



Gustav Mahler Centenary Conference
‘Mahler: Contemporary of the Past?’

Department of Music and Sound Recording
University of Surrey

7, 8 and 9 July 2011

ALESSANDRO CECCHI
UNIVERSITY OF SIENA

Mahler, Contemporary of Bruckner: Bruckner’s Ninth and Mahler’s First Symphony

THEODOR W. ADORNO (1960): *Mahler. Eine musikalische Physiognomik*

Suhrkamp, Frankfurt am Main

(translated by E. Jephcott in *Mahler. A Musical Physiognomy*, The University of Chicago Press, 1992)

- 'The difficulty of revising the judgement on Gustav **Mahler** passed not only by the **Hitler** regime but by the history of music in the fifty years since the composer's death exceeds that which music generally presents to thought, and even to philosophical thought.'
- (p. 3)

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- 'Mahler can only be seen in perspective by moving still closer to him, by entering into the music and confronting the incommensurable presence that defies the stylistic categories of program and absolute music no less than the bald historical derivation from **Bruckner**.'

- **PETER REVERS (1997): 'Gustav Mahler and Anton Bruckner'**
in *Neue Mahleriana. Essays in Honour of Henry-Louis de La Grange on His Seventieth Birthday*,
edited by G. Weiss, Lang, Bern, pp. 265-96

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FIRST "SYMPHONIC WAVE" (Symphonische Welle)**"PRELIMINARY DEVELOPMENT" (Vorentwicklung)**

Feierlich, Misterioso.

1. Flöten
2. 3.
1. Oboen
2. 3.
1. in B Klarinetten
2. 3. in B
1. Fagotte
2. 3.
12. in F
3. 4. in F
Hörner
5. 6. in F
7. 8. in B tief
1. in F Trompeten
2. 3. in F
Alt, Tenor Posaunen
Bass
Kontra-Bassfagott
Pauken

10



Feierlich, Misterioso.

Violine 1
Violine 2
Viola
Violoncell
Kontrabass

Feierlich, Misterioso.

10


**Bruckner, Ninth Symphony
(I: 1-26)****"TURN" (Wendung)**
19



Bruckner, *Ninth Symphony*
(I: 27-50)

“INTENSIFICATION” (Steigerung) (1)
27



INTENSIFICATION (2)

39

<img alt="Musical score for Bruckner's Ninth Symphony, Movement I, page 39. The score shows parts for Flute (Fl.), Clarinet 1 (1. Oboe), Clarinet 2 (2. Oboe), Bassoon 1 (1. Bassoon), Bassoon 2 (2. Bassoon), Trombone 1 (1. Tromb.), Trombone 2 (2. Tromb.), Trombone 3 (3. Tromb.), Trombone 4 (4. Tromb.), Trombone 5 (5. Tromb.), Trombone 6 (6. Tromb.), Trombone 7 (7. Tromb.), Trombone 8 (8. Tromb.), Trombone 9 (9. Tromb.), Trombone 10 (10. Tromb.), Trombone 11 (11. Tromb.), Trombone 12 (12. Tromb.), Trombone 13 (13. Tromb.), Trombone 14 (14. Tromb.), Trombone 15 (15. Tromb.), Trombone 16 (16. Tromb.), Trombone 17 (17. Tromb.), Trombone 18 (18. Tromb.), Trombone 19 (19. Tromb.), Trombone 20 (20. Tromb.), Trombone 21 (21. Tromb.), Trombone 22 (22. Tromb.), Trombone 23 (23. Tromb.), Trombone 24 (24. Tromb.), Trombone 25 (25. Tromb.), Trombone 26 (26. Tromb.), Trombone 27 (27. Tromb.), Trombone 28 (28. Tromb.), Trombone 29 (29. Tromb.), Trombone 30 (30. Tromb.), Trombone 31 (31. Tromb.), Trombone 32 (32. Tromb.), Trombone 33 (33. Tromb.), Trombone 34 (34. Tromb.), Trombone 35 (35. Tromb.), Trombone 36 (36. Tromb.), Trombone 37 (37. Tromb.), Trombone 38 (38. Tromb.), Trombone 39 (39. Tromb.), Trombone 40 (40. Tromb.), Trombone 41 (41. Tromb.), Trombone 42 (42. Tromb.), Trombone 43 (43. Tromb.), Trombone 44 (44. Tromb.), Trombone 45 (45. Tromb.), Trombone 46 (46. Tromb.), Trombone 47 (47. Tromb.), Trombone 48 (48. Tromb.), Trombone 49 (49. Tromb.), Trombone 50 (50. Tromb.), Trombone 51 (51. Tromb.), Trombone 52 (52. Tromb.), Trombone 53 (53. Tromb.), Trombone 54 (54. Tromb.), Trombone 55 (55. Tromb.), Trombone 56 (56. Tromb.), Trombone 57 (57. Tromb.), Trombone 58 (58. Tromb.), Trombone 59 (59. Tromb.), Trombone 60 (60. Tromb.), Trombone 61 (61. Tromb.), Trombone 62 (62. Tromb.), Trombone 63 (63. Tromb.), Trombone 64 (64. Tromb.), Trombone 65 (65. Tromb.), Trombone 66 (66. Tromb.), Trombone 67 (67. Tromb.), Trombone 68 (68. Tromb.), Trombone 69 (69. 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INTENSIFICATION (3)

51

51

B

1. Fl.
2.3.
1.
Ob.
2.3.
Lin B.
Klar.
2.3. in B.
1.
Flag.
2.3.
12. in P.
3.4. in P.
Hrn.
5.6. in P.
7.8. in B.
Lin P.
Tromp.
2.3. in P.
A.T.
Pos.
B.
K-Bth.
Pk.

60

riten.

C Tempo I^{mo}

B

Viol.1
Viol.2
Vla.
Vc.
Kb.

60

riten.

C Tempo I^{mo}

70

“CLIMAX” (Höhepunkt) = THEME 1 (A)

63

riten.

C Tempo I''' 120

70

riten.

C Tempo I''' 100

71

riten.

C Tempo I''' 100

72

riten.

C Tempo I''' 100

... **CLIMAX** = THEME 1 (B)

71

“AFTER-TREMOR” (Nacherschüttung)

77

Musical score page 80, measures 10-12. The top section shows woodwind entries with dynamic markings like *p*, *f*, and *mf*. Measures 10 and 11 feature woodwind entries with crescendos. Measure 12 begins with a forte dynamic. The bottom section shows a cello line with eighth-note patterns and dynamic markings like *p*, *mf*, *cresc.*, and *mf cresc.*. The page number 80 is in the top left corner.

Bruckner, Ninth Symphony (I: 71-85)

80

... end of the **AFTER-TREMOR**



riten.

Fl.
2. Fl.

1. Ob.
2. Ob.

1. Klar.
2. Klar.
2.3. Klar.

1. in B
Klar.
2.3. in B

1. Fag.
2.3. Fag.

SECOND SYMPHONIC WAVE (GESANGSTHEMA) ...
97



riten.

12. in F
14. in F
Hrn.
5.6. in F

7.8. in B

1. in F
Tromp.
2.3. in F

A.T.
Pos.
B.

K.Btb.

Pf.

Langsamer



riten.

Viol.1
Viol.2
Vla.
Vc.
Kb.

Langsamer

riten.

Viol.1
Viol.2
Vla.
Vc.
Kb.

Langsamer

100

Bruckner, *Ninth Symphony*
(I: 93-102; 167-170)

THIRD SYMPHONIC WAVE (MODERATO) ...



167

Moderato

1. Fl.
2. Fl.
1. Ob.
2. Ob.

1. in B
Klar.
2.3. in B

1. Fag.
2.3. Fag.

170



Moderato

1.2. in F
3.4. in F
Hrn.
5.6. in F

7.8. in B

1. in F
Tromp.
2.3. in F

A.T.
Pos.
B.

K.Btb.

Pf.

A



Moderato

Viol.1
Viol.2
Vla.
Vc.
Kb.

Moderato

170

DEVELOPMENT – Section (I)

227

“Turn”

Bruckner, Ninth Symphony (I: 227-52)

... DEVELOPMENT

end of Section (IV)

INTENSIFICATION

323

accel. poco a poco

Fl. 1.
Fl. 2.
Ob. 1.
Ob. 2.
1. Lin B.
Klar.
2.3. in B.
1. Pag.
2.3.
1.2. in F.
3.4. in F.
Hrn.
5.6. in F.
7.8. in B.
1. in F.
Tromp.
2.3. in F.
A.T.
Pos.
B.
K-Btb.
Pk.

accel. sempre [330]

Tempo wie anfangs

accel. poco a poco

accel. sempre

Tempo wie anfangs

accel. poco a poco

accel. sempre

divisi

Tempo wie anfangs

accel. poco a poco

accel. sempre [330]

Tempo wie anfangs

CLIMAX 1 = "RESTATEMENT" OF THE THEME 1 (A)

333

... CLIMAX 1 = THEME 1 (A)

SEQUENCE 1

Bruckner, *Ninth Symphony* (I: 335-46)

Bruckner, *Ninth Symphony* (I: 347-58)

... CLIMAX 1 = THEME 1 (A)

356

48

MARCH ...

355

Langsamer

Langsamer gestopft

Langsamer

... MARCH

INTENSIFICATION ..

367

Bruckner, Ninth Symphony

(I: 365-75)

Q Langsam 5:

3

370

... INTENSIFICATION ...

CLIMAX 2 (TURN)

381

380

a tempo



381

a tempo

Bruckner, *Ninth Symphony*
(I: 376-85)

... CLIMAX 2

56

Lang
R same

1. Fl.
2. 3.
1. Ob.
2. 3.
Lia B.
Klar.
2. 3. in B.
1. Fag.
2. 3.
1. 2. in P.
14. in P.
Hrn.
5. 6. in P.
7. 8. in P.
Lia P.
Tromp.
2. 3. in P.
A. T.
Pos.
B.
K.-Brb.
P.
Viol. I
Viol. II
Vla.
Vc.
Kb.

Lang
R same

390

COLLAPSE 393

393

**Bruckner, Ninth Symphony
(I: 386-99)**

Bruckner, *Ninth Symphony* (I: 410-23)COMPENSATION
(DOMINANT-PEDAL)

410

Pk.

Viol.1 *sart gestrichen*

Viol.2 *sart gestrichen*

Vla. *sart gestrichen*

Vc.

Kb.

400 *pp div.*

Pk.

Viol.1

Viol.2

Vla.

Vc.

Kb.

410

RECAPITULATION (GESANGSTHEMA) ...
421

60

Pl.

1. Ob.

2. Ob.

1. Lin B.

Klar.

2. Lin B.

L. Pfg.

2. 3. Pfg.

420 *S Langsamer*

1. 2. in P.

3. 4. in P.

Hrn.

5. 6. in P.

7. 8. in B.

Lin P.

Tromp.

2. 3. in P.

Pk.

420 *S Langsamer*

Viol.1

Viol.2

Vla.

Vc.

Kb.

420 *S Langsamer*

RECAPITULATION (UNISONO) ...

459

U Moderato

460

1. Pl.
2.3.
1. Os.
2.3.
1. Lin B.
Klar.
2.3. in B.
1. Pfg.
2.3.

1.2. in F.
3.4. in F.
Hrn.
5.6. in F.
7.8. in B.
Lia F.
Tromp.
2.3. in F.
A.T.
Pos.
B.
K-Btb.
Pt.

Violin I
Violin II
Vla.
Vc.
Kb.

Bruckner, Ninth Symphony

(I: 456-68)

INTENSIFICATION

1.
FL.
2.3.
1.
Ob.
2.3.
1. in B
Klar.
2.3. in B
1.
Fig.
2.3.
1.2. in F
3.4. in P
Hrn.
5.6. in F
7.8. in B
1. in F
Tromp.
2.3. in F
A.T.
Pos.
B.
K.-Bth.
Pk.
Viol.1
Viol.2
Vla.
Vc.
Kb.

490

493

a poco

more.

more.

more.

W

W.

Bruckner, *Ninth Symphony* (I: 482-93)

... CLIMAX 3 (TURN)

72

500

Fl.
2.3.
1. Ob.
2.3.
1. in B.
Klar.
2.1. in B.
1. Pfg.
2.3.
1.2. in F.
14. in F.
Hrn.
5.6. in F.
7.8. in B.
1. in F.
Tromp.
2.3. in F.
A. T.
Pos.
B.
K.-Btb.
Pk.
Viol.1
Viol.2
Vla.
Vc.
Kb.

CHORAL (COMPENSATION)**505**

510

Bruckner, *Ninth Symphony*
(I: 494-517)

Fl.
2.3.
1. Ob.
2.3.
1. in B.
Klar.
2.1. in B.
1. Pfg.
2.3.
1.2. in F.
14. in F.
Hrn.
5.6. in F.
7.8. in B.
1. in F.
Tromp.
2.3. in F.
A. T.
Pos.
B.
K.-Btb.
Pk.
Viol.1
Viol.2
Vla.
Vc.
Kb.

INTENSIFICATION..

528

...INTENSIFICATION ...
531 THEME 1 (B)

Bruckner, *Ninth Symphony* (I: 531-43)

531

540

Viol.1

Viol.2

Vla.

Vcl.

Kb.

Fl.

Obo.

Cl.

Bsn.

Tbn.

Tbm.

A.T.

B.

K-Bth.

Pf.

Lin B.

Klar.

2.3 in B

1. Pfg.

2.3.

1.2 in F

3.4 in F

Hrn.

5.6 in F

7.8 in B

Lin F.

Tromp.

2.3 in F

A.T.

Pof.

B.

K-Bth.

Pf.

Viol.1

Viol.2

Vla.

Vcl.

Kb.

...INTENSIFICATION...

CLIMAX 4
548 CADENZA

“OVERINTENSIFICATION” (Übersteigerung) (I: 544-58)



TURN

560

CLIMAX 5 (END)

1. Fl.
2. 3.
1. Ob.
2. 3.
1. Lin B
Klar.
2. 3. Lin B
1. Pag.
2. 3.
1. 2. in P
3. 4. in P
Hrn.
5. 6. in P
7. 8. in B
1. in P
Tromp.
2. 3. in P
A.T.
Pos.
B.
K.-Bth.
Pk.
Viol.1
Viol.2
Vla.
Vc.
Kb.

Bruckner, *Ninth Symphony* (I: 559-67)

Bruckner, Ninth Symphony (I): Overview**"EXPOSITION"**

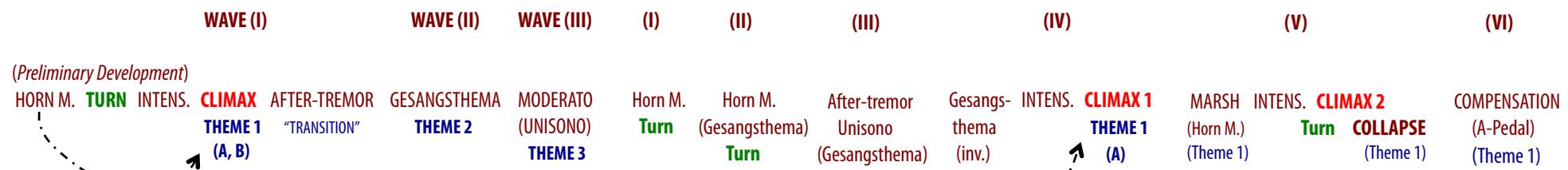
WAVE (I)	WAVE (II)	WAVE (III)	(I)	(II)	(III)	(IV)	(V)	(VI)
<i>(Preliminary Development)</i>								
HORN M. TURN INTENS. CLIMAX AFTER-TREMOR GESANGSTHEMA MODERATO THEME 1 "TRANSITION" THEME 2 (UNISONO) (A, B)			Horn M. Turn (Gesangsthema) After-tremor Gesangs- INTENS. CLIMAX 1 MARSH INTENS. CLIMAX 2 COMPENSATION	Horn M. Turn (Gesangsthema) Unisono thema (inv.) THEME 1 (Horn M.) Turn COLLAPSE (A-Pedal)				(Horn M.) Turn COLLAPSE (Theme 1) (Theme 1) Sequences (Theme 1)

"RECAPITULATION"

(*Interruption*)
 (**GESANGSTHEMA // UNISONO**) **INTENSIFICATION** **CLIMAX 3** CHORAL
THEME 2 **THEME 3** **Turn** (Compensation)

"CODA"

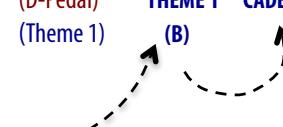
INTENSIFICATION **CLIMAX 4** OVERINTENSIFICATION **CLIMAX 5**
 (D-Pedal) **THEME 1** CADENZA **TURN** **END**
 (Theme 1) (B)

Bruckner, Ninth Symphony (I): Overview**"Formal tension"** (Theme 1)**"EXPOSITION"****"RECAPITULATION"**

(Interruption)
 (GESANGSTHEMA // UNISONO) INTENSIFICATION **CLIMAX 3** CHORAL
THEME 2 **THEME 3** Turn (Compensation)

"CODA"

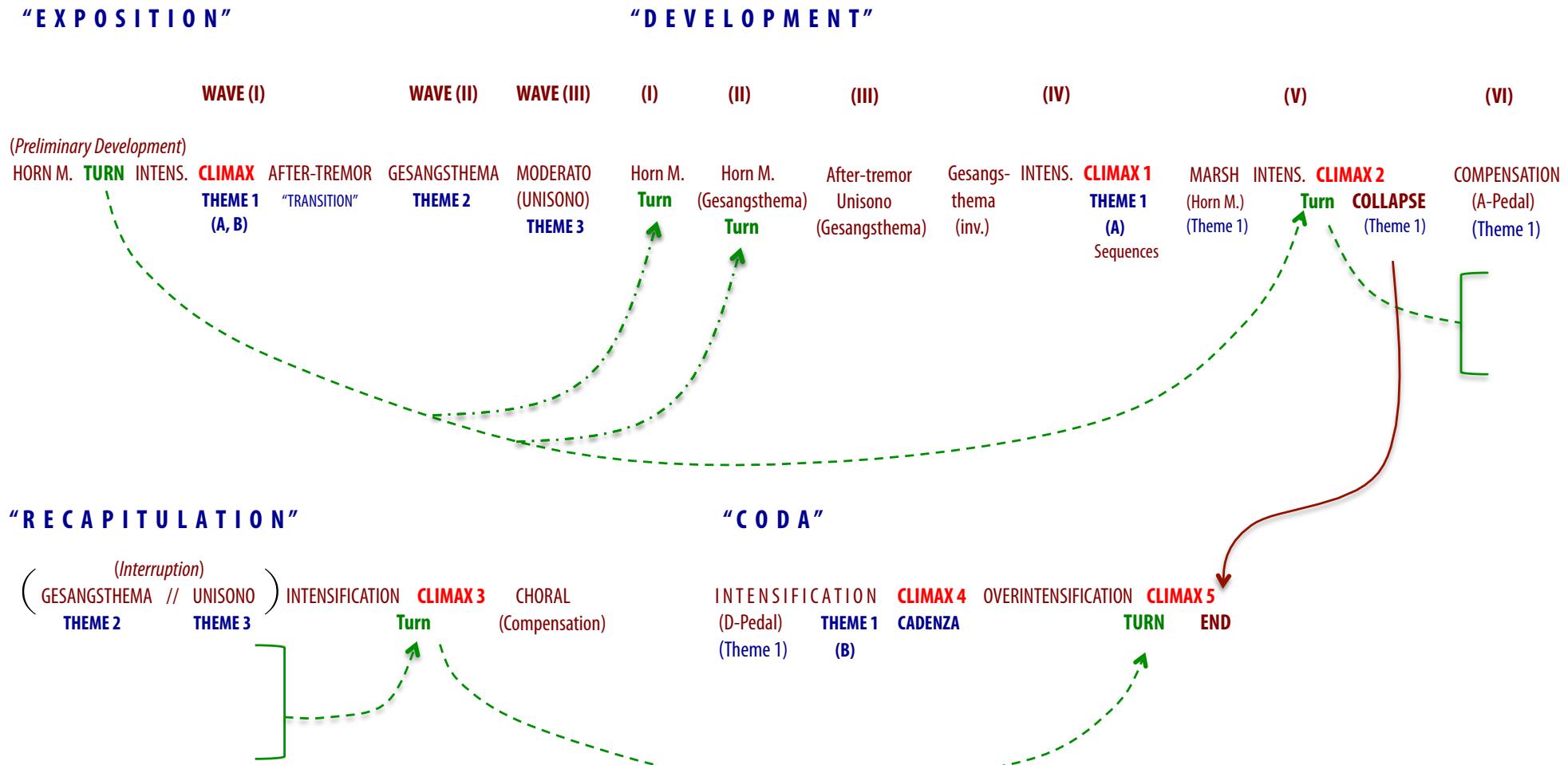
INTENSIFICATION **CLIMAX 4** OVERINTENSIFICATION **CLIMAX 5**
 (D-Pedal) **THEME 1** CADENZA **TURN** **END**
 (Theme 1) (B)



Bruckner, Ninth Symphony (I): Overview

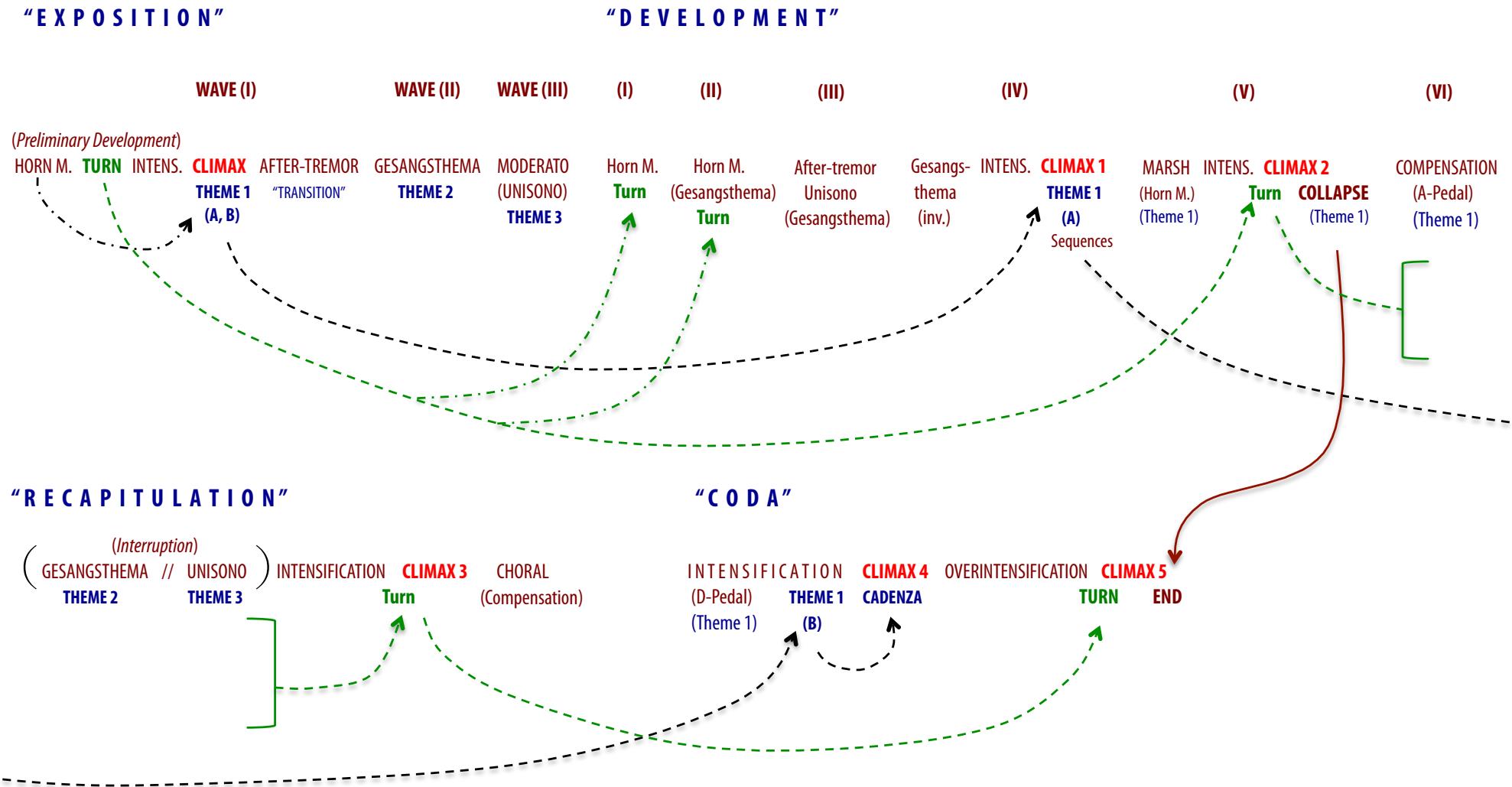
"Formal tension" (Turn)

"Preparation of the End"



Bruckner, Ninth Symphony (I): Overview

Structural function of the Climaxes



19

horns

"TURN" (PRELIMINARY DEVELOPMENT)

367

371

violins

CLIMAX 2 (END OF THE DEVELOPMENT)

375

381

386

flutes
oboes
clarinets
violins

CLIMAX 3 (END OF THE RECAPITULATION)

495

497

499

553

trumpets

CLIMAX 5 (END OF THE CODA)

561

THEODOR W. ADORNO (1960): *Mahler. Eine musikalische Physiognomik*

Suhrkamp, Frankfurt am Main

(translated by E. Jephcott in *Mahler. A Musical Physiognomy*, The University of Chicago Press, 1992)

- 'Mahlerian categories like suspension or fulfillment suggest an idea that could contribute . . . to endowing music with speech through theory: the idea of a **material theory of form**, the deduction of formal categories from their meaning. This is neglected by academic theory of form, which operates with abstract classifications such as first theme, transition, second or closing theme, without understanding these divisions in terms of their functions. In Mahler the usual abstract formal categories are overlaid with material ones; sometimes the former become specifically the bearer of meaning; sometimes material formal principles are constituted beside or below the abstract ones, which, while continuing to provide the framework and to support the unity, no longer themselves supply a connection in terms of musical meaning.'
- (pp. 44-45)

Mahler, *First Symphony* (I: 1-22)

PRELIMINARY DEVELOPMENT

FANFARE

11 accel. rit. molto rit. morendo 1 Più mosso

1.2. Fl.

Piccolo

1.2. Ob.

Engl. Horn

1. Clar. in B

2. Clar. in B

Bass-clar. in B

1. 2. Fag.

1. 2. Trp. in F

In sehr weiter Entfernung aufgestellt

11 accel. rit. molto rit. morendo 1 Più mosso

1. Viol.

Violin

Cello

20es Drittel.

Celli

30es Drittel.

Bassoon

rit. molto rit. Tempo I. 1 Più mosso

Anmerkung für den Dirigenten: Dieses tiefste *a* muss sehr deutlich wenngleich *pp* gespielt werden.

Mahler, First Symphony (I: 23-41)

FANFARE

23

28

1. 2. Fl.

1. Oboe

Bassoon

Horn

1. Clar. in B

Bassoon in B

1.2. Trom.

Trom. in F

2. Trom. in F

2. Viol.

Cello

Bassoon

23

accel.

zu 2

molto rit. Tempo I. Piu mosso

Der Ruf eines Kük-kuck nachzuhören

Schnell

molto rit. Tempo I. Piu mosso

in der Ferne

accel.

Schnell

molto rit. Tempo I. Piu mosso

mit Dämpfer

molto rit. mit Dämpfer

Tempo I. Piu mosso

p espri.

mit Dämpfer

molto rit. p espri.

molto rit. Piu mosso

28

accel.

molto rit. Tempo I. Piu mosso

Celli

Bassoon

Double Bass

accel.

molto rit. Tempo I. Piu mosso

FANFARE

36

31

12. Fl.

12. Oboe

1. Clar. in B

2. Clar. in B

Bassoon in B

1.2. Trom. in F

1.2. Trom. in F

1. Violin

2. Violin

Viola

Cello

Bassoon

31

Tempo I.

Piu mosso

accel.

molto rit.

Tempo I.

(Clar. ohne Rücksicht auf das Tempo I.)

molto express.

pp sehr weich gesungen

in weiter Entfernung

Schnell

pizz. accel.

molto rit.

Tempo I.

ff

pizz.

Flag.

sempre pp

Dämpfer ab

Flag.

semper ppp

31

Tempo I.

Piu mosso

molto rit.

Tempo I.

2

Mahler, *First Symphony* (I: 345-56)

345 END OF THE “INTENSIFICATION WAVE”

352 CLIMAX FANFARE ("DURCHBRUCH")

* Vorwärts drängend

Mahler, *First Symphony* (I: 110-18; 133-39)

Von hier an in sehr allmählicher aber stetiger Tempo - Steigerung bis zum Zeichen * 8

110 zu 2

1.2. Fl.

1.0. Ob. *p* *ppp*

1.2. Clar. in B *1. P.* *ppp* zu 2 *pp*

1.2. Fag. *1.* *ppp*

3. Horn in F

1. Trp. in F *pp*

Triangel *mf*

Pauke

Harfe *p* *p*

Von hier an in sehr allmählicher aber stetiger Tempo-Steigerung bis zum Zeichen *

ohne Nachschl.

1. Viol. *pizz.* *mf* *arco*

2. Viol. *pp* *pp*

Viola *pizz.*

Cello *sempre pp* *geth.* ohne Nachschl. *pp*

Bass *pizz.* *unis.* *p*

Von hier an in sehr allmählicher aber stetiger Tempo-Steigerung bis zum Zeichen *

135 CLIMAX LIED-THEME

* Hier ist nach allmählicher Steigerung ein frisches, belebtes Zeitmass eingetreten

Hier ist nach unruhiger Steigerung ein Trisekto, sechster Zeitmaß eingetreten
 $(\sigma = 116)$

Mahler, *First Symphony* (I: 140-54)

135 CLIMAX LIED-THEME

151 END OF THE CLIMAX

11 Noch ein wenig beschleuniger

Mahler, First Symphony (I: 155-83)

163 "DEVELOPMENT" SECTION 1...

155 zu 2 f mf

Etwas zurückhaltend

12 (♩ = wie früher die ♩) (♩ = 96)

1.2. Fl. zu 2 f mf

1. 2. Oboe f mf

8. f

1.2. Clar. in B f mf

1.2. Fag. f mf

1.2. Horn in F f pp

3. 4. Horn in F f pp

5. 6. Horn in F f pp

7. f

1. Trp. in F f mf

Triangle f mf p

Pauke p dim. ppp

Harfe f

Etwas zurückhaltend

155 p

1. Viol. geh. pp

Viola p

Celli p

Bass pizz.

12 (♩ = wie früher die ♩) (♩ = 96)

Etwas zurückhaltend

1.2. Fl. zu 2 f

1. Ob. zu 2 f

1. Clar. in C zu 2 f

1.3. Horn in F zu 2 f

2. 4. Tuba zu 2 f

Gr. Tr. f

Harfe f

1. Viol. unis. pp immer Flag. geh.

2. Viol. pp Flag.

Viola pp immer Flag.

Celli pp gliss.

Bass pp gliss.

13 (♩ = wie früher die ♩) (♩ = 96)

Etwas zurückhaltend

166 p

1. Fl. f

1. Oboe pp

2. Oboe pp

1. Clar. in B pp

3. 4. Horn in F pp

Harfe pp

1. Viol. unis. pp

Viola pp

Cello ppp

174 pp

1.2. Fl. pp

1. Ob. pp

1. Clar. in C pp

1.3. Horn in F pp

2. 4. Tuba pp

Gr. Tr. pp

Harfe pp

1. Viol. unis. pp

2. Viol. pp

Viola pp

Celli pp

Bass pp

13 (♩ = wie früher die ♩) (♩ = 96)

Etwas zurückhaltend

*) Wenn der Tubist diesen tiefen Ton nicht pp herausbringt, so ist derselbe dem Contrafagott zuzuteilen

Mahler, *First Symphony* (I: 184-208)

... “DEVELOPMENT” ...

14

Immer noch zurückhaltend

1. Ob.

rit.

1. Clar.
in C

p
rit.

1.3.
Horn
in F

zu 2
zu 2

2.4.

Tuba

(all)

Pauke

Harfe

rit.

pp

mit Dämpfer

2. pp

mit Dämpfer pp

1.94

geth.
rit.

sempre ppp

sempre pp

1.94

ppp

sehr zart

rit.

14 Immer noch zurückhaltend

15 207

Sehr gemächlich
(ungefähr wie die \downarrow der beiden
letzten Takte) (♩ = 66 Metr. M.)

201

Flöte: *ppp*
2. Flöte: *ppp*
Oboe: *ppp*
2. Oboe: *ppp*
1. Clar.: *ppp*
2. Clar.: *ppp*
1. Fag.: *ppp*
2. Fag.: *ppp*
Contrabassoon:
1. Horn in F: *ppp*
2. Horn in F: *ppp*
3. Horn in F: *pp*
4. Horn in F: *pp*
5. Horn in F: *pp*
6. Horn in F: *pp*
7. Horn in F: *pp*
1. Trombone: *pp*
2. Trombone: *pp*
Tuba: *pp*
Gr. Tuba: *pp*
Harp: *p*
1. Violin: *p*
2. Violin: *p*
Cello: *pp*
Bass: *pp*

Sehr zurückhaltend
etwas hervortretend
etwas hervortretend
etwas hervortretend
mit Dämpfer
Sehr zurückhaltend
morendo
Sehr zurückhaltend
Sehr gemächlich

Mahler, First Symphony (I: 209-26; 256-62)

209

1.Ft. *mf*
nimmt B-Clar.

1.Clar. in C *mf*

1.2. Horn in F *sempre ppp*

3.4. *sempre ppp*

Horn in F#
5.6.7.

1.Trp. in F *p*
pp

209 8

1.Viol. *pp*

4.fach geth. *pp*

Cello *pp*
pizz.

Bass *pp*
pizz.

Etwas bewegter, aber immer noch sehr ruhig

16

219

1.Ft. *pp*

1.0.b. *zart*
pp

2. Horn in F *sempre p*

5. *pp*

Horn in F#
6.7. *zu 2*
sempre p

1.Trp. in F *pp*

219

Etwas bewegter, aber immer noch sehr ruhig

1.Viol. geth. *bis zum gänzlichen Verschwinden*
pp

2.Viol. *pp*
gliss.

Celli geth. *pp*
arco
gliss.

16

U.E. 2981. *pp* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

18

*Hier ist wieder das Zeitmass: „Gemäechlich“ eingetreten
($\sigma = 96$) (Ja nicht zu schnell)

256

1. 2. *p*

Ft. *p*

3. *p*

1. 2. *p*

0.b. *p*

3. *p*

1. 2. *p*

Fag. *p*

3. *p*

1. 2. *p*

Horn in F *p*

3. 4. *p*

1. Trp. in F *p*

Triangel *pp*

256

1.Viol. *pp*

2.Viol. *pp*
arco

Viola *pp*
arco

Cello *pp*
arco

Bass *pp*
arco

pp *Hier ist wieder das Zeitmass: „Gemäechlich“ eingetreten
($\sigma = 96$) (Ja nicht zu schnell)

18

Mahler, *First Symphony* (I: 304-18)

Mahler, *First Symphony* (I: 319-34)

Mahler, *First Symphony* (I: 335-51)

ppp Beginn der Steigerung. Celli, Bässe, Fag. 8. Pos. u. Tuba etwas hervortretend

Hinweis: nur die ersten beiden Seiten der Partitur sind abgedruckt.

25

335 *langsam* *crescendo*

Piccolo

zu 2

1.2. *fp* *fp* *poco* *a* *poco* *cresc.* *fp*

Fl. *fp* *fp* *poco* *a* *poco* *cresc.* *fp*

3. *fp* *fp* *poco* *a* *poco* *cresc.* *fp*

1.2. *fp* *fp* *ppp* *poco* *a* *poco* *cresc.* *fp*

Ob. *fp* *ppp* *poco* *a* *poco* *cresc.* *fp*

3. *fp* *fp* *poco* *a* *poco* *cresc.* *fp*

1.2. in B. *fp* *fp* *ppp* *poco* *a* *poco* *cresc.* *fp*

Clar. *fp* *ppp* *poco* *a* *poco* *cresc.* *fp*

4. in Es. *fp* *fp* *poco* *a* *poco* *cresc.* *fp*

1.2. Fag. *fp* *fp* *ppp* *poco* *a* *poco* *cresc.* *fp*

Contra-fag. *fp* *ppp* *poco* *a* *poco* *cresc.* *fp*

1.3. Horn in F *fp* *pp* *poco* *a* *mf* *poco* *cresc.* *mf*

2.4. *fp* *fp* *p* *poco* *a* *mf* *poco* *cresc.* *mf*

1.2. Trp. in F *fp* *fp* *poco* *a* *mf* *poco* *cresc.* *fp*

3. Pos. Tuba *fp* *fp* *ppp* *poco* *a* *poco* *cresc.* *p*

Gr.Tr. *fp* *fp* *poco* *a* *poco* *cresc.* *fp*

langsam *crescendo* *ppp* *poco* *a* *poco* *cresc.* *Immer noch etwas zurück* *trem.*

335 1.Viol. *f* *p* *f* *p* *ppp* *poco* *a* *poco* *cresc.* *psubito*

2.Viol. *f* *p* *f* *p* *ppp* *pp* *2. Violinen ohne crescendo* *f*

Viola *fp* *fp* *ppp* *poco* *a* *poco* *cresc.* *f*

Cello *fp* *fp* *ppp* *poco* *a* *poco* *cresc.* *f*

Bass *fp* *fp* *ppp* *poco* *a* *poco* *cresc.* *f*

langsam *crescendo*

Anmerkung für den Dirigenten: 1. Geigen *crescendo* 2. Geigen ohne *crescendo* 25 Immer noch etwas zurück

Mahler, *First Symphony* (I: 352-)

26

a Tempo (Hauptzeitmass) (♩=84)

Più mosso

357

Piccolo

1.2.Fl.

1.3.

Ob.

2.

1.2.in B

Clar.

4.in Es

1.2.Pfg.

Contra fag.

1.2. Horn in F

8.4.

Horn in F

5.6.

Horn in F

7.

1.2.

Trp. in F

8.4.

1.2.Pos.

8.Pos.

Tuba

Pauke

Becken

triangel

a Tempo (Hauptzeitmass) (♩=84)

Più mosso

357

gr.Tr.

1.Viol.

2.Viol.

Viola

Cello

Bass

a Tempo (Hauptzeitmass)

Più mosso

Mahler, First Symphony (I): Overview

“INTRODUCTION”

PRELIMINARY DEVELOPMENT

Langsam. Schleppend

FOURTH M. FANFARE FOURTH cuckoo

**RE FOURTH M.
CHROMATIC M.
CELLOS/C.BASSES**

“EXPOSITION”

LIED-THEME ("Gieng heut' Morgen über's Feld": A B C A B C' B' C" A' D A" E F)

Sehr gemächlich

Steigerung → CLIMAX

A D A B C A Bird M

“DEVELOPMENT”

(“RECAPITULATION”)

(Langsam)

Sehr gemächlich

BIRD M. FOURTH M. NEW THEME FOURTH M. HORN M. FINALE M. NEW THEME FOURTH M. NEW FANFARE BIRD M. NEW THEME LIED-THEME NEW THEME LIED-THEME NEW THEME FINALE M.
 cuckoo minor CHROMATIC M. HARPS FOURTH M. HORNS major D C A major B C B A minor

“DEVELOPMENT”

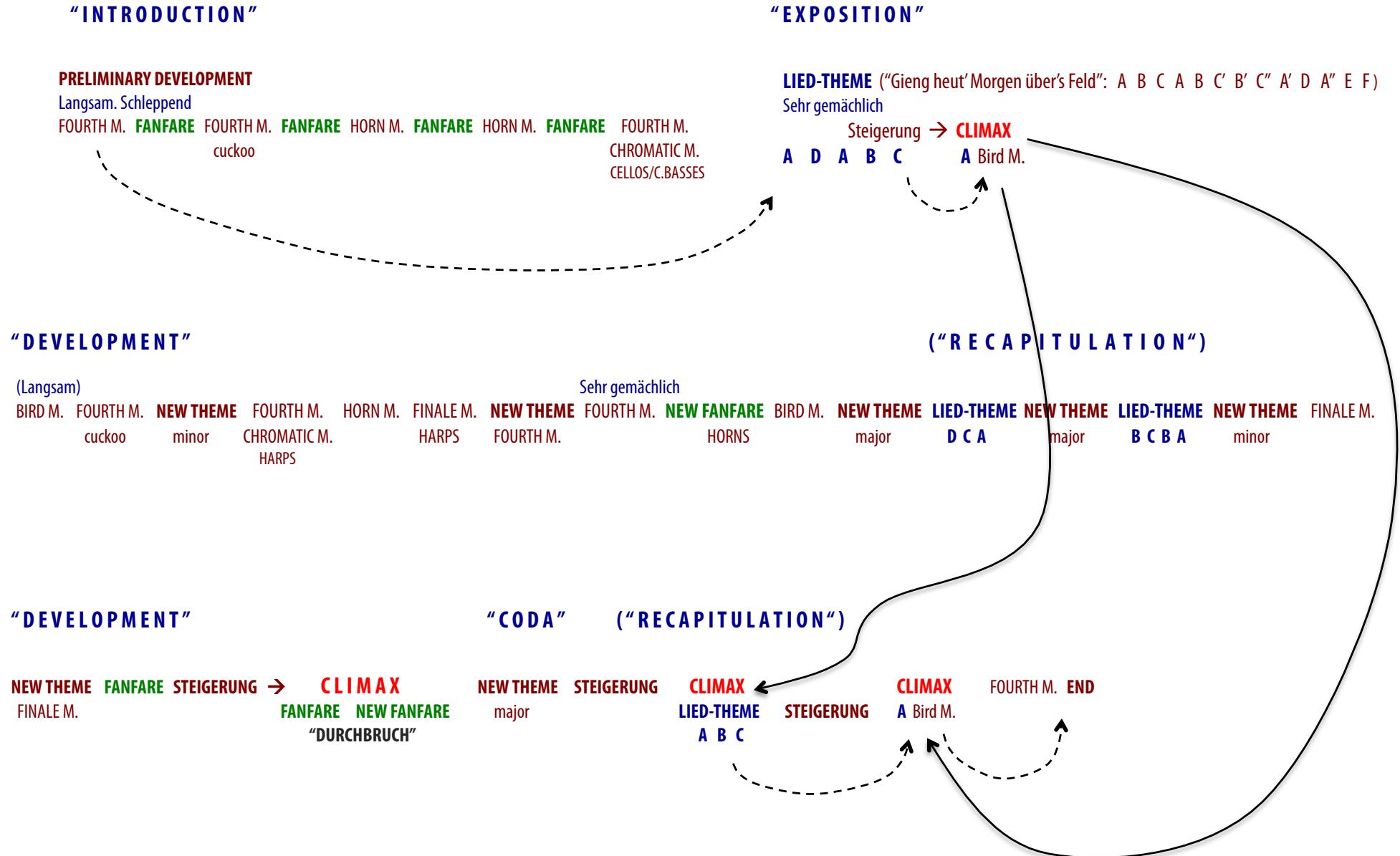
“CODA” (“RECAPITULATION”)

NEW THEME FANFARE STEIGERUNG → CLIMAX
FINALE M. **FANFARE NEW FANFARE**
“DURCHBRUCH”

NEW THEME	STEIGERUNG	CLIMAX	CLIMAX	FOURTH M.	END
major	LIED-THEME	STEIGERUNG	A Bird M.		
	A B C				

Mahler, *First Symphony* (I): Overview

Formal tension (Lied-Theme)



Mahler, First Symphony (I): Overview

Formal tension (Fanfare)

"INTRODUCTION"**PRELIMINARY DEVELOPMENT**

Langsam. Schleppend

FOURTH M. FANFARE FOURTH M. FANFARE HORN M. FANFARE HORN M. FANFARE FOURTH M. CHROMATIC M.
cuckoo CELLOS/C.BASSES

"EXPOSITION"

LIED-THEME ("Gieng heut' Morgen über's Feld": A B C A B C' B' C' A' D A'' E F)
Sehr gemächlich

Steigerung → **CLIMAX**
A D A B C **A Bird M.**

"DEVELOPMENT"

(Langsam)

BIRD M. FOURTH M. **NEW THEME** FOURTH M. HORN M. FINALE M.
cuckoo minor CHROMATIC M. HARPS

("RECAPITULATION")

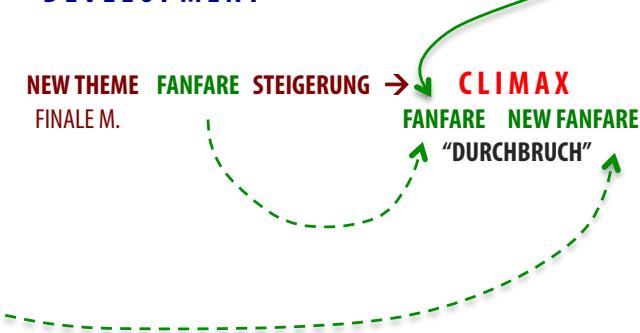
Sehr gemächlich
NEW THEME FOURTH M. **NEW FANFARE** BIRD M. **NEW THEME** **LIED-THEME** **NEW THEME** **LIED-THEME** **NEW THEME** FINALE M.
FOURTH M. HORNS major D C A major B C B A minor

"DEVELOPMENT"

NEW THEME **FANFARE** **STEIGERUNG** → **CLIMAX**
FINALE M.

"CODA" ("RECAPITULATION")

NEW THEME **STEIGERUNG** **CLIMAX** **CLIMAX** FOURTH M. END
major LIED-THEME STEIGERUNG A Bird M.



Mahler, First Symphony (I): Overview

Structural function of the Climaxes

"INTRODUCTION"**PRELIMINARY DEVELOPMENT**

Langsam. Schleppend

FOURTH M. FANFARE FOURTH M. FANFARE HORN M. FANFARE HORN M. FANFARE FOURTH M.
cuckoo CHROMATIC M. CELLOS/C.BASSES

"DEVELOPMENT"

(Langsam)

BIRD M. FOURTH M. NEW THEME FOURTH M. HORN M. FINALE M.
cuckoo minor CHROMATIC M. HARPS

"DEVELOPMENT"

NEW THEME FANFARE STEIGERUNG → CLIMAX
FINALE M.

"EXPOSITION"

LIED-THEME ("Gieng heut' Morgen über's Feld": A B C A B C' B' C" A' D A" E F)
Sehr gemächlich

Steigerung → **CLIMAX**
A D A B C A Bird M.

("RECAPITULATION")

Sehr gemächlich
NEW THEME FOURTH M. NEW FANFARE BIRD M. NEW THEME LIED-THEME NEW THEME LIED-THEME NEW THEME FINALE M.
HORN major D C A major B C B A minor

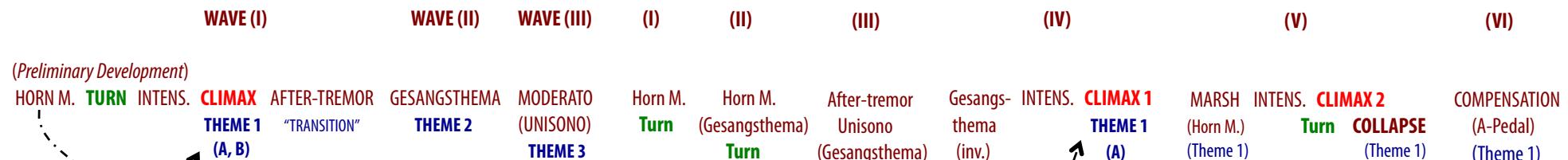
"CODA"**("RECAPITULATION")**

NEW THEME STEIGERUNG
major

CLIMAX ← LIED-THEME
A B C STEIGERUNG

CLIMAX
A Bird M.

FOURTH M. END

Bruckner, Ninth Symphony (I): Overview**"Formal tension"** (Theme 1)**"EXPOSITION"****"RECAPITULATION"**

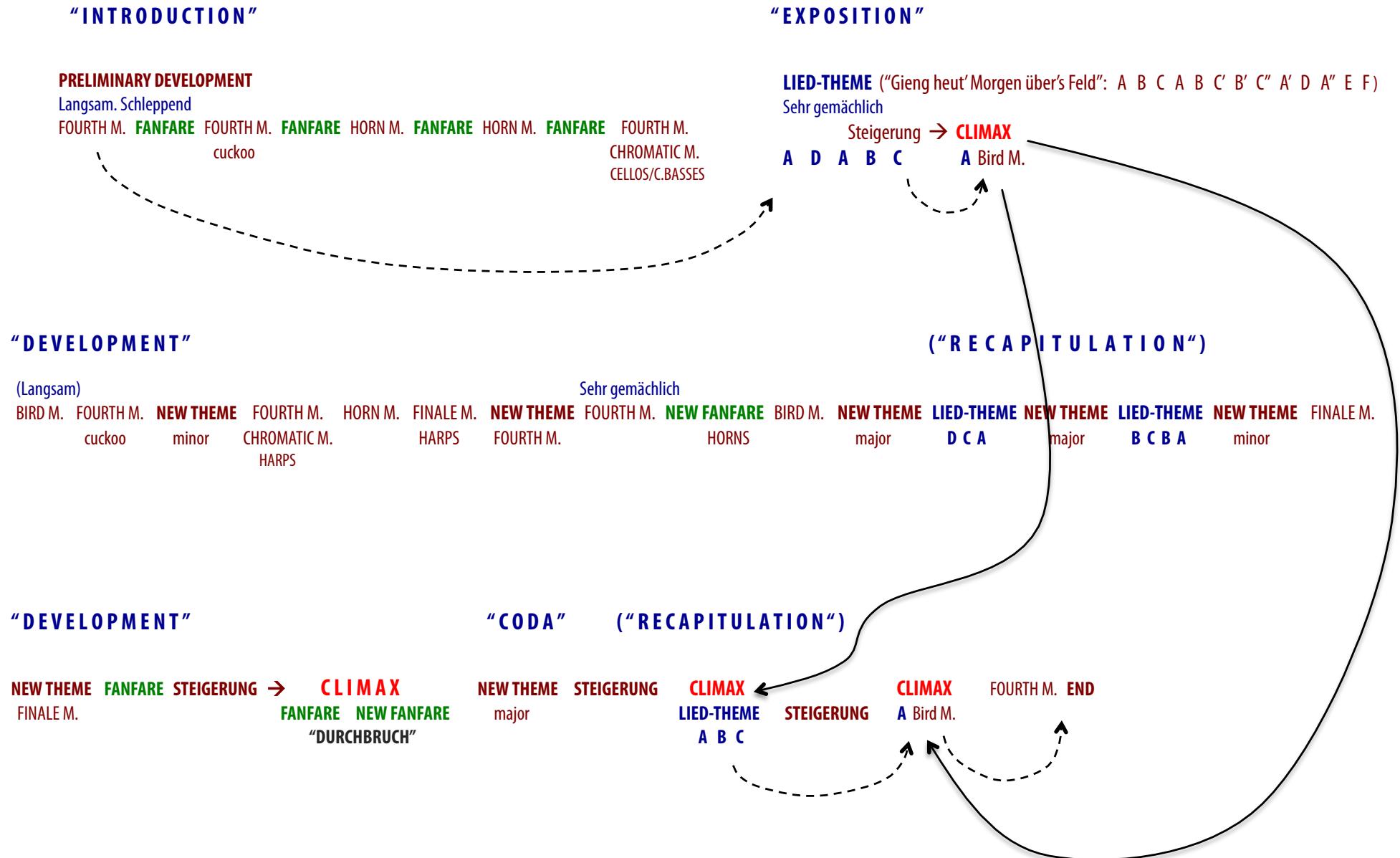
(Interruption)
 (GESANGSTHEMA // UNISONO) INTENSIFICATION CLIMAX 3 CHORAL
 THEME 2 THEME 3 Turn (Compensation)

"CODA"

INTENSIFICATION (D-Pedal) (Theme 1) THEME 1 CADENZA CLIMAX 4 OVERINTENSIFICATION CLIMAX 5 TURN END

Mahler, First Symphony (I): Overview

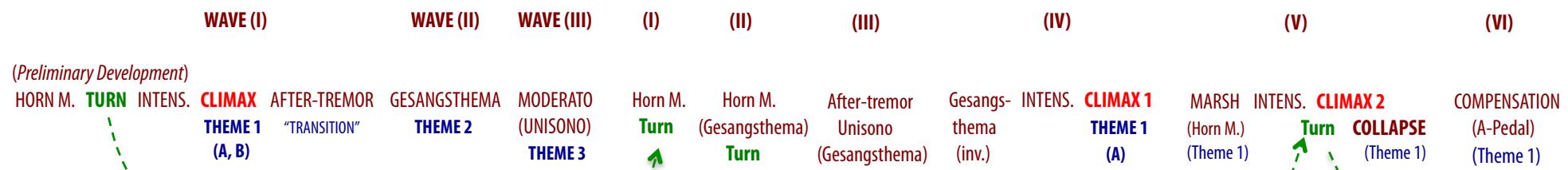
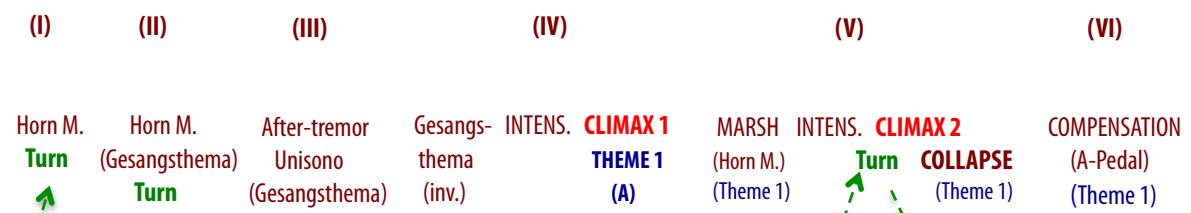
Formal tension (Lied-Theme)



Bruckner, Ninth Symphony (I): Overview

"Formal tension" (Turn)

"Preparation of the End"

"EXPOSITION"**"RECAPITULATION"****"DEVELOPMENT"****"CODA"**

Mahler, *First Symphony* (I): Overview

Formal tension (Fanfare)

"INTRODUCTION"

PRELIMINARY DEVELOPMENT

Langsam. Schleppend

FOURTH M. FANFARE FOURTH M. FANFARE HORN M. FANFARE HORN M. FANFARE FOURTH M. CHROMATIC M.
cuckoo CELLOS/C.BASSES

"EXPOSITION"

LIED-THEME ("Gieng heut' Morgen über's Feld": A B C A B C' B' C' A' D A" E F)
Sehr gemächlich

Steigerung → **CLIMAX**
A D A B C **A** Bird M.

"DEVELOPMENT"

(Langsam)

BIRD M. FOURTH M. **NEW THEME** FOURTH M. HORN M. FINALE M.
cuckoo minor CHROMATIC M. HARPS

Sehr gemächlich

NEW THEME FOURTH M. **NEW FANFARE** BIRD M. **NEW THEME** **LIED-THEME** **NEW THEME** **LIED-THEME** **NEW THEME** FINALE M.
HORN major D C A major B C B A minor

("RECAPITULATION")

"DEVELOPMENT"

NEW THEME **FANFARE** **STEIGERUNG** → **CLIMAX**
FINALE M.

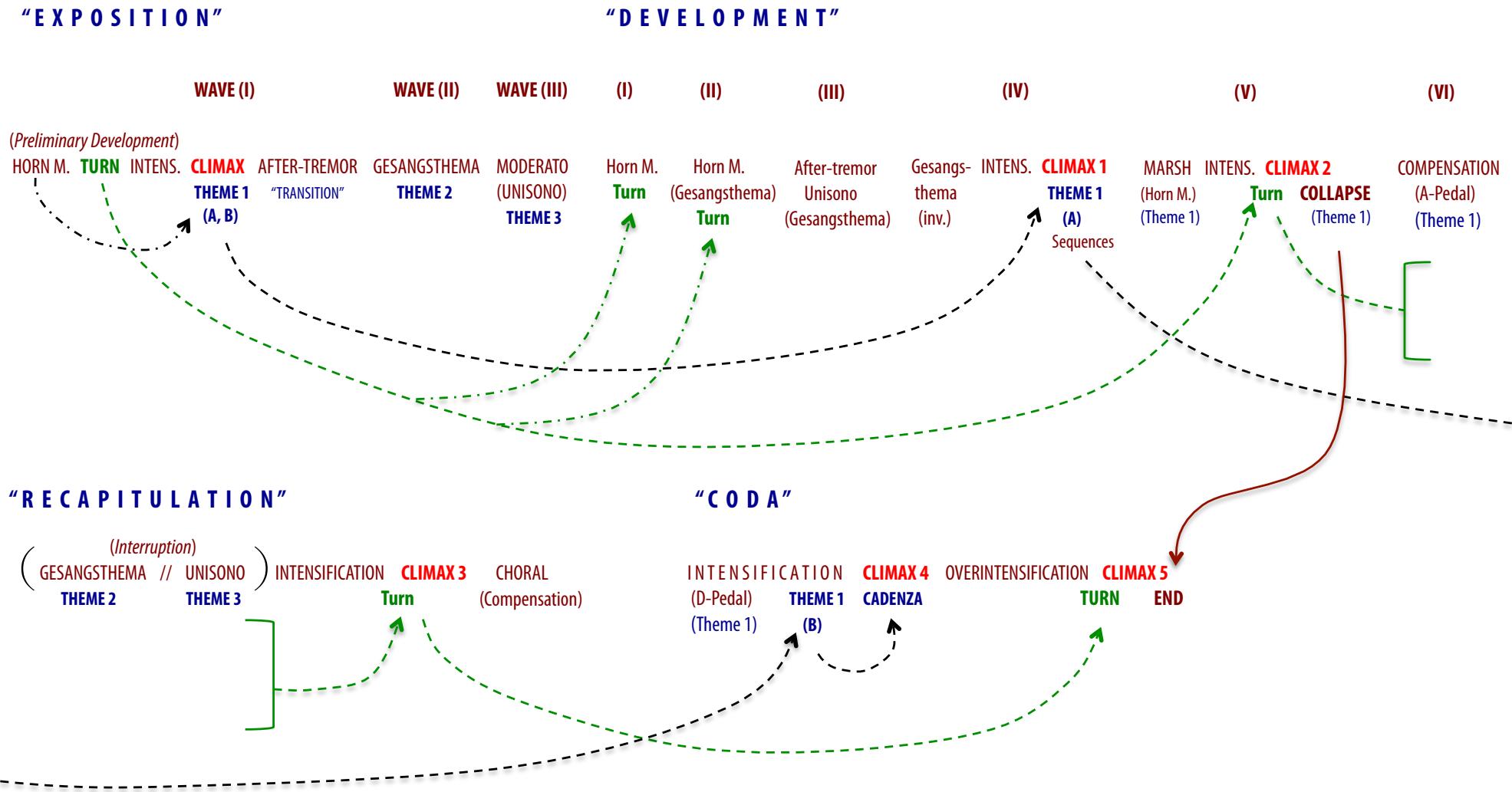
"CODA" ("RECAPITULATION")

NEW THEME **STEIGERUNG** **CLIMAX** **CLIMAX** FOURTH M. END
major LIED-THEME STEIGERUNG A Bird M.

FANFARE **NEW FANFARE**
"DURCHBRUCH"

Bruckner, Ninth Symphony (I): Overview

Structural function of the Climaxes



Mahler, First Symphony (I): Overview

Structural function of the Climaxes

"INTRODUCTION"**PRELIMINARY DEVELOPMENT**

Langsam. Schleppend

FOURTH M. FANFARE FOURTH M. FANFARE HORN M. FANFARE HORN M. FANFARE FOURTH M.
cuckoo CHROMATIC M. CELLOS/C.BASSES

"DEVELOPMENT"

(Langsam)

BIRD M. FOURTH M. NEW THEME FOURTH M. HORN M. FINALE M.
cuckoo minor CHROMATIC M. HARPS

"DEVELOPMENT"

NEW THEME FANFARE STEIGERUNG → CLIMAX
FINALE M.

"EXPOSITION"

LIED-THEME ("Gieng heut' Morgen über's Feld": A B C A B C' B' C" A' D A" E F)
Sehr gemächlich

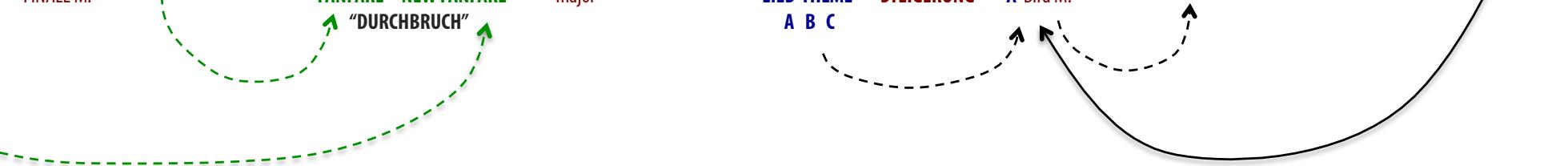
Steigerung → **CLIMAX**
A D A B C A Bird M.

("RECAPITULATION")

Sehr gemächlich
NEW THEME FOURTH M. NEW FANFARE BIRD M. NEW THEME LIED-THEME NEW THEME LIED-THEME NEW THEME FINALE M.
FOURTH M. HORNS major D C A major B C B A minor

"CODA"**("RECAPITULATION")**

NEW THEME STEIGERUNG CLIMAX
major LIED-THEME STEIGERUNG CLIMAX
A B C A Bird M.



Mahler, First Symphony (I): Overview

Structural function of the Climaxes

