“Pedester ist der Musikstoff, sublim der Vortrag”. Mahler’s Scherzos as Impulses for the Evolution of Musical Language

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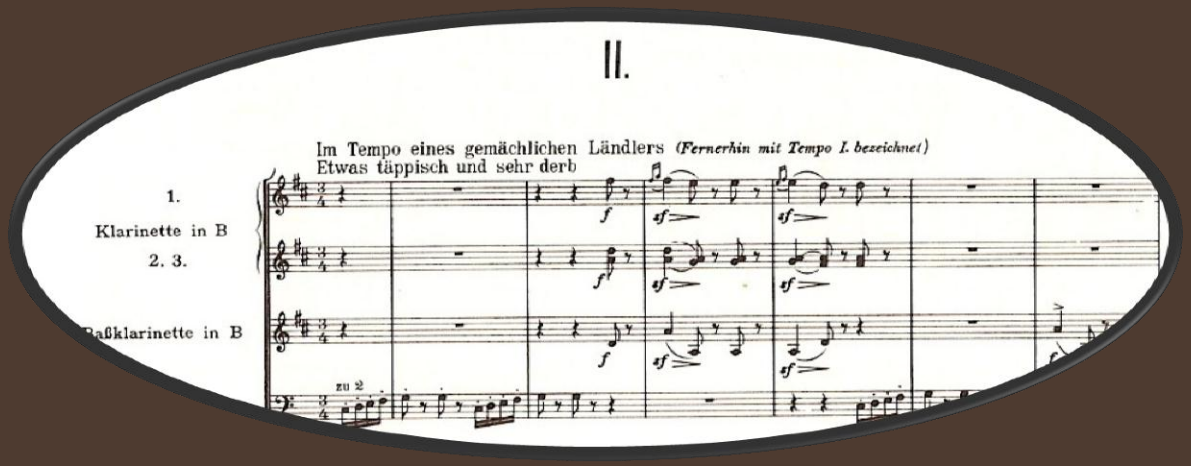
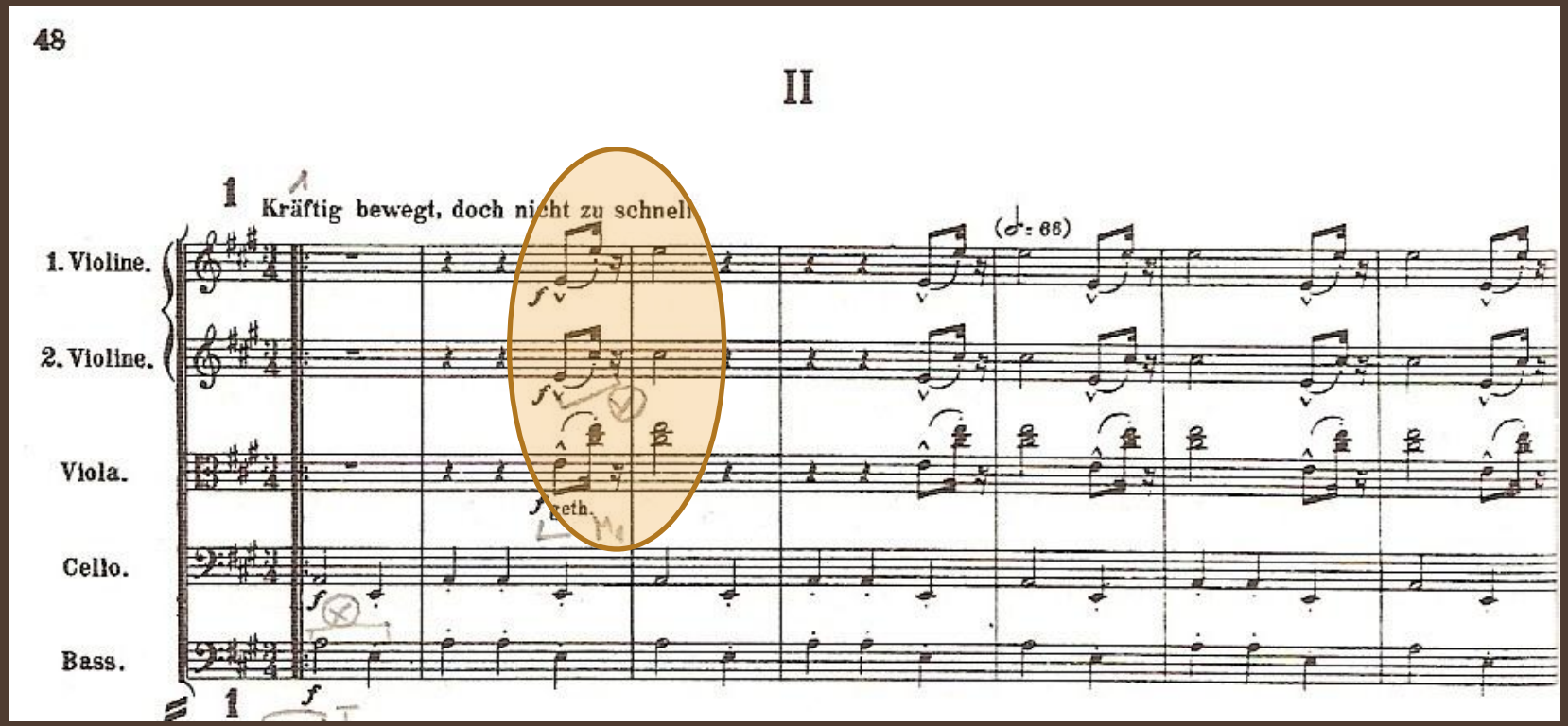
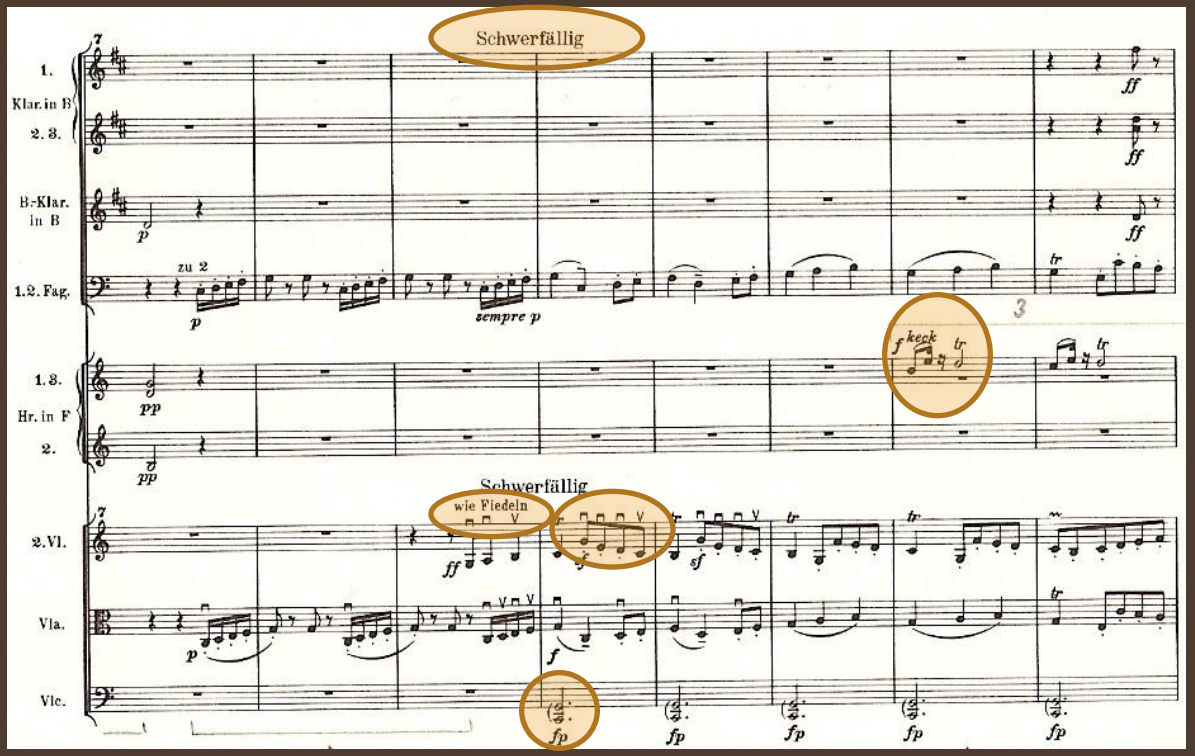


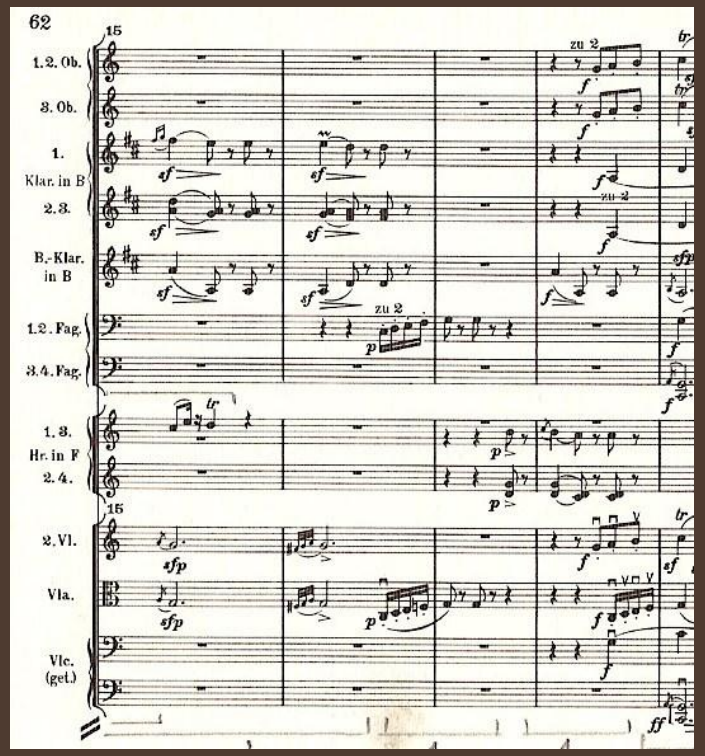
Example 1 :
the octave leaps of the scherzo in Mahler's *First Symphony*



Example 2 :

the ländler theme in the scherzo of the *Ninth Symphony* (bars 9-16)

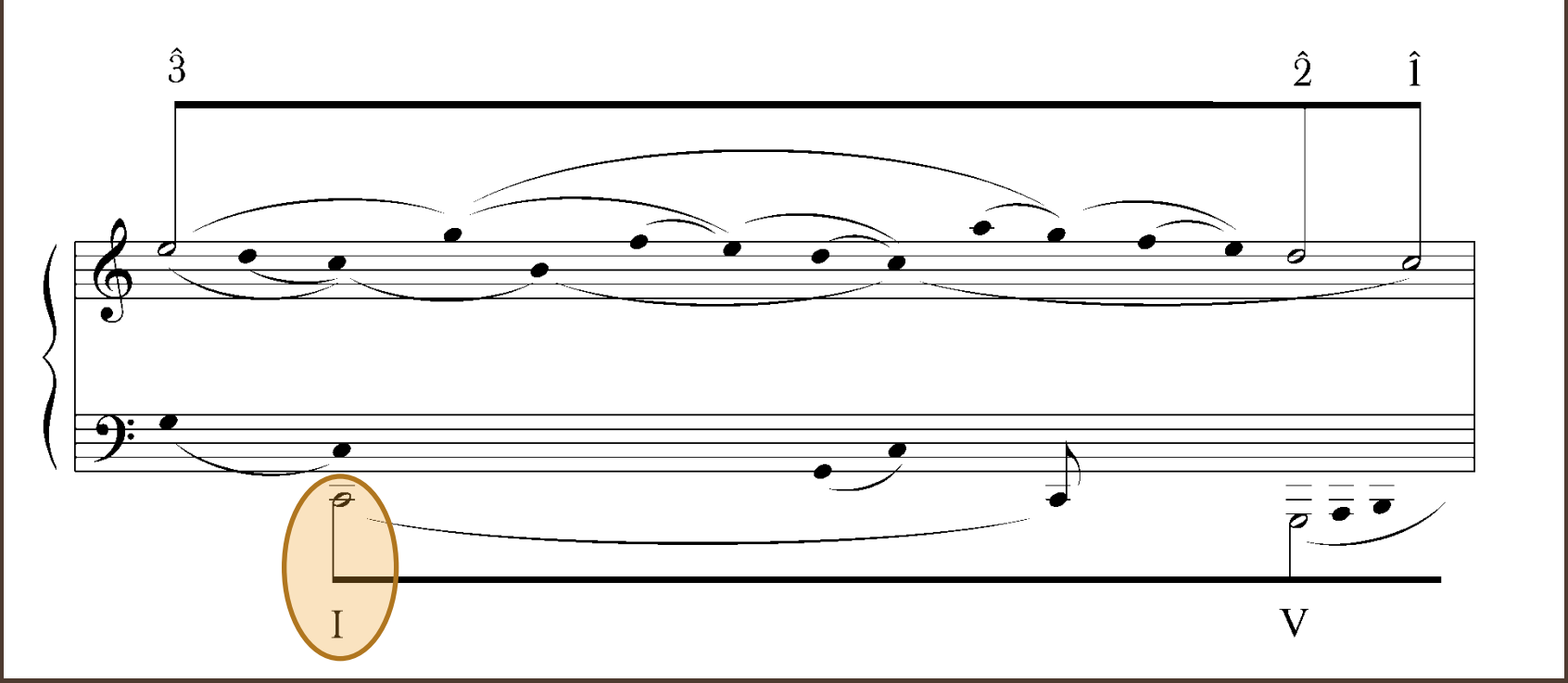




4 + 1 + 1

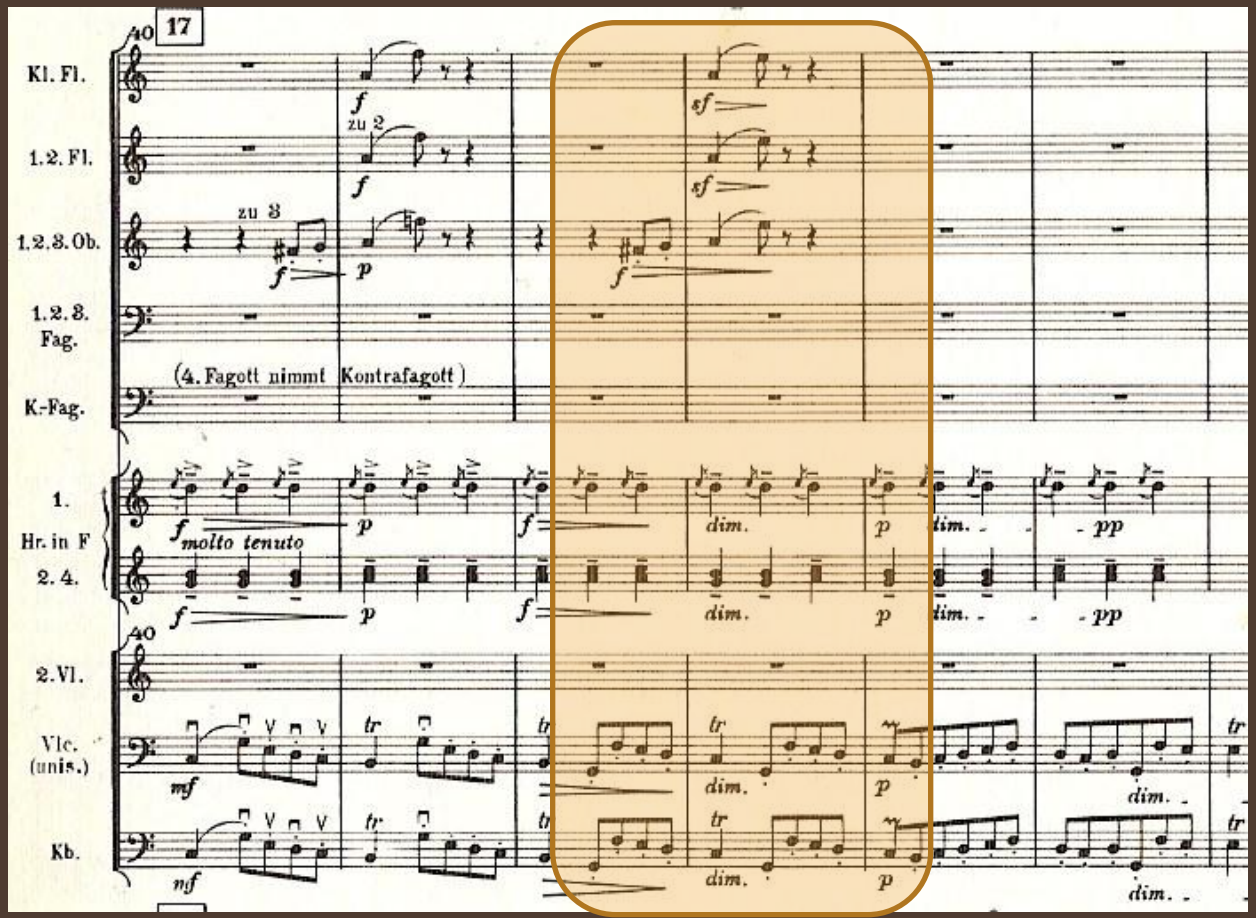
Example 3 :

harmonic reduction of the first ländler's entire section in the scherzo of the *Ninth Symphony*



Example 4 :

the melodic resolutions of the ländler theme's cadence in bars 44, 53 & 62



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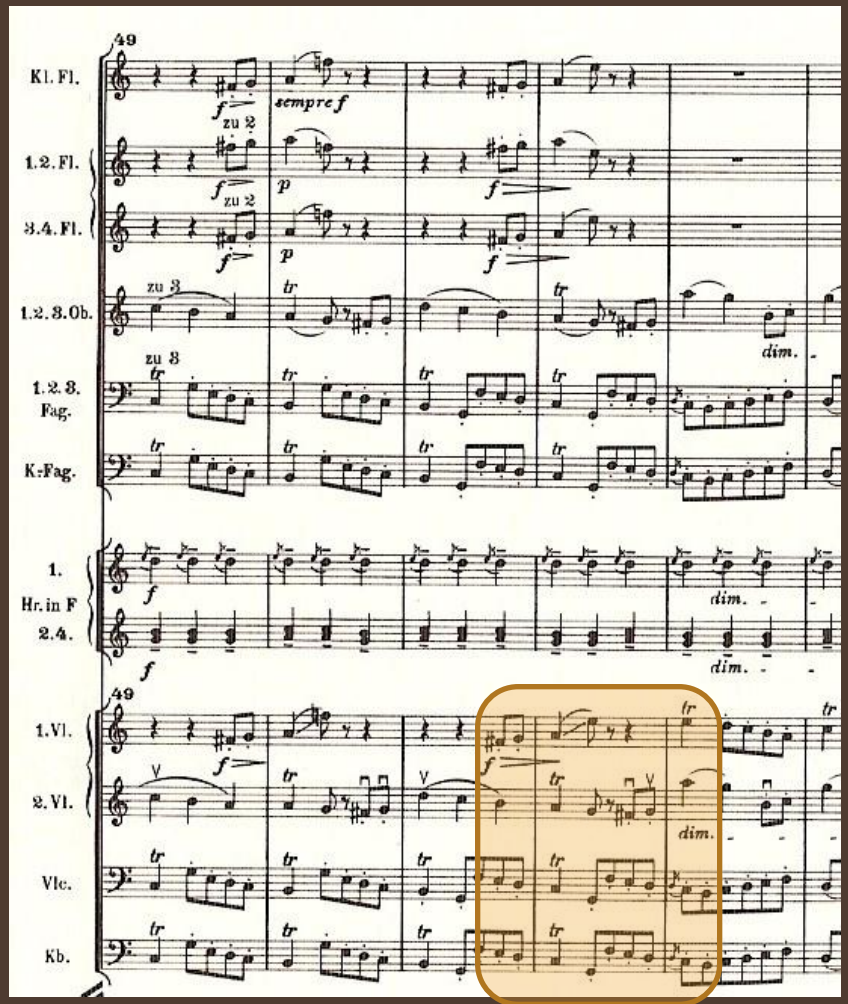

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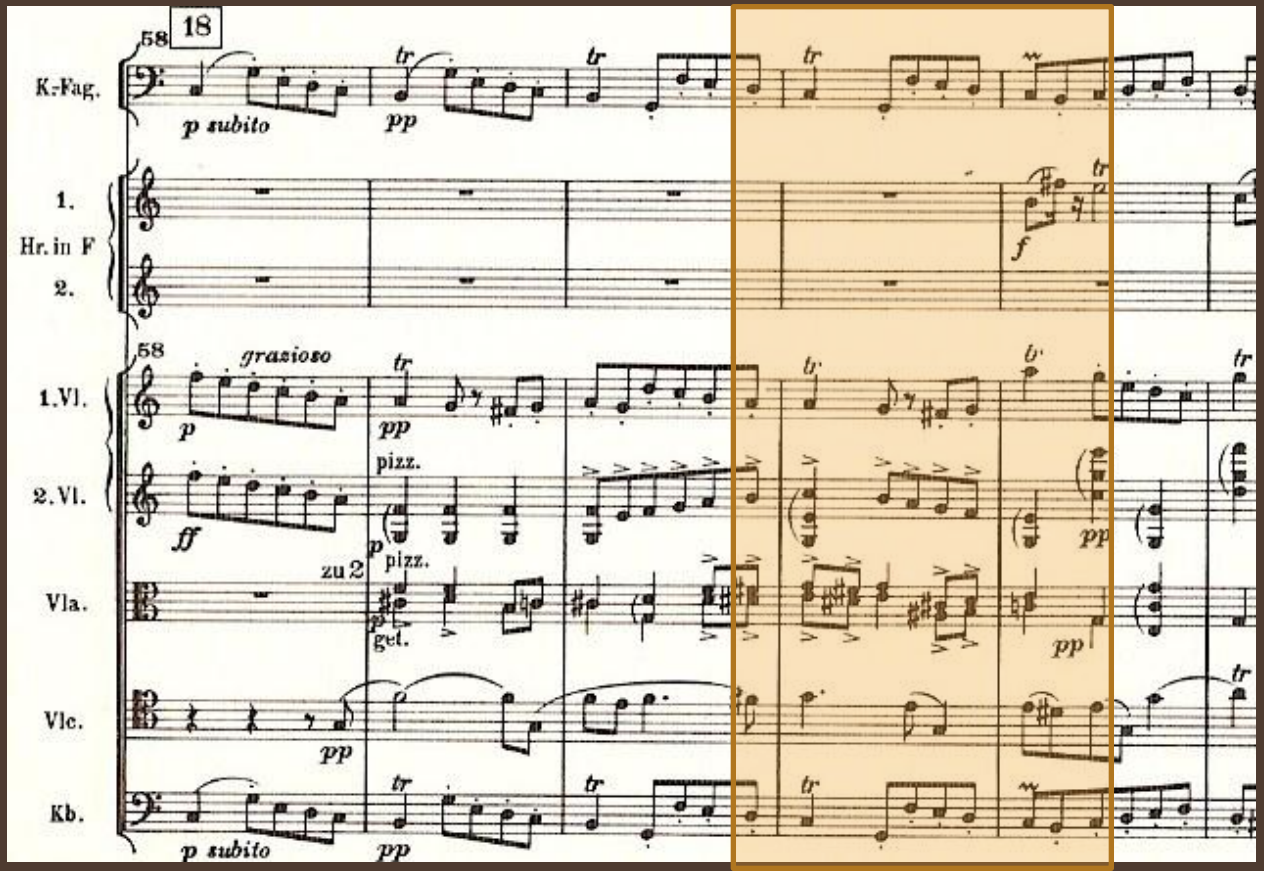

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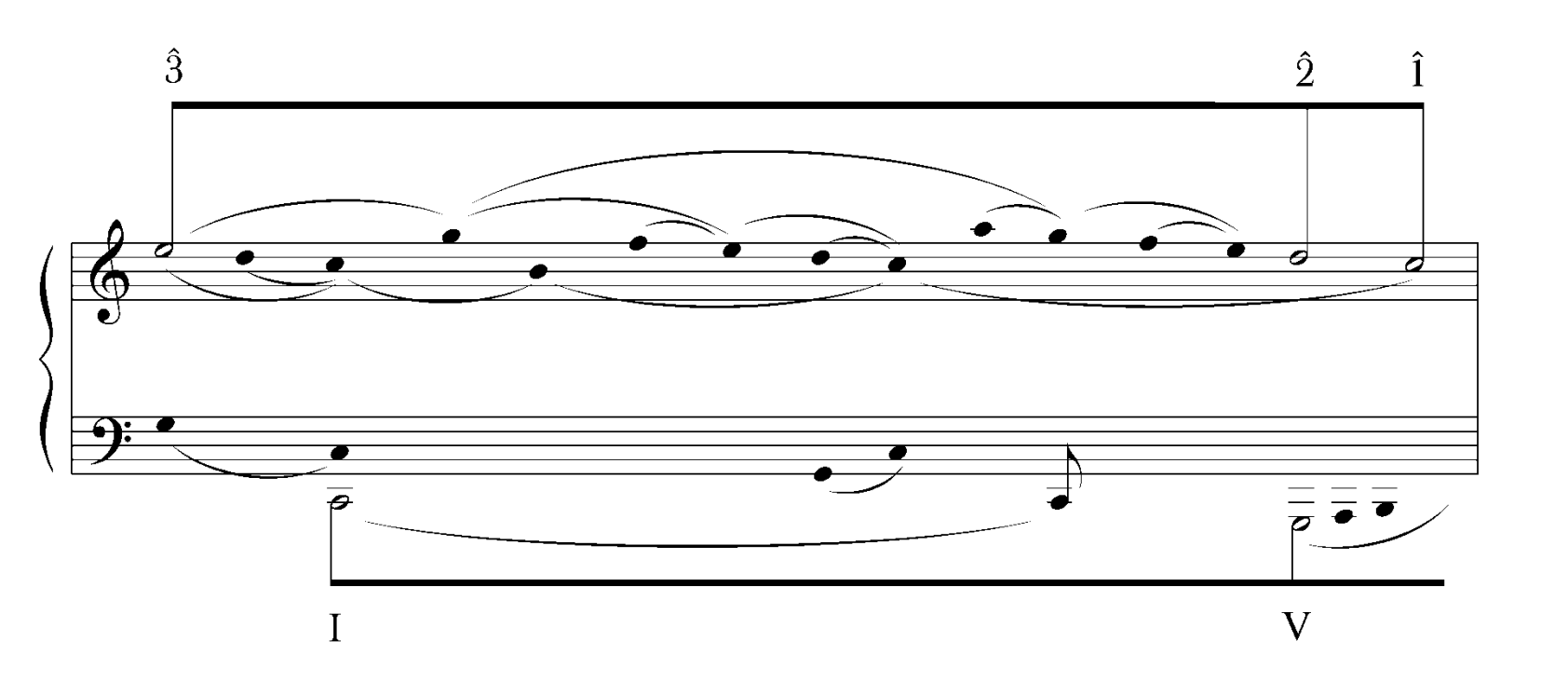
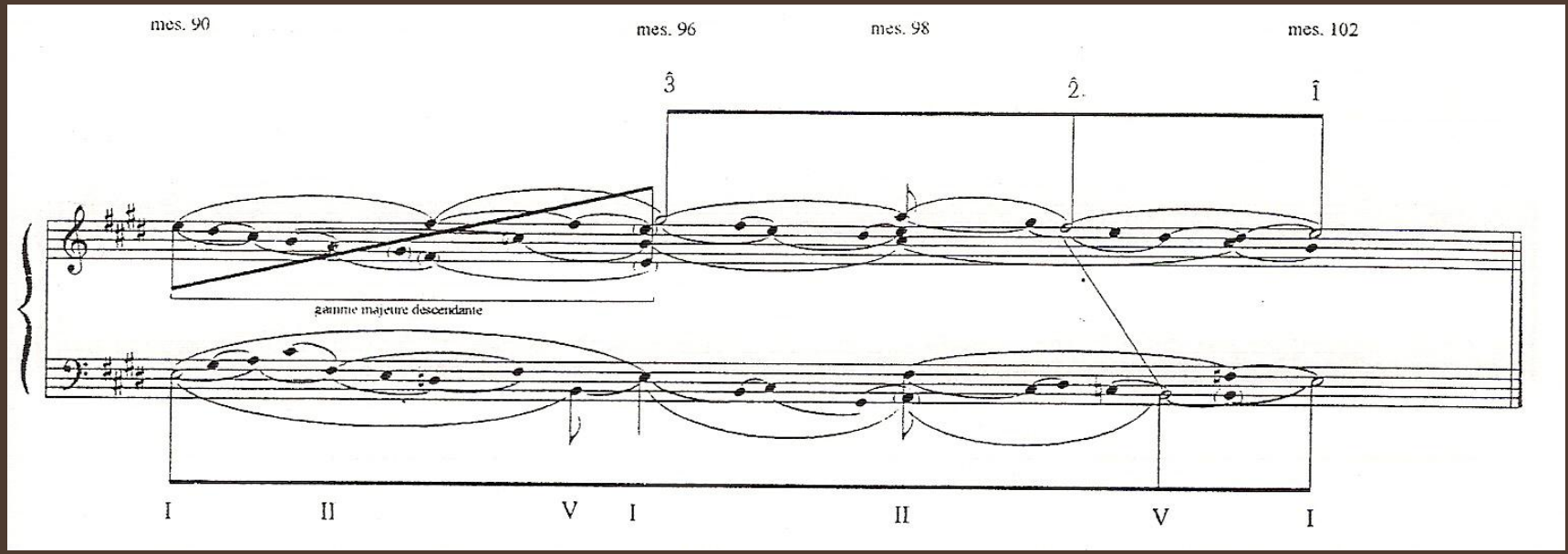
harmonic reduction of the first ländler's entire section in the scherzo of the *Ninth Symphony*



Example 5 :
harmonic reduction of the waltz theme
at its first appearance (bars 90-102)



Example 6 :

reproduction of the first bars of the second ländler (bars 218-223)

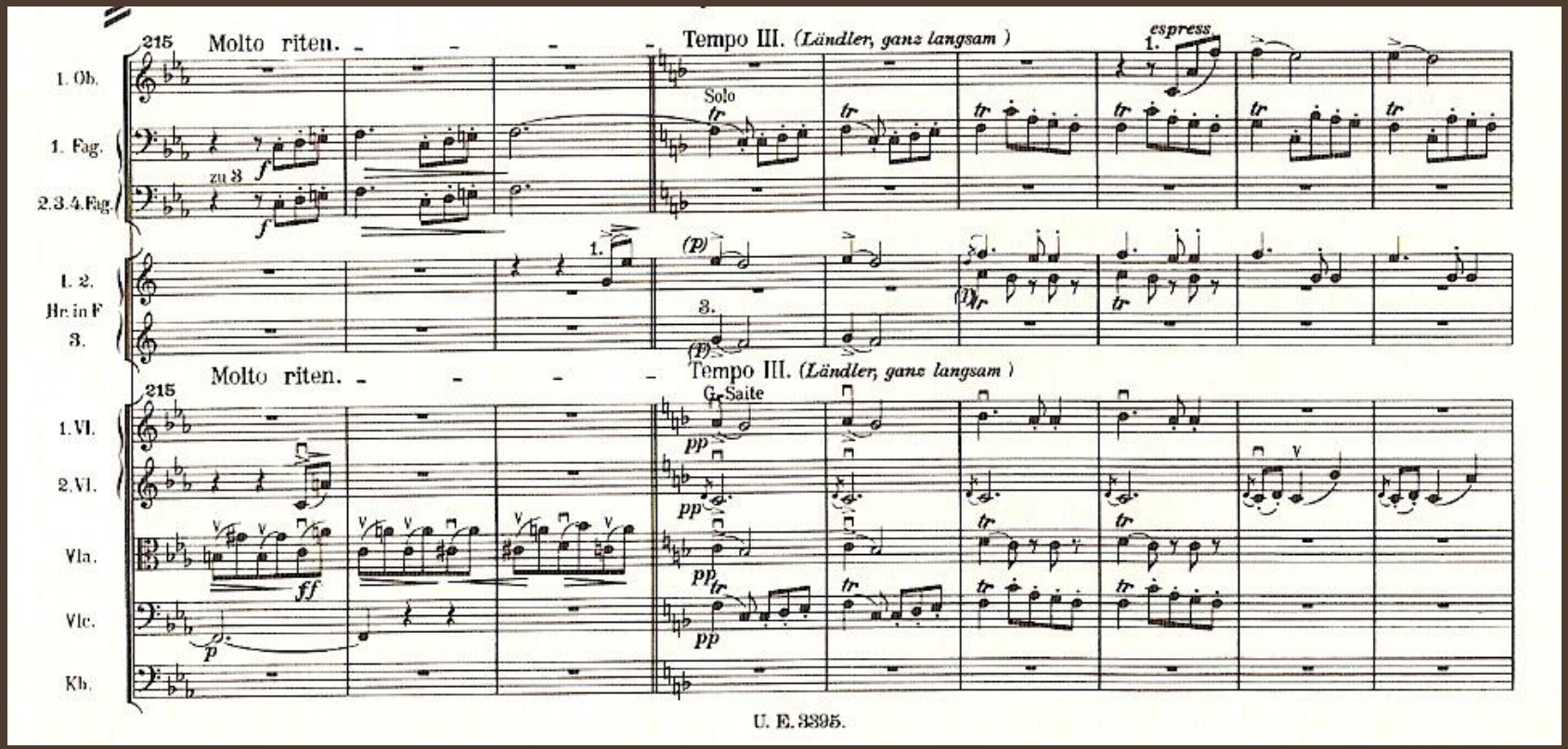


Table 1 :

structural outline of the movement (final version)

A	B	C	B1	C’	A1	B2	A2 (+B+C)
C maj.	E maj. -> Eb maj. -> F maj.	F maj.	D maj. -> B maj. -> C maj.	F maj. (-> V of E maj.)	C maj.	Eb maj. -> Bb maj. -> G maj.	C maj.
EXPOSITION			**DEVELOPMENT**		**RECAPITULATION**		

Table 2 :

structural outline of the movement

(first orchestral score, *Partitur-Entwurf*)

A	B	C	B1	C’	A1	B2	A2 (+B+C)
C maj.	E maj. -> Eb maj. -> F maj.	F maj.	D maj. -> B maj. -> C maj.	F maj. (-> V of E maj.)	C maj.	Eb maj. -> Bb maj. -> G maj.	C maj.
EXPOSITION			**DEVELOPMENT**		**RECAPITULATION**		

A	B	A1	C	B1	C’	B2	A2
	Refrain ?			**Refrain ?**		**Refrain ?**	

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