

An Exploration of Anton Bruckner's Two Settings of *Um Mitternacht*

J U S T I N N E L S O N

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September 4, 2024, marks the two hundredth anniversary of the birth of Austrian composer Anton Bruckner (1824-1896), who is well known for his symphonies and sacred Latin motets such as *Locus iste* and *Os justi*. In addition to these often-performed sacred works, Bruckner composed almost forty secular part-songs for Germanic male singing societies known as Liedertafel (literally “song table”). These pieces are rarely performed and little has been written about them. Only two articles regarding Bruckner’s secular part-songs have been published in the *Choral Journal*.¹ Two gems from Bruckner’s compositional output are his settings of *Um Mitternacht*. This article is a conductor’s guide for these settings, discussing the poetry, formal structure, and harmonic and linear analysis of these works with the hope of serving as an introduction to Bruckner’s part-songs written for tenor-bass choirs.²

Cataloged as WAB 89 and 90, Bruckner’s settings of *Um Mitternacht* use text written by Robert Eduard Prutz (1816-1872).³ The first setting (WAB 89) was written in 1864 for the Linz ensemble Sängerbund. Composed for TTBB choir and alto soloist, this accompanied piece premiered on December 11, 1864, with Bruckner conducting. Due to the supportive piano accompaniment and ranges for all choral parts, WAB 89 is an appropriate choice for programming by amateur and educational ensembles. Bruckner wrote the second setting (WAB 90) in 1886 for a concert featuring his *Liedertafel* compositions performed by the ensemble Frohsinn.⁴ This later setting is much more appropriate for professional ensembles because of the challenging vocal ranges, lack of instrumental support, and harmonic complexity. Both settings demonstrate Bruckner’s ability to interpret text as musical sound by employing frequent shifts in the tonal centers, extended chromaticism, and a soloist. The full poem is printed in Table 1.

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The German poet, professor, and literary historian Robert Eduard Prutz created a scene filled with significant melancholy juxtaposed with comfort and rebirth.⁶ The poem consists of four stanzas in iambic tetrameter⁷ and describes a "wondrous tone" that is from a "dear Mother's mouth/A friendly comforting song." According to the poet, this song has the power to remove anguish and return joy to life that Prutz compares to the return of spring. The return of joy, much like the return of the warm sunshine of spring, sprouts new joys and rejuvenates the weary soul. However, the poet does not entirely understand the "wondrous tone," and can only interpret it as if it were a song from his childhood—with child-like faith. The first and last stanzas describe the "wondrous tone," while the inner stanzas describe the effect the tone has on those who hear it.

WAB 89

Formal Analysis

Bruckner set Prutz's text as a three-part form (ABA'), wherein the two A sections (Stanzas One and Four) serve as bookends for an extended B section. The B section

utilizes an alto soloist, a "Schubertian piano arpeggio accompaniment," and an unexpected shift to E major.⁸ The combination of these elements adds emphasis to this section. Interestingly, in this setting for TTBB choir, Bruckner chose to use a female soloist. Prutz describes the "wondrous tone" as if it emerges from "a dear mother's mouth." The alto solo is representative of the mother, perhaps even Bruckner's own. Bruckner enjoyed a very close relationship with his mother, who was reputed to be a talented singer.⁹ It is possible he imagined his own deceased loved one singing Prutz's text as he composed.

Bruckner adds yet another layer of emphasis to Stanza Three by setting the entire stanza as unaccompanied. In this composition, Bruckner honors Prutz's poetic form, in which the outer stanzas (A and A' sections) are descriptions of the tone. In contrast, the inner stanzas (B and B' sections) describes the "wondrous tone's" effect on the listener.

Harmonic Analysis

Um Mitternacht moves through several tonal centers (see Table 2), and these harmonic shifts are closely

Table 1. Poem

Um Mitternacht, in ernster Stunde,
Tönt oft ein wundersamer Klang.
'Sist wie aus liebem Muttermunde
Ein freundlich tröstender Gesang.

In süßen, unbelauschten Tränen
Löst er des Herzens bange Pein,
Und alles unmutvolle Sehnen
Und allen Kummer wiegt er ein.

Als käm' der Mai des Lebens wieder,
Regt sich's im Herzen wunderbar:
Da quillen Töne, keimen Lieder,
Da wird die Seele jung und klar.

So tönet oft das stille Läuten,
Doch ich versteh' die Weise nie,
Und nur mitunter möcht' ich's deuten,
Als wär's der Kindheit Melodie.

At midnight, in the first hour
Resounds often a wondrous tone.
'Tis like out of dear Mother's mouth
A friendly comforting song.

In sweet, un-overheard tear
Releases it the heart's fearful anguish,
And all discontented longing
And all sorrow weighs it in.

As if would come the May of life again,
Stirs it in the heart wonderfully:
There pour out tones, germinate songs,
There becomes the soul young and lucid.

Thus resounds often that quiet ringing,
Yet I understand the manner never,
And only now and again would I it interpret,
As if it were childhood's melody.⁵

Table 2. *Um Mitternacht* (WAB 89), Formal Analysis and Key Centers

	Measure	Key Center	German Text	English Translation
Stanza One				
A	1	F minor	Um Mitternacht, in ernster Stunde,	At midnight, in the first hour
	7	Transition to A ^b Major	Tönt oft ein wundersamer Klang.	Resounds often a wondrous tone.
	11	A ^b Major	'Sist wie aus liebem Muttermunde	'Tis like out of dear Mother's mouth
	14	E ^b Major	Ein freundlich tröstender Gesang.	A friendly comforting song.
Stanza Two				
B	19	E Major	In süßen, unbelauschten Tränen	In sweet, un-overheard tears
	20	E Major	Löst er des Herzens bange Pein,	Releases it the heart's fearful anguish,
	23	E Major	Und alles unmutvolle Sehnen	And all discontented longing
	24	Transition to F Major	Und allen Kummer wiegt er ein.	And all sorrow weighs it in.
Stanza Three				
B'	27	F Major	Als käm' der Mai des Lebens wieder,	As if would come the May of life again,
	29	F Major	Regt sich's im Herzen wunderbar:	Stirs it in the heart wonderfully:
	31	A Major	Da quillen Töne, keimen Lieder,	There pour out tones, germinate songs,
	33	A Major	Da wird die Seele jung und klar.	There becomes the soul young and lucid.
Stanza Four				
A'	35	F Mmajor	So tönet oft das stille Läuten,	Thus resounds often that quiet ringing,
	41	Transition to A ^b Major	Doch ich versteh' die Weise nie,	Yet I understand the manner never
	47	A ^b Major	Und nur mitunter möcht' ich's deuten,	And only now and again would I it interpret,
	49	F Major	Als wär's der Kindheit Melodie.	As if it were childhood's melody.

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related to the text. The A section begins in F minor, and the A' section begins and ends in the parallel major, F Major. The parallel keys in the outer A sections provide harmonic bookends for the B section and honors the poem's structure in which the first and last stanzas are related.

The shift between m. 18 in E^b Major and m. 19 in E Major is unexpected. Bruckner employs a conclusive Perfect Authentic Cadence in the choir (mm. 16 and 17), which affirms the key of E^b Major. The PAC occurs again, this time in the piano part (mm. 17 and 18), and reaffirms the key of E^b Major. The shift to E Major gives the listener aural indication that they are in a new place tonally and mentally. A descending stepwise movement in m. 18 facilitates the semitone shift to E Major, which describes the poem's setting and the "wondrous tone," and is facilitated by a descending stepwise movement in m. 18. The expected A^b that ends this descent is respelled as G[#] and becomes the $\hat{3}$ of the new and unexpected tonic chord, E. The shift from E^b to E ushers us into a new section in the poetic narrative describing the effect of the "wondrous tone" and the transportation into a new realm where healing can occur.

Bruckner also uses tonal ambiguity in two phrases to illuminate the text's meaning. Both harmonic progressions are identical, alluding to the otherworldly nature of the text. The first phrase from Stanza One describes the "wondrous tone," and Bruckner uses this progression to provide the aural "wonder" (Figure 1). The harmonies in mm. 8-10 provide a brief moment of tonal uncertainty, adding a feeling of awe to this text. In mm. 41-46 (Figure 2), Bruckner uses the same harmonic progression to set the words "Doch ich versteh' die Weise nie" [Yet I understand the manner never]. Through a brief moment of tonic instability and ambiguity, Bruckner uses music to illustrate Prutz's words, for the poet does not understand the manner of the healing song, and likewise, the musician cannot identify the tonic. This progression functions due to the stepwise nature of the bass voice as well as the chromatic shifts in the other voices. Thus, this progression depends on the linear resolution of tones through voice leading and not traditional harmonic functions. Most of the tonal shifts demonstrate a more traditional relationship between tonal centers: third-relationships (as in the shift between F and A^b in the fourth stanza) or relationships built on tonic/dominant functions (as seen in the shift

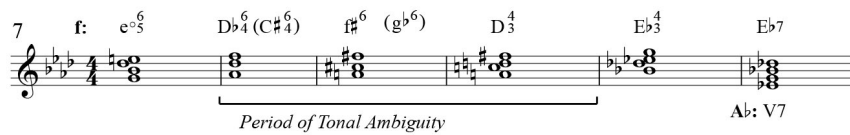


Figure 1. Anton Bruckner, *Um Mitternacht* (WAB 89), mm. 7–12.
Harmonic Reduction

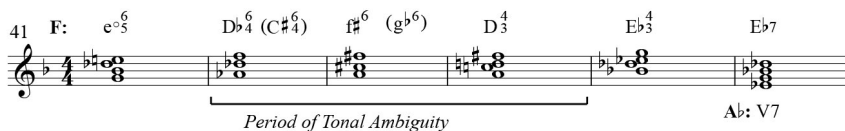


Figure 2. Anton Bruckner, *Um Mitternacht* (WAB 89), mm. 41–46.
Harmonic Reduction

from A^b to E^b in the first stanza). Therefore, in the context of this song, the semitone shift from E^b to E is indeed a remarkable occurrence.

The setting of the final two lines of the poem (mm. 47-56), “Und nur mitunter möcht’ ich’s deuten, / Als wär’s das Kindheit Melodie” [And only now and again would I it interpret / As if it were childhood’s melody], becomes more diatonic, resembling the simplicity of a childhood song. This section confirms the key of F Major with its repeated tonic chords in mm. 53-56 and the authentic cadence in mm. 52 and 53 (vii^{o4/2}—I). By confirming the key of F Major—the parallel key of F minor—we see the poet coming full circle, delivered from pain and melancholy to peace and contentment.

Linear Analysis

Bruckner repeats the A section in the setting of the fourth stanza, reusing much of the melodic material. The A section returns as F Major instead of F minor, suggesting that the midnight, often seen as a metaphor for those times in life that seem dark or confusing, has past. Through the power of this “friendly comforting song,” life has returned like “the May of life,” and the soul has been healed and is returned to youth.

Bruckner also uses the singing range of the choir to create aural allusions to his interpretation of the text.

In mm. 13 and 14, he uses a high range for the first tenors when setting the text, “Sist wie aus liebem Muttermunde / Ein Freundlich tröstender Gesang” [Tis like out of dear Mother’s mouth / A friendly comforting song]. The Tenor I part lies in a range typically sung by altos. The highest note of the phrase, G⁴, is used on “Muttermunde” and “tröstender”: mother and comfort—an association Bruckner understood. Bruckner uses both pitch and range, by having the tenors sing in a range that a mother would most likely use to sing a lullaby to a child, to connect these words. Measures 47-50 are similar, with Bruckner setting “Und nur mitunter möcht’ ich’s deuten / Als wär’s der Kinde Melodie” [And only now and again would I it interpret / as if it were childhood’s melody].

Bruckner uses non-chord tones, primarily passing tones, in the accompaniment of the A and A’ sections (Figure 3). The use of these non-chord tones in Stanza One is aurally descriptive of the angst felt at the beginning of the song, during the metaphorical “midnight.” The return of these non-chord tones in the A’ section is different. Due to the shift in the modality of the A material from F minor into F major, these non-chord tones are not as dramatic as they once were and suggest that even though there has been healing, the scars of pain never completely fade.

Figure 3. Anton Bruckner, *Um Mitternacht* (WAB 89), mm. 1–7.
Non-chord tones

The texture of this piece also demonstrates Bruckner's interpretation of Prutz's words. In the first stanza the texture consists of three layers: bass line (often in pedal tones), moving eighth-note accompaniment, and unison choral writing. The B section, beginning at m. 19, uses the addition of the alto soloist, "Schubertian" accompaniment, and unison choral writing. The alto soloist presents the text and the choir responds using the same words—aurally depicting the mother hearing the song and the child hearing it. Finally in the B' section, beginning at m. 27, Bruckner expands the texture to include four-part choral writing with an alto soloist now responding to the text the choir sings. We hear the blooming of spring and the renewal of life through this sound expansion. The only time prior to m. 27 that Bruckner utilizes four-part writing is in mm. 13-17—"Sist wie aus liebem Muttermunde / Ein Freundlich tröstender Gesang" [Tis like out of dear Mother's mouth / A friendly comforting song]. This prior four-part writing foreshadows the expansion offered at m. 27, wherein the text describes the song the mother offers and the rejuvenation it provides.

WAB 90

Formal Analysis

Bruckner's second setting of *Um Mitternacht* (WAB 90) is also in a three-part form (ABA') (Table 3). WAB 90 contains almost twice the number of measures as his previous setting. In this work, the A and A' sections are expanded, and the B section is condensed. Bruckner creates this expansion by repeating selected texts and using more tonal shifts in the A and A' sections. The A section repeats two verses of the first stanza "*ein wundersamer klang*" [wonderful tone] and "*ein Freundlich tröstender Gesang*" [a friendly comforting song]. The A' section, which is the longest of the piece, focuses on the repetition of the text "*der Kindheit Melodie*" [childhood's melody]. By expanding the A and A' sections by the use of these repetitions, Bruckner draws attention to the "tone" and the "friendly comfort" this "childhood melody" will bring. Whereas in WAB 89, Bruckner was much more focused on the B section (Stanzas 2 and 3).

The setting of the first and fourth stanzas are around forty measures in length. In contrast, the entire B sec-

tion, containing the second and third stanzas, is only twenty-six measures long. This setting utilizes a tenor soloist to deliver Prutz's text in the B section as the choir hums (*Brummstimme*). Unlike WAB 89, the soloist does not continue into the A' section and does not, because of the choice of the tenor voice for the soloist, represent a mother-like figure. In this setting, the tenor voice represents the song that brings healing while the choir adds an ethereal nature to the B section with a humming accompaniment.

Harmonic Analysis

Both settings begin in F minor and end in F major, and both times Bruckner employs harmonic shifts to illustrate the text. One example of this in WAB 90 is the shift from F minor to G^b major, the key of the Neapolitan, in mm. 4 and 5. This move into G^b major is the aural equivalent of a black-and-white movie suddenly becoming fully colorized. Achieved through stepwise downward movement in the Bass I part, Bruckner creates a new tonal world that ushers in the "wondrous tone."

Another point of harmonic interest occurs in mm. 11-16. In this short section, Bruckner deceives the ear by using both common-tone shifts (mm. 11-12 and mm. 13-14) as well as deceptive cadences (mm. 12-13 and mm. 14-15) (Figure 4 on page 26)). In the melodic line, Bruckner uses an expected $\hat{5}-\hat{1}$ relationship. However, Bruckner harmonizes the expected tonic note in a new key, creating a deceptive harmonic and melodic shift as the $\hat{1}$ becomes the $\hat{3}$ of a new chord in a new key. These shifts illuminate the mystery of the "*wundersamer Klang*" [wondrous tone]. The relationship between these tonal centers also creates a feeling of wonder and unsteadiness (Figure 4 on page 26). By alternating between a semitone shift and a shift between keys having a third relationship, the effect is one of uneven shifting, much like walking up stairs when there is an inconsistent rise between steps (Table 4 on page 26)). Bruckner uses an identical progression in mm. 69-74 to depict the playfulness of childhood melody "*Als wär's der Kindheit melodie*" [As if it were childhood's melody]. These shifts in tonality also link the idea of the "wondrous tone" with "childhood." Perhaps Bruckner feels that only as children can we experience and understand the "wondrous" tone. The return of the tone brings new

Table 3. *Um Mitternacht* (WAB 90), Formal Analysis and Key Centers

	Measure	Key Center	German Text	English Translation
A			Stanza One	
	1	F minor	Um Mitternacht, in ernster Stunde,	At midnight, in the first hour
	5	G ^b Major	Tönt oft ein wundersamer Klang.	Resounds often a wondrous tone.
	12	G Major	wundersamer	wondrous
	13	E ^b Major	wundersamer	wondrous
	14	D Major	wundersamer Klang	wondrous tone
	15	B ^b Major	wundersamer Klang	wondrous tone
	18	F Major	wundersamer Klang	wondrous tone
	21	D ^b Major	'Sist wie aus liebem Muttermunde/ Ein freundlich tröstender Gesang.	'Tis like out of dear Mother's mouth/ A friendly comforting song.
B			Stanza Two	
	31	A ^b Major	In süßen, unbelauschten Tränen/ Löst er des Herzens bange Pein,	In sweet, un-overheard tears/ Releases is the heart's fearful anguish,
	39	B ^b Major	Und alles unmutvolle Sehnen/ Und allen Kummer wiegt er ein.	And all discontented longing/ And all sorrow weighs it in.
			Stanza Three	
	47	C Major	Als käm der Mai des Lebens wieder/ Regt sich's im Herzen wunderbar:	As if would come the May of life again, Stirs in the heart wonderfully:
	50	C [#] Major	Da quillen Töne, keimen Lieder, Da Wird die Seele jung und klar	There pour out tones, germinate songs, There becomes the soul young and lucid.
A'			Stanza Four	
	58	F Major	So tönet oft das stille Läuten,	Thus resounds often that quiet ringing,
	63	G ^b Major	Doch ich versteh' die Weise nie./Und nur mitunter möcht' ich's deuten,/Als wär's der Kindheit	Yet I understand the manner never./And only now and again would I it interpret,/As if it were childhood's
	70	G Major	der Kindheit	childhood's
	71	E ^b Major	der Kindheit	childhood's
	72	D Major	der Kindheit Melodie.	childhood's melody.
	73	B ^b Major	Als wär's der Kindheit,	As if it were childhood's
	75	F Major	der Kindheit Melodie.	childhood's melody.

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life, new energy, and restoration, much like the rejuvenation which comes with the return of spring.

Linear Analysis

This setting of *Um Mitternacht* is similar to the first in many ways. Both use non-chord tones, such as chromatic passing tones and common tones between chordal shifts. However, in WAB 90, Bruckner uses melodic

material to build sequences and sequence-like passages to illustrate the text.

In mm. 50-58, Bruckner uses a melodic sequence to set the text "da quillen Töne, keimen Lieder" [There pour out tones, germinate songs]. Bruckner uses this melodic sequence to illustrate the words by allowing the melody to ascend with each reiteration (Figure 5). This repeated ascent depicts a plant growing toward the sun and, finally, blooming as the phrase ends on the text "da wird die Seele jung und klar" [There becomes the soul young and lucid].

In one example, found in mm. 11-14 in the Tenor I part, Bruckner twice uses a sequence-like descending pattern (Figure 6 on the next page) to set the word "wundersamer" [wonderful]. The first seven notes are in this pattern of whole and half-steps: H-W-H-H-W-W. However, the second set of seven notes are in a different pattern: W-W-H-H-W-W. This difference of descending scalar patterns, in addition to the previously discussed harmonic shifts in this section, reinforces the

Table 4. *Um Mitternacht*, mm. 11-16, Key Relationships

G ^b → G (Semitone Shift)
G → E ^b (Third Relationship)
E ^b → D (Semitone Shift)
D → E ^b (Third Relationship)
B ^b → F (V-I Relationship)

CTM = Common Tone Modulation
DC = Deceptive Cadence

Figure 4. Anton Bruckner, *Um Mitternacht* (WAB 90), mm. 11–16. Melodic and Harmonic Shifts

Figure 5. Anton Bruckner, *Um Mitternacht* (WAB 90), mm. 50–57. Melodic Sequence

feeling of uncertainty as the line descends and adds to the feeling of “wonder.” Bruckner repeats these four measures again in the A' section (mm. 69-72) when setting the word “*Kindheit*” [childhood’s], adding to the feeling of child-like playfulness in this section.

In Alexander Reuter’s edition of WAB 90, he has included the following note regarding the Tenor II part in m. 91, “Different notes in manuscripts: D[♮] and D^b.”¹⁰ However, a manuscript in the composer’s hand dated 1886 shows the note as D[♮].¹¹ The use of D[♮] confirms the key of F major and allows m. 91 to have a similar pattern of intervals as m. 92.

Conclusion

Bruckner’s two settings of Robert Prutz’s words use harmonic and melodic devices to illustrate the text and provide focus on certain phrases. Both settings are three-part forms. In WAB 89, however, the rather unexpected shift to E major from F minor draws the focus on the extended B section, and the healing and rebirth that this mystical song offers. Bruckner also illustrates the idea of the mother by using an alto soloist who delivers the song that comes “from a dear mother’s mouth.” In contrast, WAB 90 shows Bruckner focusing more on extended A sections, primarily describing the resounding music.

When considering why this shift of focus may have occurred, bear in mind that more than twenty years passed between his first setting of this text and the second. Bruckner first set Prutz’s poem in 1864, only four years after his beloved mother’s death. According to Watson, “[Bruckner] was greatly upset by her death and regretted that she had never joined him in Linz as he had frequently urged.”¹³ So when composing the

first setting, Bruckner was still grieving. When he approached the same text in 1886, the pain of loss was not as present as before, allowing him to interpret the text differently.

Both settings of Prutz’s text demonstrate Bruckner’s mastery of poetic interpretation. These settings also illustrate his uncanny ability to use musical elements such as form, harmony, and melody to create aural tapestries that inform listeners and performers of his interpretation of the text. WAB 89 is the most appropriate for most university-level TTBB choirs with its reliance on more unison singing and supportive piano accompaniment. It also requires an alto who is comfortable in the lower part of their voice. With its lack of instrumental support, highly chromatic writing, and shifts in tonal centers, WAB 90 is more appropriate for professional TTBB ensembles with the time and ability to prepare this difficult piece.¹⁴


At the present time there are no commercially available editions produced by major publishing companies of Bruckner’s secular male part-songs for TTBB ensemble. The original settings of WAB 89 and 90 are available online at International Music Score Library Project (www.imslp.org).¹⁵ German publisher Carus-Verlag recently issued a collection of sixteen Bruckner male part-songs arranged for SATB ensemble by various arrangers, offering these works to mixed-voiced ensembles.¹⁶

A few commercial recordings of *Um Mitternacht* are available on most music streaming services. Of note, Thomas Kerbland, the Männerchorvereinigung of the Anton Bruckner Private University in Linz, produced two volumes of recordings of Bruckner’s male part-songs. Released in 2012, Volume One, titled *Anton Bruckner: Männerchöre*, contains *Um Mitternacht* (WAB 89).



Figure 6. Anton Bruckner, *Um Mitternacht* (WAB 90), mm. 11–14.
Linear Analysis

The album *Bruckner: Männerchöre, Vol. 2 (Live)*, released in 2014, contains *Um Mitternacht* (WAB 90).

Bruckner composed many part-songs for Liedertafel ensembles.¹⁷ While many are without accompaniment, several use wind instruments in various ensembles or full orchestra, such as the cantata *Helgoland* (WAB 71). WAB 57, *Der Abendzauber*, even employs three yodelers, tenor or baritone solo, four horns, and TTBB choir. Choristers and audiences will find Bruckner's offerings as worthy additions to the well-established canon of Romantic part-songs usually populated with works by Brahms, Schubert, and Mendelssohn. Bruckner's secular output, with both small-scale and large-scale works, is substantial, and conductors would do well to explore and program these pieces. 

NOTES

¹ Timothy Albrecht, "Anton Bruckner and the Liedertafel Movement," *Choral Journal* 22, no. 1 (1980): 10-19; Andrea Harrandt, "Bruckner and the Liedertafel Traditions: His Secular Music for Male Voices," *Choral Journal* 37, no. 5 (December 1996): 15-21.

² Taken from chapter six of the author's DMA dissertation: Justin Nelson, "Songs in the Night: Selected Male Part-songs of Anton Bruckner" (DMA diss., Texas Tech University, 2019).

³ In his works for TTBB choir, Bruckner only repeated texts in one other composition, *Der Abendhimmel*, with settings in 1862 and 1864.

⁴ Sängerbund and Frohsinn were rival Liedertafel ensembles.

⁵ All translations are by Alec Cattell, Ph.D., Assistant Professor of Practice, Humanities, and Applied Linguistics at Texas Tech University.

⁶ Richard R. Ruppel, *Gottfried Keller and His Critics: A Case Study in Scholarly Criticism* (Columbia, SC: Camden House, 1998), 33.

⁷ Iambic tetrameter is characterized by four short-long syllabic sequences per line.

⁸ A. Crawford Howie, "Bruckner and secular vocal music," in *The Cambridge Companion to Bruckner*, ed. John Williamson (New York: Cambridge University Press, 2004), 69.

⁹ H. F. Redlich, *Bruckner and Mahler: The Master Musicians*, ed. Eric Blom (London: J. M. Dent and Sons, Limited,

1955), 3.

¹⁰ One might argue that Bruckner's relationship with his mother was the most important relationship he ever had with a member of the opposite sex.

¹¹ Anton Bruckner, "Um Mitternacht WAB 90," ed. Alexander Reuter, 2016, accessed February 6, 2019, International Music Scores Library Project.

¹² Anton Bruckner, "Um Mitternacht WAB 89" (Manuscript: 1886), accessed June 5, 2023, International Music Scores Library Project.

¹³ Derek Watson, *Bruckner: The Master Musicians*, ed. Stanley Sadie (New York: Schirmer Books: 1996), 15.

¹⁴ When preparing for the premiere of WAB 90, the conductor requested that Bruckner allow the piece to be accompanied by harp due to the difficulty the ensemble was having with tuning. Bruckner agreed to the request.

¹⁵ Anton Bruckner, "Um Mitternacht WAB 89," ed. Viktor Keldorfer (Vienna: Universal Edition, 1911), accessed February 6, 2019, International Music Scores Library Project; Anton Bruckner, "Um Mitternacht WAB 90," ed. Alexander Reuter, 2016, accessed February 6, 2019, International Music Scores Library Project.

¹⁶ Anton Bruckner, "Secular Choral Music," ed. Simon Hasley and Jan Schumacher (Stuttgart, Carus-Verlag, 2023), accessed Aug. 27, 2023.

¹⁷ Harrandt, "Bruckner," 17. This includes a listing of Bruckner's secular compositions for TTBB ensemble and the needed performing forces.