR**; added here to match **A**, **E**, **EE**, **UE**, **BH**, & **GA**
Klav.1&2: Accents > missing from all 32nd notes at b. 3 & 4 in **ESR**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, **GA-H**, & **GA-N2**; added here to match **A**, **E**, & **GA-N3**
Klav.2 US: Accent > missing from b. 4 in **ESR**; added here to match **A**, **E**, **EE**, **UE**, **BH**, & **GA**
Klav.2 US: Dots missing from double-dotted 8th notes at b. 4 in **ESR** (Flüchtigkeitsfehler)
OS (Hn.1&2): The accent in **A** is clearly intended only for Hn.2; **E**, **Z**, & **EE** have one note (**a2**), and one accent above, looking as if it applies to Hn.1&2; **UE**, **P**, & **W** also have only one note, but the accent is underneath, so seems more clearly to apply to Hn.2; **BH** & **GA** have two notes, with the accent ^ only for Hn.2.
OS (Trp.1&2): **E** & **EE** have no accent; **UE**, **BH**, & **GA-H** have an accent ^; placed in parentheses in **GA-N**
OS (T.Tub.1&2): **E** & **EE** have no accent; **UE**, **BH**, & **GA-H** have an accent ^; placed in parentheses in **GA-N**
- 337–338 Klav.1 US: **ESR** has these whole notes:
 $g\sharp^2$ (tied to a $g\sharp$ quarter note in m. 339) (= Trp.1&2 in **A** & **GA-N** [only Trp.1 in **E**, **EE**, **UE**, **BH**, & **GA-H**]): reduced to a quarter note in m. 337 here; the whole notes are in Harm.
 e^2 (= Trp.2 in **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H**, but that note is only in (?pencil) in **A**, and was removed from **GA-N**]; removed here too, to match **A**, and because it is covered by the Harm.
 $b\sharp^1$ (in bar 337 only) (= Hn. 2&4 and Ten.Tub.1&2 in **OS**): reduced to quarter note here; the whole note is amply represented in the Hn.
- 337–339 Harm. MS: **ESR** has whole notes (and final quarter note) e^2 , matching Trp.2 in **E**, **Z**, **EE**, **UE**, **P**, **W**, **BH**, & **GA-H**, but that note is only in ?pencil in **A**, and was removed from **GA-N**; retained here to fill out the sound (but removed from Klav. — see previous item).
- 338 Harm. LS: **ESR** has whole note e , matching no other source that I can find; not present in this octave anywhere in **A**, **E**, **EE**, **UE**, **BH**, & **GA**, and so removed here
- 339 Harm. LS, Klav.2 US: **ESR** has \bar{e} , which is not in **OS** in the winds, and has been removed here
Klav.1 US: **ESR** has $g(\sharp)^2$, matching Trp.1 in **A**, **E**, **EE**, **UE**, **BH**, & **GA** (see item for mm. 337–338); covered in **ESR** in Harm.; removed here to emphasize the e^1/e^2 octave (with ^)
Klav.1 US: **ESR** has accent > for the upper two notes (e^2 and $g\sharp^2$, the latter note removed here — see previous item), and an accent ^ for the lower two notes (e^1 and $g\sharp^1$); changed here to accent ^ for the e^1/e^2 octave (= Trp.3 and B.Tub.1&2 in **OS**) and accent > for the $g\sharp^1$ (=A.Pos.), to match **A**, **E**, **EE**, **UE**, **BH**, & **GA**
Klav.2 US: Accent > missing from **ESR**; added here to match **A**, **E**, **EE**, **UE**, **BH**, & **GA**

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Klav.2 LS: **ESR** has *sf*, matching **E, Z, E, EE, UE, & BH**; removed here to match **A & GA**
Vc./Kb.: **ESR** has e; replaced here by E to match all other sources.
OS (Hn.4): Changes to $b\sharp^1$ in **E**; should remain on $f\sharp^2$ to match **A, EE, UE, BH, & GA**
After 339 Kl., Harm., Klav.: The copyist has signed the parts (**ESR-St**): JKSch (? — hard to read; perhaps GKSch or YKSch)

