

THE SYMPHONY AS A NOVEL

MAHLER'S TENTH

ANGELO PINTO

EXTERNAL DOCUMENTARY MATERIALS



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TABLE 2.1. Page numbering in the manuscript drafts

Movements	DSS	SS	OD
I	Roman numerals	Arabic numerals	Arabic numerals
II	Roman numerals	—	Arabic numerals
III	—	Arabic numerals	Roman numerals
IV ¹	Roman numerals	—	—
V	—	Arabic numerals	—

¹ For movement IV there are two draft short scores.

TABLE 2.2. First movement: PSK compositional chronology

Pages's siglum	Library's signature	Librarian's numbering	Composer's numbering	RF numbering or CF page number	Bars
I-PSK1	ÖNB Mus. Hs. 41000/6	[5]	—	RF1	—
I-PSK2	BSB Mus. ms. 22744	[20 v.]	—	—	—
I-PSK3	ÖNB Mus. Hs. 41000/6	[4]	—	RF 2	217–224 81–84 153–156
I-PSK4	ÖNB Mus. Hs. 41000/6	[3]	—	RF 3–RF4	217–224b 226–229a 229c–231, 233–235 81–84, 153–156

TABLE 2.3. First movement: DSS compositional chronology

Page's siglum	Library's signature	Librarian's numbering	Composer's numbering	RF numbering or CF page number	Bars
I-DSS1	ÖNB Mus. Hs. 41000/6 (title page)	[1]	—	Present in RF	—
I-DSS2	ÖNB Mus. Hs. 41000/6 (title page)	[2]	—	—	—
I-DSS3	ÖNB Mus. Hs. 41000/6 (portrait format)	[7]	I (or II?)	RF6	16–28 (58–70)–37
I-DSS4	GvE [missing] (portrait format)	—	—	—	49–78
I-DSS5	BSB Mus. ms. 22746	[1]	I		1–42
I-DSS6	ÖNB Mus. Hs. 41000/6	[8]	II	RF7	43–78
I-DSS7	ÖNB Mus. Hs. 41000/6	[6]	I		1–48
I-DSS8	PML, M214.S98610, rec ID 115218 (title page)	—	—	—	—
I-DSS9	ÖNB Mus. Hs. 19646 236	[1]	III	RF8	81–109

TABLE 2.3 (continued). First movement: DSS compositional chronology

Page's siglum	Library's signature	Librarian's numbering	Composer's numbering	RF numbering or CF page number	Bars
I-DSS10	ÖNB Mus. Hs. 41000/6	[9]	IV	RF9	110–140
I-DSS11	PSS110.136BB		IV	CF'76xxiii	110–140
I-DSS12	ÖNB Mus. Hs. 19646 236	[1v]	<i>Einlage I zu IV; Einlage II zu IV</i>	CF'76xxiii	111a–111b, 136–136a
I-DSS13	ÖNB Mus. Hs. 37817 or 41000/6[10]	[1r]	V	RF11	141–152
I-DSS14	ÖNB Mus. Hs. 41000/6	[10]	V	RF10	141–158
I-DSS15	BSB Mus. ms. 22745 (portrait format)	[1]	VI	—	159–177a
I-DSS16	ÖNB Mus. Hs. 41000/6 (portrait format)	[11]	VI	RF12	159–176
I-DSS17	ÖNB Mus. Hs. 37817	[1v]	VII	RF13	177–193, 213–215c, 226–275

TABLE 2.3 (continued). First movement: DSS compositional chronology

Page's siglum	Library's signature	Librarian's numbering	Composer's numbering	RF numbering or CF page number	Bars
I-DSS18	ÖNB Mus. Hs. 41000/6	[1v]	—	CF'76xxiv	194–197, 210–212
I-DSS19	ÖNB Mus. Hs. 37817	[2]	VII	RF14	177–197, 210–215, 226–229
I-DSS20	ÖNB Mus. Hs. 41000/6	[11v]	<i>Einlage</i> zu VII	CF'76xxv	199–204, 209–211
I-DSS21	ÖNB Mus. Hs. 41000/6	[12]	VIII	RF15	230–275

TABLE 2.4. First movement: SS compositional chronology

Page's siglum	Library's signature	Librarian's numbering	Composer's numbering	RF numbering or CF page number	Bars
I-SS1	PML M214.S98610, rec. ID 115218 (title page)	—	—	—	—
I-SS2	BSB Mus. ms. 22744	[3]	1	—	1–17, 51–57, 24–48
I-SS3	BSB Mus. ms. 22744	[5]	2	—	49–50, 18–23, 58–80
I-SS4	BSB Mus. ms. 22744	[7]	3	—	81–111a
I-SS5	BSB Mus. ms. 22744	[9]	4	—	111b–136
I-SS6	BSB Mus. ms. 22744	[11]	5	—	137–158
I-SS7	BSB Mus. ms. 22744	[13]	6	—	159–177°
I-SS8	BSB Mus .ms. 22744	[15]	7	—	178–212b
I-SS9	BSB Mus.ms 22744	[19]	8	—	213–215, 227–275

TABLE 2.4 (continued). First movement: SS compositional chronology

Page's siglum	Library's signature	Librarian's numbering	Composer's numbering	RF numbering or CF page number	Bars
I-SS10	BSB Mus. ms. 22744	[17]	8	—	213–247
I-SS11	BSB Mus. ms. 22744	[21]	9	—	248–275
I-SS12	ÖNB Mus. Hs. 41000/6	[13]	—	RF5	253–275

TABLE 2.5. First movement: OD compositional chronology

Pages's siglum	Library's signature	Librarian's numbering	Composer's numbering	Bifolios	Bars
I-OD1	ÖNB Mus. Hs. 41000/1	[1]		Cover bifolio Title Page	
I-OD2-3	ÖNB Mus. Hs. 41000/1	[2–3]	[1] a–d	1 st bifolio	1–15, 16–24, 25–31, 32–39
I-OD4-5	ÖNB Mus. Hs. 41000/1	[4–5]	2 a–d	2 nd bifolio	40–56, 57–64, 65–73, 74–81
I-OD6-7	ÖNB Mus. Hs. 41000/1	[6–7]	3 a–d	3 rd bifolio	82–88, 89–94, 94–99, 100–111
I-OD8-9	ÖNB Mus. Hs. 41000/1	[8–9]	4 a–d	4 th bifolio	112–117, 118–123, 124–130, 131–137

TABLE 2.5 (continued). First movement: OD compositional chronology

Pages's siglum	Library's signature	Librarian's numbering	Composer's numbering	Bifolios	Bars
I-OD10-11	ÖNB Mus. Hs. 41000/1	[10–11]	5 a–d	5 th bifolio	138–144, 145–152, 153–158, 159–164
I-OD12-13	ÖNB Mus. Hs. 41000/1	[12–13]	6 a–d	6 th bifolio	165–171, 171–176, 177–183, 183–194
I-OD14-15	ÖNB Mus. Hs. 41000/1	[14–15]	7 a–d	7 th bifolio	195–204, 205–215, 216–224, 225–235
I-OD16-17	ÖNB Mus. Hs. 41000/1	[16–17]	8 a–c	8 th bifolio	236–249, 250–261, 262–275

TABLE 2.6. Second movement: DSS compositional chronology

Page's siglum	Library's signature	Librarian's numbering	Composer's numbering	RF numbering or CF page number	Bars
II-DSS1	ÖNB Mus. Hs. 41000/7 (Title page)	[1]	—	—	—
II-DSS2	ÖNB Mus. Hs. 41000/7	[15]	—	RF16	27–49
II-DSS3	ÖNB Mus. Hs. 41000/7	[2]	Ia	RF23	1–28
II-DSS4	ÖNB Mus. Hs. 41000/7	[3]	II	RF24	71–125
II-DSS5	Unknown	—	Ib	CF'76 xxvi	27–70
II-DSS6	ÖNB Mus. Hs. 41000/7	[4]	III	RF25	126–142, 146–164
II-DSS7	ÖNB Mus. Hs. 41000/7	—	—	RF17	142–145
II-DSS8	ÖNB Mus. Hs. 41000/7	[5]	III	RF26	126–166
II-DSS9	ÖNB Mus. Hs. 41000/7	[16]	—	RF18	158–165

TABLE 2.6 (continued). Second movement: DSS compositional chronology

Page's siglum	Library's signature	Librarian's numbering	Composer's numbering	RF numbering or CF page number	Bars
II-DSS10	ÖNB Mus. Hs. 41000/7	[18]	—	RF21	165–177, 196–249
II-DSS11	ÖNB Mus. Hs. 41000/7	[19]	—	RF20	164–193, 212–224
II-DSS12	ÖNB Mus. Hs. 41000/7	[6]	IV Trio <u>a</u>	RF27	164–215
II-DSS13	ÖNB Mus. Hs. 41000/7	[7]	V Trio <u>b</u>	RF28	216–249
II-DSS14	ÖNB Mus. Hs. 41000/7	[20]	—	RF19	246–265, 299–306a, 336–365a
II-DSS15	ÖNB Mus. Hs. 41000/7	[8]	VI	RF30	246–260, 299–306a, 336–365

TABLE 2.6 (continued). Second movement: DSS compositional chronology

Page's siglum	Library's signature	Librarian's numbering	Composer's numbering	RF numbering or CF page number	Bars
II-DSS16	ÖNB Mus. Hs. 41000/7	[21]	VII	RF29	365–381
II-DSS17	ÖNB Mus. Hs. 41000/8	[6]	VI	RF34	248–274
II-DSS18	ÖNB Mus. Hs. 41000/7	[9]	Via	RF31	248–277
II-DSS19	ÖNB Mus. Hs. 41000/7	[10]	Vib	RF32	278–333
II-DSS20	ÖNB Mus. Hs. 41000/7	[11]	Vic	RF33	334–365
II-DSS21	ÖNB Mus. Hs. 41000/7	[12]	VII	RF35	365–409
II DSS22	ÖNB Mus. Hs. 41000/7	[13]	VIII	RF37	410–415a, 458–522d
II DSS23	ÖNB Mus. Hs. 41000/7	[17]	—	RF22	415–457
II DSS24	ÖNB Mus. Hs. 41000/7	[14]	<i>Einlage zu VIII</i> (Coda)	RF36	415–457

TABLE 2.7. Second movement: OD compositional chronology

Page's siglum	Library's signature	Librarian's numbering	Composer's numbering	RF numbering or CF page number	Bars
II-OD1	ÖNB Mus. Hs. 41000/2 (Title page)	[1]	—	—	
II-OD2-3	ÖNB Mus. Hs. 41000/2	[2–3]	[1] a–d	—	1–11, 12–26, 27–38, 39–51
II-OD4-5	ÖNB Mus. Hs. 41000/2	[4–5]	2a–d	—	52–64, 65–75, 76–91, 92–105
II-OD6-7	ÖNB Mus. Hs. 41000/2	[6–7]	3a–d	—	106–119, 120–131, 132–142, 143–152
II-OD8-9	ÖNB Mus. Hs. 41000/2	[8–9]	4a–d	—	153–164, 165–181, 182–195, 196–212
II-OD10-11	ÖNB Mus. Hs. 41000/2	[10–11]	5a–d	—	213–228, 229–243, 244–253, 254–265
II-OD12-13	ÖNB Mus. Hs. 41000/2	[12–13]	6a–d	—	266–278, 279–291, 292–306a, 307–321

TABLE 2.7 (continued). Second movement: OD compositional chronology

Page's siglum	Library's signature	Librarian's numbering	Composer's numbering	RF numbering or CF page number	Bars
II-OD14-15	ÖNB Mus. Hs. 41000/2	[14–15]	7a–d	—	322–335, 336–351, 352–365, 366–379
II-OD16-17	ÖNB Mus. Hs. 41000/2	[16–17]	8a–d	—	380–393, 394–406, 407–415, 416–428
II-OD18-19	ÖNB Mus. Hs. 41000/2	[18–19]	9a–d	—	429–442, 443–456, 457–468, 469–483
II-OD20-21	ÖNB Mus. Hs. 41000/2	[20–21]	10 a–c	—	484–495, 496–508, 509–522

TABLE 2.8. The two versions of bars 246–415

1 st attempt	Scherzo 2 (bars 246–299)	Trio 2 (bars 300–365)	Scherzo 3 (bars 366–415)
	II-DSS14 (bars 246–265, 299)	II-DSS14 (bars 300–306a, 336–365a)	—
	II-DSS15 (bars 246–260, 299)	II-DSS15 (bars 300–306a, 336–365)	—
	—	II-DSS16 (bar 365)	II-DSS16 (bars 366–381)
	Key: F sharp minor/major	Key: G flat major	Key: F sharp minor/major
2 nd attempt	II-DSS17 (bars 248–274)	—	—
	II-DSS18 (bars 248–277)	—	—
	II-DSS19 (bars 278–299)	II-DSS19 (bars 300–333)	—
	—	II-DSS20 (bars 334–365)	II-DSS21 (bars 365–409)
	Key: F sharp minor/major	Key: D major	Key: F major

TABLE 2.9. Third movement: DSS compositional chronology

Pages's siglum	Library's signature	Librarian's numbering	Composer's numbering	RF numbering or CF page number	Bars
III-DSS1	ÖNB Mus. Hs. 41000/3	[3]	—	RF38	1–81
III-DSS2	BSB Mus. ms. 22747	[1]	—	—	82–122–da capo– 160–171

TABLE 2.10. Third movement: SS compositional chronology

Pages's siglum	Library's signature	Librarian's numbering	Composer's numbering	RF numbering or CF page number	Bars
III-SS1	ÖNB Mus. Hs. 41000/3 (title page)				
III-SS22	ÖNB Mus. Hs. 44175		1		1–46
III-SS3	ÖNB Mus. Hs. 41000/3	[4]	2		47–95
III-SS4	ÖNB Mus. Hs. 41000/3	[5]	3		96–127 – da capo 154–170

TABLE 2.11. Third movement: OD compositional chronology

Pages's siglum	Library's signature	Librarian's numbering	Composer's numbering	RF numbering or CF page number	Bars
III-OD1	ÖNB Mus. Hs. 41000/3	[1]	—	—	1–30

TABLE 2.12. Fourth movement: first DSS (FD) compositional chronology

Page's siglum	Library's signature	Librarian's numbering	Composer's Numbering	RF numbering or CF page number	Bars
IV-FD1	BSB Mus. ms. 22748	—	I	—	5–14b, 25–39, 47–56, 95–112
IV-FD2	ÖNB Mus. Hs. 41000/8	[7]	—	RF43	113–114a, 174–180, 286–317, 320–323
IV-FD3	ÖNB Mus. Hs. 41000/8	[1]	—	RF39	1–26
IV-FD4	ÖNB Mus. Hs. 41000/8	[2]	—	RF40	1–56, 107–122
IV-FD5	ÖNB Mus. Hs. 41000/8	[3]	—	RF41	57–106a
IV-FD6	ÖNB Mus. Hs. 41000/8	—	IV	CF'76xxvii	123–209
IV-FD7	ÖNB Mus. Hs. 41000/8	[5]	V	RF42	210–247

TABLE 2.12 (continued). Fourth movement: first DSS (FD) compositional chronology

Page's siglum	Library's signature	Librarian's numbering	Composer's Numbering	RF numbering or CF page number	Bars
IV-FD8	ÖNB Mus. Hs. 41000/8	—	VI	RF44	244–247, 286a–311a 244–282
IV-FD9	ÖNB Mus. Hs. 41000/8	[7]	VII	RF45	283–311
IV-FD10	ÖNB Mus. Hs. 41000/8	[10]	—	RF46	311a–379
IV-FD11	ÖNB Mus. Hs. 41000/8	[9]	—	RF48	312–374
IV-FD12	ÖNB Mus. Hs. 41000/8	[8]	VII	RF47	312–365a
IV-FD13	PML M214.S98610 Mss. Rec. ID 115218	—	VIII	RF49	366–383
IV-FD14	PML M214.S98610 Mss. Rec. ID 115218	—	—	RF50	410–459, 478–512, 549–556

TABLE 2.13. Fourth movement: bars covered by pages IV-FD1 and IV-FD3-IV-FD6

Page's siglum	Library's signature	Librarian's numbering	Composer's Numbering	Bars
IV-FD1	BSB Mus. ms. 22748	—	I	5–14b, 25–39, 47–56, 95–112
IV-FD3	ÖNB Mus. Hs. 41000/8	[1]	—	1–26
IV-FD4	ÖNB Mus. Hs. 41000/8	[2]	—	1–56, 107–122
IV-FD5	ÖNB Mus. Hs. 41000/8	[3]	—	57–106a
IV-FD6	ÖNB Mus. Hs. 41000/8	—	IV	123–209

TABLE 2.14. Fourth movement: second DSS (SD) compositional chronology

Page's siglum	Library's signature	Librarian's numbering	Composer's Numbering	RF numbering or CF page number	Bars
IV-SD1	ÖNB Mus. Hs. 41000/4 (title page)	[1]	—	—	5–14b, 25–39, 47–56, 95–112
IV-SD2	ÖNB Mus. Hs. 41000/4	[2]	I	—	1-58
IV-SD3	ÖNB Mus. Hs. 41000/4	[3]	II	—	59-114
IV-SD4	ÖNB Mus. Hs. 41000/4	[4]	III	—	115-122a
IV-SD5	ÖNB Mus. Hs. 41000/4	[5]	IV	—	123-185
IV-SD7	ÖNB Mus. Hs. 41000/4	[7]	VI	—	244-311
IV-SD8	ÖNB Mus. Hs. 41000/4	[8]	VII	—	312-365
IV-SD9	ÖNB Mus. Hs. 41000/4	[9]	VIIIi	—	366–379, 380–397, 398– 507
IV-SD10	ÖNB Mus. Hs. 41000/4	[10]	IX	—	380–431
IV-SD11	ÖNB Mus. Hs. 41000/4	[11]	Xa	—	432–512

TABLE 2.14 (continued). Fourth movement: first DSS (FD) compositional chronology

Page's siglum	Library's signature	Librarian's numbering	Composer's Numbering	RF numbering or CF page number	Bars
IV-SD12	ÖNB Mus. Hs. 41000/4	[12]	Xb	—	513–548a
IV-SD13	ÖNB Mus. Hs. 41000/4	[13]	XI	—	549–578

TABLE 2.15. Fifth movement: SS compositional chronology

Page's siglum	Library's signature	Librarian's numbering	Composer's Numbering	RF numbering or CF page number	Bars
V-SS1	ÖNB Mus. Hs. 41000/5 (title page)	[1]	[no number]	—	—
V-SS2	ÖNB Mus. Hs. 41000/5	[2]	[1]	—	1–50
V-SS3	ÖNB Mus. Hs. 41000/5	[3]	[no number]	—	—
V-SS4	ÖNB Mus. Hs. 41000/5	[4]	2	—	51–83
V-SS5	ÖNB Mus. Hs. 41000/5	[5]	3	—	84–131
V-SS6	ÖNB Mus. Hs. 41000/5	[6]	4	—	132–184
V-SS7	ÖNB Mus. Hs. 41000/5	[7]	5	(present in ZF)	185–238
V-SS8	ÖNB Mus. Hs. 41000/9	[2]	6	RF 52	238uu–242t, 243, 242g–242jj
V-SS9	ÖNB Mus. Hs. 41000/5	[8]	6	—	239–248
V-SS10	ÖNB Mus. Hs. 41000/9	[1]	5 ½	RF51	238a–238 tt

TABLE 2.15 (continued). Fifth movement: SS compositional chronology

Page's siglum	Library's signature	Librarian's numbering	Composer's Numbering	RF numbering or CF page number	Bars
V-SS11	ÖNB Mus. Hs. 41000/5	[9]	7	—	249–298, 315–322
V-SS12	ÖNB Mus. Hs. 41000/9	[4]	<u>8a</u>	—	323–356
V-SS13	ÖNB Mus. Hs. 41000/9	[5]	8c	—	357–400
V-SS14	ÖNB Mus. Hs. 41000/9	[3]	[no number]	RF 53	299–314, 305 303–306 311–312b, 315–317
V-SS15	ÖNB Mus. Hs. 41000/5	[10]	8	—	299–334
V-SS16	ÖNB Mus. Hs. 41000/5	[11]	9	—	335–365
V-SS17	ÖNB Mus. Hs. 41000/5	[12]	10	—	366–400

Note: the discarded pages are written in bold.

Ex. 3.1 Mahler's Tenth Symphony, first movement, *EVx*, OD, bars 1–15. Modified from MB 1, p. 1.

Symphonie Nr. 10
Transkription der Skizzen, der Particelle
und der Partiturentwürfe

Partitur
I
Adagio

Gustav Mahler
(1860–1911)
Herausgeber: Frans Bouwman

ÖNB Mus. Hs.
41000/1 [2] 3
PE1a

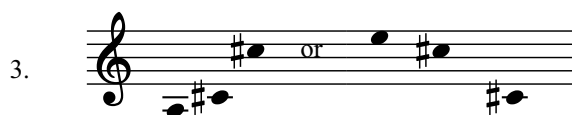
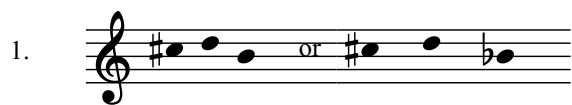
A n d a n t e

1

2

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Ex. 3.2 Basic cells in Mahler's Tenth Symphony. Modified from
Coburn 2003, 115.



Ex. 3.3 Mahler's Tenth Symphony, first movement, OD, $EVb(x)$, bars 153–158. Modified from MB 1, p. 21.

ÖNB Mus. Hs.
41000/1 [11] 21
PE5c

The musical score is presented in a multi-staff format. The first system includes five staves, and the second system includes eight staves. The key signature is G major (one sharp). The time signature is 4/4. The score is marked with various dynamics and articulations. A red box highlights a section from bar 153 to bar 156. The score is modified from MB 1, p. 21.

153 154 155 156 157 158

Ex. 3.4 Mahler's Tenth Symphony, first movement, OD, $EVb(x)$, bars 217–226. Modified from MB 1, pp. 29–30.

ÖNB Mus. Hs.
41000/1 [15] 29
PE7c

Rit. - - - - - à Tempo

ppp subito

p espr.

216 217 218 219 220 221 222 223 224

Ex. 3.4 (continued) Mahler's Tenth Symphony, first movement, OD, *EVb(x)*, bars 217–226. Modified from MB 1, pp. 29–30.

BSB Mus. ms.
22744
Pc8ii spüt

[Clar]

ÖNB Mus. Hs.
41000/I [15v] 13
PE7d

Hq

iii

iv

225 226 227 227a 228 228a 229 229a 229b 229c 229d 229e 229f

230 231 232 233 234 235

227-228

TABLE 3.1. Mahler's Tenth Symphony, first movement, overall multilevelled formal view

Bars nos.	1	16	27	32	34	39	49	58	81	87	92	96	98	104	112
Themes		<i>EVa</i>		<i>EVb(x)</i>			<i>EVa</i>	<i>EVa</i>	<i>EVb(x)</i>			<i>EVb(x)</i>			
Motives	<i>EVx</i>		<i>EVy</i>		<i>EVy</i> (trill-motive + <i>EVy</i>)	<i>EVx</i>			<i>EVy + EVB(x)</i>	<i>EVy</i> (trill- motive simul- taneously to <i>EVy</i>)	<i>EVy</i>	<i>EVy + EVb(x)</i>	<i>EVy</i>	<i>EVx</i>	<i>EVy</i> (trill motive + <i>EVy</i>)
Narrative content ("Story")	Introductory "human voice searching for identity"	"Nostalgic recollection"	" <i>Weltlauf</i> ," "wheel of time"	"Nostalgic recollect- tion"	" <i>Weltlauf</i> ," "wheel of time"	Introduct- ory "human voice searching for identity"	"Completion of previous nostalgic recollection"			"Sardonic," " <i>Weltlauf</i> ," "wheel of time"	"Sardonic," " <i>Weltlauf</i> ," "wheel of time"	" <i>Welt- lauf</i> ," "human voice searching for identity"	Introductory "human voice searching for identity"	"Sardonic," " <i>Weltlauf</i> ," "wheel of time"	"Sardonic," " <i>Weltlauf</i> ," "wheel of time"
Narrative functions ("Dis- course")*	C	N	C	N	C	C	N		N	C			C	C	C
Key	Tonally ambiguous	F-sharp major		F-sharp minor		Tonally ambiguous	F-sharp major	F-sharp minor			B-flat minor			Tonally ambiguous	A-minor
Sonata form	INTRODUC- TION	EXPOSITION										DEVELOPMENT			
Strophes		I					II					III (no <i>EVa</i>)			

* Narrative functions: N= nucleus section, C= catalyser section

TABLE 3.1 (continued). Mahler's Tenth Symphony, first movement, overall multilevelled formal view

Bars nos.	116	118	122	124	126	128	133	135	137	141	147	151	153	159	162	174
Themes	<i>EVb(x)</i>		<i>EVa</i>		<i>EVa</i>		<i>EVa</i>	<i>EVb(x)</i>		<i>EVa</i>	<i>EVb(x)</i>	<i>EVa</i>	<i>EvB(x)</i>		<i>EVb(x)</i>	
Motives	<i>EVy</i> + <i>EVb(x)</i>	<i>EVy</i> (<i>trill-Motive</i> + <i>Evvy</i>)	<i>EVy</i> (+ <i>EVa</i>)	<i>EVy</i>	<i>Trill-motive</i> and <i>EVy</i> + <i>EVa</i>	<i>EVy</i>	<i>EVy</i> + <i>EVa</i>	<i>EVy</i> + <i>EVb(x)</i>	<i>EVy</i>		<i>EVy</i> (+ <i>EVb(x)</i>)			<i>EVy</i>	<i>EVy</i> + <i>EVb(x)</i>	<i>EVy</i> (<i>trill-motive</i> + <i>EVy</i>)
Narrative content ("Story")	"Sardonic"		"Short reminiscence of the previous telling"	"Sardonic"	"Short reminiscence of the previous telling"		"Sardonic"			"Colossal"	"Nostalgic recollection"		"Distorted recollection"	"Weltlauf," "wheel of time"	Distorted recollection	"Weltlauf," "wheel of time"
Narrative functions ("Discourse")	N	C	N	C	N	C	N	N	C	N			N	C	N	C
Key	A-minor	A-minor/E minor (from bar 120)	E-flat minor		A major	F-sharp minor	E-flat minor		F-sharp minor	F-sharp major	F-sharp major	F-sharp minor			F-sharp minor/E-flat minor (from bar 166)	
Sonata form	DEVELOPMENT (continued)									RECAPITULATION						
Strophes	IV				V (<i>no B(x)</i>)		VI			VII		VIII			IX	

TABLE 3.1 (continued). Mahler's Tenth Symphony, first movement, overall multilevelled formal view

Bars nos.	178	184	194	199	203	213	217	228	244	253	258	260–275
Themes	<i>EVa</i>					<i>EVa</i>	<i>EVb(x)</i>	<i>EVa</i>		<i>EVa</i>	<i>EVb(x)</i>	<i>EVa</i>
Motives		<i>EVx</i>	<i>EVc1</i>	<i>EVy</i>	<i>EVc2</i>		<i>EVy</i> (more homophonic)		<i>EVx</i>			
Narrative content (“Story”)	“Nostalgic recollection”	Introductory “human voice searching for identity”	“Chorale”	“Weltlauf,” “wheel of time”	“Catastrophe”	“Nostalgic recollection”	“Calmer and more complete recollection”	“Calmer and fragmentary recollection”	Introductory “human voice searching for identity”	“Calmer and fragmentary recollection”		
Narrative functions (“Discourse”)	N	C	N	C	N	N	N	N	C	N	N	N
Key	F sharp major	Tonally ambiguous	A flat minor		Nine-note chord F-sharp major		F sharp major/ D major (from bar 221)/ F sharp major (from 226)	F-sharp major	E-flat major	F-sharp major		
Sonata form	RECAPITULATION (continued)			CLIMAX					CODA			
Strophes	IX (continued)					X		XI (<i>no EVb(x)</i>)		XII		XIII (<i>no EVb(x)</i>)

zum Vergleich

GvE
ohne Nummer
[Mahler: II
früh?] (I-DSS4)

zum Vergleich

ÖNB Mus. Hs.
41000/6 [8] 15
Mahler: II spät
RF7i (I-DSS6)

zum Vergleich

BSB Mus. ms.
22744 [5]
Pc2i (I-SS3)

zum Vergleich

ÖNB Mus. Hs.
41000/6 [R6] 13
Mahler: I
früh
RF6i (I-DSS3)

zum Vergleich

BSB Mus. ms.
22746 [1]
Mahler: Iii
mittel (I-DSS5)

The image displays five horizontal musical score excerpts, each representing a different version of a piece. Each excerpt consists of a vocal line (violin/viola) and a piano accompaniment. Red circles highlight specific melodic phrases in the vocal lines. The excerpts are labeled with their respective sources and identifiers: (I-DSS4), (I-DSS6), (I-SS3), (I-DSS3), and (I-DSS5). The labels also include the source (e.g., GvE, ÖNB Mus. Hs., BSB Mus. ms.) and the specific version (e.g., [Mahler: II früh?], [8] 15, [5], [R6] 13, [1]). The excerpts are arranged vertically, with the first one at the top and the last one at the bottom. The musical notation includes notes, rests, and other standard musical symbols. The piano accompaniment is shown in the lower staves, and the vocal line is in the upper staves. The red circles are placed around the vocal lines, highlighting the specific phrases being compared. The labels are placed to the left of each excerpt, and the source information is placed to the right of each excerpt.

TABLE 3.2. Compositional chronology of the initial 78 bars

-
- | | |
|--|---|
| <p>1. Page II-DSS3, bars 16–37
(see the transcription in MB 2, pp. 3, 4, 6, 7):</p> <ul style="list-style-type: none">– The initial 13 bars are more similar to bars 58–70 than to bars 16–28, which in the OD will be the third and the first occurrence, respectively, of <i>EVa</i>.– The page lacks the first occurrence of <i>EVx</i> of the OD (bars 1–15). | <p>2. Page I-DSS4, bars 49–78 (second occurrence of <i>EVa</i>):
(see the transcription in MB 2, pp. 2, 4, 7, 8, 9):</p> <ul style="list-style-type: none">– The page lacks the second occurrence of <i>EVx</i> of the OD (bars 39–48). |
| <p>3. Page I-DSS5, bars 1–48
(see the transcription in MB 2, pp. 1–7):</p> <ul style="list-style-type: none">– The first occurrence of <i>EVa</i> on this page is more similar to bars 49–57 than to bars 16–31 which, respectively, in the OD, will be the second and the first occurrence of <i>EVa</i>.– The page includes what in the OD will be the first occurrence (bars 1–15) and the first part of the second occurrence of <i>EVx</i> (bars 39–42). | <p>4. Page I-DSS6, bars 43–78
(see the transcription in MB 2, pp. 2, 7–9):</p> <ul style="list-style-type: none">– The page concludes the second occurrence of <i>EVx</i> (bars 43–48) and adds the second (bars 49–57) and the third occurrences (bars 58–80) of <i>EVa</i>. |
-

TABLE 3.2: (continued): Compositional chronology of the initial 78 bars

5. Page I-DSS7, refinement of I-DSS5 and of the initial six bars of I-DSS6

(see the transcription in MB 2, pp. 1–4):

- The first occurrence of *EVa* on this page is more similar to bars 49–57 than to bars 16–31, which in the OD will be the second and the first occurrence, respectively, of *EVa*.

6. Page I-SS2

(see the transcription in MB 1. 2–3, 7; MB 2, 2017, pp. 4– 5, 7):

- The earliest variant of the OD first occurrence (bars 16–31) of *EVa* is located after the OD second occurrence of *EVx* (bars 39–48).

7. Page I-SS3

(see the transcription in MB 2, 2017, pp. 7–9; MB 1, p. 6):

- What will in the OD become the second occurrence of *EVa* is located after the first occurrence of *EVx* (bars 1–15).

8. Pages I-OD2–I-OD3, I-OD4–I-OD5

(see the transcription in MB 1, pp. 1–4, 5–9):

- The order of the two first two occurrences of the DSS is inverted, as required by the indications *I* and *II* in that draft.
 - The position of the third occurrence (bars 58–80) will instead remain unchanged across these last two drafts.
-

Ex. 3.6 Mahler's Tenth Symphony, first movement, DSS, SS, bars 16–23, 49–56. Modified from MB 2, p. 6.

zum Vergleich

ÖNB Mus. Hs.
41000/6 [R6] 13
Mahler: I früh
RF6i
(I-DSS3)

zum Vergleich

BSB Mus. ms.
22746 [1]
Mahler: I mittel
(I-DSS5)

zum Vergleich

ÖNB Mus. Hs.
41000/6 [2] 11
Mahler: Iii spät
(I-DSS7)

zum Vergleich

BSB Mus. ms.
22744 [3]
Pc Iii, 2i
(I-SS2)

GvE Blatt i.
ohne Nummer
[Mahler II
früh?]
(I-DSS4)

Adagio

16 17 18 19 20 21 22 23

ii

iii

2

1

1/2 Ton tief

Adagio

16 17 18 19 20 21 22 23

Pc2i

I

ii

con s.

Viol. Coll. Pos.

Horn

49 50 51 52 53 54 55 56

- 6 -

The image displays three staves of musical notation from Mahler's Symphony No. 9, Third Movement, comparing three different editions: I-PSK1, I-DSS3, and I-DSS7. The staves are arranged vertically, each representing a different version of the score.

- Staff 1 (I-PSK1):** Labeled "ÖNB Mus. Hs. 41000/6 [5] 9 RF11". It features a red circle around a measure at the beginning and another red circle around a measure further right, labeled "[Skizze endet]".
- Staff 2 (I-DSS3):** Labeled "ÖNB Mus. Hs. 41000/6 [6] 13 Mahler: I früh RF6iv". It has a red box highlighting a section of the music, with the number "1" written above it. A label "[Skizze endet]" appears at the end of the staff.
- Staff 3 (I-DSS7):** Labeled "BSB Mus. ms. 22746 [1] Mahler: liv mittel • (I-DSS5)" and "ÖNB Mus. Hs. 41000/6 [2] 11 Mahler: liv spät (I-DSS7)". This staff includes the title "Etwas fließender" and the instruction "[Einschub]" at the end. It also contains the number "2" written above it.

Below the main staves, there is a section labeled "Violon" (Violoncello) with measures numbered 32 through 39. This section is enclosed in a large red box, and the number "3" is written above it. The bottom of the page shows the page number "- 4 -".

Ex. 3.8 Mahler's Tenth Symphony, first movement, DSS, SS, bars 131–152. Modified from MB 2, 18–20.

ÖNB Mus. Hs.
41000/6 [9] 17
Mahler: IV früh,
RF9iv
(I-DSS10)

ÖNB Mus. Hs.
41000/6 [9] 17
Mahler: IV früh
RF9iv
transponiert vom
Herausgeber
(I-DSS10)

ÖNB Mus. Hs.
19646
C.F. (76) xxiii
(I-DSS12)

PSS [75]
Mahler: IV
spät iv
Testo
(I-DSS11)

BSB Mus. ms.
22744 [9]
Pc4iv
(I-SS5)

Einlage II (zu IV)

Einl. II

BSB Mus. ms. 22744 [11] Pc5i

131 132 133 134 135 136 137

- 18 -

Ex. 3.8 (continued) Mahler's Tenth Symphony, first movement, DSS, SS, bars 131–152. Modified from MB 2, 18–20.

ÖNB Mus. Hs. 41000/6 [9] 17
Mahler: IV früh
RF9iv
(I-DSS10)

ÖNB Mus. Hs. 41000/6 [9] 17
Mahler: IV früh
RF9iv
transponiert vom
Herausgeber
(I-DSS10)

ÖNB Mus. Hs. 37817 [1] 1
Mahler: V früh
RF11iii
(I-DSS13)

PSS [75]
Mahler: IV
spät v
(I-DSS11)

BSB Mus. ms. 22744 [11]
Pc5i
(I-SS6)

Origin

ÖNB Mus. Hs. 37.817 [1] 1
Mahler: V früh
RF11ii

ÖNB Mus. Hs. 41000/6 [10] 19
RF10i = Mahler V spät

138 139 140 141 142 143 144 144a 144b

Ex. 3.8 (continued) Mahler's Tenth Symphony, first movement, DSS, SS, bars 131–152. Modified from MB 2, 18–20.

1

2

ÖNB Mus. Hs.
37817 [1] I
Mahler: V früh
RF11iii
(I-DSS13)

ÖNB Mus. Hs.
37.817 [1] I
Mahler: V früh
RF11i
(I-DSS13)

ÖNB Mus. Hs.
41000/6 [10] 19.
Mahler: V spät
RF10i
(I-DSS14)

BSB Mus. ms.
22744 [11]
Pc5ii
(I-SS6)

145 146 147 148 149 150 150a 151 152

3

TABLE 3.3. Compositional chronology of bars 183–212

Version Number	Discourse position 1	Discourse position 2	Discourse position 3	Discourse position 4
1	<i>EVx</i> (I-DSS17, bars 183–193, Ex. 3.9)	—	—	—
2	<i>EVx</i> (I-DSS17, Ex. 3.9)	<i>EVx'</i> , I-DSS18-discarded, Ex. 3.10)	—	—
3	<i>EVx</i> (I-DSS19, bars 183–193, Ex. 3.11, p. 1)	<i>EVx''1</i> (I-DSS19, bars 193 a–e)-discarded, Ex. 3.11, p. 1–2).	<i>EVx''2</i> (I-DSS19, bars 193 f–g–h -discarded, Ex. 3.11, p. 2)	—
4	<i>EVx</i> (I-DSS19, bars 183–193, Ex. 3.11, p. 1)	<i>EVy</i> , (I-DSS20, Ex. 3.12, bars 199–201)	<i>EVx''2</i> (I-DSS19, bars 193 f–g–h)- discarded, Ex. 3.11, p. 2)	—
5	<i>EVx</i> (I-SS8, bars. 183–193 (Ex. 3.13, pp. 1–2)	<i>EVc1</i> (I-SS8, bars 194–198, Ex. 3.13, p. 2)	<i>EVy</i> (I-SS8, bars 199–202, Ex. 3.13, p. 3)	<i>EVc2</i> (I-SS8, bars 203–212, Ex. 3.14, pp. 1–2)
6	<i>EVx</i> (I-OD13, bars 183–193, MB 1, pp. 25–26)	<i>EVc1</i> (I-OD13–14 bars 194–198, MB 1, pp. 26–27)	<i>EVy</i> (I-OD14, bars 199–202 MB 1, p. 25–27)	<i>EVc2</i> (I-OD14, bars 203–212, MB 1, pp. 27–28)

Ex. 3.9 Mahler's Tenth Symphony, first movement, I-DSS17, bars 183-203

183

189

190

191

191a

191b

192

193

8 Takt

213

bleibt

pp

V

Ex. 3.10. Mahler's Tenth Symphony, first movement, *EVx'* on I-DSS18

193a 8^{va}-----| 193b 193c 193d 193e 193f 193g 193h

Orgelkla(ng)

Ex. 3.11 Mahler's Tenth Symphony, first movement, I-DSS19, bars 183–213

Event x

183 185 190

ppp
pppp

Event x''/l

193

Einlage

193a 193b 193c 193d

pp

Ex. 3.11 (continued) Mahler's Tenth Symphony, first movement, I-DSS19, bars 183–213

Event x''/1

193_e 193_f 193_g 193_h 213

Event x''/2

Ex. 3.12 Mahler's Tenth Symphony, first movement, I-DSS20, bars 199–202f.

199

tr

202

This musical score shows three staves (treble, alto, and bass clef) for bars 199 to 202f. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various rhythmic values, accidentals, and a trill marked 'tr' above the staff in bar 201. A red rectangular box highlights the first three measures of the excerpt.

Event y

202a

202b

202c

203d

202e

202f

This musical score shows three staves (treble, alto, and bass clef) for bars 202a to 202f. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various rhythmic values, accidentals, and a trill marked 'tr' above the staff in bar 202a. The score is divided into measures labeled 202a, 202b, 202c, 203d, 202e, and 202f. A red arrow points from the text 'Event y' to the first measure of this section.

Ex. 3.13 Mahler's Tenth Symphony, first movement, I-SS8, bars 183–202.

183 185 190

ppp

ff *ppp*

Ex. 3.13 (continued) Mahler's Tenth Symphony, first movement, I-SS8, bars 183–202.

192

Event x ↑

Event c1 →

Ex. 3.13 (continued) Mahler's Tenth Symphony, first movement, I-SS8, bars 183–202.

199

202

Viol. + cb

Fl.

Cl.

Ex. 3.14 Mahler's Tenth Symphony, first movement, I-SS8 bars 203–212b.

203 204 205 206 207 208

p

f

f

Trp

Pos.

Ex. 3.14 (continued) Mahler's Tenth Symphony, first movement, I-SS8 bars 203–212b

209 210 211 212 212a 212b

The musical score consists of four staves. The first staff (treble clef) contains the main melodic line. Measures 209 and 210 begin with a half note, followed by a quarter note in measure 211. Measures 212 and 212a are marked with a repeat sign. Measure 212b continues the melodic line with a series of eighth and sixteenth notes. The second staff (treble clef) contains a melodic line with a half note in measure 210 and a quarter note in measure 211. The third staff (treble clef) contains a melodic line with a half note in measure 210 and a quarter note in measure 211. The fourth staff (treble clef) contains a melodic line with a half note in measure 210 and a quarter note in measure 211.

TABLE 3.4. Harmonic features of sections *EVx'*, *EVx''/I*, and *EVcI* in the SS and *EVcI* in the OD

Event	Harmonic features
<i>EVx'</i> (Ex. 3.10)	Parallel chords in bars 193 a–e
<i>EVx''/I</i> (Ex. 3.11)	Parallel chords in bars 193 a–e
<i>EVcI</i> in the SS (Ex. 3.13)	Although the manuscript is very difficult to decipher, I can detect a tonal ambiguity: until bar 197, the note F is natural, although in the key signature there are seven flats. Only at the end of the phrase (bar 198) this note becomes flat.
<i>EVcI</i> in the OD (Ex. 3.5).	Until bar 198 there is a tonal ambiguity: in the key signature there are six flats, and so the note F is natural in bars 195, 196 and 198, and D is natural at bar 198. Only in the second half of bar 198 do the notes F and D become flat within a chord which is the subdominant of A flat minor (these alterations suggest ascribing the entire <i>EVcI</i> to this actual key, given also the A flat pedal point). The ascending leading note of A flat minor (G) is flat at bar 196, last quaver, but is natural at bars 195 and 196. The note B is natural at bar 195

Ex. 3.15 Mahler's Tenth Symphony, first movement, addition of *EVb(x)* (bars 258–259) across the compositional process. Modified from MB 2, p. 32.

ÖNB Mus. Hs.
37817 [1v] 2
Mahler VII früh
RF13v

ÖNB Mus. Hs.
41000/6 [12] 23
Mahler: VIII
RF15iii

BSB Mus. ms.
22744 [19]
RF8iv früh

BSB Mus. ms.
22744 [21]
Pc9i

ÖNB Mus. Hs.
41000/6 [13] 25
RF5i

250 251 251a 252 252b

253 254 255 256 257 258 259 260 261

2

1

Langsam

fließend

Holz

[Einschub]

iv

2. mal 8va tief

1
2

ÖNB Mus. Hs.
41000/6 [4] 7
ohne Nummer
RF2

(I-PSK3)

ÖNB Mus. Hs.
41000/6 [3] 5
RF3

(I-PSK4)

ÖNB Mus. Hs.
41000/6 [3] 5
RF4i

(I-PSK4)

BSB Mus. ms.
22744 [17]
Pc8i spält

(I-SS10)

3
- 29 -

Ex. 3.17 Mahler's Tenth Symphony, first movement, bars 210–212, 213–215 in I-DSS18, bars 210–215 in I-DSS19, bars 209–212 in I-DSS20, bars 205–212b in I-SS8, bars 213–215a in I-SS9 and I-SS10. Modified from MB 2, p. 28.

ÖNB Mus. Hs.
41000/6 [1v]
CF^r 76 xxiv
(I-DSS18)

ÖNB Mus. Hs.
37817 [2] 3
Mahler: VII spät
RF14iii
(I-DSS19)

ÖNB Mus. Hs.
41000/6 [11v] 22
verso
Mahler:
Einlage zu VII
CF^r 76xxv
(I-DSS20)

BSB Mus. ms.
22744[15]
Pc7iii
(I-SS8)

ÖNB Mus. Hs.
37817 [1v] 2
Mahler: VII früh RF 13ii (I-DSS17)

BSB Mus. ms. 27744 [19] Pc8i früh (I-SS9)

BSB Mus. ms. 27744 [17] Pc8i spät iv (I-SS10)

8 Takte

iii

[weiter Takt 226]

[weiter Takt 226]

[weiter Takt 227]

[Einlage endet]

iv

205 206 207 208a b c 209 210 211 212 212a 212b 213 214 215a

Ex. 3.18 Mahler's Tenth Symphony, first movement, bars 236–249 in I-DSS17, in I-DSS21, in I-SS9 and I-SS10, I-SS11. Modified from MB 2, p. 31.

ÖNB Mus. Hs.
37817 [1v] 2
Mahler: VII früh
RF13iv
(I-DSS17)

ÖNB Mus. Hs.
41000/6 [12] 23
Mahler: VIII
RF15i
(I-DSS21)

BSB Mus. ms.
22744 [19]
Pc8ii früh
(I-SS9)

BSB Mus. ms.
22744 [17]
Pc8iv spät
(I-SS10)

1

2

3

2. do

nicht schleppen
Fließend

Sehr fließend

Rit

Wieder Adagio

iii

Nicht mehr schleppen
iii
Harfe fl.

Sehr fließend

Rit molto

iv

236 237 238 239 240 240a 240b 240c 240d 240e 240f 241 242 243 244 245 246 247 248 249

236 237 238 239 240 240a 240b 240c 240d 240e 240f 241 241a 242 243 244 245 246 247 248 249

236 237 238 239 240 240a 240b 240c 240d 240e 240f 241 242 243 244 245 246 247 248 249

Langsam

Pc9i BSB 22744 [21] (I-SS11)

- 31 -

Ex. 3.19 Mahler's Tenth Symphony, bars 236–249 in I-DSS17, I-DSS21, I-SS9, I-SS10, I-SS11. Modified from MB 1, p. 30.

BSB Mus. ms.
22744
Pc8ii spät

[Clar]

ÖNB Mus. Hs.
41000/1 [15v] 13
PE7d

H1

225 226 227 228 229 230 231 232 233 234 235

225 226 227 228 229 230 231 232 233 234 235

iii iv

pizz

f

TABLE 3.5. Compositional chronology of the occurrences of EVx , bars 1–15, 39–48, 104–111, 183–193, 244–252

EVx , bars 1–15	EVx , bars 39–48	EVx , bars 104–111	EVx , bars 183–193	EVx , bars 244–252
I-DSS5	I-DSS5, I-DSS6	I-DSS9,	I-DSS17	I-DSS21
I-DSS7	I-DSS7	I-DSS10, I-DSS11	I-DSS19	—
I-SS2	I-SS2	I-SS4	I-SS9	I-SS10, I-SS11
I-OD2	I-OD3	I OD7	I OD13	I-OD16

Ex. 4.1 Mahler's Tenth Symphony, second movement, Rothkamm's motive-groups I–IV. Modified from Rothkamm, 2003, pp. 114, 115, 118, 120.

Motive group I



Ex. 4.1 (continued) Mahler's Tenth Symphony, second movement, Rothkamm's motive-groups I–IV. Modified from Rothkamm, 2003, pp. 114, 115, 118, 120.

Motive group II

Bar 10



Bar 64



Bar 71



Ex. 4.1 (continued) Mahler's Tenth Symphony, second movement, Rothkamm's motive-groups I–IV. Modified from Rothkamm, 2003, pp. 114, 115, 118, 120.

Motive group III

Bar 192



Ex. 4.2 Mahler's Tenth Symphony, second movement, OD, *Scherzo EVA*, bars 1–36. Modified from MB 1, p. 3.

Schnelle Vierteln ($\frac{8}{4}$ ganze Takte - $\frac{4}{4}$ Alla breve) **Partitur**

Mus. Hs.
'2 [2] 3

1 2 3 4 5 6 7 8 9 10 11

Ex. 4.2 (continued) Mahler's Tenth Symphony, second movement, OD, *Scherzo Event a*, bars 1–36. Modified from MB 1, p. 3.

ÖNB Mus. Hs.
41000/2 [2v] 4
PE Ib

Peak

17 18 19 20 21 22 23 24 25 26

TABLE 4.1. Mahler's Tenth Symphony, second movement, overall multilevelled formal view

Bar nos.	1	17	23	43	60	76	97	117	131
Sections*	Scherzo EVa 1 (I, II, III)					Scherzo EVb 1 (I, II)			Scherzo EVa 1 (I, II)
Narrative content (“story”)	“Fierce material”, “popular, unruly, almost out of tune dance”								
Key	F-sharp minor				B-flat major (bars 60–66) E-major (bars 67–71) G-major (bar 72) F-major (bar 75) B-flat major (bars 60–66)		F-major (bars 97–110) A-major (bars 111–116)	F-major (bars 117–118) F-major (bars 117–123) F-sharp major (bars 124–130)	F-sharp minor (bars 136–141) E-flat major (bars 152–145) D-major (bars 146–151) F-sharp minor (bars 152–157). E-flat major (bar 164)
Scherzo Form	Scherzo 1								
Strophes	I								

* The Arabic numbers indicate the occurrences of each event, the Roman numerals refer to Rothkamm's motive groups

TABLE 4.1 (continued). Mahler's Tenth Symphony, second movement, overall multilevelled formal view

Bar nos.	165	185	202	235	246	300	331	348
Sections	<i>Trio EVc 1</i> (II, III, IV)			<i>Scherzo EVa 2</i> + <i>Scherzo EVb</i> (I, II, III) <i>Trio EVc 2</i> (III, IV)				
Narrative content ("story")	"Slow <i>ländler</i> "	"Leisure <i>ländler</i> ," "hurdy-gurdy"	"Slow <i>ländler</i> "	"Leisure <i>ländler</i> ," "hurdy-gurdy"	"Fierce material, "popular, unruly, almost out of tune dance	"Slow <i>ländler</i> "		"Leisure <i>ländler</i> ," "hurdy-gurdy"
Key	E-flat major (bars 165–184) G-minor (bars 185–191) E-flat major (bars 192–201)	E-flat major (bars 202–211) B-major (bars 212–223) E-flat major (bars 224–234) E-flat minor (bars 235–246)	F-sharp minor (bars 244–253) E-flat major (bars 253–261) C-major (bars 262–269) F-sharp major (bars 270–299)	D-major (bars 300–319) C-major (bars 320–330)	D-major (bars 331–365)			
Scherzo Form	Trio 1			Scherzo 2			Trio 2	
Strophes	I (continued)			II				

TABLE 4.1 (continued). Mahler's Tenth Symphony, second movement, overall multilevelled formal view

Bar nos.	366	416	444	469	478	492	503–522
Sections	<i>Scherzo EVb</i> 3 (I, II, IV)	<i>EVd(c)1</i> (II, III, IV)	<i>Scherzo EVa</i> + <i>Scherzo EVb</i> (II, III, IV)	<i>EVd(c)2</i> (III, IV)	<i>Scherzo EVa</i> + <i>Scherzo EVb</i> (I, II, III, IV)	<i>Trio EVc</i> (I, III, IV)	<i>Scherzo EV</i> + <i>Trio EVc</i> (I, II, IV)
Narrative content ("story")	"Fierce material", "popular, unruly, almost out of tune dance"	"Enchantment"	"Fierce material", "popular, unruly, almost out of tune dance"	"Enchantment"	"Fierce material", "popular, unruly, almost out of tune dance"		
Key	F major (bars 366–415) F sharp Major (415)	F sharp major	B-flat major (bar 444) F sharp major (bars 445–468)	D major	F sharp minor	F sharp major	
Scherzo Form	Scherzo 3	Coda					
		Trio	Scherzo	Trio	Scherzo	Trio	Scherzo+Trio
Strophes	III (no trio)	IV		V		VI	

Ex. 4.3 Mahler's Tenth Symphony, second movement, *EVd(c)1*, OD, bars 416–428. Modified from MB 1, p. 66.

ÖNB Mus. Hs.
41000/2 [17v] 34
PE8d

The musical score is presented in a system of staves. The top system consists of five staves, and the bottom system consists of five staves. The piano part is written in the upper staves of each system, and the orchestra part is written in the lower staves. The piano part features a long, sustained note in the right hand and a complex, arpeggiated figure in the left hand. The orchestra part enters with a rhythmic melody in the right hand and a supporting bass line in the left hand. The score is written in D major and 4/4 time.

416 417 418 419 420 421 422 423 424 425 426 427 428

Ex. 4.4 Mahler's Tenth Symphony, second movement, *EVd(c)2*, II-OD19, bars 469–483. Modified from MB 1, p. 70.

ÖNB Mus. Hs.
41000/2 [19v] 38
PE9d

469 470 471 472 473 474 475 476 477 478 479 480 481 482 483

Viol. Tromb.

Ex. 4.5 Mahler's Tenth Symphony, second movement, DSS, bars 1–64. Modified from MB 1, pp. 35-39 and MB 2, pp. 36–38.

2. Scherzo - Finale

zum Vergleich
ÖNB Mus. Hs.
41000/7 [15]
ohne Nummer
RF16i
(II-DSS2)

zum Vergleich
Mahler: Ib
CFxxvi - i
(II-DSS5)

ÖNB Mus. Hs.
41000/7 [2] 3
Mahler: Ia
RF23i
(II-DSS3)

Ex. 4.5 (continued) Mahler's Tenth Symphony, second movement, DSS, bars 1–64. Modified from MB 1, pp. 35-39 and MB 2, pp. 36–38.

1

zum Vergleich
ÖNB Mus. Hs.
41000/7 [15]
ohne Nummer
RF16i
(II-DSS2)

ii

5

[Skizze endet:ndet]

zum Vergleich
Mahler: Ib
CF'76 xxvi [ii]
(II-DSS5)

[Einschub]

3

Mahler: Ib
CF'76 xxvi [v]
(II-DSS5)

2

ÖNB Mus. Hs.
41000/7 [2] 3
Mahler: Ia+I)
RF23ii
(II-DSS3)

ii

iii

[Einschub endet]

ÖNB Mus. Hs.
41000/7 [15] 30
RF16i
(II-DSS2)

Ex. 4.5 (continued) Mahler's Tenth Symphony, second movement, DSS, bars 1–64. Modified from MB 1, pp. 35-39 and MB 2, pp. 36–38.

zum Vergleich
ÖNB Mus. Hs.
41000/7 [2] 3
Mahler: Ia
RF23iii
(II-DSS3)

ÖNB Mus. Hs.
41000/7 [15] 30
ohne Nummer
RF16i
(II-DSS2)

Mahler: Ib
CFxxx i
(II-DSS5)

6

Ex. 4.5 (continued) Mahler's Tenth Symphony, second movement, DSS, bars 1–64. Modified from MB 1, pp. 35-39 and MB 2, pp. 36–38.

zum Vergleich
ÖNB Mus. Hs.
41000/7 [2] 3
Mahler: Ia+1)
RF23ii
(II-DSS3)

ÖNB Mus. Hs.
41000/7 [15] 30
ohne Nummer
RF16ii
(II-DSS2)

Mahler: Ib
CFxxx1 [ii]
(II-DSS5)

iii

[Vergleich endet]

iii

[Skizze endet]

[Einschub]

iii

[Einschub endet]

- 38 -

Ex. 4.5 (continued) Mahler's Tenth Symphony, second movement, DSS, bars 1–64. Modified from MB 1, pp. 35-39 and MB 2, pp. 36–38.

7

Mahler: 1b
CFXXXVIII
(II-DSS5)

52 53 54 54a 55 56 57 58 59 60 61 62 63 64

[Einschub]

Ex. 4.6 Mahler's Tenth Symphony, second movement, II-DSS6, bars 155–157. Modified from MB 2, p. 47

ÖNB Mus. Hs.
41000/7 [4] 7
Mahler: III früh
RF25iii

153 154 155 156 157 158 159 160 161 162 163 164

ivv

ÖNB Mus. Hs.
41000/7 [4] 7
Mahler: III früh
RF25iii
(II-DSS6)

ÖNB Mus. Hs.
41000/7 [4] 7
Mahler: III früh
RF25iv
(II-DSS6)

ÖNB Mus. Hs.
41000/7 [4] 7
Mahler: III früh
RF25iii
(II-DSS6)

ÖNB Mus. Hs.
41000/7 [5] 9
Mahler: III spät
RF26iii
(II-DSS8)

ÖNB Mus. Hs.
41000/7 [16] 32
RF18i
(II-DSS9)

ÖNB Mus. Hs.
41000/7 [19] 38
RF20i
(II-DSS11)

ÖNB Mus. Hs.
41000/7 [6] 11
Mahler: IV
Trio a)
RF27i
(II-DSS12)

- 47 -

Ex. 4.8 Mahler's Tenth Symphony, second movement, II-DSS10, bars 165–212. Modified from MB 2, pp. 48–53 and MB 1, pp. 49–52.

The image displays a musical score for Mahler's Tenth Symphony, second movement, II-DSS10, bars 165–212. The score is divided into four sections marked with red boxes and numbers 1, 2, 3, and 4. Section 3 is at the top, section 1 is in the middle, section 2 is on the left, and section 4 is at the bottom. The score includes staves for various instruments and vocal parts, with bar numbers 165 to 212 indicated at the bottom. The score is modified from MB 2, pp. 48–53 and MB 1, pp. 49–52.

Section 3 (top): Includes staves for various instruments and vocal parts. The score is marked with a red box and the number 3. The text "ÖNB Mus. Hs. 41000/7 [18] 36 ohne Nummer RF211" is visible on the left. The score includes the text "[weiter Takt 194] [Einschub]" and bar numbers 165 to 178.

Section 1 (middle): Includes staves for various instruments and vocal parts. The score is marked with a red box and the number 1. The text "ÖNB Mus. Hs. 41000/7 [18] 36 ohne Nummer RF211" is visible on the left. The score includes the text "[weiter Takt 174]" and bar numbers 174 to 180.

Section 2 (left): Includes staves for various instruments and vocal parts. The score is marked with a red box and the number 2. The text "ÖNB Mus. Hs. 41000/7 [18] 36 ohne Nummer RF211" is visible on the left. The score includes the text "[weiter Takt 174]" and bar numbers 174 to 180.

Section 4 (bottom): Includes staves for various instruments and vocal parts. The score is marked with a red box and the number 4. The text "ÖNB Mus. Hs. 41000/7 [18] 36 ohne Nummer RF211" is visible on the left. The score includes the text "[weiter Takt 216]" and bar numbers 201 to 212.

4.8 (continued) Mahler's Tenth Symphony, second movement, II-DSS10, bars 165–212. Modified from MB 2, pp. 48–53 and MB 1, pp. 49–52.

5

ÖNB Mus. Hs.
41000/7 [18] 36
ohne Nummer
RF21iii

216 217 218

229 230 231 232 233 234 235 236 237 238 239 240 241 242 243

ÖNB Mus. Hs.
41000/7 [18] 36
ohne Nummer
RF21iii

244 245 247 248 249

[RF21 endet]

4.9 Mahler's Tenth Symphony, second movement, II-DSS11, bars 182–224. Modified from MB 2, pp. 47–51 and MB 1, pp. 49.

ÖNB Mus. Hs.
41000/7 [19] 38
RF20i

ÖNB Mus. Hs.
41000/7 [19] 38
ohne Nummer
RF20ii

iii

weiter Takt 212

ÖNB Mus. Hs.
41000/7 [19] 38
RF20iv

ÖNB Mus. Hs.
41000/7 [19] 38
ohne Nummer
RF20i

iii [Einschub]

iv

[Skizze endet]

4. 10 Mahler's Tenth Symphony, second movement, *Scherzo Event* on II-DSS14. Modified from MB 2, pp. 53–54, 57.

ÖNB Mus. Hs.
41000/7 [20] 40
ohne Nummer
RF19i

246 247 248 249 250 251 252 253

ii

[weiter Takt 299]

iii

[Folge von T. 253i]

9

Ex. 4.11 Mahler's Tenth Symphony, second movement, II-DSS17, bars 248–274. Modified from MB 2, pp. 53–55 and MB 1. p. 54*.

ÖNB Mus. Hs.
41000/8 [6] 11
Mahler: VI
RF34i

248 249 249h 250 251 252 253

[1. Einschub für i]

[2. Einschub für i]

iii

254 255 256 257 258 259 260 261 262 263

266 267 268

h c d e f g h

iv

[Skizze endet]

ii

j k l m

ÖNB Mus. Hs.
41000/8 [6] 11
Mahler: VI
RF34iii

269 270 270h 271 272 274

n o

268p

1

2

1

[Skizze endet]

Ex. 4.12 Mahler's Tenth Symphony, second movement, II-DSS18, II-DSS18, bars 248–278. Modified from MB 1, pp.53*, 54* and MB 2, p. 55.

ÖNB Mus. Hs.
41000/7 [9] 18
Mahler: VIa
RF31i

ÖNB Mus. Hs.
41000/7 [9] 18
Mahler: VIa
RF31i

ÖNB Mus. Hs.
41000/7 [9] 18
Mahler: VIa
RF31ii

ÖNB Mus. Hs.
41000/7 [9] 18
Mahler: VIa
RF31iv

ÖNB Mus. Hs.
41000/7 [10] 20
Mahler: VIIb
RF32i (II-DSS19)

- 55 -

4.13 Mahler's Tenth Symphony, second movement, II-DSS19, II-DSS20, bars 279–335. Modified from MB 2, p. 55 and MB 1, 2017, pp. 56–59.

ÖNB Mus. Hs.
41000/7 [10] 20
Mahler: Vlb
RF32i

279 280 281 282 283 284 285 286 287 288 289 290 291

ii

ÖNB Mus. Hs.
41000/7 [10] 20
Mahler: Vlb
RF32ii

292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 306a

iii

ÖNB Mus. Hs.
41000/7 [10] 20
Mahler: VI
RF32iii

316 317 318 319 320 321

iv

ÖNB Mus. Hs.
41000/7 [10] 20
Mahler: Vlb
RF32iv

322 323 324 325 326 327 328 329 330 331 332 333 334 335

ÖNB Mus. Hs.
41000/7 [11] 22
Mahler: Vlc
RF33i

334 335

Ex. 4.14 Mahler's Tenth Symphony, second movement, II-DSS23, *Event d(c)1*, bars 416–442. Modified from MB 1, pp. 66-67.

ÖNB Mus. Hs.
41000/7 [17] 34
[Einlage]
RF22ii

[Einschub]

416 417 418 421 424 425 426 427 428

ÖNB Mus. Hs.
41000/7 [17] 34
[Einlage]
RF22ii

429 430 431 432 433 434 435 436 437 438 439 440 441 442

[Einschub] ii

Ex. 4.15: Mahler's Tenth Symphony, second movement, II-DSS24, *Event d(c)1*, bars 418–442. Modified from MB 1 pp. 66-67.

ÖNB Mus. Hs.
41000/7 [14] 28
Mahler: Einlage
zu VIII (Coda)
RF36i

1

2

416 417 418 419 420 421 422 423 424 425 426 427 428

ÖNB Mus. Hs.
41000/7 [14] 28
Mahler: Einlage
zu VIII (Coda)
RF36ii

2

429 430 431 432 433 434 435 436 437 438 439 440 441 442

Tr.

iii

Ex. 4.16 Mahler's Tenth Symphony, second movement, OD, bars 416–442. Modified from MB 1, pp. 66–67.

1

ÖNB Mus. Hs.
41000/2 [17v] 34
PE8d

2

The image shows a handwritten musical score on aged paper. The score is for Mahler's Tenth Symphony, second movement, OD, bars 416–442. It is modified from MB 1, pp. 66–67. The score is written on multiple staves. A red box labeled '1' highlights a section of the score, and another red box labeled '2' highlights a different section. The notation includes various musical symbols such as notes, rests, and bar lines. The paper has some aging and staining, and there are some handwritten notes and markings on the left side of the page.

ÖNB Mus. Hs.
41000/2 [18] 35
PE9a

2

429 430 431 432 433 434 435 436 437 438 439 440 441 442

- 67 -

Ex. 4.16 (continued): OD, bars 429–442 (taken from Mahler-Bouwman 1, 2017, p. 67)

Ex.5.1 Mahler's Tenth Symphony, fifth movement, motive *Groups I–IV*. Modified from Rothkamm 2003, pp. 143–144.

Motive group I



Ex.5.1(continued) Mahler's Tenth Symphony, fifth movement, motive *Groups I–IV*. Modified from Rothkamm 2003, pp. 143–144.

Motive group II

Bar 9



Bar 11



Bar 12



Motive group III

Bar 25



Bar 35



Bar 87



Ex.5.1(continued) Mahler's Tenth Symphony, fifth movement, motive *Groups I–IV*. Modified from Rothkamm 2003, pp. 143–144.

Motive Group IV

Bar 66 *tr~ tr~*

1

Bar 74

2

Bar 84

3

Bar 92

4

5

Bar 113

6

The image displays six staves of musical notation, numbered 1 through 6, representing Motive Group IV. Each staff begins with a treble clef and a key signature of one flat (B-flat). Staff 1 is labeled 'Bar 66' and contains a quarter note G4, followed by a measure with a dotted quarter note A4 and an eighth note G4, and a final measure with a dotted quarter note F4 and an eighth note E4. Above the second measure are two trill markings 'tr~'. Staff 2 is labeled 'Bar 74' and contains a quarter note G4, followed by a measure with a dotted quarter note A4 and an eighth note G4, and a final measure with a dotted quarter note F4 and an eighth note E4. Staff 3 is labeled 'Bar 84' and contains a quarter note G4, followed by a measure with a dotted quarter note A4 and an eighth note G4, and a final measure with a dotted quarter note F4 and an eighth note E4. Staff 4 is labeled 'Bar 92' and contains a quarter note G4, followed by a measure with a dotted quarter note A4 and an eighth note G4, and a final measure with a dotted quarter note F4 and an eighth note E4. Staff 5 is labeled '5' and contains a quarter note G4, followed by a measure with a dotted quarter note A4 and an eighth note G4, and a final measure with a dotted quarter note F4 and an eighth note E4. Staff 6 is labeled 'Bar 113' and contains a quarter note G4, followed by a measure with a dotted quarter note A4 and an eighth note G4, and a final measure with a dotted quarter note F4 and an eighth note E4.

TABLE 5.1. Sequence of periods in section A, the coda, and the “external refrains” (indicated in red)

Section A												
Bars	1–6	7–14	15–22	23–24	25–34	33–34	35–41	42–48	49–50	51–52	53–59	60–63
Sections	introduc- tion	period a	period a'	refrain (I, 2 + I, 3)*	period b	refrain (I,2+ I, 3)	period b'	period c	refrain (I, 1 + I, 1)	motive III, 3	period c'	refrain (I, 2+I, 2 + I, 1 + I, 1)
Da capo section A												
Bars	122–125	126–132	133–141	142–143	144–151	152–153						
Sections	Introduction	period a	period a'	refrain (I, 2+I, 3)	period b	Refrain I, 2+ I, 3						
Coda												
Bars	154–159	160–167	168–170									
Sections	period b'	period i	refrain (I, 13 + I, 6)									

* In this table, Roman numerals indicate Rothkamm’s motive groups, and Arabic numbers mark the individual occurrences of these motives, also identified by Rothkamm. Both, the groups and their occurrences, are shown in Ex. 5.1.

Ex.5.2 Mahler's Tenth Symphony, fifth movement, SS, bars 37–58. Modified from MB 1, p. 78.

ÖNB Mus. Hs.
44175
Pc1iv

weg tiefe

Ob

Cl

C. B. Fag

Pc2i

41 42 43 44 45 46 47

48 49 50 51 52 53 54 55 56 57 58

(46)

TABLE 5.2. Strophic organisation of section B

Bars	66–73	74–81	82–83	84–91	92–95	96	97–100	101–106	107–115	116–121
Sections	period d	period d'	refrain (I, 2 + I, 3)*	period e	period e' first part	III,6	period e' second part	period f	period g	period h

* In this table, Roman numerals indicate Rothkamm's motive groups, and Arabic numbers mark the individual occurrences of these motives, also identified by Rothkamm. Both, the groups and their occurrences are shown in Ex. 1.

Ex.5.3 Mahler's Tenth Symphony, fifth movement, SS, bars 96–119. Modified from MB 1, pp. 82–83.

ÖNB Mus. Hs.
41000/3 [5] 9
Pc3i

Ob. a3 *Zelt lassen*
caland

cresc. *ff*

1

Erbarmen !!
Gehalten

VII = II
con 8 *ff*

O Gott ! O Gott !
Warum hast du mich verlassen?

ÖNB Mus. Hs.
41000/3 [5] 9
Pc3ii

2

Rit. *pp* *subit* *con 8* *ff*

Dein Wille geschehe !!

Fag.

109 110 111 112 113 114 115 116 117 118 119

Ex. 5.4 Mahler's Tenth Symphony, fifth movement, SS, bars 37–61. Modified from MB 1, pp. 78–79.

ÖNB Mus. Hs. 44175 Pc1iv

weg baffe

2

37 38 39 40 41 42 43 44 45 46 47

Ob

Pc2i

Cl

Fag

ÖNB Mus. Hs. 41000/3 [7] 7 Pc2i

48 49 50 51 52 53 54 55 56 57 58

1

ÖNB Mus. Hs. 41000/3 [7] 7 Pc2ii

59 60 61

2

78

Ex.5.5 Mahler's Tenth Symphony, fifth movement, SS, bars 82–95, DSS and SS bars 96–108. Modified from MB 1, pp. 81–82.

The image displays two pages of musical notation for Mahler's Tenth Symphony, fifth movement, specifically the vocal parts and their accompaniment. The notation is in German, and the score is annotated with red boxes and numbers (1, 2, 3, 4, 5) highlighting specific musical features.

Top Page (Bars 82–95):

- Source:** ÖNB Mus. Hs. 41000/3 [7] 7, Pc2iv.
- Annotations:**
 - 3:** A red box highlights the vocal line from bar 82 to 83.
 - 1:** A red box highlights the vocal line from bar 84 to 88.
 - 2:** A red box highlights the vocal line from bar 89 to 90.
 - 5:** A red box highlights the vocal line from bar 94 to 95.
- Lyrics:** "Tod ! Verk !"

Bottom Page (Bars 96–108):

- Source:** BSB Mus. ms. 22747[1]ii (III-DSS2) and ÖNB Mus. Hs. 41000/3 [5] 9, Pc3i.
- Annotations:**
 - 5:** A red box highlights the vocal line from bar 96 to 100.
 - 4:** A red box highlights the vocal line from bar 105 to 108.
 - 2:** A red box highlights the vocal line from bar 106 to 107.
 - 1:** A red box highlights the vocal line from bar 107 to 108.
- Lyrics:** "verkündigen", "Zelt lassen", "cald", "Erbarmen !!", "Gehalten", "Warum hast du mich verlassen?", "O Gott ! O Gott !".

TABLE 5.3. Mahler's Tenth Symphony, third movement, overall multilevelled formal view

Bars nos.	1	7	15	23	25	33	35	42	49	51	53	60
Motives*	I, II			Refrain I, 2 + I, 3)	I, III	Refrain (I, 2+ I, 3)	I, II, III		Refrain (I, 1 + I, 1)	Motive III, 3	I, II, III	Refrain (I, 2+I, 2+I, 11+I, 1)
Periods	Intro- duction	Period a	period a'		Period b		Period b'	Period c			Period c'	
Narra- tive content ("story")	"Lieder-perpetuum mobile, "folk-dance" (topic of the whole movement): "mysterious, alarming, bitter-sweet")				"Folk-dance, "Lieder-perpetuum mobile," "pastoral gayety"			"Folk dance-clumsy reinforcement," "Lieder-perpetuum mobile"				
Narrative functions ("dis- course")**												
Key	B-flat minor	B-flat minor			B-flat major		B-flat minor	B-flat major	B-flat minor			
Lied Form sections	Introduc- tion	A										

* In this table, Roman numerals indicate Rothkamm's motive groups, and Arabic numbers mark the individual occurrences of these motives, also identified by Rothkamm. Both the groups and their occurrences are shown in Ex. 5.1.

** Narrative functions: N= nucleus section, C= catalyser section

TABLE 5.3 (continued). Mahler's Tenth Symphony, third movement, overall multilevelled formal view

Bars nos.	64	66	82	84	89	92	96	97	101	107	109	113	115
Motive	I	I, II, III, Re- IV frair (I, 2 + I, 3)	<i>Erntelied</i> <i>EV</i> , (IV)		I, II, <i>EV</i> <i>EV</i> , (IV)	<i>Erntelied</i> <i>EV</i> (IV)	II, 6 (bar 94)	I, II, <i>EV</i> <i>EV</i>	<i>Erntelied EV</i> (IV)		I, II, III, <i>EV</i>	<i>Erntelied</i> <i>EV</i> (IV)	I, II, III, <i>EV</i>
Periods	Introduc- tion	Period d		Period c		Period c' first part	III, 6	Period c' second part	Period f	Period g			Period h
Narrative content ("Story")	"Folk-dance"		"Sweet remembering"	"Carou- sel mu- sic"	"Sweet remembering," "Seduction," ("dramatical fall," "Tod Werk!" at bars 95–96)		"Carou- sel mu- sic"	"Carou- sel mu- sic"	"Stronger (<i>ff</i>) sweet remembering"	"Carou- sel mu- sic"	"Stronger (<i>ff</i>) sweet remember- ing"		"Folk-dance" ("carousel music")
					"Erntelied" quotation				"Erntelied" quotation		"Erntelied" quotation		
Narrative function ("discourse")			C	N	C		N	N	C		N	C	
Key	D-minor, D- major (74–81)	D- mi- nor	D-minor	A-minor	D-minor				D-major		B flat major	D minor	
Lied form sections							B						
Strophes			I		II			III			IV		V (no <i>Erntelied</i> <i>EV</i>)

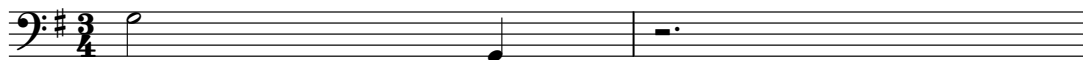
TABLE 5.3 (continued). Mahler's Tenth Symphony, third movement, overall multilevelled formal view

Bars nos.	122	126	134	142	144	152	154	160	168
Themes	a (I, II, III)			a (I, II, III)					
Motives				refrain (I, 2+I, 3)		refrain (I, 2+ I, 3)			<i>EVj</i> refrain (I, 6+I, 6)
Periods		Period a	Period a'		Period b		Period b''	Period i	
Narrative content ("story")	"Lieder-perpetuum mobile, "folk dance (topic of the whole movement), mysterious, alarming, bitter-sweet' (refrain)			"Folk dance pastoral, gayety"					"Enchantment"
Narrative function ("dis- course")									C
Key	B flat minor		B flat minor		B flat major		B flat major	B flat minor	B flat minor
Lied form	Intro- duc- tion					A'			Coda

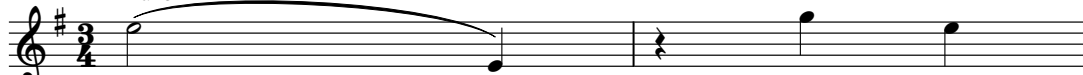
Ex. 6.1. Mahler Tenth Symphony, Sixth Movement, Rothkamm's motive-groups.
Modified from Rothkamm 2003, pp. 167–169.

Motive group a

Bar 1



Bar 5

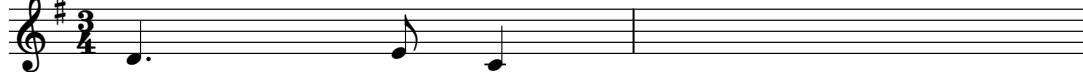


Bar 30

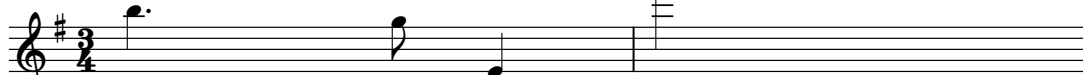


Motive group b

Bar 3



Bar 7

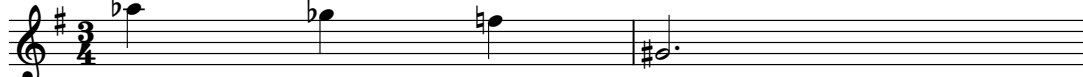


Bar 9

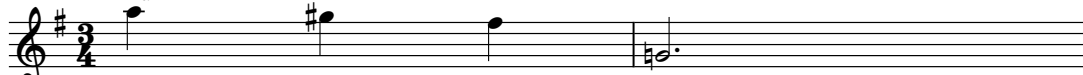


Motive group c

Bar 21



Bar 24

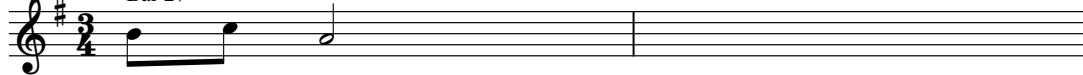


Bar 40



Motive group d

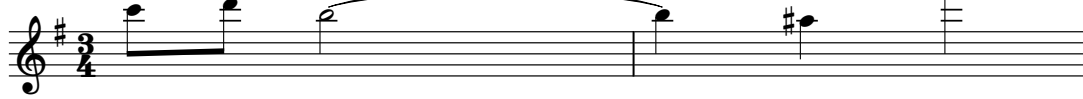
Bar 27



Bar 33



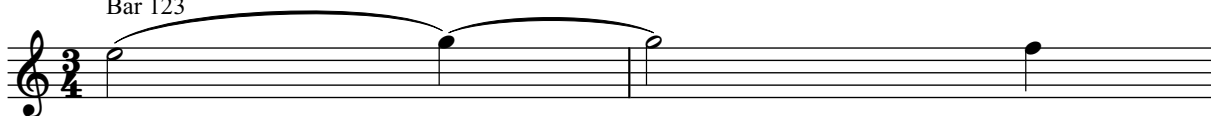
Bar 35



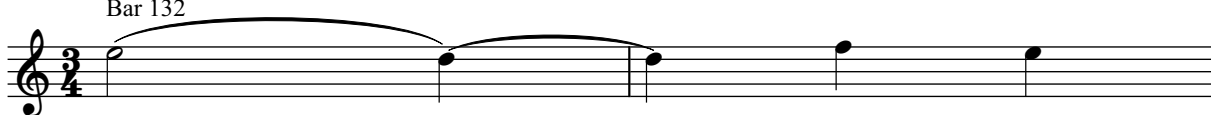
Ex. 6.1 (continued) Mahler Tenth Symphony, sixth movement, Rothkamm's motive-groups.
Modified from Rothkamm, 2003, pp. 167–169.

Motive group e

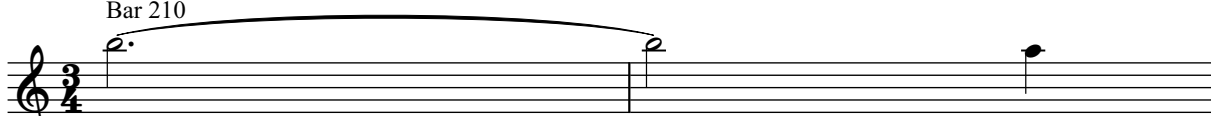
Bar 123



Bar 132



Bar 210

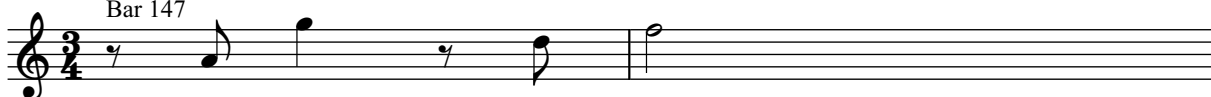


Motive group f

Bar 145



Bar 147



Bar 149



Ex. 6.2 Mahler's Tenth Symphony fourth movement, SD, *EVe*, occurrences bars 166–173 and 226–233. Modified from MB 1, pp. 98–99 and 102–103.

ÖNB Mus.Hs.
41000/4 [5] 9
Mahler: IV spät
PcIViii

154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170

ÖNB Mus. Hs.
41000/4 [5] 9
PcIViv spät

171 172 173 174 175 176 177 178 179 180 181 182 183 184 185

sempre ff *sehr klagend*

Ex. 6.2 (continued) Mahler's Tenth Symphony, fourth movement, *EVe*, occurrences bars 166–173 and 226–233. Modified from MB 1, pp. 98–99 and 102–103.

ÖNB Mus. Hs.
41000/4 [6] 11
PcViii spät

216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231

f *subito*
Tanz

ff *subito*

232 233

ÖNB Mus. Hs.
41000/4 [6] 11
Mahler: V spät
PcViv

232 233

The image displays two excerpts from Mahler's Tenth Symphony, fourth movement, *EVe*. The top excerpt covers bars 216 to 231, and the bottom excerpt covers bars 232 to 233. Both excerpts are in 4/4 time and feature a string quartet. Red boxes and numbers 4, 5, and 6 highlight specific occurrences of the *EVe* motif. In the top excerpt, box 4 highlights bars 216-219, box 5 highlights bars 226-229, and box 6 highlights bars 230-231. In the bottom excerpt, box 4 highlights bars 232-233, box 5 highlights bars 232-233, and box 6 highlights bars 232-233.

Ex. 6.3 Mahler's Tenth Symphony, fourth movement, SD, *EVf*, occurrences bars 287–311. Modified from MB 1, 107.

The image displays three excerpts of musical notation from Mahler's Tenth Symphony, fourth movement, focusing on Rothkamm's group a and group c motives. The excerpts are from bars 285-290, 291-300, and 301-311. The notation is in 4/4 time and features a key signature of one sharp (F#).

Excerpt 1 (Bars 285-290): This excerpt shows the initial occurrence of Rothkamm's group a motives. A red circle highlights the motive in bar 287, and a red arrow points to it from the label "Rothkamm's group a motives". Another red circle highlights the harmonic material from Event d in bar 289, with a red arrow pointing to it from the label "Harmonic material from Event d".

Excerpt 2 (Bars 291-300): This excerpt shows Rothkamm's group a motives in bars 291, 292, 295, and 296, and Rothkamm's group c motives in bars 298 and 300. Red circles highlight these motives, and red arrows point to them from the labels "Rothkamm's group a motives" and "Rothkamm's group c motives".

Excerpt 3 (Bars 301-311): This excerpt shows Rothkamm's group a motives in bars 301, 302, 303, and 304, and Rothkamm's group c motives in bars 305, 306, 307, 308, 309, 310, and 311. Red circles highlight these motives, and red arrows point to them from the labels "Rothkamm's group a motives" and "Rothkamm's group c motives".

The page number - 108 - is visible between the second and third excerpts.

Ex. 6.4 Mahler's. Tenth Symphony, fourth movement, SD, bars 138–170. Modified from MB 1, pp. 197–198.

1

2. mal

Motive group e

ÖNB Mus. Hs.
41000/4 [5]
PcIVii spät

bleibt

138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153

motive group e

ÖNB Mus.Hs.
41000/4 [5] 9
Mahler: IV spät
PcIViii

154 155 156 157 158 159 159b 160 161 162 163 164 165 166 167 168 169 170

Ex. 6.5 Mahler's Tenth Symphony, fourth movement, SD, bars 1–29. Modified from MB 1, p. 8.

ÖNB Mus. Hs.
41000/4 [2] 3
Pcll spät

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

ÖNB Mus. Hs.
41000/4 [2]
Pcll

15 16 17 18 19 20 21 22 23 24 25 26 27 28 29

Ex. 6.6 Mahler's Tenth Symphony, fourth movement, bars 15–29. Modified from MB 1, p. 88.

1

ÖNB Mus. Hs.
41000/4 [2]
PcIii

2

15 16 17 18 19 20 21 22 23 24 25 26 27 28 29

Ex. 6.7 Mahler's Tenth Symphony, fourth movement, SD, bars 15–29. Modified from MB 1, p. 88.

ÖNB Mus. Hs.
41000/4 [2]
Pclli

The image shows a handwritten musical score for Mahler's Tenth Symphony, fourth movement, SD, bars 15–29. The score is written on four staves. A red box highlights bars 19–22. The notation includes various musical symbols such as notes, rests, and accidentals. The staves are numbered 15 through 29. The key signature is one sharp (F#). The time signature is 4/4. The score is written in a clear, legible hand.

TABLE 6.1: sequence of sections of SD, bars 1–56

Bars	1	5	11–14	15	23	25	41
Sections	Motto-Refrain	8-bar strophe	First internal break	8-bar strophe (15–22)	Second internal break	Double strophe (8+8 bars 25–40)	Motto- refrain

TABLE 6.2 Mahler's Tenth Symphony, fourth movement, overall multilevelled formal view

Bars nos.	1	5	15	25	33	41	45	57	65	83	87	99
Sections*	Motto-refrain (a, b)*	A1a** (a, b, c)	A1b (a, b, c)	A1c (a, b, c, d, e)	A1d (a, b, c, d)	Motto-refrain (a, b)	A1a (a, c)	A2a (a, b, c, a)	A2b (a, b, c, d)	A2a (a, c, d, a)	A2b (a, b, c, d, e)	A3-A1c (a, d)
Events	<i>EVc</i> (a, b)	<i>EVa</i> (scherzo)				<i>EVc</i>	<i>EVa</i> (scherzo)					
Narrative content (“Story”)	“Wincing”	“Paroxysmal dance,” “Wahnsinn”				“Wincing”	“Paroxysmal and demoniac dance,” “Wahnsinn”	“Paroxysmal dance becomes more cantabile and orderly” (“construction of telling”)				“Climax” (“completion of the previous telling”)
Narrative function (“Discourse”)**	C	N				C	N					
Key	E-minor	E-minor		A-minor		E-minor	E-major	E-minor	E-major, G- minor	E-minor		E-minor
Scherzo-sonata form	EXPOSITION											
Strophes	I											

* Rothkamm's groups (presented in Ex. 6.1) to which the motives contained in each section of the theme belong are indicated with letters in brackets.

** The labels of the sections (e.g., A1a) are also borrowed from Rothkamm (2003, 172–174).

*** Narrative functions: N= nucleus section, C=Catalyser.

TABLE 6.2 (continued). Mahler's Tenth Symphony, fourth movement, overall multilevelled formal view

Bars nos.	111	115	123	130	139	145	152	166	170	174	184	192	196
Sections*	Motto-refrain (b, a, e)	A1c+d	B1a (a, c, e)	B1b (a, b, d, f)	B1a (a, e, d, f)	B2 (c, f)	A1b (a, b, c, d, e)	B1a (a, b, c, e)		A1a (a, b, c, d)	A1(b a, b, c, d)	A1b (b)	B1a+A1b (b, d, e)
Events	<i>EVc</i>	<i>EVd</i>	<i>EVb</i> (trio)					<i>EVe</i>		<i>EVa</i> (scherzo)			
Narrative content (“story”)	“Wincing ”	“Magic”	“Waltz having a ‘cheerful character’” (according to Rothkamm, 2003, 181)					“Waiting for something to happen+ wincing”		“Paroxysmal dance,” “Wahnsinn”		“Climax”	
Narrative function (“dis-course”)	C	C	N					C		N			
Key	E-minor	E-major (tonally ambiguous)	C-major					E-minor		E-minor	D-minor		E-major
Scherzo-sonata form	EXPOSITION							DEVELOPMENT					
Strophes	I (continued)							II					

TABLE 6.2 (continued). Mahler's Tenth Symphony, fourth movement, overall multilevelled formal view

Bars nos.	202	210	219		226	234	240	244	248	253		261	269	278	287
Sections	A3 (a, d, c)	A1c? B1a (a, c, e, f) (a, c, d)			A1a (a, b, c,)	A1a (a, b, c)	A2b (a, b, d)	A1c+d	B1a	B1b		B2	A1c? B1a+B2 Adf		A (a)
Events	<i>EVa</i> (continued)	<i>EVb</i> (trio)			<i>EVe</i>	<i>EVa</i> (scherzo)	<i>EVd</i>		<i>EVb</i> (trio)						<i>EVf</i>
Narrative content ("Story")	"Climax"	"Waltz (parodic <i>Tanz</i>)"			"Optimistic waiting for something to happen," "weaken wincing"	"Weaken dance"	"Cantabile"	"Magic"	"Waltz"	"Waltz that becomes more cheerful"		"Climax"	"Rare-fied waltz"		"Dreamlike" (De La Grange, (2008, 1520)
Narrative function ("Discourse")	N	N			C	N		C	N						C
Key	A-minor	C-major			E-minor	E-minor		E-major (tonally ambiguous)	A-major					A-major	
Scherzo-sonata form	DEVELOPMENT														
Strophes	II (continued)				III										

TABLE 6.2 (continued). Mahler's Tenth Symphony, fourth movement, overall multilevelled formal view

Bars nos.	291	301	312	323	329	337	354	361	380	384	394	398	410
Sections *	A (a, c, d, a b) A+B (a, c, e)		A1b (a, B2 (f, d, b) b, c d)		A1b? (a, b, c)	A1b (a, b, d)	A2a?	A1b	Motto-refrain	A1a	A1b A1c	A1c+d	B1a (e, a, c, f)
Events	<i>EVf</i> (continued)		<i>EVa</i> (scherzo)						<i>EVc</i>	<i>EVa</i> (scherzo)		<i>EVd</i>	<i>EVb</i> (trio)
Narrative content ("Story")	“Dreamlike” (De La Grange, 2008, 1520)		“Paroxysmal dance becomes joyful and triumphant (at the bar 377)”						“Wincing”	“Coming back of paroxysmal dance,” “Wahnsinn”		“Ma-gic”“Waltz”	
Narrative functions ("Discourse")	C		N						C	N		C	N
Key	C-major	C-major	A-major						E-minor			E major (tonally ambi- guous)	B major
Scherzo-sonata form	DEVELOPMENT								RECAPITULATION				
Strophes	III (continued)		IV (no <i>EVb</i>)						V				

TABLE 6.2 (continued). Mahler's Tenth Symphony, fourth movement, overall multilevelled formal view

Bars nos.	417	425	432	441	444	452	463	467	478	486	495	499	505
Sections*	B1b (b, c, e, B2 (f) f)		Climax		A2b? (b, c, e) A2b (a, b, c)		A2 (a, c, d)	A2b (a, b. c, d) A3		A1c?	B1a	B2	A1c? (b, c, d)
			A1c? (a, c, d). B1a (e, e, c)										
Events	<i>EVb</i> (trio)		<i>EVg</i>		<i>EVa</i> (scherzo)						<i>EVb</i> (<i>trio</i>)		<i>EVh</i>
Narrative content (“Story”)	Waltz		Interrupting climax		“Weak Wahnsinn” + (“Cantabile” construction of “telling”) “waltz”				“Climax” (“completion of the previous telling”)		“Parodic waltz”		“Interrupting climax”
Narrative function (“Dis-course”)	N		C		N						N		C
Key	B-major				B-minor						D-major		D-minor
Scherzo-sonata form	RECAPITULATION												
Strophes	V (continued)				VI								

TABLE 6.2 (continued). Mahler's Tenth Symphony, fourth movement, overall multilevelled formal view

Bars nos.	517	521	530	538	549	555	560	565	567	571	575– 578
Sections*	B2+A (a, f, c)	B2+A (f, a, b, d)	B2+A (f, d)	B2+A (f, d, c)	A2b? (a, b, c, d)	B	B2 (f)	B2 (f)	B2 (f)	B2 (f)	B2 (f)
Themes	<i>EVb</i> (trio)				<i>EVb</i> (trio)						
Narrative content ("Story")	"Weaken waltz"				"Death march," "flesh-stripping of the waltz"						
Narrative function ("Discourse")	N				N						
Key	D minor										
Scherzo-sonata form					Coda						
	Theme 2 (trio 6)				Theme 2 (trio 7)						
Strophes	VII (no <i>EVa</i>)				VIII (no <i>EVa</i>)						

TABLE 6.3. The sequence of events of SD, bars 384–494

Bars nos.	384–393	394–397	398	432	444–451	452–494
Events	<i>EVa</i> (scherzo)	<i>EV d</i>	<i>EVb</i> (trio)	<i>EVg</i>	<i>Eva</i> (scherzo)	
Comment	<i>EVa</i> (scherzo) lacks a section corresponding to bars 57–106 of the exposition.				<i>Event b</i> by its waltz accompaniment ‘infects’ <i>Event a</i> at bars 444–451.	The omitted section corresponding to bars 57–106 of the exposition is placed (shortened) here.

TABLE 6.4. Chronological sequence of manuscript pages for *Event f*, bars 287–311

Manuscript page	Reference to musical examples or MB
IV-FD2	Ex. 6.15
IV-FD8	Ex. 6.14
IV-FD9	Ex. 6.17
IV-SD7	MB 1, 107–109 (ÖNB HS. 41000/4 [7] 13 PcVIiii spät

Ex. 6.8 Mahler's Tenth Symphony, fourth movement, chronological sequence of *EV c*, bars 1–4. Modified from MB 1, p. 87.

BSB Mus. ms.
22748[1]i
Mahler: I früh
(IV-FD1)

ÖNB Mus. Hs.
41000/8 [1] 1
ohne Nummer
RF39i
(IV-FD3)

ÖNB Mus. Hs.
41000/8 [2] 3
ohne Nummer
RF40i
(IV-FD4)

ÖNB Mus. Hs.
41000/4 [2] 3
Pc li spät
(IV-SD2)

1

2

3

1

2

Ex. 6.9 Mahler's Tenth Symphony, fourth movement, chronological sequence of *EV c*, bars 111–114. Modified from MB 1, p. 94.

BSB Mus. ms.
22748[1]iv
Mahler: I früh
(IV-FD1)

ÖNB Mus. Hs.
41000/8 [7] 7
RF43i (IV-FD2)

ÖNB Mus. Hs.
41000/8 [2] 3
RF40iv
(IV-FD4)

ÖNB Mus. Hs.
41000/4 [3] 5
PcIIiv
(IV-SD3)

1

2

3

111 112 113 114 114a

111 112 113 114 114a 114b

111 112 113 114

Ex. 6.10 Mahler's Tenth Symphony, fourth movement, IV-FD5, bars 59–88 and IV-FD1, IV-FD5, IV-SD3, bars 95–102. Modified from MB 1, pp. 91–93.

The image displays two systems of musical notation for Mahler's Tenth Symphony, fourth movement. Each system consists of four staves: a vocal line (soprano, alto, tenor, and bass) and three piano accompaniment staves (right hand, left hand, and a lower register). The first system covers bars 59 to 72, with a section labeled 'ii' starting at bar 71. The second system covers bars 73 to 88, with a section labeled 'iii' starting at bar 83. Red circles highlight specific musical phrases in the vocal line: bars 64 and 69 in the first system, and bars 74, 76, and 77 in the second system. A large 'X' is drawn over the piano accompaniment staves in the first system, and a smaller 'X' is in the second system. The notation includes various musical symbols such as notes, rests, and dynamic markings.

ÖNB Mus. Hs.
41000/8 [3] 5
RF41i
(I-FD5)

59 60 61 62 63 64 65 66 67 68 69 70 71 71a 71b 71c 71d 71e 71f 72

ÖNB Mus. Hs.
41000/8 [3] 5
RF41ii
(I-FD1)

73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88

Ex. 6.10 (continued) Mahler's Tenth Symphony, fourth movement, IV-FD5, bars 59–88 and IV-FD1, IV-FD5, IV-SD3, bars 95–102. Modified from MB 1, pp. 91–93.

BSB Mus.ms.
22748[1]iii
Mahler: I früh
(IV-FD1)

ÖNB Mus. Hs.
41000/8 [3] 5
RF41iii
(IV-FD5)

ÖNB Mus. Hs.
41000/4 [3] 5
PeIIiii
(IV-SD3)

89 90 91 92 93 94 95 96 97 98 98b 99 100 101 102

p sub.

con div

- 93 -

Ex. 6.11 Mahler's Tenth Symphony, fourth movement, IV-FD5, chronological sequence of *EVd*, bars 115- 122. Modified from MB 1, p. 95.

1

ÖNB Mus. Hs.
41000/8 [2] 3
RF40v
(IV-FD2)

2

ÖNB Mus. Hs.
41000/4 4 [7]
PcIIIi
(IV-SD4)

ÖNB Mus. Hs.
41000/4 4 [7]
PcIIIi
(IV-SD4)

hervortretend

Skizze endet

Ex. 6.12 Mahler's Tenth Symphony, fourth movement, *EVb*, bars 261–277 in the FD and the SD. Modified from MB 1, pp.105–106.

ÖNB Mus. Hs.
41000/8
Mahler: VI früh
RF44iii
(IV-FD8)

ÖNB Mus. Hs.
41000/4 [7] 13
PcVIIi spät
(IV-SD7)

261 262 263 264 265 266 267 268 269 270 271 272 273 274 275

ÖNB Mus. Hs.
41000/8
Mahler: VI
RF44iv
(IV-FD8)

ÖNB Mus. Hs.
41000/4 [7] 13
PcVIIi spät
(IV-SD7)

276 277

Ex. 6.13 Mahler's Tenth Symphony, fourth movement, chronological sequence of *EVe*, bars 166–173. Modified from MB 1, 98–99.

The image displays three versions of the musical score for Mahler's Tenth Symphony, fourth movement, bars 166–173. The versions are:

- Version 1:** CFxxvii ii= Mahler: IV früh (IV-FD6)
- Version 2:** CFxxvii iv= Mahler: IV früh (IV-FD6)
- Version 3:** ÖNB Mus.Hs. 41000/4 [5] 9 Mahler: IV spät PeIViii (IV-SD5)

The score is annotated with red boxes and arrows highlighting specific musical features:

- Rothkamm's motive group a:** Indicated by a red circle and arrow in Version 1, and a red box and arrow in Version 2.
- Rothkamm's motive group c:** Indicated by a red box and arrow in Version 2.
- Event c:** Indicated by a red box and arrow in Version 2.

The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and includes bar numbers 166, 167, 168, 169, 170, 171, 172, and 173. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Ex. 6.14 Mahler's Tenth Symphony, fourth movement, IV-FD8, *EVf*, bars 286a–d–311. Modified from MB 1, 107–109.

Mahler: VI früh
RF44i

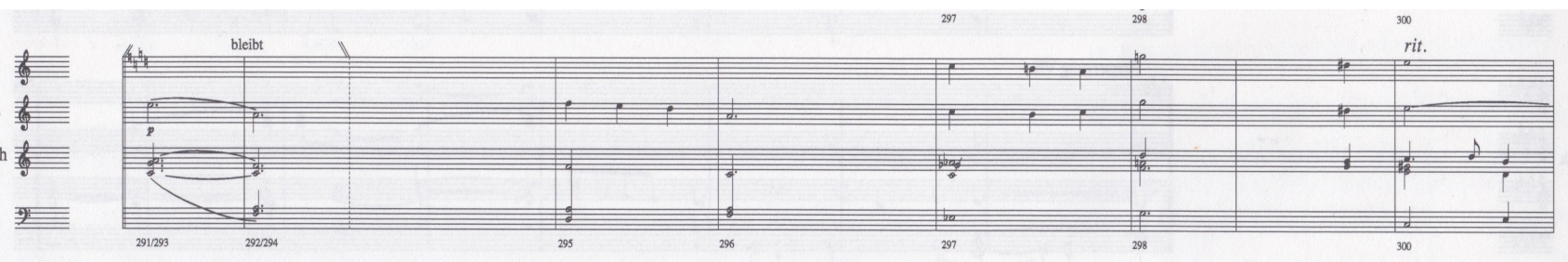


Fortsetzung VII



ÖNB Mus. Hs.
41000/8
Mahler: VI früh
RF44i:

bleibt



ÖNB Mus. Hs.
41000/8
Mahler: VI früh
RF44i



Ex. 6. 15 Mahler's Tenth Symphony, fourth movement, *EVf*, bars 286a_d-311 in IV-FD2. Modified from MB 1, 107–109.

ÖNB Mus. Hs.
41000/8 [7] 7
Mahler: V früh
RF43ii
[kommt von
T. 180]

ÖNB Mus. Hs.
41000/8 [7] 7
Mahler: V früh
RF43iii

ÖNB Mus. Hs.
41000/8 [7] 7
RF43iii

Ex. 6.16 Mahler's Tenth Symphony, fourth movement, *EVe*, bars 226–233 in the FD and the SD. Modified from MB 1, 102–103.

ÖNB Mus. Hs.
41000/8 [5] 9
Mahler: V früh
RF42i
(IV-FD7)



ÖNB Mus. Hs.
41000/4 [6] 11
PcViii spät
(IV-SD6)



Ex. 6.17 Mahler's Tenth Symphony, fourth movement, *EVf*, bars 287-311, IV-FD9. Modified from MB 1, 107-109.

h

ÖNB Mus. Hs.
41000/8 [7] 13
RF45i
Mahler: VII?
früh

1. Fl.

291 292 293 294 295 296 297 298 299 300

11

ÖNB Mus. Hs.
41000/8 [7] 13
Mahler: VII früh
RF45ii

calando

301 302 303 304 305 306 307 308 309 310 [310a] 311 311a 311b 311c

TABLE 6.5. Version 1 of bars 174–311

Manuscript page	Sequence of events and relevant narrative functions	
IV-FD2	<i>EVa</i> Bars 174–180 (MB, 1, p. 99, ÖNB Mus. Hs. 41000/8 [7] 7 RF43 ii)	<i>EVf</i> Bars 286a–d–311 (Ex. 6.15)
	Nucleus	Catalyser

TABLE 6.6. Version 2 of bars 174–311

Manuscript page		Sequence of events and relevant narrative functions					
IV-FD6	<i>EVa</i> bars 174–209 (MB 1, p. 99–101, Mahler: IV früh CF xxvii iv)						
IV-FD7	Nucleus	<i>EVa</i> bars 210–218 (MB 1, p. 101–102, ÖNB Mus. Hs. 41000/8 [5] 9 Mahler: V früh =RF 42i)	<i>EVb</i> bars 219–225 (MB 1, p. 102, ÖNB Mus. Hs. 41000/8 [5] 9 Mahler: V früh RF 42i)	<i>EVe</i> bars 226–233, ex. 6.16	Discarded bars 233a–h (MB 1, p. 103, ÖNB mus. Hs. 41000/8 [5] 9 Mahler: V früh RF 42ii) E major	<i>EVa</i> bars 234–243 (MB 1, p.103, ÖNB mus. Hs. 41000/8 [5] 9 Mahler: V früh RF 42ii) Nucleus	<i>EVd</i> bars 244–247 (MB 1, p.104, ÖNB mus. Hs. 41000/8 [5] 9 Mahler: V früh RF 42iii) A minor Catalyser
IV-FD8 (upper part of the page)		Nucleus	Nucleus	Catalyser	Catalyser	<i>EVd</i> bars 244–247, (MB 1, 104, Hs. 41000/8 Mahler: VI früh RF 44i) E major Catalyser	<i>EVf</i> bars 286a–d–311, ex 6.14 Catalyser

TABLE 6.7. Version 3 of bars 174–311

Manuscript page		Sequence of events and relevant narrative functions							
IV-FD6	<i>EVa</i> bars 174–209 (MB 1, p. 99–101, Mahler: IV früh CF xxvii iv) Nucleus								
IV-FD7	<i>EVa</i> bars 210–218 (MB 1, p. 101–102, ÖNB Mus. Hs. 41000/8 [5] 9 Mahler: V früh =RF 42i) Nucleus	<i>EVb</i> bars 219–225 (MB 1, p. 102, ÖNB Mus. Hs. 41000/8 [5] 9 Mahler: V früh RF 42i) Nucleus	<i>EVe</i> bars 226–233 ex. 6.16 <i>Catalyser</i>	Discarded bars 233a–h MB 1, p. 103, ÖNB Mus. Hs. 41000/8 [5] 9 Mahler: V früh RF 42ii <i>Catalyser</i>	<i>EVa</i> bars 234–243 MB 1, p.103, ÖNB Mus. Hs. 41000/8 [5] 9 Mahler: V früh RF 42ii Nucleus	<i>EVd</i> bars 244–247 (MB 1, p.103, ÖNB mus. Hs. 41000/8 [5] 9 Mahler: V früh RF 42iii) Catalyser			
IV-FD8 (lower part of page)						<i>EVd</i> bars 244–247 (MB 1, p.104, ÖNB Mus. Hs. 41000/8 [5] 9 Mahler: VI früh RF 42iii) Catalyser	<i>EVb</i> bars 261–282 MB 1, pp. 105–106 MB 1, 104, ÖNB Mus. Hs. 41000/8 Mahler: VI früh RF 44iii Nucleus		
IV-FD9							<i>EVb</i> bars 283–286 (MB 1, 106–107 ÖNB Mus. Hs. 41000/8 [7] 13 RF 45i Mahler: VII früh) Nucleus	Discarded bars 286 a–d (MB 1, 107 ÖNB Mus. Hs. 41000/8 [7] 13 Mahler: VII früh RF 45 i) <i>Catalyser</i>	<i>EVf</i> , bars 287–311, ex. 6.17 <i>Catalyser</i>

Ex. 6.18 Mahler's Tenth Symphony, fourth movement, chronological sequence of *EVg*, bars 432–443. Modified from MB, 1, p. 119.

PML
Music MSS
Rec. JD115218 [8]
RF50ii
(IV-FD 14)

Original

iii

bl.

432 433 434 435 436 437 438 439 440 441 442 443 444 445 446

ÖNB Mus. Hs.
41000/4 [11] 21
PcXai
(IV-SD 11)

432 433 434 435 436 437 438 439 440 441 442 443 444 445 446

The image displays two musical scores for Mahler's Tenth Symphony, fourth movement, bars 432–443. The top score is labeled 'Original' and includes a circled section in bar 436 labeled 'bl.' and a 'iii' marking above bar 438. The bottom score is from the 'ÖNB Mus. Hs. 41000/4 [11] 21' and features two red circles highlighting specific notes in bars 432 and 436. Both systems include staves for various instruments and a vocal line.

Ex. 6.19 Mahler's Tenth Symphony, fourth movement chronological sequence of *Evh*, bars 505–516. Modified from MB 1, 123–124.

PML
Music MSS
Rec. JD155218 [8]
RF50v

ÖNB Mus. Hs.
41000/4 [11] 21
PcXav

ÖNB Mus. Hs.
41000/4 [12] 23
PcXbi
(IV-SD12)

vi

Orgelpunkt

bleibt

[geht zu Takt 549]

500 501 502 503 504 504a 504b 504c 505 505b 506 507 507a 508 509 510 511 512

513 514 514a 515 516

Ex. 6.20 Mahler's Tenth Symphony, fourth movement chronological sequence of *EVd*, bars 398–409. Modified from MB 1, 116–117.

ÖNB Mus. Hs.
41000/4 [9] 17
PcVIIIii
(IV-SD9)

ÖNB Mus. Hs.
41000/4 [10] 19
PcIXii
(IV-SD10)

393a 394 395 396 397

397a 397b 397c 397d 397e 397f 397g 397h

398 399 400

Ex. 6.20 (continued) Mahler's Tenth Symphony, fourth movement chronological sequence of *EVd*, bars 398–409. Modified from MB 1, 116–117

ÖNB Mus. Hs. 41000/4 [9] 17
PcVIII spät vii (IV-SD9)

ÖNB Mus. Hs. 41000/4 [9] 17
PcVIII spät vi (IV-SD9)

ÖNB Mus. Hs. 41000/4 [9] 17
PcVIII spät v (IV-SD9)

PML Music MSS Rec. JDI5218 [8] RF50i

PML Music MSS Rec. JDI5218 [8] RF50i
transponiert vom Herausgeber

ÖNB Mus. Hs. 41000/4 [10] 19
PcIXiii (IV-SD10)

401 402 403 404 405 406 407 408 409

Ex.7.1 Mahler Tenth Symphony, Fifth Movement, Rothkamm's motive-groups. Modified from Rothkamm (2003), p. 187.

Finale bar 2

II



Purgatorio bar 11



Finale bar 8

d



Fourth movement bar 27



Finale bar 12

IV



Purgatorio bar 92



Finale bars 45 and 315

AII

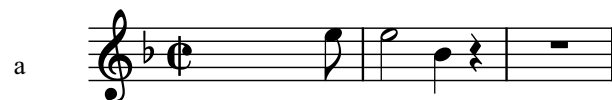


Adagio bar 16



Ex.7.1 (continued) Mahler Tenth Symphony, Fifth Movement, Rothkamm's motive-groups. Modified from Rothkamm (2003), p. 187.

Finale bar 87



Fourth movement bar 232



Finale bar 95



Purgatorio bar 72



Finale bar 128



Purgatorio bar 92



Finale bar 269



Fourth movement bar 3



Ex.7.1 (continued) Mahler Tenth Symphony, Fifth Movement, Rothkamm's motive-groups. Modified from Rothkamm (2003), p. 187.



Ex.7.2 Mahler's Tenth Symphony, fifth movement, SS, *EVb*, bars 16–40. Modified from MB 1, pp. 132–133.

ÖNB Mus. Hs.
41000/5 [2] 3
Pclii
(V-SS2)

The image shows a musical score for Mahler's Tenth Symphony, fifth movement, SS, *EVb*, bars 16–40. The score is for Pclii (V-SS2) and features a red box highlighting a specific passage in bar 30. The score is written for Pclii (V-SS2) and includes a vocal line (Hor) and a flute line (Fl.). The red box highlights a passage in bar 30, which is a vocal line (Hor) and a flute line (Fl.). The score is written for Pclii (V-SS2) and includes a vocal line (Hor) and a flute line (Fl.). The red box highlights a passage in bar 30, which is a vocal line (Hor) and a flute line (Fl.).

- 132 -

ÖNB Mus. Hs.
41000/5 [2] 3
Pcliii

The image shows a musical score for Mahler's Tenth Symphony, fifth movement, SS, *EVb*, bars 31–40. The score is for Pcliii and features a red box highlighting a specific passage in bar 30. The score is written for Pcliii and includes a vocal line (Hor) and a flute line (Fl.). The red box highlights a passage in bar 30, which is a vocal line (Hor) and a flute line (Fl.).

133

Ex. 7.3 Mahler's Tenth Symphony, fifth movement, SS, bars 119–131. Modified from MB 1, p. 142.

ÖNB Mus. Hs.
41000/5 [5] 9
Pc3iv

Event b1

Event c(a)

Event b2

Erntelied motive

- 142 -

The image shows a musical score for Mahler's Tenth Symphony, fifth movement, SS, bars 119–131. The score is annotated with red boxes and labels. Event b1 is a circled measure at bar 119. Event c(a) is a box covering bars 121 to 124. Event b2 is a circled measure at bar 125. The Erntelied motive is indicated by a red arrow pointing from the circled measure at bar 125 to the circled measure at bar 119. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'rit.'

Ex.7.4 Mahler's Tenth Symphony, fifth movement, SS, *EVd*, bars 175–189. Modified from MB 1, pp. 146–147.

ÖNB Mus. Hs.
41000/5 [6] 11
Pc4iv

motivic material prevalent in Event b

- 146 -

motivic material prevalent in Event c(a)

ÖNB Mus. Hs.
41000/5 [7] 13
Pc5i

motivic material prevalent in Event c(a)

Ex.7.5 Mahler's Tenth Symphony, fifth movement, SS, *EVe*, bars 245–250. Modified from MB 1, pp. 155–156.

The image displays a musical score for Mahler's Tenth Symphony, fifth movement, SS, *EVe*, bars 245–250. The score is annotated with red boxes and arrows highlighting motivic material from previous events.

Top Score (Bars 245–250):

- Bar 245: A red box highlights a melodic phrase in the upper voice, labeled "motivic material from Event b".
- Bar 246: A red box highlights a melodic phrase in the lower voice, labeled "motivic material from Event c(a)".
- Bar 247: A red box highlights a melodic phrase in the upper voice, labeled "motivic material from Event c(a)".
- Bar 248: A red box highlights a melodic phrase in the upper voice, labeled "motivic material from Event c(a)".

Bottom Score (Bars 249–250):

- Bar 249: A red box highlights a melodic phrase in the upper voice, labeled "motivic material from Event c(a)".
- Bar 250: A red box highlights a melodic phrase in the lower voice, labeled "motivic material from Event c(a)".

Left Margin:

- ÖNB Mus. Hs. 41000/5 [8] 15
- Mahler: 6 spät
- Pc6i

Page Number: - 155 -

Ex.7.6 Mahler's Tenth Symphony, fifth movement, SS, *EVf*, bars 261–272. Modified from MB 1, p. 157.

motivic material from Event b
(motive group k)

climactic section

ÖNB Mus. Hs.
41000/5 [9] 17
Pc7ii

con 8

motivic material from Event c(a)

- 157 -

260 261 262 263 264 265 266 267 268 269 270 271 272 273 274

Ex.7.7 Mahler's Tenth Symphony, fifth movement, SS, bars 119–131. Modified from MB 1, p. 142.

ÖNB Mus. Hs.
41000/5 [5] 9
Pc3iv

Zurückhaltend

Rit.

119 120 121 122 123 124 125 126 127 128 129 130 131

- 142 -

The image shows a page from a musical manuscript. On the left, there is a library call number: 'ÖNB Mus. Hs. 41000/5 [5] 9 Pc3iv'. The main part of the page is a musical score for the fifth movement of Mahler's Tenth Symphony, specifically the 'SS' (Soprano Solo) part, covering bars 119 to 131. The tempo markings 'Zurückhaltend' and 'Rit.' are present. The score is written for voice and piano. A red oval highlights a section of the vocal line from bar 127 to bar 131, and a red rectangle highlights the corresponding piano accompaniment for the same bars. The page number '- 142 -' is at the bottom center.

TABLE 7.1. Mahler's Tenth Symphony, first movement, overall multilevelled formal view

Bars nos.	1	30	72	84	98	104	119	121	125	127	145
							Quotation from bars 107–114 of the third movement				
Motives (in brackets: motive groups)	<i>EVa</i> (II, d, IV)		<i>EVa</i> (II, d, IV, III, a, b)				<i>EVb1</i> (IV, I)	III	<i>EVb2</i> (IV, I)		
Themes (in brackets: motive groups)		<i>EVb</i> (II, IV, IV, j, AII, d)		<i>EVc/a</i> (II, d, IV III, a, b)	<i>EVb</i> (j, b)	<i>EVc(a)</i>		<i>EVc(a)</i>		<i>EVc(a)</i> (I**, IV, III, d, a)	<i>EVb</i> (k, d, b)
Narrative content ("Story")	"Exequien-musik"	"Erntelied," "lyrical"	"Exequien-musik"	"Weltlauf," "a la Purgatorio"	"Erntelied" "lyrical"	"Weltlauf", "a la Purgatorio"	"Erntelied" quotation	"Carousel music"	"Erntelied" quotation	"Weltlauf," "a la Purgatorio," "more paroximal dance," "corrupted childish innocence"	"Erntelied" continuity ("Alma's assertive character")
Narrative function ("Dis-course") *	N	N	N (with pointed <i>Erntelied</i> motive)	N	N	N	C	N	C	N	N
Key	D-minor	D-major (bars 30–43) B-major (bars 44–58) D-major (bars 59–65) B-major (bars 66–71)	B-major (bars 72–77) D-minor (bars 78–84)	D-minor						D-major	
Sonata Form	Exposition			Development							
Strophe	I		II (no <i>EVb</i>)	III		IV (no <i>EVb</i>)				V	

*Narrative functions: N= nucleus section, C= catalyser section, S= static section

**Trill accompaniment from bars 89–91 of the third movement

TABLE 7.1 (continued). Mahler's Tenth Symphony, first movement, overall multilevelled formal view

Bars nos.	152	163	175	191	225
Motives (in brackets: motive groups)			<i>EVd</i> Build-up and Climax from mvt. IV (IV, II, d, b IV)		
Themes (in brackets: motive groups)	<i>EVc(a)</i> (d, IV)	<i>EVb</i> (k, b)		<i>EVb</i> (IV, II, d, III)	<i>EVb</i> (IV, j, d, b)
Narrative content ("story")	" <i>Weltlauf</i> ," "a la Purgatorio"	"Erntelied"	"Waiting," "occasional notes of derision" (bars 185–186)	"Longer 'Erntelied' melody," "occasional notes of derision"	"Longer 'Erntelied' melody"
Narrative function ("Discourse")	N	N	C	N	N
Key	D-major F-major (from 185)			F-major	B-major
Sonata form	Development (continued)				
Strophe	VI			VII (no <i>EVc(a)</i>)	VIII (no <i>EVc(a)</i>)

TABLE 7.1 (continued). Mahler's Tenth Symphony, first movement, overall multilevelled formal view

Bars nos.	245	251	261	267	275	284	299	381–400
				Quotation from bars 188–193 of the first movement		Quotation from bars 1–15 of the first movement		
Motives (in brackets: motive groups)	<i>EVe</i> (IV, k, II, b, d, I)		<i>EVf</i> (k, d, II)	<i>EVx(V)</i> (from the first movement) (IV, b)	<i>EVc2 (V)</i> (d)	<i>EVx(V)</i> (AI)		
Themes (in brackets: motive groups)		<i>EVc(a)</i> a, d II, III, IV					<i>EVb</i> (IV, j, b, AII, IV, d,)	<i>EVb</i> (a, d, IV)
Narrative content ("story")	"Waiting"	"A la Purgatorio"	"Waiting," ("double false start")	"Human voice searching for identity," "premonition of catastrophe"	"catastrophe" + " <i>exequien musik</i> " (reference to bars 203–208 of the first movement)	"human voice searching for identity"	continuous and complete "telling of Alma's theme"	
Narrative function ("Discourse")	C	N	C	C	N	S	N	N
Key	D-minor			F-sharp major	F-sharp major/B-flat major/D major	Tonally ambiguous/ chromatic	B flat major F sharp major (bars 315–334) G major (bars 335–346). F sharp major (bars 347–380)	F sharp major
Sonata form	Development (continued)			Climactic section			Recapitulation	Coda
Strophe	VIII (continued)			IX			X (no <i>EVc(a)</i>)	XI (no <i>EVc(a)</i>)

Ex.7.8 Mahler's Tenth Symphony, fifth movement, SS, pages V-SS8 and V-SS8. Modified from MB 1, pp. 152–155.

ÖNB Mus. Hs.
41000/9 [2] 3
Mahler: 6 früh
RF52i
(V-SS8)

ÖNB Mus. Hs.
41000/5 [8] 15
Mahler: 6 spät
Pc6i
(V-SS9)

1

3 [Einschub]

2

[geht weiter ab T. 243]

[geht weiter nächste Seite RF 52i]

motive group j

motive group k

- 152 -

Ex.7.8 (continued) Mahler's Tenth Symphony, fifth movement, SS, pages V-SS8 and V-SS8. Modified from MB 1, pp. 152–155.

ÖNB Mus. Hs.
41000/9 [2] 3
Mahler: 6 früh
RF52i
(V-SS8)

ÖNB Mus. Hs.
41000/9 [2] 3
Mahler: 6 früh
RF52iii
(V-SS8)

ÖNB Mus. Hs.
41000/5 [8] 15
Pc6i spät
(V-SS9)

242g h i j k l m n o p q r s t

242g h i j k l m n o p q r s

242g h i j k l m n o p q r s

motive group k

Erntelied motive

Ex.7.8 (continued) Mahler's Tenth Symphony, fifth movement, SS, pages V-SS8 and V-SS8. Modified from MB 1, pp. 152–155.

ÖNB Mus. Hs.
41000/5 [2] 3
Mahler: 6 früh
RF52iv
(V-SS8)

ÖNB Mus. Hs.
41000/5 [8] 15
Pc6iii spät
(V-SS9)

2421 u v w x y aa bb cc dd ee ff gg

2421 u v w x y z aa bb cc dd ee ff

motive group k

Ex.7.8 (continued) Mahler's Tenth Symphony, fifth movement, SS, pages V-SS8 and V-SS8. Modified from MB 1, pp. 152–155.

ÖNB Mus. Hs.
41000/9 [2] 3
RF52i
Mahler: 6 früh
(V-SS8)

ÖNB Mus. Hs.
41000/9 [2] 3
Mahler: 6 früh
RF52i
(V-SS8)

ÖNB Mus. Hs.
41000/5 [8] 15
Mahler: 6 spät
Pc6iv
(V-SS9)

ÖNB Mus. Hs.
41000/5 [8] 15
Mahler: 6 spät
Pc6i
(V-SS9)

239 es? 241

242gg hh ii jj

242gg hh ii jj 239

[weiter unten]

Pc6iv spät

239 240 241 242 243 244 245 246 247 248

Ex.7.9 Mahler's Tenth Symphony, fifth movement, SS, V-SS10. Modified from MB 1, p. 151.

1

ÖNB Mus. Hs. 41000/9 [1] 1 Mahler: 5½ RF51i

ÖNB Mus. Hs. 41000/9 [1] 1 Mahler: 5½ RF51ii

ÖNB Mus. Hs. 41000/9 [1] 1 Mahler: 5½ RF51iii

ÖNB Mus. Hs. 41000/9 [1] 1 Mahler: 5½ RF51iv

2

motive group k

motive group b

motive group II

The image shows a musical score for Mahler's Tenth Symphony, fifth movement, SS, V-SS10. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system is marked with a red '1' and contains two large red boxes. The second system is marked with a red '2' and contains three red boxes. The third system contains five red circles. The fourth system contains one red box. Red arrows point from the red boxes and circles to the labels 'motive group k', 'motive group b', and 'motive group II'. The score includes various musical notations such as notes, rests, and dynamic markings.

TABLE 7.2. First version of bars 238–248

V-SS8	Bars 238 uu–xx *	Bars 239– 241	Bars 242ab–ef	Bars 242g– m of V-SS9	Bars 242 n– t of V-SS9	Bars 242 g– s of V- SS19	Bars 242 t– gg of V- SS19				
	A-flat major	A-flat major	D- flat major	D-flat major	D-flat major	A-flat major	A-flat major				
V-SS89		Bars 239– 242	Bars 242a–f			Bars 242 g– s	Bars 242 t– ff	Bars 242gg–jj	Bars 239– 242	Bars 243– 244	Bars 245– 248
		A-flat major	D-flat major?			D-flat major	D-flat major	D-flat major	A-flat major	E-major	D- minor
Events	<i>EVb</i>	<i>EVb</i>	<i>EVb</i>	<i>EVb</i>	<i>EVb</i>	<i>EVb</i>	<i>EVb</i>	<i>EVb</i>	<i>EVb</i>	<i>EVb</i>	<i>EVe</i>
Narrative function	N	N	N	N	N	N	N	N	N	N	C

* These letters in MB1 designate discarded bars (shown in ex. 7.8 and ex. 7.9)

TABLE 7.3. Second version of bars 238–248

V-SS10	Bars 245– 248	Bars 238 e–tt E-Flat major	Bars 238 gg– tt A-flat major				
V-SS8				Bars 238 uu– xx A-flat major	Bars 239– 241 A-flat major	Bars 243 E-major	
V-SS9					Bars 239– 242 A-flat major	Bars 243– 244 E-major	Bars 245– 248 D-minor
Events	<i>EVe</i>	<i>EVb</i>	<i>EVc(a)</i>	<i>EVb</i>	<i>EVb</i>	<i>EVb</i>	<i>EVe</i>
Narrative function	C	N	N	N	N	N	C

* These letters in MB1 designate discarded bars (shown in ex. 7.8 and ex. 7.9)

TABLE 7.4. Third version of bars 238–248

V-SS7	Bar 238		
V-SS9	B major	Bars 239–244 B major	Bars 245–248 D minor
Events	<i>EVb</i>	<i>EVb</i>	<i>EVe</i>
Narrative function	N		C

TABLE 7.5. First version of bars 298–400

V-SS11	Bars 298, 315–322 B Flat Major	Bars 323–324 B Flat Major	
V-SS12		Bars 323–357 B Flat Major	
V-SS13			Bars 358–400 B Flat Major
Events	<i>Evb</i>		
Narrative function	N		

TABLE 7.6. Second version of bars 298–400

V-SS11	Bar 298 B Flat Major			
V-SS14		Bars 299–317 B Flat Major		
V-SS15		Bars 299–334 B Flat Major		
V-SS16			Bars 335–346 G Major	
			Bars 347– 365 F Sharp Major	
V-SS17				Bars 366–400 F Sharp Major
Events	<i>Evb</i>			
Narrative function	N			