

**TABLE I: The Sources for the Finale as used in SC 2004
(Concordance with Facsimile Edition and SPCM 1992)**

SC (bars)	SPCM	Bifol.	FE (page)	Length	Metrical Numbers	Condition / Structure
1–16	1–16	[1E]	--- 67–70 95–98	16	1–4; 1-[2–5]-6–8; 1–2; 1–2-	Reconstr. [1E] (16) from: 1 ^d C, t. 1–5, 8–9, 14–16, 21–24 SVE 1 ^e E
17–34	17–34	„2 ^e E	135–38	18	-3–4; 1–8; 1–4; 1–4-	Finished, valid bifol.
35–50	35–50	„3 ^e E	139–42	16	-5–12; 1–8-	Finished, valid bifol.
51–68	51–68	[„4 ^e E]	--- 131 143–46	18	-9–10-[-11–12; 1–4;] 1–8; 1–2-	Reconstr. [„4 ^e E] (5-4-4-5) from: 2F, last 2 b. (finished instr.) and text from 3A
69–84	69–80; 83–86	4C/„5 ^e	151–54	16	-3–8; 1–2- [-1–8];	4C/„5 ^e „giltig ^e
85–100 [84*–100]	99–114	[5/„6 ^e]	--- 33 164–66	16	[18]/[1–2]/[1–8]; 1–8; [b. 84* und 84** optional] [1–2]/1–4- [-5–8], 1–8	Reconstr. [5/„6 ^e] (4-4[6/]-4-4) from: Sk., 4.–6. Syst., and 5B, last 12 b.
ANOTHER POSSIBLE BIFOLIO SEQUENCE:						
51–66	51–66	[„4 ^e E]	--- 131 143–46	16	-9–10-[-11–12; 1–4;] 1–8;	Reconstr. [„4 ^e E] (4-4-4-4) from: 2F, last 2 b., and 3A, first 14 b.
67–84**	67–88	[5E]	146	20	1–8; 1–2- [-1–8];[1–2]	Reconstr. [5E] (8-4-4-4 T.) from: 3A, last 2 b.;
67–68	67–68		151–54		-3–8; 1–2- [-1–8];	4C/„5 ^e , compl.;
69–84	69–80; 83–86		152		[1–2;]	4C/„5 ^e , 9. & 10. b.. rep.
84*–84**	87–88					
85–100	99–114	[5/„6 ^e]	--- 33 164–66	16	[1–8]; 1–8; 1–4- [-5–8], 1–8	Reconstr. [5/„6 ^e] (16 b.) from: Sk., 4.–6. Syst., and 5B, last 12 b.
101–18	115–32	[6/„7 ^e]	--- 173–76	18 18	1–6 (bzw. 2x1–3); 1–8; 1–4- 1–3; 1–3; 1–8; 1–4	Reconstr. [6/„7 ^e] (18 b.) from: 6 ^c B, almost compl.
119–36	133–50	7C/„8 ^e	181–84	18	-5–8; 1–6; 1–2; 1–6-	Finished, valid bifol.
137–52	151–66	8B/„9 ^e	189–92	16	-7–8; 1–8; 1–6-	Finished, valid bifol.
153–68	167–82	9B/„10 ^e	193–96	16	-7–8; 1–8; 1–6-	Finished, valid bifol.
169–84	183–98	10A/„11 ^e	197–200	16	-7–8; 1–8; 1–6-	Finished, valid bifol.
185–200	199–214	11A/„12 ^e	201–04	16	-7–12; 1–8; 1–2-	Finished, valid bifol.
201–16	215–30	„13a ^e E	217–20 205–07	16	-3–8; [1–8; 1–2-] -7–8; 1–8	SVE, instr. & supplemented from: 12C, first 10 b.
217–32	231–46	[= 13b?]E	221–24 213–16	16	[-3–12; 1–6-] -7–8; 1–8; 1–6-	Incompl. SVE, instr.; part. supplemented from: SVE „13 ^e bE
233–48	247–62	13E/„14 ^e	225–28	16	-7–8; 1–8; 1–6-	bifol. almost complete
249–64	263–78	[14/„15 ^e]	--- 207–08	16	-7–8; 1–6-[-7–8; 1–6-]	Reconstr. [14/„15 ^e] (16 T.) from: 12C, last 8 b.; Connection to 15D/„16 ^e synthesized from the surviving (8 b.).
265–80	279–94	15D/„16 ^e	253–56	16	-7–8; 1–6; 1–4; 1–4-	Str. compl.; main wind parts sketched
281–96	295–310	16C/„17 ^e	257–60	16	-5–8; 1–12;	Str. compl.; main wind parts sketched
297–312	311–26	17 ^c D/„18 ^e	277–80	16	1–8; 1–8;	Str. compl.; main wind parts sketched
313–28	327–42	18D/„19 ^e	281–84	16	1–4; 1–3; 1–3; 1–3; 1–3-;	Str. compl.; main wind parts sketched

SC (bars)	SPCM	Bifol.	FE (page)	Length	Metrical Numbers	Condition / Structure
329–44	343–58	[19/,,20“]	---	16	-4-8; 1-8; 1-3; 21 23	Reconstr. [19/,,20“] (16 b.) from: Sketches on 18D/,,19“; Sk., 3. & 4.Syst., b. „33–41“ and 1. Syst., last b., 2., 3. & 5. Syst.
345–60	359–74	20F/,,21“	285–88	16	1-3; 1-3; 1-8; 1-2-	bifol. almost complete
361–76	375–90	21D/,,22“	289–92	16	-3-8; 1-8; 1-2-	Str. compl.; main wind parts sketched
377–92	391–406	22D/,,23“	293–96	16	-3-8; 1-8; 1-2-	Str. compl.; main wind parts sketched
393–408	407–22	23D/,,24“	297–300	16	-3-12; 1-6-	Str. compl.; main wind parts sketched
409–24	423–38	[24/,,25“]	---	16	-7-8; 1-8; 1-6- -7-8; 1-[2]-3-[4]- -5-8; 165–66 1-6;	Reconstr. [24/,,25“] (16 b.) from: Sk., 2. Syst., 6 b.; 3. Syst., 4 b. and 5B, 6 b., Str. almost complete
425–40	439–54	25D/,,26“	301–04	16	-7-8; 1-6; 1-8;	Str. compl.; main wind parts sketched
441–56	455–70	26F/,,27“	305–08	16	1-4; 1-8; 1-4;	Str. compl.; main wind parts sketched
457–80	471–94	[27/,,28“]	---	24	1-8; 1-8-[-9-12; 1-4-] 1-8; 1-4- 5-8; „Schluß d-moll“	Reconstr. [27/,,28“] (24 b.) from: Skizze, 3. & 4. Syst., 12 b. and 1. Syst., 4 b.; 8 b. synth. from 26f/,,27“, last 4 b. (transp.) and beginning of 28E/,,29“
481–96	495–510	28E/,,29“	309–12	16	5-6; 1-12; 1-2-	Str. compl.; main wind parts sketched
497–512	511–26	29E/,,30“	313–16	16	-3-8; 1-8; 1-2-	Str. compl.; main wind parts sketched
513–28	527–42	[30/,,31“]	---	16	[-3-12; 1-6-]	Reconstr. [30/,,31“] (16 b.) from: Inversion of the Chorale, respecting last 2 b. from 29E/,,30“ and first 2 b. from 31E/,,32“
529–44	543–62	31E/,,32“	317–20	16	-7-8; 1-8; 1-6-	Str. compl.; main wind parts sketched
FROM THIS POINT ONWARDS, THE REMAINING SCORE BIFOLIOS ARE NO LONGER EXTANT						
545–60	563–84	[32E/,,33“]	---	16	[-7-8; 1-8;]1-6- 319–320 6 1-6-	Reconstr. [32/,,33“] (16 b.) from: 31E/,,32“, 2 b. continued, b. 11–14 transp., and augmented to 8 b. Sk., 1. Syst., first 6 b.
561–76	585–600	[33/,,34“]	---	16	-7-8; 1-8; 1-6- -7-8; 1-8; 1-6-	Reconstr. [33/,,34“] (16 b.) from: Sk., 1. – 3. Syst., 16 b.
577–92	601–16	[34/,,35“]	---	16	-7-8; [1-4; 1-8; 1-2-] -7-8 [1-4] [1-10-]	Reconstr. [34/,,35“] (16 b.) from: Sk., 3. Syst., 2 b.; 4 b. synth. from the foregoing synth. Coagmentation of Main Themes
593–608	617–32	[35/,,36“]	---	16	[-3-4; 1-8;] 1-4-[-5-6-] [-11-12] 305 [1-8] 45 1-4-[-5-6-]	Reconstr. [35/,,36“] (16 b.) from: 2 b. end of Coagmentation Chorale: first 4 b. from 26F/,,27“ augm., Sk., first 2 b. continuation synth.
609–24	633–48	[36/,,37“]	---	16	[-7-8;] 1-8; 1-6- [-7-8] 1-8; 1-6-	Hypothetical [36/,,37“] (16 b.) from: 2 b. end of period synth., and Sk., first 14 b.
625–40	649–64	[37/,,38“]	---	16	-7-8; 1-8; [1-6-] -7-8; 1-8; [1-6-]	Hypoth. [37/,,38“] (16 b.) from: Sk., last 10 b. Pedalpoint continued / „Alleluiah“ synth.
641–56	665–80	[38/,,39“]	---	16	[-7-8; 1-8; 1-4; 1-2-]	Hypoth. [38/,,39“] (16 b.)
657–63	681–87	[39/,,40“]	---	7	[-3-4; 1-5]	Hypoth. [39/,,40“]

TABLE II: Finale (SC 2004), Revised Formal Analysis

[Notabene: Bruckner's original terms from the Finale manuscripts given here in „“]

Bars	Section	Length	Periods	Annotations
1–206	1. THEIL [= Part I]	206 [opt. 208]		
1–42	EINGANG [= Introit]	42		
1–12	Motto	12	4 / 8	From 1st. Mvmt., Hrns., b. 19 / Toccata Rhythm
13–30	Condensation; Crescendo	18	2 / 4 / 8 / 4	Cross Motif in mutation (Adagio-Coda)
31–42	Theme antic. / Pre-Climax; Reduction	12	12	Augmentation & Diminution simult.
43–74	„THEMA“ [= Main Theme]	32		
43–58	Main Theme (in Toccata Rhythm)	16	12 / 4	Cross Motif; Minim Progression; Trp. Fanfare
59–68	Reduction (<i>Memento mori</i>)	8	8	<i>Passus Duriusculus</i> [=PD]; Cross Motif
69–74	Chorale Bridge (Brass)	8	8	<i>Memento Mori</i> cont.
75–128	GESANGSPERIODE & TRIO	54 [opt. 56]		
75–92	„Gesangsperiode G-Dur“ [= Song Period]	18 [20]		
75–84	(Toccata Rhythm, deriv. fr. Main Theme)	10	2 / 8	Cross Motif; Minim Progression; PD
85–92	Repetition (var.)	8	8	Lyrical Counterpoint; Woodwind Bridge
[84*;84**; 85–92		10	[2] / 8	<u>optional: b. 75 & 76 repeated as 84*;84**</u>
93–106	„Trio Fis-Dur“	14		
93–100	Trio... (in Toccata Rhythm)	8	8	Cross Motif; Lyrical Counterpoint;
101–06	...to be continued	6	3 / 3 [= 6]	PD and break-off as <i>Memento Mori</i>
107–28	Song Period da capo (var.)	22		
107–14	„F-Ges“ (Clar., Fag., Hrn., Tb.)	8	8	Cross Motif; Minim Progression
115–22	„G-Dur-Variante“ / Str.	8	8	Cross Motif; PD; Lyrical Counterpoint (Vla.)
123–28	Pendulum of Low Notes (Ges / F)	6	6	Ges-F (Phrygian) as <i>Memento Mori</i>
129–54	ÜBERGANG [= Transition]	26		
129–38	Motto (inv.)	10	2 / 8	Toccata Rhythm
139–54	Ascent / „Announcement“ (Woodwinds)	16	8 / 8	Quot. from Adagio (b. 151–4)
155–206	CHORAL [= Chorale Theme]	52		
155–70	„Choral E-Dur“	16	8 / 8	Triplet Figuration; Chorale Theme
171–78	Interjection	8	8	
179–90	Chorale repeated (var.)	12	12	
191–206	Reduction; Te Deum	16	8 / 8	PD; Te Deum Motif as <i>Memento Mori</i>
207–554	„2. THEIL“ [= Part II]	348		
207–96	DURCHFÜHRUNG [= Development]	90		
207–42	Passacaglia: PD + Te Deum (Ob.: Gregorian Theme in semibreve)	36	8 / 12 / 8 / 8	Triplets; Motto & Toccata Rhythm + dimin.; PD; Te Deum Motif rect. (augm., dimin.)
243–50	Motto	8	8	(inv. only), imit., augm., dimin.
251–66	Passacaglia repet.	16	8 / 8	Triplets; Motto & Toccata Rhythm + dimin.; PD; Te Deum Motif rect., inv., imit., augm., dimin.
267–76	Motto	10	6 / 2 / 2	inv., rect., augm., dimin.
277–96 <i>mori</i>)	Song Period & Lyrical Counterpoint	20	8 / 6 / 6	rect., inv.; Trp. Fanfare; break-off (<i>Memento</i>
297–350	„FUGE“	54		
297–316 dimin.	Fugue Exposition	20	8 / 8 / 4	Theme Variant; Motto & Toccata Rhythm +
317–41	Development Section	25	3x3 / 8 / 8	Theme imit., rect., inv., augm., dimin. (Quot. Beethoven, Symphony No. 9, 1. Mvmt., b. 427ff.)
342–50	Pleno „Cis-m. B.“	9	3 / 3 / 3	Theme simult. rect., inv., dimin., imit.(!)
351–82	FORTGANG [= Continuation]	32		
351–66	Fugue Epilogue: Pedalpoint	16	8 / 8	Alleluiah (Vc.), Theme inv., imit. (Quot.: <i>Toccata BWV 565</i> –apocryphe–)
367–72	„Unisono c-moll“	8	8	Theme rect., imit.; dimin., imit.
373–82	Pedal Progression; Pleno	8	8	Theme rect., imit. (Quot.: <i>Aeterna fac</i> / Te Deum and Symphony No. 6, Finale).

Bars	Section	Length	Periods	Annotations
383–402	HORN THEMA (<i>Alleluiah</i>)	20		
383–90	Horn Theme (imit.)	8	8	Triplet; <i>Alleluiah</i> ; Octave Fall from Main Theme 1st. Mvmt.; Toccata Rhythm
391–402	Continuation (Trp.; Woodw.)	12	12	Break-off as <i>Memento Mori</i>
403–60	GESANGSPERIODE & TRIO	58		
403–18	„Gesangsperiode“	16		Cross Motif; Minim Progression;
403–18	(var.)	16	8 / 8	Lyrical Counterpoint; PD
419–32	„Trio Fis-Dur“	14		
418–26	Trio...	8	8	Cross Motif; Lyrical Counterpoint;
427–32	...to be continued	6	6 [= 3 / 3]	PD; Break-off as <i>Memento Mori</i>
433–60	Trio and Song Period, Continuation	28		
433–40	Trio developed (4 b. Viol., 4 b. Vc.)	8	8	Cross Motif imit.
441–44	Chorale antic. in Minims (Str.)	4	4	Chorale; Minim Progression
445–52	Song Period (inv.)	8	8	Cross Motif inv.; Minim Progression inv.; PD
453–56	Gregorian Theme	4	4	from Cross Motif and Minim Progression: Allusion to <i>Christ ist erstanden...</i>
457–60	Trio repet., Vc.	4	4	...and Break-off as <i>Memento Mori</i>
461–94	UNISONO; PLENO; TRANSITION	34		
461–72	Double Unison / Stringendo	12	12	Chorale antic.; Cross Motif; Minim Progression
473–76	Pleno: Gregorian Theme (rep.)	4	4	Cross Motif; Minim Progression
477–86	Climax and Reduction	10	10	Octave Fall; Triplet Motif
487–94	Ascent / Announcement	8	8	Triplet Motif; Quot. from Adagio (b. 13–6)
495–538	CHORAL + TE DEUM	44		
495–510	„2. Abtheilung: Choral D-Dur“	16	8 / 8	Chorale; Te Deum Motif
511–22	Repeat (inversed; sustained 4 b. omitted)	12	12	Chorale inv.; Te Deum Motif
523–30	Interjection (inversed)	8	8	Triplet Motif rect., inv., imit.
531–38	Chorale Variant with Fifth Fall (Bass)	8	8	Chorale var.; Triplet Motif rect., inv., imit.
539–54	HORN THEMA (<i>Alleluiah</i>)	16		
539–46	Horn Theme	8	8	Triplet Motif; <i>Alleluiah</i> ; Octave Fall
547–54	Horn Theme repeated	8	8	Break-off as <i>Memento Mori</i>
555–663	CODA	109		
555–82	EINGANG	28		
555–70	Motto (Stasis); <i>Memento Mori</i>	16	8 / 8	Motto inv., imit.
571–82	Condensation, Crescendo	12	8 / 4	Elements from Transition into Chorale (Part I)
583–602	PLENO (<i>Coagmentatio</i>)	20		
583–94	Fugue + Adagio + Scherzo + Main Theme	12	8 / 4	Overlay of four Main Themes in Pleno
595–602	Chorale (Variant from b. 457ff.) + Te Deum	8	8	(Violins: Cross Motif; cf. Adagio, b. 235)
603–26	KADENZ [= Cadence]	24		
603–10	Chorale Ascent	8	8	Cross Motif; Te Deum
611–18	„Ces / F“: Fugue Theme inv.	8	8	+ Triplets (Woodwinds); Motto
619–26	Pleno (Dominant Eleventh)	8	8	Motto; Trp. Fanfare and break-off as <i>Memento Mori</i>
627–63	„ALLELUIAH“	37		
627–42	D Pedalpoint; Crescendo	16	8 / 8	Te Deum augm. dim., rect., inv., imit.; Minim Progression; <i>Alleluiah</i>
643–63	Pleno	21	8 / 4 / 4 / 5	Triplet Motif; Te Deum; Minim Progression; <i>Alleluiah</i>

TABLE III: Bruckners Ninth with Finale Completion (SC 2004) in Comparison with Süßmayr's Completion of Mozart's Requiem

Anton Bruckner, Symphony No. IX with Finale (unfinished)

[SPCM Completed Performing Version / New Edition by Samale & Cohrs 2004]

—NOTE: Movements I–III already completed by Bruckner, in all, 1369 measures—

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

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

Song Period: 75–92 (=18/opt. 20) full instr. orig.; 93–106 (=14) Str. & Clar. 101–5 orig.; 107–28 (=22) full instr. orig.; 84*, **, 85–88 (=4/opt. 6) *recovered from sketch and 23D/., 24“; 1. Fl., 1. Klar. 97f, 1. Ob. 92f & 96–8, 1. Hrn. 93–98, 2. Hrn. 96–8, 3.4. Hrn. 93–96 supplemented.*

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

Chorale Theme: 155–206 (=52) full instr. orig.; *2.3. Klar., 1. Fag. 199–202 rewritten from „13a“E; 203–6 Vla. cancelled.*

Development: 207–28 (=22) leading parts sketched; 233–48 (=16) almost full instr. orig.; 265–84 (=20) Str. complete; Winds in shorthand notes; 285–8 (=4) full instr. orig.; 289–96 (=8) Str. complete; Winds in shorthand notes; *207–28 (=22) instr. elaborated (Klar., Fag., Hrn., Vla., Vlc., Kb.); 229–32 (=4) composition supplemented from the surrounding; 237–42 1. Ob. col 2.3. and Fag. continued col Vc. from 235f.; 246–9 1. Hrn. added; 249f (=2) reconstructed as sequence from 247f.; 251–6 (=6) transposed elaboration from 12C; 257–62 (=6) composition supplemented from the surrounding; 263f (=2) reconstructed from the following (265f); 265–76 shorthand notes rewritten (1. Fl., Ob., Klar., Fag., Hrn., 1. Trp., Trb.; 274–7 1. Viol.); 277–84 shorthand notes rewritten (2.3. Ob., 2.3. Klar., 7.8. Hrn., Trp.), 1.–6. Hrn. added; 281f 1. Ob., 1. Klar., Trb. added; 289f 1. Ob., 1. Klar., 1.3. Hrn., 1. Trp. added; 219–5 shorthand notes rewritten (Ob., Klar., Fag., Hrn., Trb., K.-Btb.).*

Fugue: 297–328 (= 32) Str. complete, Winds in shorthand notes; 329–44 (=16) sketched; 345–50 (= 6) full instr. orig.; *297–328 (=32) shorthand notes rewritten; 329–41 (=13) instr. elaborated from sketches and 326–8; 342–4 (=3) full instr. adapted from 345–50.*

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

Horn Theme: 383–402 (=20) Str. complete, Winds in shorthand notes; *383–402 (=20) shorthand notes rewritten; 383–90 Woodwinds, Tb., Trb., K.-Btb.; 391–4 Fl., Ob., Klar., Hrn.; 395–402 Ob., Klar. supplemented.*

Song Period: 403–8 (=6) Str. complete; 409–18 (=10) sketched; 419–24 (=6) sketched as repeat from Exposition; 425–32 (=8) Str. complete; 433–56 (=24) Str. complete, 433–5 1. Fl.; *403–8 (=6) Hrns. supplemented (comp. 77–82); 409–18 Str. instr. elaborated from sketch and continued from 403–8; 1.2. Ob., 1.2. Klar., Fag., 1.–4. Hrn., Trp. added; 425–32 (=8) Woodwinds, Hrns., Tb. & Trp. supplemented; 433–56 (=24) all Winds supplemented.*

Transition: 457–72 (=16) sketched; 481–94 (=14) Str. complete, Winds in shorthand notes; *457–72 (=16) Str. elaborated from sketch; some Winds supplemented; 473–6 (=4) transp. repeat of 453–6 in tutti instrumentation; 477–80 (=4) Str. reconstructed from 481ff backwards and Winds elaborated.*

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

Horn Theme: 539–44 (=6) Str. complete, 1.–4. Hrn.; *545f (=2): reconstructed from 543f.; 547–54 (=8) composition supplemented as transposed and augmented repeat of 541–4.*

Coda Introit: 555–78 (=24) sketched; *555–78 (=24) Str. elaborated from Sk., Winds supplemented; 579–82 (=4) composition supplemented, consulting 571–8 and 151–4.*

Coagmentation: *583–594 (=12) composition supplemented as overlay of Main Themes; 595–602 (=8); composition supplemented; elaborated as transposed and augmented repeat of 441–4, also consulting 531–8).*

Cadenza: 603–6 (=4), 611–26 (=16) sketched; *607–10 (=4) composition supplemented from 603–6; 603–26 (=24) sketch elaborated for Str., all Winds elaborated.*

Alleluiah: 627–34 (=8) pedalpoint sketched; *635–63 (=29) composition supplemented from Alleluiah and Te Deum Motif; 627–63 (=37) entire instrumentation elaborated.*

TOTAL LENGTH OF MOVEMENTS I–III finished by Bruckner	1369 bars
TOTAL LENGTH OF FINALE	663 (665) bars
Score bifolios: Instrumentation finished by Bruckner	206 (208) bars
Score bifolios: Strings complete, shorthand notes for Woodwinds and Brass	224 bars
Continuity sketches by Bruckner	122 bars
Lost score bifolios / No sketches extant for continuity	111 bars
Continuity reconstructed by sequence, transposition, repetition, adaption of original material	68 bars
Composition supplemented, synthesized from inherent theme material	43 bars

[111 bars had to be reconstructed and supplemented. This corresponds to ca. 17% of the Finale (SC 2004), ca 5,4 % of the entire Symphony, or ca. 4 Minutes of Music.]

Wolfgang Amadé Mozart, Requiem KV 626 (unfinished) **[Completed Performing Version by Franz Xaver Süßmayr, 1790/91]**

I. INTROIT [100]

„Requiem“ [48 bars]: Full instrumentation by Mozart.

„Kyrie“ [52]: Vocal Parts & Basso Continuo (V/B) by Mozart; *Instrumentation by Süßmayr*.

II. SEQUENCE [350]

„Dies Irae“ [68]: V/B, Str. 1-4, 1. Viol. 5-9, 19-31, 40-57, 65-68 by Mozart; *Instrumentation by Süßmayr*.

„Tuba mirum“ [62]: V/B, Pos. 1-19, Viol. 44-62 by Mozart; *Instrumentation by Süßmayr*.

„Rex tremendae“ [22]: V/B, 1. Viol. by Mozart; *Instrumentation by Süßmayr*.

„Recordare“ [130]: V/B, 1-13, 126-30 compl., also 1. Viol. 34-38, 52f, 68-79, 109f, 2. Viol. 109f, Vla. 52f by Mozart; *Instrumentation by Süßmayr*.

„Confutatis“ [40]: V/B, 1. Viol. 7-12, 17-40, 2. Viol. 38-40; B.-Hrn., Fag. 26-29 by Mozart; *Instrumentation by Süßmayr*.

„Lacrymosa“ [28]: 1-3 complete; 1-8 V/B by Mozart; *Instrumentation by Süßmayr*. **b. 9–28 [20] composed by Süßmayr.** — *Amen Fugue (16 bar sketch for exposition by Mozart) not elaborated by Süßmayr*—

III. OFERTORIO [167]

„Domine Jesu“ [43]: V/B, 1. Viol. 43 by Mozart; *Instrumentation by Süßmayr*.

„Quam olim“ [35]: V/B, 1. Viol. 1-3, 24-35, 2. Viol. 24-28 by Mozart; *Instrumentation by Süßmayr*.

„Hostias“ [54]: V/B, 1-2 obviously complete, also 1. Viol. 44-54, 2. Viol. 44f by Mozart; *Instrumentation by Süßmayr*.

„Quam olim“ da capo [35]: as above.

IV. SANCTUS [114]

„Sanctus“ [11]: *Composed by Süßmayr*. [Ca. 1-5 sketched by Mozart?]

„Osanna“ [27]: *Composed by Süßmayr*. [Ca. 1-16 sketched by Mozart?]

„Benedictus“ [53]: *Composed by Süßmayr*. [Ca. 1-22 sketched by Mozart?]

„Osanna“ da capo [23]: *Composed by Süßmayr, transposed from D into B flat maj.*

V. AGNUS DEI [133]

„Agnus Dei“ [51]: *Composed by Süßmayr*. [Sketches by Mozart?]

„Lux Aeterna“ [30]: *1-2 composed by Süßmayr*. 3-30 [=28] repeated from Mozarts Introit.

„Cum sanctis tuis“ [52]: repeated from Mozart's Kyrie. *Instrumentation by Süßmayr*.

TOTAL LENGTH:	864 bars
Instrumentation by Mozart fully finished (28 bars of repeated material included)	81 bars
Vocal parts & Basso Continuo with some instrumentation sketched by Mozart	596 bars
Continuity of Composition by Mozart in all	677 bars
Composed by Süßmayr (use of some original sketches assumed, but not proven)	187 bars
Instrumentation elaborated by Süßmayr	783 bars

[187 bars composed by Süßmayr correspond to ca. 22 % of the Requiem length, or ca. 11 Minutes of Music.]

TABLE IV: Revised Tempo Indications (SC 2004)

Indications by Bruckner Bar	SPCM 1992	Bar	SC 2004	Metrum; Tempo
<i>Finale</i>	FINALE		FINALE	
<i>2/2</i>	2/2; Misterioso, nicht schnell	1	2/2; Misterioso. Nicht schnell	Minims; Tempo I
<i>accel.</i> [2F/discarded]	accel.	39	accel. sempre	
<i>langs.</i> [2 ^a C/discarded]	---	41	---	
<i>a tempo</i> [2 ^a C/discarded]	a tempo	43	Tempo I	Minims; Tempo I
	Langsamer	75	---	Minims; Tempo I
	---	106	riten.	
	Noch langsamer	107	4/4; Langsamer	Crotchets; Tempo II
<i>rit.</i>	rit.	118	---	
	a tempo	121	2/2; a tempo	Minims; Tempo I
	accel. sempre	141	accel.	
	Erstes Zeitmaß	143	Erstes Zeitmaß	Minims; Tempo I
<i>langs.</i> [erased]	Langsamer	289	ritard.	Tempo II (in 4)
	rit.	290	---	
	a tempo (langsamer)	291	a tempo	Tempo I (beat in 4)
<i>r.</i>	---	304	riten.	
<i>sehr langs.</i>	Sehr langsam	305	Sehr langsam	Tempo II (in 4)
	accel. sempre	307	accel. sempre	
<i>Fuge. (4/4)</i>				
<i>Bedeutend langsamer</i> [17C/discarded]	Fuge. Bedeutend langsamer	311	Fuge. Mäßig bewegt. (342)	Tempo I (beat in 4) (beat in 2)
	riten.	413	---	
	Langsamer	417	---	Minims; Tempo I
	---	431	riten.	
	Noch langsamer	433	4/4; Langsamer	Crotchets; Tempo II
---	rit.	444	---	
	a tempo	447	---	
	Sehr langsam	455	---	
	---	457	riten.	
	a tempo	459	2/2; a tempo	Minims; Tempo I
	accelerando	463	---	
	Erstes Zeitmaß	467	---	
	Langsamer	471	Langsam	Tempo II (but in 4)
	---	475	---	(in 2; Minim=Minim)
	stringendo poco a poco	479	stringendo poco a poco	
	Erstes Zeitmaß	487	Erstes Zeitmaß	Minims; Tempo I
	rit.	572	---	
	Sehr feierlich	573	---	
	riten.	578	---	
<i>4/4</i>	4/4; Ruhig	579	4/4; Langsamer	Crotchets; Tempo II
	accel. poco a poco	595	accel. poco a poco	
	accel. sempre	603	accel. sempre	
	2/2; Sehr feierlich	607	2/2; Feierlich	Minims; Tempo I
	riten.	649	---	
	a tempo	651	---	
	687 bars total length		663, optional 665 bars total length	

RECOMMENDATION

Tempo I: Minim = 56–60;
Tempo II: Crotchet = 84–92