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THE COMPOSITIONAL EVOLUTION OF MAHLER'S TENTH
SYMPHONY,
ITS FORMAL DESIGN AND TONAL STRATEGIES

BY

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DISSERTATION

Submitted in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts in Music
with a Concentration in Music Composition
in the Graduate College of the
University of Illinois at Urbana-Champaign, 2018

Urbana, Illinois

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Abstract

This dissertation examines and analyses the evolution of Mahler's Tenth Symphony. By establishing and comparing different stages of composition, harmonic and structural implications of each phase are brought to light. Mahler's Tenth Symphony has attracted the attention of many scholars, in part due to its incomplete status. Some of the ways this study refines and expands our understanding of the symphony include the evaluation of a page from the sketchbook for Mahler's Ninth Symphony, which anticipates elements of the Adagio and two scherzi. Material that had been discarded from early drafts for the Adagio is also taken into consideration and reveals passages that display a level of post-tonal experimentation greater than what is evident in the orchestral score. For both scherzi, an annotated concordance of manuscript pages shows a complexity of formal and tonal evolution than has until now not fully been addressed. A re-examination of the E minor Scherzo reveals more self-quotations from *Das Lied von der Erde* than earlier detected. While the Purgatorio and Finale source materials reflect relative stability, close analysis yields nuanced readings of the symphony's movements most closely connected to the escalating personal crisis Mahler experienced in the summer of 1910.

For my Parents.

Acknowledgments

A project of this magnitude could not have been carried to fruition if it were not for the generosity and support of a great many people. First, a very special thanks goes to Ingrid Stölzel and her network of family, friends, and associates (many of whom trained in handwriting analysis of older German script), for deciphering several inscriptions that were challenging and had no consistent interpretation in the literature. I wish to thank my doctoral committee chair, Erik Lund, for giving me the courage to pursue a piece I have been obsessed with since my high school years, and to committee member Erin Gee for her time and support. I would be remiss in not thanking Reynold Tharp for his superlative seminar on Mahler's symphonies, as his analytical approach greatly informs my own. I wish to express my sincere gratitude to the Österreichische Nationalbibliothek, the Bayerische Staatsbibliothek, and the Pierpont Morgan Library for having made available the vast majority of the manuscripts; without their contributions this dissertation would not have been possible. I extend a very special thank you to William Buss, Joseph Anthony Alvarez, and the rest of the Music and Performing Arts Library staff at the University of Illinois for not only keeping on perpetual hold for me both facsimile editions of the Tenth, but for also enduring my endless conversations about my research. I also thank Neil Anderson-Himmelspach, Birch Browning, Kyong Mee Choi, Ryan Prendergast, Kyle Rowan, Kyle Bartholomew and Tess Shaw, J. Mark and Cyndie Soyoun Stambaugh, Carla Scaletti, Nils Vigeland, and many, many more.

In addition, I wish to thank those who have supported me in myriad ways. First, I want to thank YoungWoo Yoo, who has often kept me fed and who provided analytical insights into a particularly frustrating passage in the Finale. She constantly cheers me onward. Next, I express my heartfelt gratitude to my long-time artistic collaborator and partner Melody Chua, whose invaluable assistance with deciphering Mahler's sometimes deplorable *Kurrentschrift* and providing an extra set of eyes for last-minute proofreading was critical in completing this project. Her boundless enthusiasm never failed to keep me energized. To my co-research advisors Katherine R. Syer and William Kinderman I extend my warmest thanks, as over the years they have provided me invaluable advice and extended true friendship; their input and guidance I respect and cherish over all others. Finally I express my sincerest gratitude to my parents, as without their love and constant support I would not be where I am today.

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1 Introduction

A number of outstanding composers died while struggling to complete a major work. J.S. Bach's *Art of Fugue*, Mozart's *Requiem*, Busoni's *Doktor Faust*, and Berg's *Lulu* spring to mind. Particularly fascinating among these posthumous efforts is the symphony that occupied Gustav Mahler up to his death in 1911. For decades, just two movements of Mahler's Tenth Symphony were known. To gain an impression of the work as a totality, the world needed to wait nearly a half-century, until it was publicly unveiled on 19 December 1960 in the form of Deryck Cooke's first realization of the manuscript materials.¹ Since then, Mahler's Tenth has been subjected to arrangement in performing editions of varying degrees of authenticity (including different sizes and even types of ensembles) by no less than a dozen individuals, and has received a large-scale symposium and many scholarly works dedicated to discussion, analysis, and attempts to unlock its plethora of mysteries.² In this accumulating reception history, various commentators try to divine what each extant performing edition is getting wrong and what exactly the aspiring new arrangers of this work should do in getting it right — or even berate those who believe that it could be “satisfactorily completed” at all.

Hence Mahler's unfinished Tenth has elicited much passionate but still inconclusive discussion. Yet despite the avalanche of attention given to this magnificent piece, few studies subject the work to anything approaching a thorough comprehensive analysis, and when the stars align to enable any such attempt, scholars have targeted just the Adagio movement.³ Commentaries of the com-

1. Gustav Mahler and Deryck Cooke, *A Performing Version of the Draft for the Tenth Symphony* (1976; London: Faber Music Ltd., 1989), xvi. This is not to be confused with his first full performing version, finished and premiered in 1964, but which is unpublished. The version broadcast in 1960 on the BBC's Third Programme only had full versions of the Adagio, Purgatorio, and Finale movements, with the two scherzi presented in fragmentary form as it proved too difficult to construct a performable edition with the incomplete Zsolnay facsimile at his disposal, which was all that was available for public consumption at the time.

2. The Mahler X Symposium was held in Utrecht in 1986 and was followed by the publication *Fragment or Completion? Proceedings of the Mahler X Symposium Utrecht 1986*, ed. Paul Op de Coul (The Hague: Universitaire Pers Rotterdam, 1991).

3. Analyses of the Adagio movement alone include: V. Kofi Agawu, “Tonal Strategy in the First Movement of Mahler's Tenth Symphony,” *19th Century Music* 9, no. 3 (Spring 1986): 222–233; Steven Michael Bruns, “Mahler's Motivically Expanded Tonality: An Analytical Study of the Adagio of the Tenth Symphony” (PhD, University of Wisconsin–Madison, 1989); David Evans, “The Adagio of Mahler's Tenth Symphony: the Harmonic, Motivic, and Formal Design” (Masters, McGill University, 1979); Richard Kaplan, “Interpreting Surface Harmonic Connections in the Adagio of Mahler's Tenth Symphony,” *In Theory Only* 4, no. 2 (1978): 32–44; Richard Kaplan, “The Interaction of Diatonic Collections in the Adagio of Mahler's Tenth Symphony,” *In Theory Only* 6, no. 1 (November 1981): 29–39; Peter Bergquist, “The First Movement of Mahler's Tenth Symphony: An Analysis and Examination of the Sketches,”

plete symphony do exist, and are growing in number. However, there is a difference between a thorough study of one movement as opposed to the entire complex symphony, and challenges remain in accessing the manuscript material and in navigating the limitations of the facsimile reproductions of these sources. Consequently, existing analyses of the full symphony tend to lack the penetration of some more focused studies of the Adagio, and as we shall see, outmoded or erroneous information sometimes plays a role in weakening the basis for some comprehensive accounts of the symphony.⁴

The incomplete symphony mainly occupied Mahler during July and August of 1910, a period of vulnerable health and of crisis in his marriage to Alma Schindler Mahler. The relation of the work to the composer's personal circumstances and questions concerning the intersection of art and life are raised in an acute form here on account of intriguing inscriptions in the original manuscripts. These inscriptions quickly drew the attention of early commentators. The Austrian critic Paul Stefan, for instance, wrote in the 1920 edition of his study of Mahler that the Tenth Symphony — in contrast to *Das Lied von der Erde* and the Ninth Symphony — is a work exuding “happiness” and reflecting “high spirits,” but whose manuscript contains “mysterious superscriptions between the notes.” He speculated that “Perhaps — perhaps there will be none to ever see them.”⁵ Stefan does not explain whether he was operating from information imparted by Alma Mahler. While Stefan was among the first to reflect on what might have been, he was not alone in being fascinated by the state of this incomplete work, which reminded some of Beethoven's thoughts toward a Tenth Symphony.⁶ However, after just four years the world would not only see for itself how the manuscript appeared but could even hear two movements of the work — the *Adagio* and the *Purgatorio* — under the baton of Franz Schalk. What was previously thought unknowable was unveiled, though it could not have been more different than Stefan's description of unabashed joy or happiness.⁷ The symphony seemed veiled in a shadow deeper than that covering *Das Lied von der Erde* or the Ninth Symphony, and the contour and tone of the piece remained elusive without the context of the other movements of the work.

The Music Forum 5 (1980): 335–394.

4. Analyses that cover the entire symphony include: Steven D. Coburn, “Mahler's Tenth Symphony: Form and Genesis” (PhD, New York University, 2002); Deryck Cooke, “The Facts Concerning Mahler's Tenth Symphony,” *Chord and Discord* 2 (1963): 3–27; Constantin Floros, “III: Die Symphonien,” in *Gustav Mahler* (Wiesbaden: Breitkopf & Härtel, 1985); Henry-Louis de La Grange, “Vol. 3: Le génie foudroyé (1907–1911),” in *Gustav Mahler* (Paris: Fayard, 1984); Henry-Louis de La Grange, “Vol. 4: A New Life Cut Short (1907–1911),” in *Gustav Mahler* (Oxford: Oxford University Press, 2008); Jörg Rothkamm, *Gustav Mahlers Zehnte Symphonie: Entstehung, Analyse, Rezeption* (Frankfurt am Main: Peter Lang GmbH, 2003).

5. Paul Stefan, *Gustav Mahler: Eine Studie über Persönlichkeit und Werk* (1911; München: R. Piper & Co., 1920), 153. There exists an English translation that combines elements from the third and fourth German editions of 1911 and 1912, respectively, but in which this line does not appear. Paul Stefan, *Gustav Mahler: A Study of His Personality and Work*, trans. T. E. Clark (New York: G. Schirmer, 1913).

6. Arnold Schoenberg, “Gustav Mahler,” in *Style and Idea*, ed. Leonard Stein, trans. Leo Black (Berkeley: University of California Press, 1984); Richard Specht, *Gustav Mahler* (Berlin and Leipzig: Schuster & Loeffler, 1913).

7. Stefan was correct regarding “superscriptions” found in the manuscripts.

If analyses of the complete symphony are few, so are authoritative assessments of the extant manuscript material. Until very recently, the only real access to Mahler's written material was through the two published facsimile editions. The original facsimile edition was published by Paul Zsolnay Verlag in 1924 under the supervision, or at least the auspices, of Mahler's widow. Of the thousand copies that were published, many were destroyed in the wake of World War II. The edition published by Walter Ricke Verlag in 1967, edited by Erwin Ratz, is the main source for most contemporary scholarship and performing editions. Zsolnay's edition is more sharply and accurately reproduced, but it is missing over forty of the preliminary draft pages, giving a different impression of how complete Mahler left his Tenth Symphony than the mostly-complete Ricke publication, which is unfortunately marred by sloppy reproduction practices, occasionally rendering some details illegible. The incomplete nature of the original facsimile edition is attributed to Alma Mahler having given away pages of the incomplete work as mementos or gifts to friends and associates.⁸ When she decided in 1924 to disseminate her late husband's unfinished work, she was unable to retrieve a sizable portion of these gifts but decided to release what she had at any rate, as she became increasingly interested in soliciting a completed edition of the work.⁹ The majority of the missing pages were recovered in time for a publication of a second edition in 1967, this time by Ricke, though several pages were still exempt from publication, for the most part due to their continued private ownership outside of the Mahler family, but sometimes simply by oversight. To photocopies of the Zsolnay facsimile were added monochromatic reproductions of these newly-supplied preliminary draft and sketch pages, resulting in a loss of much rich detail, especially concerning Mahler's use of colored pencils.¹⁰

Only fairly recently did the original manuscript material become accessible to the general public. Most of it had languished in the private collections of friends and associates, much of it remaining with the Mahler family itself, making direct observation of the material difficult, if not impossible for many scholars.¹¹ Since the 1990s, more and more of these collections have been liquidated and their assets acquired by several important repositories of rare and manuscript material all over the world.¹² Even more recently, these same establishments

8. Frans Bouwman, "Mahler's Tenth Symphony: Rediscovered Manuscript Pages, Chronology, Influences, and 'Performing Versions,'" in *Perspectives on Gustav Mahler*, ed. Jeremy Barham (Burlington: Ashgate Publishing Company, 2005), 458–460.

9. Alma had attempted to persuade Mengelberg to produce a full version of the symphony, but he declined, citing "the huge sum she demanded for its performance." *ibid.*

10. Coburn ("Form and Genesis") drew attention to Mahler's use of red pencil.

11. A few pages still remain in the hands of private collectors, such as the eminent Mahler biographer and historian Henry-Louis de la Grange. Mahler and Cooke, *Performing Version*, xxx–xxxii.

12. Bayerischen Staatsbibliothek, *Gustav Mahler: Briefe und Musikautographen aus den Moldenhauer-Archiven in der Bayerischen Staatsbibliothek* (München: Kulturstiftung der Länder und der Bayerischen Staatsbibliothek, 2003); Arthur Searle, "Manuscript and Printed Music at Auction in London, 1991-3," *Early Music* 22, no. 1 (February 1994): 167–73; The Morgan Library & Museum, "Music Manuscripts Online," accessed March 23, 2016, <http://www.themorgan.org/music>.

have begun digitizing these pages in high resolution and making them available online. These images show just how limited the earlier facsimile editions actually are, containing as they did incorrectly separated or spliced pages, pagination issues, incorrect publisher colophons, and so on.

With publicly-accessible, higher-quality scans of the manuscript now available, one can contemplate the state of the work at Mahler's death and engage in a kind of retroactive voyeurism by reconstructing his compositional process. Through this genetic method one can begin to gain insight into how Mahler's creative mind worked, and witness the kinds of experimentation in which he was engaging. Steven Coburn promised something along these lines in his study, but some of his observations tend to be limited in scope. In the thirty-three pages he devotes to comparing earlier iterations with the final versions of individual movements, Coburn describes "early" and "late" stages of composition, when the reality is far more nuanced and complex.¹³ Mahler would often strike out, reorder, or replace measures and even entire sections of movements. He might decide to clearly delineate certain sections of movements only to change his mind and elide them at a later stage. He would even alter the order in which the movements themselves appeared. The two scherzi of the Tenth Symphony, for example, reflect multiple compositional phases that resist a two-tiered model of compositional activity. Even the extremely short and more straightforward Purgatorio has a partially-completed third phase. Furthermore, what remained after the summer of 1910 would undoubtedly have been subjected to reevaluation and revision were Mahler to have lived to experience another composing holiday.

Three other publications concerning the manuscripts for the Tenth Symphony deserve further mention at this stage. In his performing edition of 1976, Deryck Cooke primarily discusses the manuscript in the critical commentary after the score proper, focusing on how it relates to the choices he and his collaborators made. Seldom does he address how certain passages evolved over time.¹⁴ Colin Matthews mixes his coverage of the Tenth Symphony with that of the manuscript material for the Ninth Symphony in his 1977 dissertation dealing with Mahler's creative process more broadly, and he tends to remain content with generalizations about each of the movements.¹⁵ Susan Filler catalogued the manuscript pages that comprise the Tenth Symphony in her 1977 dissertation, and went so far as to construct a concordance using the Ricke facsimile edition, including critical commentary on select pages.¹⁶ However, her study deals exclusively with the facsimile edition and the few plates released in Cooke's Performing Version.¹⁷ Unfortunately, her reading of inscriptions and

13. Coburn, "Form and Genesis," 81–113.

14. Mahler and Cooke, *Performing Version*, 178.

15. Colin Matthews, *Mahler at Work: Aspects of the Creative Process* (New York & London: Garland Publishing, Inc., 1989), 102–175.

16. Susan Melanie Filler, "Editorial Problems in Symphonies of Gustav Mahler: A Study of the Sources of the Third and Tenth Symphonies" (PhD, Northwestern University, 1977).

17. *Ibid.*, 413–414.

pagination is not always reliable, and she fails to mention some salient details on these pages. Her study focuses more on issues regarding the generation of authoritative versions of Mahler's work instead of the generative process behind the works themselves, and her brief hypothetical chronology of the symphony's composition and ordering was based solely on information found on various title pages of the movements.¹⁸

While scholarship concerning the Tenth tends to be at least sufficient in explaining the music Mahler wrote, and in the case of the Adagio is of high caliber, little attention has been paid to probing the composer's choices throughout the creative process. In the case of the Adagio, most analysts rely on the IGMG Critical Edition score and do not seem to have turned to the manuscript material at all. Steven Bruns is an exception, for he shows awareness of how the movement looked prior to the orchestral draft score, though he limits his comparison of the different stages of composition to the first two rotations of its primary theme and the first of its secondary.¹⁹ Still to be discovered in the earlier drafts of the short scores are moments of surprising diatonic and even pantonic experimentation, which are addressed in this study. An analysis that considers all stages of the Adagio's composition can display how Mahler pursued a strikingly experimental path before reining himself back, gradually simplifying his musical language.²⁰ This recognition holds significant implications for understanding how Mahler approached his craft. Had he lived long enough to complete this symphony, he might have further toned down some of the more striking post-tonal moments that remain.

The challenging personal context of Mahler's poor health and failing marriage can be understood as bearing on his compositional approach to the Tenth Symphony, including his handling of revisions.²¹ Alma Mahler met the architect Walter Gropius on 4 June 1910 at the spa in Tobelbad while Gustav was in Munich, beginning the arduous process of preparing for the premiere of his Eighth Symphony. Mahler subsequently spent three days with his wife and daughter at the spa and on 3 July set out for his summer home in Toblach. While Mahler might have begun working on the Tenth immediately upon his arrival, the incredible amount of correspondence he received congratulating him on his fiftieth birthday (7 July) required much attention, especially as Alma was

18. Filler, "Editorial Problems," 387–409.

19. Bruns, "Mahler's Motivically Expanded Tonality," 114–144.

20. A comparison of the Ninth Symphony sketchbook with its later drafts shows a similar phenomenon, as that sketchbook — written as early as 1908 — contains much that is experimentally post-tonal.

21. The following overview draws from the following sources: Jörg Rothkamm, "Wann entstand Mahlers Zehnte Symphonie?," *Musik-Konzepte 106: Gustav Mahler Durchgesetzt?*, October 1999, 100–122; Rothkamm, *Zehnte Symphonie*, 30–60; La Grange, "Vol. 3: Le génie," 709–832; Henri-Louis de La Grange, "The Tenth Symphony: Purgatory or Catharsis?," in *Fragment or Completion? Proceedings of the Mahler X Symposium Utrecht 1986* (The Hague: Universitaire Pers Rotterdam, 1991), 154–164; Alma Mahler-Werfel, *Gustav Mahler: Memories and Letters*, ed. Donald Mitchell, trans. Basil Creighton (Amsterdam: Allert de Lange, 1940; New York: Viking, 1969), 172–179, 330–338; Coburn, "Form and Genesis," 296–298, 342; Oliver Hilmes, *Malevolent Muse: the Life of Alma Mahler*, trans. Donald Arthur (Munich: Siedler, 2004; Lebanon: Northeastern University Press, 2015), 64–77.

not with him to help take care of such matters. When he was not responding to well-wishers he spent the beginning of his composing holiday in his usual fashion, studying newly released scores and immersing himself in literature before beginning in earnest on his new symphony. Alma arrived in Toblach on 15 July, and corresponded with Gropius through the post. If Mahler had not yet begun work on the Tenth by this point, he certainly would have soon afterward, as Alma's presence and domestic support gave him freedom to spend hours at a time working on his symphony in isolation.

However, at some point immediately before or on 31 July, Mahler found atop his piano a letter addressed to him but meant for Alma, and thus came to know of the affair his wife was having with the young architect. Mahler was devastated, and within one week was confronted by Gropius who arrived at Toblach without prior notice. Gropius tried to convince Alma to leave her husband for him, but was unsuccessful in persuading her to sever her relationship with Gustav permanently. Alma chose instead to stay and try to salvage her marriage, though she still kept the affair alive behind the scenes, facilitated in no small part by her mother, Anna Moll. The rate of correspondence between Gropius and Alma never abated; according to Moll on occasion Mahler would stumble upon a letter from Gropius addressed to Alma and become upset. Both mother and daughter would write to Gropius and implore him to wait, and while Alma would play the dutiful wife, Mahler could not have been oblivious to his having lost his wife's affection. He wrote poetry and letters to her filled with over-compensatory romantic language as part of a desperate attempt to win her back. Alma often found him on the floor of his composing hut in tears, and he watched over her as she slept. Alma grew increasingly alarmed and afraid he was developing a mental illness, all the while continuing to further her relationship with Gropius, who was willing to wait until Alma could somehow be freed of her marriage with the composer. Their wait would not last much longer.

On 8 August, Mahler returned to composing, but fell seriously ill on 22 August to a case of strep throat accompanied by unstable angina. Upon his recovery three days later he traveled to Holland to consult with the psychoanalyst Sigmund Freud, and returned on 27 August. Alma wrote that the visit calmed him, and from then until 2 September Mahler spent the rest of his time helping Alma prepare five of her songs for publication as well as composing and orchestrating in his cottage. He left for Munich on 3 September, never to work on the Tenth Symphony again. This study pays detailed attention to the various stages of composition of this symphony during these tumultuous weeks, in addition to offering evidence to consider that Mahler did not arrive to Toblach with a *tabula rasa* for his new symphony.

The first part of this study critically examines the extant manuscript pages, identifying, isolating, and reconstructing different coherent iterations of each of the five movements. I begin by examining Mahler's usage of different pa-

per types.²² Mahler consistently used a single paper type upon commencing a continuous draft of a movement — be it in short or full score — as can be determined from extant manuscripts of several of his symphonies. When a change in paper occurs it can indicate that the stock of his preferred paper type — in the case of the Tenth Symphony, № 13 — has run out and he must make do with a reasonable alternative until he can procure more. When dating constituent pages within a movement vis-à-vis the rest of the symphony, this evidence becomes an invaluable tool, especially when considered in conjunction with formal, harmonic, and motivic analyses. Such analyses follow, with an aim to project a bird’s-eye view of how the symphony evolved over time, while also unearthing details that have eluded detection up to now. What becomes clear early on is how stable, relatively speaking, the outer movements and the interior Purgatorio are compared to the two scherzi. This might not come as a great surprise to Mahler experts, since the composer sometimes struggled with the form of his dance-like movements.²³ The F♯ minor Scherzo involves a triple-time restaging of the rotational form, complete with intermittent refrain, found in the Adagio. The E minor Scherzo meanwhile bears more similarity to a typical sonata-allegro movement without the independent, contrasting trio found in similar formal hybrids. This further demonstrates how Mahler would experiment more freely at first and then gradually adapt his progressive material into a more comprehensible form.²⁴

Also considered here in detail is material from the sketchbook Mahler used prior to embarking on his Ninth Symphony, a document that has survived against all odds.²⁵ Dating back to 1908, this sketch (see Example 1.1) was first discussed by Matthews, who observed that “both the key (F sharp) and the melodic shape [of the sketch] suggest the Tenth Symphony, and they clearly belong to the same world, though having nothing really definable in common.”²⁶ The first two points in his observation are correct, but I argue that not only are there definable similarities between the content of the third page of the sketchbook and the Tenth Symphony, there are fundamental motivic, harmonic, and

22. With regard to the Tenth Filler (“Editorial Problems,” 424) suggests that no generalization can be made regarding consistency of usage between specifically J. E & Co. № 12^a and № 13, and goes so far as to state incorrectly that, on occasion, Mahler alternated between types “every page or few pages.”

23. James L. Zychowicz, *Mahler’s Fourth Symphony* (New York: Oxford University Press, 2000), 72–85; Matthews, *Mahler at Work*, 158–162; Gustav Mahler and Erwin Ratz, *IX. Symphonie: Partiturentwurf der ersten drei Sätze-Faksimile nach der Handschrift* (1971; Wien: Universal-Edition, 2006).

24. This revelation contradicts what he had told Natalie Bauer-Lechner, his long-time friend and confidante, regarding his approach to musical form: that he would be “quite happy” if he could “pour [his] content into the usual formal mould” and refrain from “all innovations unless they’re absolutely necessary.” Natalie Bauer-Lechner, *Recollections of Gustav Mahler*, ed. and annot. Peter Franklin, trans. Dika Newlin (Cambridge: Cambridge University Press, 1980), 131.

25. For a discussion of Mahler’s sketchbooks, with emphasis on the book he used while beginning work on the *Seventh Symphony*, see Stephen E. Hefling, “‘Ihm in die Lieder zu blicken’: Mahler’s Seventh Symphony sketchbook,” in *Mahler Studies*, ed. Steven E. Hefling (Cambridge: Cambridge University Press, 1997), 169–216.

26. Matthews, *Mahler at Work*, 119.

even rhythmic seeds that connect significantly to the work, How this sketch anticipates material in the symphony's movements is discussed in their respective chapters. Not only is this connection important insofar as it is the earliest material ascribable to the Tenth, it helps explain how Mahler was able to compose at what one might consider an extraordinary rate. If some of the basis of the Tenth had been gestating for at least one-and-a-half years, then there would have been far less to generate during that summer of 1910.

Mahler continued his habit of referencing other compositions by himself and others in his Tenth Symphony.²⁷ However, the composer was more elusively allusive than usual. Quotes that have been noted include “Das irdische Leben” from *Des Knaben Wunderhorn* and “Das Trinklied vom Jammer der Erde” from the far more recently-composed *Das Lied von der Erde*.²⁸ Within this study I identify a further quotation from Mahler's *Das Lied von der Erde* — a reference to the song “Der Trunkene im Frühling” — and an implication of “Der Abschied” through an otherwise inexplicable superimposition of A minor over C Major, the former manifesting itself as an added sixth, exactly as it appears at the conclusion of *Das Lied*. This brings to the discussion further extramusical implications that will be explored in Chapter 4.

The second part of this study seeks to reconstruct the Tenth Symphony as a whole at each phase of composition. Such a task has been undertaken by Filler, Matthews, Jongbloed, Rothkamm, and Coburn with regard to working out the order in which the movements were composed and ordered at different stages of its completion.²⁹ Of these studies, only Coburn's explores the effects that a few localized revisions within movements would have on the overall symphonic structure. I build upon these efforts by extrapolating various tonal and structural trajectories Mahler contemplated at each point of revision. This latter part also sheds light on what Mahler was aiming to achieve during the first few weeks of composition during July of 1910. Given the time he spent composing before receiving Gropius' letter, Mahler's initial plan for the work could not have been informed by his wife's betrayal. Up to the catastrophic revelation of the affair, the Tenth Symphony had evolved into a novel work with scherzi anchoring its outer frame. The symphony did not remain in such a configura-

27. Scholarship highlighting Mahler's quotational habits include: Henry-Louis de La Grange, “Music about music in Mahler: reminiscences, allusions, or quotations?,” in *Mahler Studies*, ed. Steven E. Hefling (Cambridge: Cambridge University Press, 1997), 122–68; Dragana Matic, “‘Classicality’ in Gustav Mahler's Symphonies” (Masters, Florida State University, 2004)

28. La Grange, “Vol. 4: A New Life”; Floros, “III: Die Symphonien”; Eveline Nikkels, “Ist Mahlers Zehnte Symphonie ein Lied vom Tode?,” in *Fragment or Completion? Proceedings of the Mahler X Symposium Utrecht 1986* (The Hague: Universitaire Pers Rotterdam, 1991), 165–172. David Matthews brings up an interesting musical parallel — aside from the obvious extramusical parallel of the inscription *Todes verkündigung* — between the *Purgatorio* movement and Wagner's *Die Walküre*. David Matthews, “Wagner, Lipiner, and the ‘Purgatorio’,” in *The Mahler Companion*, ed. Donald Mitchell and Andrew Nicholson (New York: The Oxford University Press, 2002), 508–16.

29. Filler, “Editorial Problems”; Matthews, *Mahler at Work*; Jan Jongbloed, “Mahler's Tenth Symphony: The Order of Composition of its Movements,” in *Fragment or Completion? Proceedings of the Mahler X Symposium Utrecht 1986* (The Hague: Universitaire Pers Rotterdam, 1991), 143–53; Rothkamm, *Zehnte Symphonie*; Coburn, “Form and Genesis.”

The image displays five systems of musical notation for piano. The first system shows a simple harmonic structure. The second system includes a dynamic marking 'Sva' (Sforzando) and a fermata. The third system also features 'Sva' and a fermata. The fourth system has 'Oss[ia]' (Ossia) marking. The fifth system begins with 'con Sva' and ends with the word 'anfing' written below the staff.

Example 1.1: Recto and verso of page 3 in the Ninth Symphony’s sketchbook. In this and all further included musical examples, material implied but not written by Mahler — such as clefs, key and time signatures,&c. — is typeset using a smaller point size than usual.

tion for long. It nevertheless represented an ambitious experiment which would be re-routed by a desperate reworking of the Tenth into a response to personal crisis.

2 Paper Types and Issues of Chronology

2.1 Mahler's use of Josef Eberle & Co. Paper

In preparing for this study I examined scans of earlier holographs of Mahler's to discern how consistent he was in his use of manuscript paper while drafting compositions. I started with the Fourth Symphony, as that marks the time when Mahler began using Josef Eberle & Company-branded paper,¹ the very same he would employ while drafting his Tenth Symphony.² I discovered while examining the short score draft of the Fourth Symphony's second movement that it displays little consistency in the types of J. E. & Co. paper used. While folios II through IV are all found on № 18 paper, folio I is on a sheet of № 13, and "Einlage II" resides on a folio of № 12^a. However, James L. Zychowicz confirms in his study on the symphony that the surviving short score for the second movement is in fact a fragmentary preliminary sketch, and the Roman numeral pagination was added by Mahler to facilitate the subsequent composition of the short score proper (that no longer survives); they do not imply direct continuity. Furthermore, the five pages were likely not sketched at the same time but rather written in a piecemeal fashion.³ Surviving preliminary sketches for the Sixth and Seventh Symphonies tell a similar tale.⁴

However, the situation changes with drafts composed sequentially. Orchestral draft pages of the first and second movements of the Fourth Symphony are found exclusively on № 18 paper. While not written on J. E. & Co. paper, all pages — save those used for inserts and title pages — for each movement of the Ninth Symphony's draft score display a similar uniformity.⁵ As one continues to scan facsimiles and manuscripts of Mahler's music, it becomes clear that, while working on a continuous draft of a movement, Mahler typically kept with a particular paper type for as long as possible.

1. Hereafter abbreviated to J. E. & Co.

2. Susan M. Filler, "Mahler's Sketches for a Scherzo in C Minor and a Presto in F Major," *College Music Symposium* 24, no. 2 (Fall 1984): 71.

3. Zychowicz, *Mahler's Fourth Symphony*, 72–85.

4. The sketches for the Seventh Symphony demonstrate that Mahler was not above recycling paper, as many of them reside on opposite sides of folios that were used to draft the Sixth Symphony.

5. The orchestral draft of the Ninth Symphony also contains paper recycled from earlier drafts. Each title page is printed on J. E. & Co. paper and was lifted straight from his short score drafts. In every case Mahler made whatever adjustments to the titles of the moments he deemed necessary and pencilled in "Partitur" underneath. Contrast this with his tendency to generate new title pages for new versions of drafts for the Tenth; the Adagio alone has at least four separate title pages attributable to it.

The E minor Scherzo provides a particularly interesting paleographical conundrum, as it is the one movement in the Tenth that displays an almost even distribution of paper between № 12^a and 13 — the two types most frequently found in the Tenth’s surviving manuscripts by an overwhelming margin — with no immediately apparent correlation between the type of paper used for any particular page and the date of generation of the material written upon it. However, upon further inspection and analysis a chronological pattern nevertheless emerges, proving to be one of the most useful tools for the genealogical dating of materials for the rest of the symphony.

First, it is imperative to ascertain which pages were drafted together and in what order these subsets of the scherzo’s short score drafts was written. This proves a daunting task for the following reasons:⁶

- The isolated nature of most of the folios found outside of the fourth folder of ÖNB Mus. Hs. 41.000, and even a few of the leaves within. Of the short score pages found outside of ÖNB 41.000/4, there are only two sets of pages that were written in immediate succession: the folio labeled “VI ?–H + V(I)” and folio VII (ÖNB 41.000/8, 7); and folio VII (ÖNB 41.000/8, 8) and folio VIII (PML 115218, 7).⁷ Conversely, while most pages in the short score draft (ÖNB 41.000/4) were written one after the other, three fall outside of the continuum: folios III, VIII, and Xb. This strongly suggests that Mahler approached the E minor Scherzo in a piecemeal fashion. The only two themes that can be chronologically sorted with any certainty are ST1 — the earliest theme composed — and ST2, the theme Mahler wrote last for the movement.
- Many of the pages from early in the genesis of this movement bear no pagination whatsoever.⁸ Conversely, there are several pages labeled VI, VII, and VIII, despite there being only two numbered I, IV, and V, and one each of II and III. This situation casts a problematic shadow over the logic behind Mahler’s use of page numbers in this movement.
- There are many instances of duplicated material, often oscillating counter-intuitively between perceived levels of development. The transition found on folio III is a prime example of this. As Mahler continued to refine the E minor Scherzo, he vacillated between having this transition precede ST3 and the waltz before the trio. He continued to develop and expand it, but

6. For a comprehensive listing and labeling of the pages corresponding to the E minor Scherzo, in addition to abbreviations referring to thematic material and sectional divisions, please refer to Chapter 4.

7. Folio IV (dIG) does connect with V (ÖNB 41.000/8, 8), but the bridge — built upon ST2 — was pencilled in later. Criteria to determine whether or not two pages were written in a continuous fashion include whether or not the earlier page in the sequence is filled to the end of the page with musical material, and if so, if the material found toward the end of the page shows any indication — often through clues of penmanship and differences in ink or in writing implement — of having been appended at a later date.

8. This situation contrasts noticeably with the often confusingly-paginated F# minor Scherzo.

eventually chose to cement the page with the second oldest solution as canon.⁹

- Contrary to his approach elsewhere in the symphony, Mahler tended to relocate small chunks of material, as opposed to entire sections and/or pages, as work on the scherzo progressed. This means that one can find previously discarded measures resurfacing in unexpected new contexts. A notable example is the circled four bars on folio II. Mahler had originally placed these measures in an analogous location in his earliest draft¹⁰, but later moved them to folio IV (dlG). He reconsidered this new placement, choosing not to include these measures when writing the newer draft of folio IV, instead rewriting them in the right margin of folio II with an insert carat in between the fourth and fifth measures of the final system on the page.¹¹

Paleographic evidence thus becomes a useful tool to help resolve ambiguities like these that cannot be easily reconciled through musical analysis alone. Again, Mahler generally did not mix paper types arbitrarily upon penning continuous particell draft scores, and would continue working using one stock until depleted, at which point he would switch to another similar type until he could purchase more. Operating under this logic, organizing each of the folios by paper type should provide some amount of support in evaluating the chronology of composition of each of the pages of the E minor Scherzo.

9. Upon folio III's reinstatement, Mahler chose to compose a new, four-measure alternative underneath, but it is noteworthy that he did not cross out the older five-measure version.

10. See folio I – BSB 22748.

11. Mahler appends a question mark to these measures in their current form as an insert to folio II, leading many scholars to doubt whether he truly intended to reinstate them.

Table 2.1: Paper Types Used in the E minor Scherzo

№ 12 ^a	№ 13
Folio I (ÖNB 41.000/4, 2)	Folio I (BSB 22748)
Folio II (ÖNB 41.000/4, 3)	
Folio IV (dlG)	Folio III IV (ÖNB 41.000/4, 4)
Folio V (ÖNB 41.000/4, 6)	Folio IV (ÖNB 41.000/4, 5)
Folio VI V + V(I)	Folio V (ÖNB 41.000/8, 5)
Folio VII VI (ÖNB 41.000/8, 7)	Folio V(I) (ÖNB 41.000/4, 7)
	Folio VII (ÖNB 41.000/8, 8)
Folio VIII (PML 115218, 7)	Folio VI(I) - (ÖNB 41.000/4, 8)
	Folio VII(I) (ÖNB 41.000/4, 9)
	Folio IX (ÖNB 41.000/4, 10)
	Folio Xa (ÖNB 41.000/4, 11)
	Folio Xb (ÖNB 41.000/4, 12)
	Folio XI (ÖNB 41.000/4, 13)
	Unlabeled (ÖNB 41.000/8, 1)
	Unlabeled (ÖNB 41.000/8, 2)
Unlabeled (ÖNB 41.000/8, 3)	Unlabeled (ÖNB 41.000/8, 4)
	Unlabeled (ÖNB 41.000/8, 9)
	Unlabeled (ÖNB 41.000/8, 10)
	Unlabeled (PML 115218, 8)

However, this is still insufficient to establish a chronological pattern that might help with the dating and analysis of material elsewhere in the symphony, as the material written on № 13 paper is a mix of early and late states. Music composed on № 12^a paper seems chronologically consistent, with all of these pages being confidently dateable to an interim stage of composition. Material on № 13 paper displays a remarkable consistency of its own, being either written before or after what is written on № 12^a, with one notable exception. By separating the folios written on № 13 paper into early and late states, we can observe the following:¹²

12. For a comprehensive inventory of manuscript pages belonging to the E minor scherzo, including descriptions of their contents, see Chapter 4.

Table 2.2: Paper Types Used in the E minor Scherzo

Early (№ 13)	Intermediate (№ 12 ^a)	Late (№ 13)
Folio I (BSB 22748)	Folio I (ÖNB 41.000/4, 2) Folio II (ÖNB 41.000/4, 3)	
Folio III IV (ÖNB 41.000/4, 4)	Folio IV (dlG)	Folio IV (ÖNB 41.000/4, 5)
Folio V (ÖNB 41.000/8, 5)	Folio V (ÖNB 41.000/4, 6)	
Folio VII (ÖNB 41.000/8, 8)	Folio VI ? -H + V(I) Folio VII VI (ÖNB 41.000/8, 7) Folio VIII (PML 115218, 7)	Folio V(I) (ÖNB 41.000/4, 7) Folio VI(I) - (ÖNB 41.000/4, 8) Folio VII(I) (ÖNB 41.000/4, 9) Folio IX (ÖNB 41.000/4, 10) Folio Xa (ÖNB 41.000/4, 11) Folio Xb (ÖNB 41.000/4, 12) Folio XI (ÖNB 41.000/4, 13)
Unlabeled (ÖNB 41.000/8, 1) Unlabeled (ÖNB 41.000/8, 2)	Unlabeled (ÖNB 41.000/8, 3)	
Unlabeled (ÖNB 41.000/8, 4) Unlabeled (ÖNB 41.000/8, 9) Unlabeled (ÖNB 41.000/8, 10)		Unlabeled (PML 115218, 8)

After closely examining the folios of this movement, I have been able to deduce when each of the pages were written in relation to each other. I will begin with the batch identified as “Early (№ 13)”:¹³

Folio I (BSB 22748) → first system of ÖNB 41.000/8, 4
 ÖNB 41.000/8, 9
 ÖNB 41.000/8, 1
 ÖNB 41.000/8, 2
 Folio III ~~IV~~ (without four bar alternative)
 Rest of ÖNB 41.000/8, 4
 First two systems of folio V (ÖNB 41.000/8, 5)
 ÖNB 41.000/8, 10

In spite of its Roman numeral label when so many pages are without pagination, folio I (BSB 22748) is the earliest sketch of scherzo theme 1¹⁴, and may be the first material written for this movement. It lacks the four-bar introduction that its counterparts possess, and certain traits of the theme that are confidently expressed on every other surviving page of the movement are only gradually arrived at on this page (including the theme’s downward contour in the second measure, which Mahler had originally moving upward). Other pages in this group provide an exposition of ST1 with a four-bar introduction (ÖNB 41.000/8, 2), a variation on the transition found at the end of ÖNB 41.000/8, 2 (folio III ~~IV~~), a rather lengthy and meandering sketch of the waltz theme (ÖNB 41.000/8, 4), a climax followed by a surprisingly abrupt shift into the beginning of the E major trio that was aborted soon afterward, and finally a complete sketch of the trio ending with a partially-written transition. What we do not have yet are any sketches or drafts whatsoever of the other two themes of this

13. Pages believed to be written in immediate succession are joined by a right arrow (→) symbol.

14. Hereafter abbreviated as ST1.

scherzo. Given that this movement had been designated as the symphony's Finale, and might have been the bearer of the *Alegro(sic)* title page before that, Mahler might not have been thinking in terms of a scherzo at this point in time. The themes presented could be considered constituent parts of a sonata-allegro movement, albeit one with the distinct feel of a dance.¹⁵

It is also at this point that Mahler's pagination becomes problematic, more so than in any of the other movements of the Tenth Symphony. Some of the page numbers were almost certainly added much later in the genesis of this movement. For instance, folio V's label was most likely added after folio IV (dlG) was composed, when Mahler chose to append material on the latter linking both pages together. Supporting this notion is the appearance of material on folio V in a more rudimentary state of composition than what appears on folio IV (dlG), and the lack of any other page IV that could convincingly precede it. On the other hand, folio I (BSB 22748) must have been given its pagination right as Mahler began writing it, as the only page it connects to is material on an unlabeled page (ÖNB 41.000/8, 4) that was quickly abandoned.

An enigma lies in the labeling of folio III ~~IV~~. As the only page to have been given the number 'II' had yet to be written, and as folio III ~~IV~~ is the only surviving page to ever be labeled with a III, it becomes difficult to explain why Mahler chose to initially assign this page as the fourth in the movement. There may have been pages marked with Roman numerals II and III that no longer exist, or Mahler had been operating under the presumption that two pages would fit in between folio I (BSB 22748) — or more likely its unlabeled revision (ÖNB 41.000/8, 2) — and this page. As the material that would eventually find its way onto folio II had yet to be conceived by this point, if there are two pages missing, their contents may differ significantly. Since leaving pages unaccounted for when supplying pagination was not typical behavior for Mahler, and as it is still not known if all sketch and draft material for this symphony has been recovered, this inconsistency will continue to defy explanation for the foreseeable future.

The next pairing is notable, as the two pages that connect together are, in fact, of two differing paper types:

Folio VII (ÖNB 41.000/8, 8) → folio VIII (PML 115218, 7)

The only other instances in which this behavior can be observed is the shift back to № 13 between folios IV and V, to be discussed presently, and in the orchestral draft of the F \sharp minor Scherzo between bifolios 2 and 3. One possibility is that folio VII was originally paired with another page that is now lost, but which began similarly to folio VIII. On the other hand, this may also mark the precise moment when Mahler ran out of his 22-lined staff paper and shifted to a new stack of visually similar paper comprised of 20 staves instead. In spite of this ambiguity, one can confidently conclude that these two pages were written

15. For a more thorough analysis and reconstruction of the E minor Scherzo in various stages of composition, please refer to chapter 4.

in the early to intermediate stages of composition, as Mahler did not leave the trio in E major for very long.

Continuing onward:

Top half of folio VI ~~?~~H + V(I)

First three-and-a-half systems of folio IV (dlG)

ÖNB 41.000/8, 3

Folio I (ÖNB 41.000/4, 2) → folio II (ÖNB 41.000/4, 3)

Remainder of folio IV (dlG)

Third system of folio V (ÖNB 41.000/8, 5)

It is at this point where the scherzo finally has a complete exposition and development — if one interprets this as the beginning of a sonata-allegro movement — or first rotation of scherzo plus trio. One can observe what will become folios I and II of the short score draft (though not without some significant revisions marked on their pages), a third page (folio III ~~IV~~) that transitions into ST3 (folios IV and V), followed by another transition into the Trio ending with an instruction that the “return follows a reprise” (folios VI H + V(I) through folio VIII). This was likely the state of the movement until Mahler returned to it after his initial hiatus, though it is worth noting that he had temporarily jettisoned the waltz.

The revised folios IV and V present the analyst with another murky issue, as they seem to contradict the pattern that late stage material written on № 13 paper consistently postdates that written on № 12^a leaves. Mahler had rewritten folio IV (though at first labelled with a ‘III’) on № 13 paper. However, this page links to the revised folio V (at the time identified as ‘IV’) written once again on № 12^a paper, as is folio VII ~~VI~~. Both of these pages must have been written after folio IV ~~III~~, but Mahler chooses to write them on the older paper type. Had an extra sheet of № 13 paper worked its way into his pile of № 12^a folios? This might have been the case, as this is the only instance of a mixing of paper types within continuous, short score drafts in the entire Tenth Symphony that is not easily explainable.¹⁶ All of the pages that follow are written on № 13 paper, thus completing the complete short score draft of the E minor Scherzo:

Folio IV ~~III~~ (ÖNB 41.000/4, 5) → folio V ~~IV~~ (ÖNB 41.000/4, 6)

Bottom half of folio VI ~~?~~H + V(I) → folio VII ~~VI~~ (ÖNB 41.000/8, 7)

Folio VI(I) (ÖNB 41.000/4, 8) → folio VII(I) (ÖNB 41.000/4, 9)

PML 115218, 8

Folio V(I) (ÖNB 41.000/4, 7)

Folio IX (ÖNB 41.000/4, 10) → folio X(a) (ÖNB 41.000/4, 11) → folio XI (ÖNB 41.000/4, 13)

Four measure alternative on Folio III ~~IV~~

Folio Xb (ÖNB 41.000/4, 12) (folio X now relabeled as Xa)

In spite of its seeming haphazard and disorganized state, the short score draft of the E minor Scherzo remains consistent with the theory that Mahler

16. An explanation for this anomaly can be found in Chapter 6.

refrained from arbitrarily alternating between types of paper as he drafted, the aforementioned exception notwithstanding. Mahler began sketching his short-score draft on № 13 paper, evident by the pages with very early and prototypical sketchwork appearing on that type alone. As he refined the E minor version of the trio, Mahler was compelled to switch to № 12^a, and the remaining initial revisions, along with the final versions of the earliest two folios and folio V, are found on that type. At some point afterward, Mahler reverted to using № 13, used for the remaining folios found in the final compiled version of the E minor Scherzo. Awareness of this trend becomes very useful in assisting with the relative dating of the surviving draft pages of the symphony.

It is at this point that one can survey the surviving manuscript at large, catalog the types of paper used therein, and draw some conclusions regarding compositional chronology that might not have been apparent previously. Examining the numerous title pages that have been associated with this symphony reveals the following:

- I. Satz (ÖNB 41.000/6, 2): № 14
- Ada^{gio}_{nte} (with Alegro joined in the bracket via red pencil) (PML 115218, 3): № 13
- Adagio (in red pencil) (ÖNB 41.000/6, 1): № 13
- Adagio (single page) (BSB 22744, 1): № 13
- Adagio (bifolio wrapper) (PML 115218, 1): № 13
- I Adagio Partitur (ÖNB 41.000/1, 1): № 13
- à la Scherzo (ÖNB 41.000/7, 1): № 12^a
- II 2. Scherzo–Finale Partitur (ÖNB 41.000/2, 1): № 12^a
- III Nro 3. Purgatorio oder ~~Inferno~~? (ÖNB 41.000/3, 1): № 13¹⁷
- IV ~~H~~ ~~Finale~~ 1. Scherzo (~~I. Satz~~ 2. Satz ~~Finale~~ (~~3. Satz~~ 4 (ÖNB 41.000/4, 1): № 12^a
- V. Finale (ÖNB 41.000/5, 1): № 13

The title page marked I. Satz, found in the sixth folder of ÖNB 41.000 along with other preliminary draft material for the Adagio, is unusual in that it is found on paper type № 14, one that is not seen anywhere else in the symphony.¹⁸ This page shall be revisited, but for now it is difficult to perceive how it relates to the symphony, as every movement has at least one title page to its name, and there are no clues that can connect it definitively to any one of them.¹⁹ It is safe to say, however, that it originates from a preliminary sketch phase, as that

17. It is impossible to determine conclusively the kind of paper used for the Purgatorio's title page as its publisher's colophon is located on the portion that had been cut away. However, one may deduce that it is J. E. & Co. № 13 from the fact that the distance between the top of the page and the first staff, in addition to the distance between the staves that remain preserved on the sheet, are identical to other pages bearing the № 13 colophon. Every other piece of material associated with the Purgatorio movement is on № 13 paper.

18. 24-lined paper of oblong orientation.

19. Its placement with other draft pages of the Adagio is likely coincidental, despite its eventual positioning as the first movement of the symphony, for reasons explored in Chapter 6.

marks the only point in which Mahler used types of J. E. & Co. paper other than № 12^a and № 13.

The remaining title pages imply the following chronology when compared to what survives of the E minor scherzo: that all of the title pages ascribed to the Adagio partcell drafts come from an early state of composition, with the orchestral draft's cover page presenting the possibility of either an early or late stage of generation; that the F \sharp minor scherzo's two title pages and the one title page conclusively associated with the E minor scherzo were created during an intermediate stage of composition, roughly contemporaneous with the trio of the E minor scherzo being in E major instead of the later transposition to A; and that the only surviving title pages to the Purgatorio and Finale movements are of a later phase of composition, as all anecdotal and musical evidence points to their having been started after Mahler resumed composing on 8 August 1910, following his confrontation with Gropius.

An analytical overview of each of the movements of the symphony, including comprehensive catalogues of the surviving pages and the proposal of multiple stages of draft work, follows in the three succeeding chapters. Before moving on, it will prove fruitful to touch upon what is known about Mahler's compositional activity during his two-month holiday in Toblach, and highlight any unanswered questions lurking within, using this new paleographical tool for added support.

2.2 Issues of Chronology Surrounding Mahler's Tenth Symphony

The consensus view of Gustav Mahler's Tenth Symphony is that it is unequivocally the product of 1910, drafted between the dates of 4 July and 2 August. June saw his exhausting first rehearsals and administrative tasks in Munich preparing for his Eighth's première, in addition to two brief visits to Tobelbad to spend time with his wife and child. Likewise, he returned to Munich on 3 September to continue rehearsing and preparing for the impending performance nine days later. While he did not embark upon his return voyage to New York until 18 October, there is nothing to suggest that he had the opportunity to work on his Tenth during this period, as in the interim he was in Vienna occupied with correcting proofs of the typeset score to Symphony № 8, along with assisting Alma with the publication of five of her songs.²⁰

Some tantalizing clues exist that cast a few shadows of doubt over the summer of 1910 being the only time the composer worked on material ascribed to Symphony № 10 in some capacity. In Chapter 1 a page from Mahler's Ninth Symphony sketchbook was explored that bears more than a passing resemblance to material found in the Tenth. Stuart Feder writes, with unfortunately no sup-

²⁰ Bert van der Waal van Dijk and Judith van der Waal van Dijk, "Gustav-Mahler.eu," accessed March 20, 2017, <https://www.gustav-mahler.eu/index.php>.

porting material, that Mahler “would be working on his Tenth Symphony [in May], the seeds of which were germinating in his mind only; there were as yet no sketches.”²¹ It is unlikely that Mahler chose not to write down ideas for a symphony in some sort of sketchbook — he had learned his lesson from the first four symphonies that a lot of fertile material can be laid to waste by the ravages of short-term memory if one isn’t equipped to sketch something at a moment’s notice.²² However, it is possible that more substantial drafts existed before July. As he wrote his wife just prior to his second — and unexpected — visit to Tobelbad on 28 June, “But I beg you, for heaven’s sake, be reasonable! Don’t expect any new symphonies from me. They have to come of their own, otherwise they won’t come at all, or they’d be suites.”²³ On the surface his correspondence indicates that he had not yet begun to compose. However, this excerpt is curious within the context of the rest of the letter, which has only to do with working with publishers and excitement over his upcoming visit with Alma. If he had not yet had the opportunity or inspiration to work on a new symphony, why mention this at all, and why in such a pleading tone? After all, Alma knew full well his extremely busy schedule in Munich preparing for the première of his Eighth. One possibility to consider is that he had indeed found the time to sketch some ideas for a new symphony prior to this point — this might have prompted Alma’s interest in any further work done on a new composition — but he had not the opportunity to develop them fully and come up with a concrete plan for a symphony amid his extensive responsibilities while away in June; “or they’d be suites” is a telling addendum suggesting a collection of short sketches not yet coherent enough for in-depth discussion. At any rate, given the dearth of specificity regarding composition of a new work that summer in Mahler’s surviving letters and telegrams, this makes for a noteworthy outlier, and offers some support to the notion that the composer was not working from a *tabula rasa* come 4 July.

In addition to the precise point in time when Mahler began work on the Tenth Symphony, the order in which its movements were written has long been debated. The prevailing opinion has been that they were written in the order they stand today, and that, despite a period of uncertainty reflected by the chaotic title page of the E minor Scherzo (Plate A.1), the composer reverted to its original order by 3 September.²⁴ This explanation failed to satisfy some

21. Stuart Feder, *Gustav Mahler: A Life in Crisis* (Birminghamton: Vail Ballou Press, 2004), 3.

22. No such sketchbook has yet to surface for the Tenth, but, given Mahler’s compositional process in the final decade of his life, it would be shocking if one never existed.

23. Gustav Mahler, *Gustav Mahler: Letters to his Wife*, First Complete Edition, ed. Henry-Louis de La Grange and Knud Weiss Günther in collaboration with Martner, trans. Antony Beaumont (Berlin: Wolf Jobst Siedler Verlag GmbH, 1995; Ithaca: Cornell University Press, 2004), 366.

24. Though he has since changed his stance after reading Coburn’s dissertation, Henry-Louis de la Grange had believed the movements were written in this order, citing as evidence the presence of passionate inscriptions only appearing in the final three movements, and motives from the Purgatorio appearing in the E minor Scherzo. La Grange, “Purgatory or Catharsis?,” 162.

scholars, as Mahler rarely sketched movements of symphonies in order, so the Tenth Symphony would thus have been extraordinary.²⁵ Filler was the first to piece together a chronology challenging the conventional wisdom, mainly as a way to justify Mahler's choice to reset the end of the Finale in F \sharp instead of his original planned ending in Bb.²⁶ Jan Jongbloed also delved deeper into this chronological conundrum, with the primary aim to discover which of the movements came about as a response to Alma's betrayal. He presented compelling evidence that cast doubt on the affair being the impetus behind the E minor Scherzo's composition, suggesting work on that movement began alongside the Adagio and F \sharp minor Scherzo instead.²⁷ Rothkamm tackled the issue, attempting to tie the beginning and completion of each of the movements to certain biographical turning points in the summer of 1910.²⁸ Coburn's attention to chronology was mainly a means of justifying extramusical associations.²⁹

On the surface it may seem to some as if such a preoccupation is misguided. Whether the E minor Scherzo came before or after the Purgatorio, or even the F \sharp minor Scherzo or Adagio, seems of little relevance when Mahler clearly placed the movements into the order performed today. Certainly, no other configuration could work to any convincing degree considering how the movements currently stand. What this study hopes to ascertain by revisiting questions of chronology surrounding this symphony is the extent Alma's affair with Gropius had on the work's overarching form and narrative.

The surviving title pages, touched upon above, begin to tell a story of a symphony structurally different from how Mahler left the work. This goes beyond the now-famous vacillations present upon the E minor Scherzo's current title page; the unexpected number of alternate title pages, not all of them conclusively explained or assigned to any surviving movement of the symphony, hint at that much. Contrasting this situation with the orchestral draft of the Ninth Symphony, written just a year prior, results in astounding revelations. There, one can find title pages that were recycled over multiple stages of draft composition, with little more than the occasional tweak of movement nomenclature. While the details surrounding the form and content of the movements themselves were continually revised up to and including the generation of the fair copy orchestral score, the structure of the symphony at large remained consistent throughout the compositional process.

The chronological placement of the E minor Scherzo in Mahler's composing holiday is vital to understanding the music in its proper context. Even allowing

25. One needs to look no further than Mahler's initial work on the Seventh Symphony to see how out-of-order he could compose. Both *Nachtmusik* movements were drafted while he was finishing the Sixth, long before he conceived one note of the odd-numbered movements of *Symphony No. 7*. Hefling, "Ihm in die Lieder," 185.

26. Filler, "Editorial Problems," 387–410.

27. Jongbloed, "Mahler's Tenth Symphony," 143.

28. Rothkamm's conclusion supports more the traditional view of the order of completion of the five movements instead of offering a revisionist approach. Rothkamm, *Zehnte Symphonie*, 54–60.

29. Coburn, "Form and Genesis."

for the possibility that Mahler had sketched some preliminary ideas before the end of July and his receipt of Gropius' letter, if he wrote the lion's share of the particell draft in August, then the argument that it was meant as a musical coping mechanism for Alma's betrayal, along with the miniature Purgatorio and monumental Finale, grows ever stronger. If the majority of it had been written in July, then the relationship between its passionate, plaintive character and Mahler's torment is more tenuous. The despairing inscriptions on its cover page and final folio could lend support to the former, but their complete absence from anywhere else in the movement is suspicious. Those on the title page may have been added as late as the drafting of folio XI, the final page of and one of the last pages composed for the scherzo.³⁰ This is most glaringly contrasted with the state of the second short score draft of the Purgatorio, a movement that is generally accepted to have been written on or soon after 8 August, when Mahler was still reeling emotionally. The Purgatorio is replete with inscriptions accompanying climactic moments, giving us a glimpse into Mahler's emotional state at the time, yet the E minor Scherzo only follows suit on its title page — altered by the composer several times in the Tenth Symphony's genesis — and one specimen of very late stage material.

Our new paleographic tool lends greater support to the theory that a large part of the E minor Scherzo was written in July, as roughly two-thirds of its constituent folios are of early-state № 13 and intermediate-state № 12^a stock (the latter including the current title page). This compares most readily to the particell draft of the F \sharp minor Scherzo, that exists purely on № 12^a paper, and to the Adagio, which sees its short score drafts on both № 13 and № 12^a and its orchestral draft residing completely on № 12^a stock, thus implying early and intermediate stages of generation.³¹ The Purgatorio and Finale movements, on the other hand, are found only on № 13 paper and are inarguably from a late stage of composition. This means that, by using Mahler's paper usage as a guide, one can allow for up to approximately two-thirds of the existing material for the E minor Scherzo having been written prior to his beginning the Purgatorio and Finale movements. This is not an insignificant portion.

Further compounding the problematic genesis of the E minor Scherzo is the possibility that Alma Mahler's own compositions may have been a source of inspiration — or at least of quotation — for the movement, which would lend credence to the hypothesis that it was composed predominantly in August. Frans Bouwman cites similarities between the E minor Scherzo and Alma's song "In meines Vaters Garten," namely the prevalence of descending jumps from E5 to E4, and an F \sharp ⁷ → E⁶ chord progression. The progression accompanies the text "ich küsse dem Liebsten des Kleides Saum, süsster Traum," and is featured at structurally significant moments of the E minor Scherzo (typically as the

30. Folio Xb was written at some point later in development, likely when Mahler was composing the Finale.

31. A notable exception is the orchestral draft's title page, which is found on № 13 and very likely advanced-state.

resolution of the herald figure).³² That there exists revisions to this song in Gustav's hand helps to support this observation. Indeed, it was that very summer in which Gustav assisted Alma in preparing a selection of her songs for publication, and Alma, on at least one occasion in the weeks following their marital tragedy, found her husband playing her songs at the piano, enthusiastically praising their merits. However, Keegan, in her book *The Bride of the Wind: The Life of Alma Mahler*, places this event right on the cusp of Mahler's departure to Munich at the beginning of September, long after the partcell drafts to the E minor Scherzo, Purgatorio, and even Finale would have been written.³³ Furthermore, Bouwman himself warns against interpreting these isolated similarities as quotations at face value, citing other possible sources for at least the descending octave motif and turn figure (such as the Finale of Mahler's own Sixth Symphony).³⁴

Nor are the circumstances surrounding the E minor Scherzo the only puzzle enveloping this symphony yet to be solved. The orchestral drafts to the Adagio and F \sharp minor Scherzo, along with the partial orchestral draft of the Purgatorio, perpetually stymie efforts to reliably date them. It is generally assumed that these drafts were begun after the partcell drafts of all five movements had been completed. Both Rothkamm and Coburn put this after Mahler's return from Amsterdam, between 28 August and 2 September 1910. However, Coburn rightly points out that such a gargantuan undertaking seems inhumanly possible to achieve within the span of one week, offering the possibility that Mahler may have begun working on the full score to the Adagio at some point before this.³⁵ Indeed, with the entire score written on № 12^a paper suggesting some kind of an orchestral skeleton existing during an intermediate phase of work on the symphony, this is plausible. This question is not trivial; as the famous nine-tone chord, or *nonachord*, was worked out prior to Mahler's arrival at bifolio 7 of the partitur draft score, being able to date the draft can help determine when this most earth-shattering of breakthroughs was composed.

Finally, there is a measure of dissent regarding if Mahler had been working on his Tenth Symphony at all during his final week in Toblach. It has been generally presumed he had been, either by reworking the ending of the Finale, orchestrating the first three movements, or both, but in his biography on Mahler, Jonathan Carr makes the rather controversial claim that, after his meeting with Sigmund Freud, the composer chose to do "no more work on the Tenth."³⁶ Mahler returned to his wife further invigorated to preserve their marriage, and

32. "I kiss the hem of my beloved's dress, sweet dream." Bouwman, "Rediscovered Manuscript Pages," 471–474.

33. Susanne Keegan, *The Bride of the Wind: The Life of Alma Mahler* (1991; New York: Viking Penguin, 1992), 157.

34. Frans Bouwman, "Editing Mahler 10: Unfinished Business," *The Musical Times* 142, no. 1877 (Winter 2001): 43–51.

35. Coburn ("Form and Genesis," 343) does, however, include the reworking of the Finale's ending in this interim week.

36. Jonathan Carr, *Mahler: A Biography* (1997; Woodstock: The Overlook Press, Peter Mayer Publishers, Inc., 1998), 204.

to make amends. Given his new-found vigor in assisting his wife to release her songs for public consumption and to make amends, he may well have chosen to spend his final week demonstrating his affection for and devotion to Alma than on further refining his incomplete Symphony. At this point, he might have come to terms with the fact that this was destined to be the first symphony of his since his Seventh not having been truly completed over the course of one summer.

2.2.1 The Origin of the Nonachord

The origin of the nonachord, one of the symphony's most striking and defining sonorities, is a topic of some debate. This pitch collection is derived from a superimposed V^{b9} of $F\sharp$ over a V^9 of Bb , a literal depiction of the symphony's primary tonal conflict. While the consensus is that it was crafted in response to the now frequently-referenced crisis, opinions differ as to exactly when Mahler conceived the chord. The most extreme conclusion has been drawn by Rothkamm. He believes that the chord had been first written as late as 27 August, and cites a poem written by Mahler to his wife while traveling back to Toblach from his consultation with Sigmund Freud in which Mahler writes the following:

Zusammenfluss zu einem einzigen Akkord

Mein zagend Denken und mein brausend Fühlen³⁷

Rothkamm proposes that the chord was at first slated for the Finale, which Mahler would have been close to finishing at the time, and later brought back into the Adagio. Rothkamm's suggestion makes a certain amount of sense. Mahler had demonstrated earlier in his life that it is during times of relative stability or happiness when he can find the energy and inspiration to be able to express musically the various crucibles he had to endure. After all, was not his Sixth Symphony — one of his most emotionally wrought pieces — composed during one of the most professionally and domestically fruitful times in his life? Mahler's countenance had certainly improved much after his visit with Freud, as Alma writes at length in her memoirs.³⁸ Rothkamm also points out that the recently discovered folio 7 of the final short score draft of the Adagio features the nonachord as a penned-in revision. As this sonority was not present in the draft's initial state, his proposal of a post-Amsterdam origin is strengthened.³⁹ Coburn, however, challenges this for two reasons: First, that this is circumstantial evidence at best and there is nothing in the poem to lead one to believe that he had only thought of the chord as he was writing the poem. Second, that the development of the Finale is built upon cyclic references to three of

37. Rothkamm, "Wann entstand," 120. Junctioning to one single chord
My hesitating thinking and my hurtling feelings

38. Alma Mahler-Werfel, *Gustav Mahler: Memories and Letters*, trans. Basil Creighton (Amsterdam: Allert de Lange, 1940; Seattle: Viking, 1968), 159–160.

39. Rothkamm, *Zehnte Symphonie*.

the four preceding movements. That such a bold climax would be immediately followed by the Adagio's refrain if the climax had not yet been associated with the Adagio would make for a surprising coincidence.⁴⁰

While the retroactive inclusion of the nonachord is indicative that the climax of the second complete particell draft did not originally feature it, the incredible difficulty Mahler had in arriving at precisely that sonority in the short score draft, especially when compared to its relatively clean appearance at the climax of the Finale, does not support the notion that the nonachord was written for the Finale first. It is true that folio 7 of the second short score draft underwent a great deal of revision, though what what was written originally was not so different from the climax as it stands today. There was still a long, sustained A,⁴¹ the accompanying chord was certainly not yet as thick or as discordant as the nonachord but the dominant of F \sharp is at the very least still implied.⁴² When Mahler set about overwriting the previous climax with the nonachord, he did so with some difficulty regarding pitch content and placement (Plate A.2). When comparing that page to folio 7 from the Finale, however, it is striking that no such struggle takes place (Plate A.3). Mahler's penmanship is far cleaner, and the only amount of revision one can see here is the insertion of some motivic material from earlier within the Finale's development. It is also important to note that this page contains remnants of the link to the original ending in B \flat . This means that, given a genesis of this sonority sometime around 28 August, he would have had at most six days to compose the final pages of the Finale, insert the nonachord back into the Adagio, expand and then transpose the ending of the Finale, work through the entire full score draft of the Adagio, complete the F \sharp minor Scherzo orchestral draft, and begin the orchestral draft of the Purgatorio, all the while interacting with his family and helping Alma revise her songs for publication. As such a herculean task seems practically insurmountable, it is more reasonable to presume that Mahler already had the Finale's climax composed, with at least its ending in B \flat , by his departure to visit Freud, and this surviving poem from 27 August is a description to his wife of music that had already been written.

40. Coburn ("Form and Genesis," 340–341) goes even further and questions the assumption that the nonachord is the sonority Mahler is referring to in his poem. While it is difficult to conceive of any other particular chord that would fit his description, Coburn is correct in that Mahler never outright states that the highly dissonant chord in the Tenth Symphony is the same "single chord" he writes about in his letter to Alma, and there could be another sonority that may have some shared significance between husband and wife present in the score.

41. Rothkamm ("The Last Works," 154) insists the A refers directly to Alma, as it is "the initial, and only 'playable', letter of [her name]." There is some historical precedent for this. The Adagietto of Mahler's Fifth Symphony and the secondary theme of the first movement of his Sixth, two pieces of music acknowledged to have been written for or inspired by Alma, are both in F Major, and the sustained A of the nonachord is the mediant of the V⁹ of B \flat , i.e. an F⁹. Furthermore, the Adagietto of the Fifth not only features a very pronounced A in the first violins at its climax, but also ends the movement with the same instruments playing their lowest A. Bruns ("Mahler's Motivically Expanded Tonality," 221) provides another convincing interpretation of the role of the sustained A, it being the perpetually frustrated leading tone to B \flat .

42. The page marked "Einlage zu VII" in the first complete particell draft, the earliest version of the rewritten climax that survives, has the dominant of E placed here instead.

2.3 Conclusion

By thoroughly examining the extant manuscript material, one can observe a pattern emerge with how Mahler made use of his resources. When Mahler sat down to work on draft scores, he did not arbitrarily draw from different stacks of blank manuscript paper. The available evidence makes a compelling case for him sticking with a particular collection of blank bifolios appropriate for the task, only switching to another kind when the supply of the type he was using would become depleted and he would have to move to a new stack. After all, there is not much practical difference between 20- and 22-staff paper, and he might not have even been cognizant of the fact that he had switched between paper types at certain key points of the Tenth's period of composition. There is no indication that Mahler felt there was any functional difference, as even the orchestral drafts possess specimens of both types. Furthermore, as the E minor Scherzo — and as we shall shortly see, the other movements of the symphony — displays a great deal of consistency between the relative maturity of its musical material and the type of paper it had been written on, the case for Mahler simply moving down a pile of paper until its depletion becomes ever stronger.

We have seen that, in spite of the scholarship that exists regarding the final two years of Mahler's life, the circumstances surrounding the composition of his last, unfinished work remain murky in several ways. The more one investigates that fateful summer in Toblach the more the general consensus surrounding the symphony breaks down, with implications here and there of work having been done on the symphony earlier than it is generally presumed, not to mention the increasing doubt that the E minor Scherzo — the most tumultuous and emotionally unsettled of the five movements — began as a reaction to anything specific in Mahler's life or marriage at all. While mysteries such as these might not seem immediately relevant to exploring and analyzing the symphony at large, a reevaluation of Mahler's inspiration behind many of the components to the symphony may lead to new insights and connections with other literature, including his own, that might not be otherwise apparent when focusing on the circumstances surrounding Alma's infidelity. It will also prove helpful when chronicling changes, often dramatic, in the symphony's form.

While the remainder of this study takes into account harmonic and formal analyses to arrive at many of its conclusions, it will prove helpful to lay a framework based on the paleographic observations provided earlier in this chapter. While the following does not provide the last word in proof, it will undoubtedly help to explain some otherwise incongruent details found in the manuscripts, in addition to providing a basic relational timeline between the five movements of the symphony.⁴³

From this, one can draw the following conclusions about Mahler's paper

43. From this point forward, short score drafts will typically be referred to as *particell* drafts and labeled with the abbreviation PcD. Orchestral score drafts will typically be referred to as *partitur* drafts and labeled similarly, with the abbreviation PtD.

Table 2.3: Paper Types Found Across the Five Movements of the Tenth Symphony.

Movement	Earliest PcD	Intermediate PcD	Latest PcD	PtD
Adagio	Various	N ^o 13	N ^o 12 ^a	N ^o 12 ^a
F \sharp minor Scherzo	N ^o 12 ^a	N ^o 12 ^a	N ^o 12 ^a	N ^o 12 ^a & 13
Purgatorio	N ^o 13	N ^o 13	N ^o 13	N ^o 13
E minor Scherzo	N ^o 13	N ^o 12 ^a	N ^o 13	N/A
Finale	N ^o 13	N ^o 13	N ^o 13	N/A

usage across the work: The folios found containing the earliest surviving sketch and draft material for the Adagio are the only specimens found not adhering to the norm of N^o 12^a and N^o 13. Therefore, it is reasonable to deduce that these were written during a point in time when Mahler was not expecting to be able to work on his drafts in earnest. The vast majority of the rest of the Adagio’s particell draft pages are found on N^o 13, with the final revisions to PcD2, along with the entirety of the partitur draft pages, written atop leaves of N^o 12^a. N^o 12^a happens to be the type of paper upon which almost all of the F \sharp minor Scherzo is contained, save for the pages of the orchestral draft past bifolio 2. As evidenced in this chapter, the E minor Scherzo has both its most rudimentary and advanced material on N^o 13, with that of its intermediate phase found on N^o 12^a. Therefore, one could deduce that the orchestral draft — or at least the skeleton for such, similar to the current state of the partitur of the F \sharp minor Scherzo — of the Adagio, the short score and beginnings of the orchestral score drafts for the F \sharp minor Scherzo, and the draft of the E minor Scherzo up to the older version of folio VIII, were likely drafted during the same period of time. This also suggests that Mahler frequently put down the E minor Scherzo, coming back to it time and again while working on other movements. The Purgatorio and Finale rest entirely upon N^o 13 stock, and as they most certainly postdate the Adagio and F \sharp minor Scherzo this observation lends support to the opinion that the E minor Scherzo was indeed conceived closer to the time of the F \sharp minor Scherzo, if not the Adagio, perhaps predating Mahler’s receipt of Gropius’ letter.

Finally, we have taken a cursory look at the mystery surrounding the genesis of the famous nonachord, identifying the controversy surrounding its origin and relation to the poem Mahler included in a letter to his wife on 27 August. While compelling arguments have been made in favor of the view that it was this letter that sparked the inspiration for such a distinctive sonority, they not only rely on an uncomfortable amount of music and orchestration that had to have been generated in six days for such a scenario to work, they do not take into account some of the harmonic experimentation Mahler had been engaging in from the start. As we shall soon find, the impetus behind the nonachord may have even been sparked by similar kinds of highly-dissonant chords found in important works by Mahler’s contemporaries, with a chord found in a recently-composed opera by a dear friend of his being a potential candidate.

3 Adagio

The Adagio is by far the most widely known of the Tenth Symphony's five movements, in part due to it having reached the most advanced compositional state before Mahler's death. Its orchestral draft required little additional work to achieve a form that could be performed and published. The Adagio premiered together with the Purgatorio in 1924, a pairing that could occasionally be heard thereafter. Erwin Ratz, as president of the Internationale Gustav Mahler Gesellschaft, did not support the release of a critical edition of the Purgatorio and strongly criticized Deryck Cooke's efforts to create a performing edition of all five movements.¹ As a result, since the 1960s the Tenth Symphony is most often represented by the Adagio alone in performance.

Mahler's early compositional efforts on the Adagio reflect experimentation with post-tonal compositional techniques and formal structure. By 1910, he had conducted Debussy's music with some frequency, and he was well-versed with Schoenberg's explorations in the direction of atonality. Unresolved dominant seventh and ninth chords in Mahler's drafts signal his willingness to go beyond the boundaries of functional harmony.² Early in the drafting process, however, we can observe Mahler toning down some of his bolder passages of post-tonal writing.³ At the same time, we see Mahler achieving rather gradually the singular nature of the Adagio's form. From its inception, it assumed the kind of hybridized rotational/sonata-allegro form that many of his earlier works display, yet its proportions in its earliest stages of development had little of the remarkable degree of symmetry the later drafts would bear.⁴ Mahler was unsure of important details, such as where the climax of the movement should fall and how it should be treated. This formal uncertainty recalls other

1. Křenek's two-movement version had been published in 1951 in New York, copyright by Associated Music Publishers (edited by Otto Jokl, according to Michael Kennedy), and had garnered some positive feedback. More recent scholars have found the score inadequate.

2. For a detailed study of this phenomenon, see Bruns, "Mahler's Motivically Expanded Tonality."

3. The climactic nonachord contradicts this somewhat, though it carries with it significant extramusical significance of a highly personal nature.

4. Studies on rotational form found in works of Mahler and his contemporaries include: Warren Darcy, "Rotational Form, Teleological Genesis, and Fantasy-Projection in the Slow Movement of Mahler's Sixth Symphony," *19th-Century Music* 25, no. 1 (Summer 2001): 49–74; James A. Hepokoski, *Sibelius: Symphony No. 5* (Cambridge: Cambridge University Press, 1993). The two have more recently collaborated on a substantial reevaluation of sonata-allegro form in the lens of 18th century composition, scholarship has even more recently been applied specifically to the music of Mahler by Seth Monahan. James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (Oxford: Oxford University Press, 2006); Seth Monahan, "Success and Failure in Mahler's Sonata Recapitulations," *Music Theory Spectrum* 33, no. 1 (Spring 2011): 37–58.

instances of indecision and subsequent adjustment, whether on a large scale (e.g. the reordering of interior movements, as occurred with the Second, Third, and Sixth Symphonies) or more localized (the reordered sections within the Ninth Symphony's second movement make for a striking example). One can conclude from such instances that issues of form were not swiftly resolved. The relatively generous amount of draft materials for the Adagio allow us to peer into the process.

This study reconsiders details in the orchestral draft that have previously been dismissed as errors, as well as ambiguities arising from information that, while found in abundance in Mahler's finished works, is often uncomfortably absent in the manuscripts. Errors are of course possible and sporadic tempo and stylistic indications are not wholly unexpected, as a composer can be less precise when drafting material than at the stage of writing out a fair copy. Yet reconstruction and close reexamination of material Mahler discarded from early short-score drafts casts doubt on previously identified typos. This applies especially to measures 170 and 171 of the orchestral draft score, as the ensuing reevaluation attempts to show.⁵ Seldomly encountered tempo markings cause the drafts to appear deceptively static with regard to temporal fluidity. One of the few scholars to pay attention to tempo issues here, Colin Matthews supplies an extraneous tempo marking not provided by the composer, and without consulting earlier manuscript sources to support his argument.⁶ Earlier drafts in fact help us deduce envisioned temporal relationships between the various sections of the movement's relationships which can be understood as informing a dynamic performance of the complete movement.

Also examined in detail is the genesis of the monumental Ab minor climax containing the previously-discussed nonachord. This is a passage that Mahler labored over intensely, subjecting it to two complete rewrites and a handful of significant revisions afterward. The emotional impact and character of the section are not the only traits the composer considered while reworking the material; he treated its harmonic content to a significant overhaul each time he revisited it. The details examined and conclusions drawn from this examination will bear fruit when this study revisits the chronology of composition of the Tenth Symphony at its close.

5. The critical edition published by the Internationale Gustav Mahler Gesellschaft is the closest to being correct, but Ratz's emendations in this passage still originate from the assumption that the composer made mistakes. Gustav Mahler, *Adagio from Symphony No. 10*, ed. Erwin Ratz (Wien: Universal Edition, 1964).

6. Colin Matthews, "Tempo Relationships in the Adagio of Mahler's Tenth Symphony; and Two Wrong Notes," *The Musical Times* 151 (Spring 2010): 3–8.

Descending M3-m6 Descending M3-m6 Descending M3-m6

M7 clash
E Major + B Major superimposition

A: V+ (PcD0 only) F#m I+ portends dual F# / B \flat tonics Desc. m3-M6

A, desc. M3-m6 Non-functional triadic progression similar to what is found in ms. 124

sva Descending m6-M3 Descending m3-M6 Desc. M3-m6

(014) F#m E Major + B Major

Desc. M3-m6 Descending M3-m6 *Oss[ia]*

G# / A \flat m (026) F#m (014) A

(013)

con sva Descending M3-m6

anfäng

Example 3.1: Recto and verso of page 3 in the Ninth Symphony’s sketchbook, annotated with respect to similarities with the Adagio.

3.1 The Gradual Evolution of the Particell Draft Scores

The single partial and two complete particell drafts of the movement, in addition to the impressively developed partitur draft score, allow us to observe the Adagio at several stages of composition.⁷ Touched upon already in this study is a fragment found in the Ninth Symphony sketchbook of 1908 (Exam-

7. The terms particell and partitur, along with their respective equivalents short score and orchestral score, are used interchangeably in this study.

ple 3.1), which anticipates some of the Adagio’s basic cellular material, albeit in a stylistically remote way.⁸ A particularly salient characteristic of the sketch is a repeating descending third-sixth pattern, located in the Adagio in instances of the movement’s primary theme that begin with a downward contour. Also significant is a perceptible oscillation between sonorities constructed atop F♯ and A, similar to what can be found in the first two rotations of the Adagio’s first theme. Other characteristics that foreshadow this movement include non-functional treatment of triadic harmonies, the superimposition of two distinct pitch centers, and an F♯ augmented triad. The latter contains the pitches F♯, Bb (spelled here as A♯), and D (spelled as Cx), pitches that become the most important tonal areas within the Tenth Symphony.⁹ These similarities and more are pointed out in the transcribed sketch material, while commonalities with the symphony’s two scherzi are explored in Chapter 4.

3.1.1 Particell Draft #1

The following collection of short score draft sheets, henceforth designated as Particell Draft #1 (PcD1), comprise the earliest integral state of the Adagio.¹⁰ The majority of the pages of this unwieldy draft, with duplicated pagination and multiple title pages, are held in the Österreichische Nationalbibliothek (ÖNB) and the Bayerische Staatsbibliothek (BSB). There is one stray page held by the Paul Sacher Foundation (PSF).¹¹ The following proposed chronology includes folio pagination followed by library and catalog number:

- I (early) – BSB 22746
- I (revised) – ÖNB 41.000/6, 6
- II – ÖNB 41.000/6, 8
- III – ÖNB 19.646 recto
- IV (early) – ÖNB 41.000/6, 7
- IV (revised) – PSF Sammlung Grumbacher Nr. 173
- Einlage zu (Insert to) IV (revised) – ÖNB 19.646 verso
- V – ÖNB 41.000/6, 10
- VI (early) – BSB 22745
- VI (revised) – ÖNB 41.000/6, 11 recto
- VII (early) – ÖNB 37.817, 1 verso
- [Insert to VII] (early) – ÖNB 41.000/6, 1 verso
- VII (revised) – ÖNB 37.817, 2

8. See chapter 1. It is fortunate that sketchbooks for the Seventh and Ninth Symphonies survive at all, as Alma Mahler implied that most of the material was in his desk that was destroyed during the Allied bombing of Vienna in World War II. Alma Mahler-Werfel, *Mein Leben* (Frankfurt am Main: S. Fischer Verlag, 2014), 366 and Alma Mahler-Werfel, *And the bridge is love* (San Diego: Harcourt, Brace, 1958), 299–300

9. Studies that discuss the interaction of these three tonal areas include Bruns, “Mahler’s Motivically Expanded Tonality” and Coburn, “Form and Genesis.”

10. From here on, particell draft and partitur draft will be abbreviated as PcD and PtD, respectively.

11. Rothkamm, “The Last Works,” 150.

Einlage zu VII (revised) – ÖNB 41.000/6, 11 verso
VIII – ÖNB 41.000/6, 12

A mismatch of continuity in folio I presents us with the possibility that more pages have yet to surface. There are two pages marked with a Roman numeral I, not counting the page that is ambiguously labeled either I or II.¹² The one held at the Bayerische Staatsbibliothek in Munich is the older of the two, for the material is in a much rougher state, particularly in its opening refrain: it is not assigned to any instrument and bears several alternative renderings in the first three full measures, indicating that Mahler was still working it out. Furthermore, the state of theme 1 (T1) resembles much more closely what is contained in a page from an earlier, more preliminary stage of composition. The refrain partially returns at the end of the final system on this page, continuing seamlessly into the first system of folio II. The other page labeled with a I (ÖNB) seems at first quite rough in appearance (Plate A.5).¹³ This is due not to the kind of generative composition seen on the BSB page but rather to revisionary pencil markings, most of which are carried over onto the first page of PcD2. This page, with the Roman numeral underlined twice in red pencil, features an initial tempo marking, first written as *Adagio* but later overwritten with the *Andante* found in subsequent versions, along with the indication “*etwas flüchtiger*” found just above the fourth system. Also seen are transposition indications, dynamics, and insertions of material that are later included in PcD2 (with a few exceptions). However, what resides on the final system of this page is problematic: it is the continuation of the refrain, identical to what is found at the beginning of folio II (Plate A.6). In fact, the only difference is the singular use of the alto clef, a clef that Mahler almost never used in his short scores but possibly employed here to reinforce visually his decision to score this for violas alone.¹⁴ So what might this mean? Mahler might have written out the entire refrain by mistake, fully intending for this page to continue normally onto an unchanged II. However, in other instances where this is the case he would return and cross out the duplicated material.¹⁵

Furthering the case for a missing page is the partial fulfillment of a penciled revision found in the earlier state of folio I and on the surviving folio II. On the second system of the latter, Mahler sloppily wrote an Arabic number 1 in the first measure and a number 2 in the third. This early folio I bears corresponding Arabic numbers to complete the reordering. This change had been implemented in the later folio I but a revised folio II with the complementary alteration is

12. Hereafter referred to as folio I(I).

13. Steven Coburn (“Form and Genesis,” 16–33) posits that this folio I predates the page in Munich with the same marking. The latter was not made available to Coburn personally; the contents were “described” to him via Edward Reilly.

14. There may be one other slight difference here: the natural sign in front of the A crotchet in the final system looks like it is crossed out, thus rendering an A \sharp (similar to its counterpart in the opening refrain). If true, this is an alteration he does not sustain in future versions, where he prefers to use the enharmonic spelling of A \flat : Gx.

15. Cf. folio Ia of the F \sharp minor Scherzo, where the final two bars replicate the first two measures (not counting the crossed-out intro) of Ib and were subsequently marked for excision.

nowhere to be found. It is unlikely that, given how thoroughly Mahler rewrote every other page in PcD1, he would have tolerated such an out-of-date second page, as the Arabic numerals written on the surviving folio II do not make sense without the older folio I to serve as a reference point.

Furthermore, a characteristic unique to the early Adagio particell drafts is the use of red pencil. Nowhere else in this symphony do we find any colors save black ink, grey and blue pencil. In addition to some interim corrections and clarifications that he might have used blue pencil for elsewhere, Mahler employed this color to mark pages he felt represented the most workable form of the movement. While there is some overlap — both surviving folio VIs have their Roman numerals underlined in red — there are no instances where, when both an underlined and non-underlined version exist, the latter was favored as source material for PcD2. Therefore, every page with underlined pagination had at one time been considered definitive. Notably, folio II does not display this characteristic. This is suspicious as every other page has a counterpart with its page number underlined in red pencil.¹⁶ Given the incongruous way folio II fits into the minor revisions of PcD1, there is a high probability that a revised folio II is unaccounted for.

In spite of this, it is possible to organize the pages of this short score draft into three distinct phases of composition: PcD1a, PcD1b, and PcD1c. PcD1a is comprised of the earliest states of the pages of the movement that connect to form a continuous draft score. When Mahler set about refining the Adagio, reworking at least three of the pages significantly enough to require complete rewrites and pencilling or penning in smaller-scale revisions elsewhere, he underlined each page — the situation regarding folio II notwithstanding — of the revised draft in red pencil. This became PcD1b. Soon afterward Mahler felt revisions to the climax and coda of the piece became too extensive, requiring newer versions of those pages as well (also with underscored page numbers). This became PcD1c, the final minor revision to this draft of the Adagio.

Particell Draft #1a

- I – BSB 22746
- II – ÖNB 41.000/6, 8
- III – ÖNB 19.646 recto
- IV – ÖNB 41.000/6, 9
- V – ÖNB 41.000/6, 10
- VI – BSB 22745

16. In fact, the only surviving folio III has its Roman numeral thusly underscored, suggesting that either another, earlier version of the page has yet to surface, or Mahler felt his initial attempt sound enough to include in all iterations of PcD1. The complete folio V, while underlined in red, has its line crossed out in blue pencil, meaning that an interim folio V might also have existed prior to Mahler's drafting PcD2. This is supported by the earlier folio VII also featuring its underscored Roman numeral crossed out in pen, and the existence of a more refined folio VII continuing on to a brand-new folio VIII, both predictably possessing vermilion-underlined pagination.

VII – ÖNB 37.817, 1 verso

Particell Draft #1b

I – ÖNB 41.000/6, 6
II – Presumed missing
III – ÖNB 19.646 recto
IV – PSF Sammlung Grumbacher Nr. 173
V – ÖNB 41.000/6, 10
VI – BSB 22745
VII – ÖNB 37.817, 2
VIII – ÖNB 41.000/6, 12

Particell Draft #1c

I – ÖNB 41.000/6, 6
II – Presumed missing
III – ÖNB 19.646 recto
IV – PSF Sammlung Grumbacher Nr. 173
Einlage zu IV – ÖNB 19.646 verso
V – ÖNB 41.000/6, 10 or missing¹⁷
VI – ÖNB 41.000/6, 11 recto
VII – ÖNB 37.817, 2
Einlage zu VII – ÖNB 41.000/6, 11 verso
VIII – ÖNB 41.000/6, 12

17. As the red pencil underlining the Roman numeral V looks to be stricken out by blue pencil, it is possible that a newer version of this folio exists. However, as most of what is written on folio 5 from the second particell draft can be derived from the original and revisionary material on this page, ÖNB 41.000/6, 10 might nevertheless have been current as late as PcD1c.

18. Agawu, “Tonal Strategy,” 230

19. The first of the “Einlage” for folio IV goes here.

Table 3.1: Legend for formal diagrams.

Rn	refrain n
$Tnri$	Theme n , rotation i
TD	development Theme
asc.	Ascending form
dsc. (xn)	Descending form, beginning with x quality of n interval
ante.	Antecedent phrase
csqt	Consequent phrase
inv.	Inverted form
trans.	Transition
retrans.	Retransition
var.	Variated form
(G)	Pitch strongly tonicized without modulation (ex: G major)
h	Half note
q	Quarter note
e	Eighth note
s	Sixteenth note
(qs)	Tied notes (ex: A quarter tied to a sixteenth note)
dep. cell	Deprecated motivic cell
concl.	Conclusion
AP	V. Kofi Agawu's "Abandoned Process" ¹⁸
tr	Trill passage
notr	Without trill passage
<i>new</i>	Entries in italics are new to that draft
expunged	Entries stricken through were removed from the movement

Table 3.2: PcD1a Exposition

	# of Measures	folio #	Tonal Center
R1	15	I	f\sharp
T1r1	13	I	F\sharp, (A), F\sharp
T1asc.	4		F \sharp
T1dsc.(M3)	5		(A)
T1dsc.(M6)	4		F \sharp
T2r1	10	I	\Rightarrowf\sharp
T2((qs)sss)	3		\Rightarrow
T2main-csqt	3		f \sharp
T2((qs)sss)	4		
R2	9	I\rightarrowII	\Rightarrow
T1r2	29	II	F\sharp, (A) F\sharp
T1asc.	4		F \sharp
T1dsc.(m2)	4		F \sharp , (A)
T1asc.+(hhhh)	5		F \sharp
T1dsc.(M3)	6		(A)
T1dsc.(M6)	4		F \sharp
T1asc.(AP1)	4		\Rightarrow
trans.	2		
T2r2	23	III	f\sharp, b\flat
T2((qs)sss)+main-ante.	4		f \sharp
T2main-csqt	3		
T2((qs)sss)	2		
T2(tr)	1		
T2(tr)	1		b \flat
T2((qs)sss)	4		
T2main-csqt	4		
T2((qs)sss)	4		
R3	8	III\rightarrowIV	\Rightarrow
MEASURE COUNT	107		

Table 3.3: PcD1a Development

	# of Measures	folio #	Tonal Center
T2r3-((qs)sss)	4	IV	b\flat \Rightarrow
TD+dep.cell	4	\downarrow	b\flat
T1r3-asc.	2		(a\flat)
TD	2		\Rightarrow
T1r3-dsc.(M6)	2		B\flat
T2r3 cnt'd	5		\RightarrowG+g\Rightarrow
T2((qs)sss)	2		\Rightarrow
T2(tr)	1		G+g
T2var.	2		\Rightarrow
T1r3+T2r3	6		e\Rightarrow
T1asc.(inv.)	2		e
T2main-ante.+T1(hhhh)	2		\Rightarrow
retrans.(AP2)	2		
MEASURE COUNT	25		

Table 3.4: PcD1a Recapitulation

	# of Measures	folio #	Tonal Center
T1r4	14	V	F\sharp \Rightarrow G+g\Rightarrow
T1dsc.(M6) <i>ff</i> +inv. <i>pp</i>	4		F \sharp \Rightarrow
FalseR	1		
T1asc. <i>ff</i> +inv. <i>pp</i>	4		G+g \Rightarrow
FalseR	3		
T1var.	2		
T2r4	6	V	f\sharp \Rightarrow
T2main-ante.	4		f \sharp
T2main-csqt(notr)	2		f \sharp \Rightarrow
AP3	3	VI	\Rightarrow
T2r4 cnt'd	10	VI	f\sharp \Rightarrow
T2main-ante.+dep.cell	4		f \sharp
T2main-csqt-inv.	2		
T2((qs)sss)+var.	2		
T2main-concl.+dep.cell	2		
TD	9	VI\rightarrowVII	b\flat \Rightarrow
TD+dep.cell	4	VI	b \flat \Rightarrow
TDvar.+dep.cell	2		
TDconcl.	3	VII	
T1r5	6	VII	F\sharp \Rightarrow B\flat \Rightarrow
T1dsc.(M6)	4		F \sharp \Rightarrow
T1asc.(AP4)	2		B \flat \Rightarrow
R4	12	VII	\Rightarrow
MEASURE COUNT	60		

Table 3.5: PcD1a Coda

	# of Measures	folio #	Tonal Center
T1r5 cnt'd	23	VII	V / I ped.\RightarrowF\sharp
T1dsc.(M6)	4	\downarrow	V / I ped.
FalseR-inv.	4		\Rightarrow
T1asc.-inv.	5		
T1dsc.(M6)	3		
T1dsc.(M3)-inv.	7		F \sharp
CODA(T1)	10		F\sharp
MEASURE COUNT	33		
PcD1a TOTAL	225		

Table 3.6: PcD1b Exposition

R1	# of Measures	folio #	Tonal Center
T1r1	15	I	f_♯
	13	I	F_♯, (A), F_♯
T1asc.	4		F _♯
T1dsc.(M3)	5		(A)
T1dsc.(M6)	4		F _♯
T2r1	11(+1)	I	⇒f_♯
T2((qs)sss)	4(+1)		⇒
T2main-csqt	3		f _♯
T2((qs)sss)	4		
R2	9	I	⇒
T1r2	29	II	F_♯, (A) F_♯
T1asc.	4		F _♯
T1dsc.(m2)	4		F _♯ , (A)
T1asc.+(hhhh)	5		F _♯
T1dsc.(M3)	6		(A)
T1dsc.(M6)	4		F _♯
T1asc.(AP1)	4		⇒
trans.	2		
T2r2	23	III	f_♯, b^b
T2((qs)sss)+main-ante.	4		f _♯
T2main-csqt	3		
T2((qs)sss)	2		
T2(tr)	1		
T2(tr)	1		b ^b
T2((qs)sss)	4		
T2main-csqt	4		
T2((qs)sss)	4		
R3¹⁹	10(+2)	III→IV	⇒
MEASURE COUNT	110(+3)		

Table 3.7: PcD1b Development (shifted down one semitone in its entirety)

T2r3	# of Measures	folio #	Tonal Center
	6(+2)	IV	a⇒
T2((qs)sss)	4	↓	a⇒
T2csqt.-var.	2		
TD+dep. cell	4		a
T1r3-asc.	2		(g)
TD	2		⇒
T1r3-dsc.(M6)	2		A
T2r3 cnt'd	5		⇒F_♯+f_♯ ⇒
T2((qs)sss)	2		⇒
T2(tr)	1		F _♯ +f _♯
T2var.	2		⇒
T1r3+T2r3	8		eb ⇒
T1asc.(inv.)	2		eb
T2main-ante.+T1(hhhh)	2		⇒
retrans.(AP2)	4(+2)		
MEASURE COUNT	29(+4)		

Table 3.8: PcD1b Recapitulation

	# of Measures	folio #	Tonal Center
T1r4	17(+3)	V	F_# ⇒ G+g ⇒
T1dsc.(M6) <i>ff</i> +inv. <i>pp</i>	4		F _# ⇒
FalseR	2(+1)		
T1asc. <i>ff</i> +inv. <i>pp</i>	4		G+g ⇒
FalseR	3		
T1var.	2		
<i>trans.</i>	2		
T2r4	6	V	f_# ⇒
T2main-ante.	4		f _#
T2main-csqt(notr)	2		f _# ⇒
AP3	3	VI	⇒
T2r4 cnt'd	10	VI	f_# ⇒
T2main-ante.+dep.cell	4		f _#
T2main-csqt-inv.	2		
T2((qs)sss)+var.	2		
T2main-concl.+dep.cell	2		
TD	9	VI→VII	b_b ⇒
TD+dep.cell	4	VI	b _b ⇒
TDvar.+dep.cell	2		
TDconcl.	3	VII	
T1r5	6	VII	F_# ⇒ B_b ⇒
T1dsc.(M6)	4		F _# ⇒
T1asc.(AP4)	2		B _b ⇒
R4	10(-2)	VII	D^b ⇒ V/V ⇒ D^b ⇒ V+/ii
EPISODE	8	VII	V/ii ⇒ V/F ⇒ (iv ⇒ V)/e ⇒ bVF^b ⇒ V/V ⇒
MEASURE COUNT	69(+9)		

Table 3.9: PcD1b Coda

	# of Measures	folio #	Tonal Center
T1r5 cnt'd	23	VII→VIII	V ped. ⇒ F_# (V/B) ped. ⇒ F_#
T1dsc.(M6)	5(+1)	VII	V ped.
FalseR-inv.	3(-1)		⇒
T1asc.-inv.	5		F _# (V/B) ped.
T1dsc.(M6)	3		⇒
T1dsc.(M3)-inv.	7	VIII	F _#
CODA	29(+19)	VIII	F_#, D ⇒ F_#
CODA(T1)	11(+1)		F _#
<i>TonalShift(T1)</i>	2		D
<i>FalseR</i>	5		⇒
<i>CODA(T1)-concl.</i>	11		F _#
MEASURE COUNT	52(+19)		
PcD1b TOTAL	260(+35)		

Table 3.10: PcD1c Exposition

	# of Measures	folio #	Tonal Center
R1	15	I	f\sharp
T1r1	13	I	F\sharp, (A), F\sharp
T1asc.	4		F \sharp
T1dsc.(M2)	5		(A)
T1dsc.(M6)	4		F \sharp
T2r1	12(+1)	I	\Rightarrowf\sharp
T2((qs)sss)	4		\Rightarrow
T2main-csqt	3		f \sharp
T2((qs)sss)	5(+1)		
R2	9	I	\Rightarrow
T1r2	29	II	F\sharp, (A) F\sharp
T1asc.	4		F \sharp
T1dsc.(M3)	4		F \sharp , (A)
T1asc.+(hhhh)	5		F \sharp
T1dsc.(M3)	6		(A)
T1dsc.(M6)	4		F \sharp
T1asc.(AP1)	4		\Rightarrow
trans.	2		
T2r2	23	III	f\sharp, b\flat
T2((qs)sss)+main-ante.	4		f \sharp
T2main-csqt	3		
T2((qs)sss)	2		
T2(tr)	1		
T2(tr)	1		b \flat
T2((qs)sss)	4		
T2main-csqt	4		
T2((qs)sss)	4		
R3	10	III\rightarrowIV	\Rightarrow
MEASURE COUNT	111(+1)		

Table 3.11: PcD1c Development

	# of Measures	folio #	Tonal Center
T2r3	6	IV	a\Rightarrow
T2((qs)sss)	4	\downarrow	a \Rightarrow
T2csqt.-var.	2		
TD+dep. cell	4		a
T1r3-asc.	2		(g)
TD	2		\Rightarrow
T1r3-dsc.(M6)	2		A
T2r3 cnt'd	5		\RightarrowF\sharp+f\sharp \Rightarrow
T2((qs)sss)	2		\Rightarrow
T2(tr)	1		F \sharp +f \sharp
T2var.	2		\Rightarrow
T1r3+T2r3	8		eb \Rightarrow
T1asc.(inv.)	2		eb
T2main-ante.	2		\Rightarrow
retrans.(AP2)	4		
MEASURE COUNT	29		

Table 3.12: PcD1c Recapitulation

	# of Measures	folio #	Tonal Center
T1r4	17	V	F_# ⇒ G+g ⇒
T1dsc.(M6) <i>ff</i> +inv. <i>pp</i>	4		F _# ⇒
FalseR	2		
T1asc. <i>ff</i> +inv. <i>pp</i>	4		G+g ⇒
FalseR	3		
T1var.	2		
trans.	2		
T2r4	6	V	f_# ⇒
T2main-ante.	4		f _# ⇒
T2main-csqt(notr)	2		f _# ⇒
AP3	3	VI	⇒
T2r4 cnt'd	10	VI	f_# ⇒
T2main-ante.+dep.cel l	4		f _# ⇒
T2main-csqt-inv.	2		
T2((qs)sss)+var.	2		
T2main-concl.+dep.cel l	2		
TD	7(-2)	VI→VII	b^b ⇒
TD+dep.cel l	4	VI	b ^b ⇒
TDvar.+dep.cel l	2		
TDconcl.	3	VII	
T1r5	6	VII	F_#
T1dsc.(M6)	4		F _#
T1asc.(AP4)	2		
R4	10	VII	(D⁰) ⇒ V/V ⇒ (D^r) ⇒ V+/ii
EPISODE	8	VH	V/ii ⇒ V/F ⇒ (iv ⇒ V)/e ⇒ V F_# ⇒ V/V ⇒
EPISODE	10	Einlage zu VII	ii ⇒ (V ⇒ B^b) ⇒ D ⇒ V/D ⇒ v
MEASURE COUNT	69		

Table 3.13: PcD1c Coda

	# of Measures	folio #	Tonal Center
T1r5 cnt'd	20(-3)	VII→VIII	V ped. ⇒ (V/B) ped. ⇒ F_#
T1dsc.(M6)	2(-3)	VII	V ped.
FalseR-inv.	3		⇒
T1asc.-inv.	5		(V/B) ped.
T1dsc.(M6)	3		⇒
T1dsc.(M3)-inv.	7	VIII	F _#
CODA	29	VIII	F_#, D ⇒ F_#
CODA(T1)	11		F _#
TonalShift(T1)	2		D
FalseR	5		⇒
CODA(T1)-concl.	11		F _#
MEASURE COUNT	49(-3)		
PcD1c TOTAL	258(-2)		

The tables in this chapter diagram each of these drafts formally, though some presumptions had to be made to formulate the latter two stages. First, even if a page or two are missing from PcD1b and PcD1c, one can deduce their contents thanks to PcD2 being completely intact. Second, one must take into account the nature of revisions on any given page. Corrections made in pen were likely done as Mahler was composing the draft, as that would have been the writing implement most conveniently at his disposal. Those in pencil were added at a later date, possibly when he was about to embark on a new version of the score.

Both PcD1a and PcD1b feature a motivic cell in the development and recapitulation that Mahler eliminated from all future iterations of the movement. It is found alongside the development theme both times it appears and as counterpoint to the fourth rotation of theme 2 (T2r4). It is always descending and is comprised of two sixteenth notes, followed by an eighth and a quarter (with the quarter note repeating the pitch sounded by the eighth note). It is found in two distinct variants, expressible in terms of prime form as (013) or (024). In other words, it either contains a semitone and a whole tone or two whole tones.²⁰ It is unclear why Mahler quickly grew dissatisfied with this. He might have found the cell too similar in both contour and intervallic content to the descending trill motive of T2, or perhaps he felt it too rigid for the otherwise fluid Adagio. It should be noted that, for each instance Mahler did not simply excise this figure, he replaced it with the descending T2 trill in PcD1c. He went so far as to adjust pitches in cases where there had been a minor second clash, a salient example of Mahler's subsequent toning down of his experimentation in dissonant language. Example 3.2 displays the first instance of this motivic cell found in PcD1a, that being alongside the consequent phrase of the development theme. It is of the (013) pitch class variety, and results in a striking simultaneous (014) on the second beat of the measure.²¹

As Mahler supplied the earliest state of folio VI with the beginnings of polyphony (see Plate A.4), he likely considered the second half of T2r4 and T1r5 as the climax of the movement through PcD1b. In subsequent drafts, the tension being built up in the measures preceding T2r4 simply dissipates and leads to a soft monophonic, and later an anemic homophonic, texture after the double bar, but in PcD1a and PcD1b it arrives at a two-voice contrapuntal

20. There is one exception to this, found in the first measure of T2r4. Here, instead of descending to G \sharp from B and A \sharp , thereby completing the (013), the figure returns to B, and the following quarter note is an F \sharp . It subtly foreshadows the subsequently composed F \sharp minor Scherzo, despite being written before Mahler had made any significant headway into that movement.

21. There is a similarity between this motive and a salient cell in the later Purgatorio, E minor Scherzo, and Finale. See Chapter 5 for more details. While the cell in the Adagio was removed long before the Purgatorio and Finale were conceived, it is remarkable given its significance in those three movements that Mahler did not choose to reinstate it — perhaps with an ascending-descending contour as it would later appear — before summer's end. Doing so would have provided yet another binding thread to the symphony. It should be noted that this cell's rhythmic expression in the E minor Scherzo was retroactively asserted in order to provide an organic link between that movement and the two surrounding it.

The image shows a musical score for four staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. A circled section in the third staff is labeled "Deprecated cell (013)". A dashed box above the first and second staves is labeled "(014)".

Example 3.2: Measure 3 of System 2 on PcD1 folio IV.

texture, with the markings ‘*f*’ and ‘Polyphon’ inscribed within the system in between the first and fourth staves. More remarkable still is that this portion of T2r4 arrives in this draft at proportionally the same time as does the A \flat minor breakthrough in PtD. The final build-up of harmonic and dramatic tension in T1r5 is a fine example of what V. Kofi Agawu refers to as an “abandoned process.” While in the following revision to the particell draft it is interrupted by the fourth refrain but sees resolution in the climactic breakthrough, in PcD1a it never enjoys fulfillment and is legitimately abandoned.²² However, Mahler likely realized that the material on this page was underwhelming as a climax, and decided that a more impressive passage was necessary for the narrative of the Adagio. As he began to brainstorm a new climax he stripped away the polyphonic threads found in the older folio VI; leaving them would have undermined a building up of tension toward the apex of the movement.

Finally, one can witness a dramatic lengthening of the coda from PcD1a through PcD1c. PcD1a’s closing section is surprisingly short: 33 measures out of the draft’s total of 225. PcD1b expands on PcD1a’s ending by not only lengthening the coda, but also by interrupting it with a sudden shift of Theme 1 material into D minor, followed by an incomplete, or false, refrain. PcD1c’s ending is closer to that of PcD1b’s but refined further (see Plates A.7 and A.8 for all three versions of the ending). The longer endings have the effect of proportionally pushing T2r4 and T1r5 back within the structure of the movement, thereby placing the abandoned process prior to R4 in a more advantageous position to be considered the Adagio’s climax.

²² Agawu, 230.

3.1.2 Earlier Sketches and Drafts

Before moving on to the major revision of the short score draft, there remain a few pages of preliminary draft and sketch material that do not fit into any of PcD1's completed iterations but which nevertheless deserve to be mentioned. These pages exhibit the greatest variety of paper types found in the Tenth, hinting at the possibility that these were drafted at a time when Mahler was not yet ready to sit down and compose in earnest, instead reaching for whatever blank manuscript paper may have been nearby to quickly jot down his ideas.

One of these pages is the previously-mentioned, ambiguously-labeled folio I(I), beginning with the earliest surviving specimen of T1r1, followed by the first version of T2r1 in its current form. The most likely explanation for the unusual appearance of the pagination is that Mahler originally labeled it as page I, but later inelegantly — perhaps apprehensively — corrected the I into a II. A cursory examination of this page reveals something very surprising: the complete absence of the movement's unaccompanied refrain. Even if Mahler had included it on a missing page its absence after the conclusion of T2r1 cannot be so easily rationalized.²³ In addition, we see the unique appearance of an opening repeat bracket and what appears to be a sloppily-written closing repeat bracket enclosing the final two bars.²⁴ Mahler had intended this material to repeat itself, and perhaps would have subjected the repetition to some sort of transformative process to enable a natural transition into T1r2. If Mahler had already conceived the refrain by the time he began this draft, there would have been no reason to include this awkward repeat. Therefore, Mahler had probably first envisioned this movement having each of its sections flowing, possibly even eliding, into each other without any salient sectional delineation, but might have run into trouble with transitions as the conclusion of T2r1 on this page suggests.

Another labeled page bearing unexpected surprises is the second folio V located on the opposite side of PcD1a folio VII (Plate A.9). That Mahler chose to recycle this folio is in itself notable; there are no other instances in this symphony where two pages bearing pagination are on the recto and verso sides of the same folio. Most surprising of all is that this iteration of folio V is unfinished. It links up just as well as PcD1 folio V with both instances of folio IV, but Mahler only managed to get to the end of the first system, reaching an impasse with how the recapitulation should proceed harmonically. He wrote " $\frac{1}{2}$ Ton!" above the system, but nevertheless reworked four of the five measures on the bottom half of the page a whole tone higher instead before giving up. Oddly, despite prematurely assigning a number to this page and abandoning it midway, Mahler did not strike out the pagination or give any written indication whatsoever reminding himself of the page's deprecation.

Despite its rougher state, it is not immediately clear if this page predates

23. Given the refrain's rudimentary state in PcD1a, it was most likely conceived when embarking on that draft.

24. These bars correspond to measures 36 and 37 of the partitur draft.

PcD1 folio V, or if it marks an aborted attempt at a thorough revision of that page. However, in spite of irregularities between this page and other revisions of folios throughout the symphony, there is greater likelihood that this page was written before PcD1 folio V than after it. What arouses suspicion is that none of the revisionary markings are taken into account in any other rendition of folio V, save the *ottava* markings below T1. One cannot arrive at PcD1 folio V or PcD2 folio 5 from what is notated on this page; even the indication for transposition is ignored. However, the material on this page rests in a more preliminary stage of composition; several textures are missing, including the theme in inversion, and much of the melodic material proceeds differently than any other draft of this folio. While this could still be indicative of the start of a significant rewrite of the recapitulation, the music is simply too underdeveloped to be believably so.

The circumstances surrounding this page become even more interesting when taking PcD1a/PcD1b folio VI into account (Plate A.4). This is the only page in PcD1 that does not reside on № 13 stock. Mahler used № 8 instead, which has 24 staves and is upright instead of oblong like № 13 and № 12^a. Furthermore, there are several layers of revisions, in both pencil and pen, on this page. This strongly implies that it was originally from a very early stage of composition, likely dating from a similar point in time as folio I(I). However, it would seem as if this page were dependent on either the existence of PcD1 folio V or an earlier version, now missing and possibly also on № 8 paper, given that it begins with the abandoned process leading into T2r4.

There is an anomaly concerning folio VI that has yet to be addressed: the VI at the top of the page had been at one point another Roman numeral. The V is written extra-thickly, masking at least one I underneath. Supporting this observation is the appearance of T2r4, when one looks past the various revisionary alterations, in a form resembling more its base configuration, suggesting the possibility of a placement earlier than the recapitulation.²⁵ However, if the V is covering only one I a conundrum arises: how could folio I(I), in which case it would still have been labeled I, connect to this page? The first measure of VI is simply too distant, both tonally and thematically, from the conclusion of T2r1. Furthermore, the consequent phrase is transformed dramatically a bit too early in the course of the movement, and the developmental theme arrives unsatisfactorily and uncharacteristically early. These issues begin to resolve if one considers folio VI as having originally been labeled as III instead of II. Sitting between these two pages, the proposed folio II would encompass T1r2 without an intervening refrain. The first complete statement of the theme would end

25. This can be discerned by closely examining the contents of the first staff beginning in the final bar of the first system; in this and the following measure, Mahler had originally written a dotted quarter note with a complementary eighth note afterward on the first beat. He later wrote over the dots of both quarter notes with sixteenth notes that further elaborate the theme. He also altered the grace note E on the fourth beat of the first of these two measures into a sixteenth note, connecting it to the D that follows (and that had originally been an eighth note).

on a $D\sharp^9$, followed by a sudden thinning of texture, similar to the beginning of T1r2 on folio II.²⁶ T2 would then begin with an unadorned antecedent phrase, similar to how it appears in PcD1 from its second rotation onward.

Taking this into account, the appearance of the aborted folio V begins to make more sense. Mahler knew where he needed to go — to a fourth rotation of T2 in $F\sharp$ minor — but was not yet sure how precisely he wanted to proceed, and as he was composing this fifth folio to link the fourth and sixth together he began to second-guess his intuition. If there were other attempts to work T1r4 out they have not yet been found, but at some point Mahler decided to revert back to his initial harmonic plan, develop and refine his melodic material, including having a simultaneous sounding of the theme in inversion, and write the antecedent to T2r4. This scenario also offers an explanation for the puzzling brevity of the later state of folio V, as every other page in every draft of the Adagio is filled to the brim with musical material. Typically, if Mahler were to add pagination to a partially-filled folio it is because he had written the page out of sequence and needed only to fill it in with music to bridge its two adjacent pages.

Some of the odd markings on the upright folio VI support this theory. First, at some point Mahler struck out an $F\sharp$ minor key signature at the resumption of T2r4. This would make sense if PcD1 folio V was written afterward; the key signature was already that of $F\sharp$ minor in the newly composed antecedent of T2r4, rendering a restatement unnecessary. Second, the figure that links later revisions of this page to the seventh was pencilled in later; preceding this material is extra elaboration on the development theme that is circled for deletion and indeed never seen again, material that would make more sense if placed within the development proper. Third, Mahler wrote “Schluss u[nd] Coda” in pencil, a marking that is absolutely unnecessary if it were followed from the start by folio VII. However, if this page were originally elsewhere in the movement and Mahler was looking to relocate it, this label would have been a helpful reminder.²⁷

By considering the circumstances detailed above one can piece together a chronology for the development of the draft that became PcD1a. Mahler began by sketching folio I(I), followed by the aforementioned hypothetical second folio and the upright-oriented folio VI, at that time labeled with a III. He quickly grew dissatisfied with how the movement was progressing and later started the draft over by drafting PcD1a folios I through IV. Mahler began sketching folio V, marking the beginning of the recapitulation, but labored over the harmonic and motivic treatment of T1. It is unknown how many further attempts it took to arrive at the version of folio V that made it into PcD1, but when he did he

26. This would be similar to the approach taken by T2r4 in later drafts.

27. Also difficult to explain is the scratched-out key signature of four sharps — indicating either E major or $C\sharp$ minor — immediately before “Schluss u[nd] Coda.” While it is of limited relevance with respect to how this page fits in with Folio V, this detail will be brought up again in Chapter 6.

only required two systems to provide the necessary linkage to the upright folio now relabeled as VI. Mahler then took the rather unusual step — with respect to the state of the Tenth Symphony’s manuscript, at least — in recycling the aborted folio V for PcD1a folio VII, thus completing the first full draft of the Adagio.

Finally, there remain four preliminary draft pages that do not bear any pagination: Mus. Hs. 41.000/6, 3–5, and a page, once belonging to composer Gottfried von Einem, that now only remains as a photocopy within the Internationale Gustav Mahler Gesellschaft’s (IGMG) archives.²⁸ The first two are directly related to PcD2 and will be discussed in the following subsection. The third is the only page in the symphony written on № 18 paper.²⁹ It contains a prototype of T2, featuring a combination of the B♭ minor portion (albeit expressed in F♯ minor) of T2r2 fused with the conclusion of T2r1, the latter being in an even rougher state than what is found on folio I(I). As this version of the theme is never found anywhere else in the manuscripts, this is rudimentary sketch material and may be the earliest surviving sketch of the Tenth from 1910. The final page discussed has never been released to the public in its full form, though Frans Bouwman reproduces parts of it in his essay, “Editing Mahler 10: Unfinished Business.”³⁰ He describes it as being written on a piece of upright manuscript paper bearing 32 staves (the densest specimen of upright manuscript paper that survives from the symphony) and is a preliminary version of “bars 49–78 of the Adagio.”³¹ The fragments that are found in this essay are replete with revisions as Mahler was still working out how he wanted to vary T1 for its second rotation. Bouwman believes that, while unlabeled, this page was written after folio I(I). This wouldn’t be the smoking gun necessary for the proposed early particell draft above, but it might have been the beginning of Mahler’s rewrite of the movement. It would have been at this time that Mahler tentatively changed the Roman numeral I on folio I(I) to a II, as he did not want to begin the movement straight into T1 but had not yet conceived the T2-derived refrain.

3.1.3 Particell Draft #2

The remaining short score sheets of the Adagio belong to the major revision of the movement, Particell Draft #2 (PcD2), with its folio pages marked in Arabic numerals:

- 1 – BSB 22744, 3³²
- 2 – BSB 22744, 5

28. The whereabouts of the original page are currently unknown. Bouwman, “Rediscovered Manuscript Pages,” 468.

29. Oblong, consisting of 18 staves.

30. Bouwman, “Unfinished Business,” 48.

31. Bouwman, “Rediscovered Manuscript Pages,” 468.

32. Whereas the ÖNB numbers individual folios, the BSB ascribes numbers to each side. Therefore, what the ÖNB would classify as the verso side of 1 would be 2 in the BSB, and so on.

- 3 – BSB 22744, 7
- 4 – BSB 22744, 9
- 5 – BSB 22744, 11
- 6 – BSB 22744, 13
- 7 – BSB 22744, 15
- 8 – BSB 22744, 17
- 8 – BSB 22744, 19
- 9 – BSB 22744, 21
- 9 – ÖNB 44.100/6, 13³³
- Unlabeled – ÖNB 44.100/6, 3
- Unlabeled – ÖNB 44.100/6, 4

Despite the duplicated pagination, the task of establishing a chronology is simpler than with PcD1:

- 8 (revised) – BSB 22744, 17
- 8 (early) – BSB 22744, 19
- 9 (early) – BSB 22744, 21

9 (revised) – ÖNB 44.100/6, 13 Distinguishing between the two folio 8s is simple. First, BSB 22744, 17 connects to BSB 22744, 21 while BSB 22744, 19 closes the movement. Second, BSB 22744, 19 resembles folio VIII from PcD1 while BSB 22744, 17 is prototypical of what is to be found in PtD, including a fifth rotation of T2, still absent from BSB 22744, 19. The conflicting folio 9s can be explained as follows: BSB 22744, 21 was Mahler’s first attempt at an expanded ending, but he soon grew dissatisfied with it as he felt it needed to be expanded further. Mahler began composing on a separate page (ÖNB 44.100/6, 13) material to be inserted where he drew a carat on folio 9. As he continued drafting he felt the texture and orchestration of the concluding measures needed to be reworked, so he finished the movement — which now resembles to a convincing degree the state of the coda in his orchestral draft score — and then numbered this folio as 9, despite it technically not encompassing all of the material it should.³⁴ Therefore, when diagramming this draft one cannot group the early and revised versions of folios 8 and 9 together, as the early version of folio 8 ends the movement while the later stage branches out into both early and revised versions of folio 9. Thus, it is best to group each minor revision of PcD2 similarly to PcD1: into PcD2a, PcD2b, and PcD2c.

Particell Draft #2a

- 1 – BSB 22744, 3
- 2 – BSB 22744, 5
- 3 – BSB 22744, 7

33. While the Ricke facsimile did not capture the pagination for some reason, the original bears the Arabic numeral ‘9’ in what is clearly Mahler’s hand.

34. The first five measures of BSB 22744, 21 were not rewritten on ÖNB 44.100/6, 13, as at the time the page was meant to be an insert, not a replacement.

- 4 – BSB 22744, 9
- 5 – BSB 22744, 11
- 6 – BSB 22744, 13
- 7 – BSB 22744, 15
- 8 – BSB 22744, 19

Particell Draft #2b

- 1 – BSB 22744, 3
- 2 – BSB 22744, 5
- 3 – BSB 22744, 7
- 4 – BSB 22744, 9
- 5 – BSB 22744, 11
- 6 – BSB 22744, 13
- 7 – BSB 22744, 15
- 8 – BSB 22744, 17
- 9 – BSB 22744, 21

Particell Draft #2c

- 1 – BSB 22744, 3
- 2 – BSB 22744, 5
- 3 – BSB 22744, 7
- 4 – BSB 22744, 9
- 5 – BSB 22744, 11
- 6 – BSB 22744, 13
- 7 – BSB 22744, 15
- 8 – BSB 22744, 17
- 9 – BSB 22744, 21 (up to insert carat)
- 9 – ÖNB 44.100/6, 13

The composer's reservations regarding the first two rotations of T1 intensify in this draft (Plate A.10). Mahler at first chose the order presented in PcD1c and refined it further, but later had a change of heart and notated instructions — using Roman numerals this time to avoid confusion with pagination — to swap material between them. I will diagram the first two rotations of theme 1 as they are presented in the score without acknowledging the composer's instructions for rearrangement. While it is difficult to date conclusively when he had appended these Roman numerals, it was most likely soon before embarking on the orchestral draft as a revision of such magnitude would most certainly have resulted in Mahler rewriting the first two pages.³⁵ One can also witness Mahler doubting his registral placement of various phrases within the rotation. Beginning with the fifth measure of T1r2 he had transposed the musical material up one octave from where it lay in PcD1, culminating in its doubling one octave

³⁵. Cf. Mahler's treatment of the first two pages of PcD1.

below in the eighth measure.³⁶ He later changed his mind and instructed himself to take everything from the fifth to the seventh measure of this rotation back down the octave to where it had been originally.³⁷ Mahler reversed his decision again by crossing out the “8[va bassa]” indication; he was still unsure in which octave this material should be placed as late as PtD.³⁸

Next will be addressed the two unlabeled sheets introduced in the previous subsection but which come from a later stage of composition: ÖNB Mus. Hs. 41.000/6, 3 (which is cut into two halves) and ÖNB Mus. Hs. 41.000/6, 4. Of these two pages, the latter is in a more preliminary state. While at first glance this seems like it could be a sketch from early in the gestation of T2, further inspection shows that it is actually of its fifth and final rotation — notably in B major instead of F \sharp — which only appears in the final two revisions of PcD2. The two halves of 41.000/6, 3 are further refinements of this material, with the top half still in B major but the bottom, newer version in F \sharp . However, while Coburn and Filler correctly identify this material as being inserts to the older folio 8 (to be placed where Mahler wrote a carat and inscribed “Hier!!”), none of these excerpts are in a state mature enough to be used as is; they cannot be inserted at the carat and still result in a continuous piece. It is unclear if the revision of folio 8 proceeded without a more developed insertion, or if there is yet another page, possibly marked *Einlage zu 8*, waiting to be discovered.

³⁶. Due to space constraints, Mahler wrote the *lower* octave of the material in the eighth measure with the instruction “con 8” above it.

³⁷. Mahler however preserved the upper octave doubling in the eighth measure.

³⁸. Bouwman (“Rediscovered Manuscript Pages,” 468) confirms that the copy of von Einem’s page held in the IGMG’s archives shows evidence of vacillation regarding the octave placement of this thematic material, thus signaling that this was a problem Mahler struggled with throughout the compositional genesis of the Tenth Symphony.

Table 3.14: PcD2a Exposition

	# of Measures	folio #	Tonal Center
R1	15	1	f\sharp
T1r1	13	1	F\sharp, (A), F\sharp
T1asc.	4		F \sharp
T1dsc.(m2)	5		(A)
T1dsc.(M6)	4		F \sharp
T2r1	12	1	\Rightarrowf\sharp
T2((qs)sss)	4		\Rightarrow
T2main-csqt	3		f \sharp
T2((qs)sss)	5		
R2	9	1	\Rightarrow
T1r2	31(+2)	2	F\sharp, (A) F\sharp
T1asc.	4		F \sharp
T1dsc.(M3)	4		F \sharp , (A)
T1asc.+(hhhh)	5		F \sharp
T1dsc.(M3)	6		(A)
T1dsc.(M6)	4		F \sharp
T1asc.(AP1)	5(+1)		\Rightarrow
trans.	3(+1)		
T2r2	23	3	f\sharp, b\flat
T2((qs)sss)+main-ante.	4		f \sharp
T2main-csqt	3		
T2((qs)sss)	2		
T2(tr)	1		
T2(tr)	1		b \flat
T2((qs)sss)	4		
T2main-csqt	4		
T2((qs)sss)	4		
R3	10	3\rightarrow4	\Rightarrow
MEASURE COUNT	113(+2)		

Table 3.15: PcD2a Development

	# of Measures	folio #	Tonal Center
T2r3	6	4	a\Rightarrow
T2((qs)sss)	4	\downarrow	a \Rightarrow
T2csqt.-var.	2		
TD	4		a
T1r3-asc.	2		(g)
TD	2		\Rightarrow
T1r3-dsc.(M6)	2		A
T2r3 cnt'd	5		\RightarrowF\sharp+f\sharp \Rightarrow
T2((qs)sss)	2		\Rightarrow
T2(tr)	1		F \sharp +f \sharp
T2var.	2		\Rightarrow
T1r3+T2r3	9(+1)	4\rightarrow5	eb \Rightarrow
T1asc.(inv.)	2	4	eb
T2main-ante.	2		\Rightarrow
retrans.(AP2)	5(+1)	5	
MEASURE COUNT	30(+1)		

Table 3.16: PcD2a Recapitulation

	# of Measures	folio #	Tonal Center
T1r4	17	5	F\sharp \Rightarrow G+g\Rightarrow
T1dsc.(M6) <i>f+inv.pp</i>	4		F \sharp \Rightarrow
FalseR	2		
T1asc. <i>f+inv.pp</i>	4		G+g \Rightarrow
FalseR	3		
T1var.	2		
trans.	2		
T2r4	6	5	f\sharp \Rightarrow
T2main-ante.	4		f \sharp
T2main-csqt(notr)	2		f \sharp \Rightarrow
AP3	3	6	\Rightarrow
T2r4 cnt'd	10	6	f\sharp \Rightarrow
T2main-ante.	4		f \sharp
T2main-csqt-inv.	2		
T2((qs)sss)+var.	2		
T2main-concl.	2		
TD	6(-1)	6	b\flat \Rightarrow
TD	4	6	b \flat \Rightarrow
TDconcl.	2(-1)	6	
T1r5	6	7	F\sharp \Rightarrow D\flat \Rightarrow
T1dsc.(M6)	4		F \sharp \Rightarrow
T1asc.(AP4)	2		D \flat \Rightarrow
R4	10	7	(Db)\RightarrowV/V\Rightarrow(Db)\RightarrowV+/ii
EPISODE	10	Einlage-zu-VH	ii\Rightarrow(V\RightarrowB\Rightarrow)\RightarrowD\RightarrowV/D\Rightarrowv
EPISODE	19	7	ω \Rightarrow V/B\Rightarrow ω \Rightarrow V/F\sharp \Rightarrow (V\RightarrowD)\Rightarrow V/B\flat
MEASURE COUNT	77(+8)		

Table 3.17: PcD2a Coda

	# of Measures	folio #	Tonal Center
T1r5 cnt'd	19(-1)	8	V ped.\Rightarrow(V/B ped.)\RightarrowF\sharp
T1dsc.(M6)	3.5(+1.5)		V ped.
FalseR-inv.	3		\Rightarrow
T1asc.-inv.	5.5(+.5)		V/B ped.
T1dsc.(M6)	3		\Rightarrow
T1dsc.(M3)-inv.	7		F \sharp
CODA	38(+9)	8	F\sharp, D\RightarrowF\sharp
CODA(T1)	13(+2)		F \sharp
TonalShift(T1)	2		D
FalseR	5		\Rightarrow
CODA(T1)-1 st -concl.	11		F \sharp
CODA(T1)- <i>new-ending</i>	7		
MEASURE COUNT	57(+8)		
PcD2a TOTAL	277(+19)		

Table 3.18: PcD2b Exposition

	# of Measures	folio #	Tonal Center
R1	15	1	f\sharp
T1r1	13	1	F\sharp, (A), F\sharp
T1asc.	4		F \sharp
T1dsc.(m2)	5		(A)
T1dsc.(M6)	4		F \sharp
T2r1	12	1	\Rightarrowf\sharp
T2((qs)sss)	4		\Rightarrow
T2main-csqt	3		f \sharp
T2((qs)sss)	5		
R2	9	1	\Rightarrow
T1r2	31	2	F\sharp, (A) F\sharp
T1asc.	4		F \sharp
T1dsc.(M3)	4		F \sharp , (A)
T1asc.+(hhhh)	5		F \sharp
T1dsc.(M3)	6		(A)
T1dsc.(M6)	4		F \sharp
T1asc.(AP1)	5		\Rightarrow
trans.	3		
T2r2	23	3	f\sharp, b\flat
T2((qs)sss)+main-ante.	4		f \sharp
T2main-csqt	3		
T2((qs)sss)	2		
T2(tr)	1		
T2(tr)	1		b \flat
T2((qs)sss)	4		
T2main-csqt	4		
T2((qs)sss)	4		
R3	10	3\rightarrow4	\Rightarrow
MEASURE COUNT	113		

Table 3.19: PcD2b Development

	# of Measures	folio #	Tonal Center
T2r3	6	4	a\Rightarrow
T2((qs)sss)	4	\downarrow	a \Rightarrow
T2csqt.-var.	2		
TD	4		a
T1r3-asc.	2		(g)
TD	2		\Rightarrow
T1r3-dsc.(M6)	2		A
T2r3 cnt'd	5		\RightarrowF\sharp+f\sharp \Rightarrow
T2((qs)sss)	2		\Rightarrow
T2(tr)	1		F \sharp +f \sharp
T2var.	2		\Rightarrow
T1r3+T2r3	9	4\rightarrow5	eb \Rightarrow
T1asc.(inv.)	2	4	eb
T2main-ante.	2		\Rightarrow
retrans.(AP2)	5	5	
MEASURE COUNT	30		

Table 3.20: PcD2b Recapitulation

	# of Measures	folio #	Tonal Center
T1r4	18(+1)	5	F_# ⇒ G+g ⇒
T1dsc.(M6) <i>f+inv.pp</i>	4		F _# ⇒
FalseR	2		
T1asc. <i>f+inv.pp</i>	4		G+g ⇒
FalseR	4(+1)		
T1var.	2		
trans.	2		
T2r4	6	5	f_# ⇒
T2main-ante.	4		f _#
T2main-csqt(notr)	2		f _# ⇒
AP3	3	6	⇒
T2r4 cnt'd	10	6	f_# ⇒
T2main-ante.	4		f _#
T2main-csqt-inv.	2		
T2((qs)sss)+var.	2		
T2main-concl.	2		
TD	6	6	b\flat ⇒
TD	4	6	b \flat ⇒
TDconcl.	2	6	
T1r5	6	7	F_# ⇒ D\flat ⇒
T1dsc.(M6)	4		F _# ⇒
T1asc.(AP4)	2		D \flat ⇒
R4	10	7	(D⁹) ⇒ V/V ⇒ (D⁷) ⇒ V+/ii
EPISODE	17(-2)	7	a\flat ⇒ V/B ⇒ a\flat ⇒ vi^{7/9}/A ⇒ (V ⇒ D) ⇒ V/B\flat
MEASURE COUNT	76(-1)		

Table 3.21: PcD2b Coda

	# of Measures	folio #	Tonal Center
T1r5 + T2r5	34(+15)	8	V ped. ⇒ F_#, D+d ⇒ F_# ⇒ V/B ped. ⇒ F_#
T1dsc.(M6)	5(+1.5)		V ped. ⇒
T2main-ante.+var.	4		F _#
TonalShift(T2)	5		D+d ⇒
T2main-csqt(notr)+T1asc.-inv.	8(+2.5)		F _# ⇒ (V/B) ped. ⇒
T1dsc.(M6)	4(+1)		⇒
T1dsc.(M3)-inv.	8(+1)		F _#
CODA	31(-7)	8 → 9	F_#, D ⇒ F_#
CODA(T1)	6(-7)	8	F _#
TonalShift(T1)	2		D
FalseR	7(+2)	8 → 9	⇒
CODA(T1)	16(+5)	9	F _#
MEASURE COUNT	65(+8)		
PcD2b TOTAL	285(+11)		

Table 3.22: PcD2c Exposition

	# of Measures	folio #	Tonal Center
R1	15	1	f\sharp
T1r1	13	1	F\sharp, (A), F\sharp
T1asc.	4		F \sharp
T1dsc.(m2)	5		(A)
T1dsc.(M6)	4		F \sharp
T2r1	12	1	\Rightarrowf\sharp
T2((qs)sss)	4		\Rightarrow
T2main-csqt	3		f \sharp
T2((qs)sss)	5		
R2	9	1	\Rightarrow
T1r2	31	2	F\sharp, (A) F\sharp
T1asc.	4		F \sharp
T1dsc.(M3)	4		F \sharp , (A)
T1asc.+(hhhh)	5		F \sharp
T1dsc.(M3)	6		(A)
T1dsc.(M6)	4		F \sharp
T1asc.(AP1)	5		\Rightarrow
trans.	3		
T2r2	23	3	f\sharp, b\flat
T2((qs)sss)+main-ante.	4		f \sharp
T2main-csqt	3		
T2((qs)sss)	2		
T2(tr)	1		
T2(tr)	1		b \flat
T2((qs)sss)	4		
T2main-csqt	4		
T2((qs)sss)	4		
R3	10	3\rightarrow4	\Rightarrow
MEASURE COUNT	113		

Table 3.23: PcD2c Development

	# of Measures	folio #	Tonal Center
T2r3	6	4	a\Rightarrow
T2((qs)sss)	4	\downarrow	a \Rightarrow
T2csqt.-var.	2		
TD	4		a
T1r3-asc.	2		(g)
TD	2		\Rightarrow
T1r3-dsc.(M6)	2		A
T2r3 cnt'd	5		\RightarrowF\sharp+f\sharp \Rightarrow
T2((qs)sss)	2		\Rightarrow
T2(tr)	1		F \sharp +f \sharp
T2var.	2		\Rightarrow
T1r3+T2r3	9	4\rightarrow5	eb \Rightarrow
T1asc.(inv.)	2	4	eb
T2main-ante.	2		\Rightarrow
retrans.(AP2)	5	5	
MEASURE COUNT	30		

Table 3.24: PcD2c Recapitulation

T1r4	# of Measures	folio #	Tonal Center
	12(-6)	5	$F\sharp \Rightarrow G+g \Rightarrow$
T1dsc.(M6) <i>f+inv.pp</i>	4		$F\sharp \Rightarrow$
FalseR	2		
T1asc. <i>f+inv.pp</i>	4		$G+g \Rightarrow$
FalseR	2(-2)		
T1var.	2		
trans.	2		
T2r4	6	5	$f\sharp \Rightarrow$
T2main-ante.	4		$f\sharp$
T2main-csqt(notr)	2		$f\sharp \Rightarrow$
AP3	3	6	\Rightarrow
T2r4 cnt'd	10	6	$f\sharp \Rightarrow$
T2main-ante.	4		$f\sharp$
T2main-csqt-inv.	2		
T2((qs)sss)+var.	2		
T2main-concl.	2		
TD	6	6	$b\flat \Rightarrow$
TD	4	6	$b\flat \Rightarrow$
TDconcl.	2	6	
T1r5	6	7	$F\sharp \Rightarrow D\flat \Rightarrow$
T1dsc.(M6)	4		$F\sharp \Rightarrow$
T1asc.(AP4)	2		$D\flat \Rightarrow$
R4	10	7	$(D^{\flat}) \Rightarrow V/V \Rightarrow (D^{\flat}) \Rightarrow V+/ii$
CLIMAX	23(+3)	7	$ab \Rightarrow V/F\sharp \Rightarrow ab \Rightarrow (V^{\flat}/F\sharp + V^{\flat}/B\flat) \Rightarrow V/B\flat$
MEASURE COUNT	76		

Table 3.25: PcD2c Coda

T1r5+T2r5	# of Measures	folio #	Tonal Center
	33(-1)	8	$V \text{ ped.} \Rightarrow F\sharp, D+d \Rightarrow F\sharp \Rightarrow F\sharp$
T1dsc.(M6)	4(-1)		$V \text{ ped.} \Rightarrow$
T2main-ante.+var.	4		$F\sharp$
TonalShift(T2)	5		$D+d \Rightarrow$
T2main-csqt(notr)+T1asc.-inv.	8		$F\sharp \Rightarrow (V/B) \text{ ped.} \Rightarrow$
T1dsc.(M6)	4		\Rightarrow
T1dsc.(M3)-inv.	8		$F\sharp$
CODA	38(+7)	8→9n	$F\sharp, D \Rightarrow F\sharp$
CODA(T1)	6	8	$F\sharp$
TonalShift(T1)	2		D
FalseR	7	8→9o	\Rightarrow
CODA(T1)	5(-11)	9n	$F\sharp$
CODA(T2)	1.5		
CODA(T1)'	16.5		$(D) \Rightarrow (V^{\flat}) \Rightarrow F\sharp$
MEASURE COUNT	71(+6)		
PcD2c TOTAL	290(+5)		

PcD2a and PcD2b feature a significant amount of expansion in both folio 5 and in the coda. The former now contains interruptions by and elaborations of refrain material, along with a two-measure transition into T2r4.³⁹ These decisions had been reversed by PcD2c, ultimately tightening the flow of the musical narrative. Charting the form through each revision of PcD2 gradually reveals Mahler achieving balance by enlarging the coda: the final measure count of the exposition and development in PcD2c is 143 measures, while the recapitulation, climax, and coda amount to a near-equal 147. In addition, if one groups the Bb minor presentation of T2 together with the development, the resulting chunk of material is nearly identical in length to the recapitulation, as is the exposition and similar grouping of the climax combined with the coda. This strongly implies Mahler was intending a symmetrical structure for the Adagio.⁴⁰ Mahler's insertion of the previously absent second theme into the coda blurs the formal boundary with the preceding recapitulation, and helps to balance the coda with the exposition it is meant to mirror.

PcD2a's coda is a remarkable evolutionary link between the two different forms of the ending, in that it is the only instance in which characteristics of both endings coincide with each other. First, this is the final revision in which T2 is absent from the coda. Second, the coda begins similarly to that found in PcD1c, though Mahler condensed it and transposed it up an octave. Finally, he implemented an upward arpeggio in the harp in lieu of a final, low F# major triad and concludes with a short cadence in the uppermost register of the orchestra (Plate A.11).

The second major revision of the coda took a fair amount of tweaking to get to the form found in PcD2c. Mahler made one final attempt to preserve the material beginning in the fourth measure of the third system on folio 8 (Example 3.3). This results in a dramatically expanded transition into the final full statement of T1. Mahler eventually crossed it out, replacing it with a solution that elides elegantly with the theme. The tonal shift(T1) remains in D major all the way up through PcD2c, but Mahler finally writes "Es-dur" above it, thus confirming its transposition upon embarking on PtD. The impetus behind this transposition could have been to restore some presence of Eb that was eliminated upon the recomposition of the transitional episode from PcD1b, which originally began with a prolonged Eb major triad.⁴¹ Finally, folio 9 was

39. These had been penciled in rudimentary form in PcD1.

40. Bruns ("Mahler's Motivically Expanded Tonality," 153) goes even further and groups the entirety of T2r2 in with the development, though he contradicts himself by noting the "principal secondary key" of the movement is first unveiled within that section. This analysis also has the effect of downplaying the third refrain by classifying it as an interruption within the development instead of heralding structural significance.

41. As the E minor Scherzo was slated to follow the Adagio directly for some time during the symphony's development, being moved to the fourth movement slot at the last minute by the reintroduction of the F# minor Scherzo (and which may have been missing from the symphonic plan at the point Mahler decided on this transposition), Eb can be interpreted as an enharmonically-spelled leading tone to the tonic of the E minor Scherzo. See Chapter 6 for more details. Given this sudden alteration in movement order at the tail end of Mahler's composing holiday, there's a chance he might have reverted this fragment back to its original

originally much shorter, possessing an ending that resembles the final version but which ends abruptly (Plate A.12). PcD2c expands this material, leading to a version that is almost indistinguishable from PtD save for a slightly thicker texture over the final dominant pedal (Plate A.13).



Example 3.3: The eventually discarded expansion of the transition into the final full statement of Theme 1.

3.2 Partitur Draft

We are fortunate to have been left with a complete orchestral draft of the Adagio. While the F# minor Scherzo partitur is also complete from beginning to end, the score of the Adagio is vastly more sophisticated and refined. Contrasting with the particell drafts there is only one iteration of PtD without any known tonal center of D.

ancillary inserts or alternative material. The orchestration of the Adagio did not involve simply expanding the condensed short score, however, as charting the orchestral draft's form reveals surprising disparities between it and PcD2c.

Table 3.26: PtD Exposition

R1	# of Measures	Bifolio #	Tonal Center
T1r1	15	1-1r	f\sharp
	12(-1)	1-1v\rightarrow2r	F\sharp, (A), F\sharp
T1asc.	4	1-1v	F \sharp
T1dsc.(M3)	4(-1)		(A)
T1dsc.(M6)	4	1-1v \rightarrow 2r	F \sharp
T2r1	12	1-2r\rightarrowv	\Rightarrowf\sharp
T2((qs)sss)	4	1-2r	\Rightarrow
T2main-csqt	3	1-2v	f \sharp
T2((qs)sss)	5		
R2	9	2-1r	\Rightarrow
T1r2	32(+1)	2-1r\rightarrow2v	F\sharp, (A) F\sharp
T1asc.	4	2-1r	F \sharp
T1dsc.(m2)	5(+1)	2-1r \rightarrow v	F \sharp , (A)
T1asc.+(hhhh)	5	2-1v	F \sharp
T1dsc.(M3)	6	2-1v \rightarrow 2r	(A)
T1dsc.(M6)	4	2-2r	F \sharp
T1asc.(AP1)	5	2-2r \rightarrow v	\Rightarrow
trans.	3		
T2r2	24(+1)	2-2v\rightarrow3-2v	f\sharp, bb
T2((qs)sss)+main-ante.	4	2-2v \rightarrow 3-1r	f \sharp
T2main-csqt	3	3-1r	
T2((qs)sss)	2	3-1r \rightarrow v	
T2(tr)	1	3-1v	
T2(tr)	1		bb
T2((qs)sss)	4	3-1v \rightarrow 2r	
T2main-csqt	4	3-2r	
T2((qs)sss)	5(+1)	3-2r \rightarrow v	
R3	8(-2)	3-2v	\Rightarrow
MEASURE COUNT	112(-1)		

Table 3.27: PtD Development

T2r3	# of Measures	Bifolio #	Tonal Center
	6	4-1r	a ⇒
T2((qs)sss)	4	4-1r	a⇒
T2csqt.-var.	2		
TD	4	4-1v	a
T1r3-asc.	2	4-1v	(g)
TD	2	4-2r	⇒
T1r3-dsc.(M6)	2	4-2r	A
T2r3 cnt'd	5	4-2r→v	⇒F_#+f_#⇒
T2((qs)sss)	2	4-2r	⇒
T2(tr)	1	4-2r	F _# +f _#
T2var.	2	4-2v	⇒
T1r3+T2r3	9	4-2v→5-1r	eb⇒
T1asc.(inv.)	2	4-2v	eb
T2main-ante.	2		⇒
retrans.(AP2)	4(-1) ⁴²	4-2v→5-1r	
MEASURE COUNT	29(-1)		

Table 3.28: PtD Recapitulation

T1r4	# of Measures	Bifolio #	Tonal Center
	12	5-1r→v	F_#⇒G+g⇒
T1dsc.(M6) f+inv.p	4	5-1r	F _# ⇒
T1asc.f+inv.p	4	5-1v	G+g⇒
FalseR	2		
T1var.	2		
T2r4	6	5-2r	f_#⇒
T2main-ante.	4		f _#
T2main-csqt(notr)	2		f _# ⇒
AP3	3	5-2v	⇒
T2r4 cnt'd	10	5-2v→6-1v	f_#⇒
T2main-ante.	4	5-2v→6-1r	f _#
T2main-csqt-inv.	2	6-1r	
T2((qs)sss)+var.	2	6-1r→v	
T2main-concl.	2		
TD	6	6-1r→2v	b_b⇒
TD	4	6-1r	b _b ⇒
TDconcl.	2	6-1r→2r	
T1r5	6	6-2r→2v	F_#⇒D_b⇒
T1dsc.(M6)	4	6-2r	F _# ⇒
T1asc.(AP4)	2	6-2r→v	D _b ⇒
R4	10	6-2v	(D⁹)⇒V/V⇒(D⁷)⇒V+/ii
CLIMAX	19(-4)	6-2v→7-1v	ab⇒V/F_#⇒ab⇒(V⁹/F_#+V⁹/B_b)⇒V/B_b
MEASURE COUNT	72(-4)		

Mahler confirmed his reordering of material between the first two rotations of theme 1 notated in PcD2c. Not only did he reinstate the descending version of the theme beginning with the major third as its first rotation, as seen in folio I(I) and PcD1a, he exchanged the four-bar consequent phrase of T1r2 with the five measure version from the first rotation in PcD2.⁴³ Mahler was content with the solution in PtD, as there are no markings suggesting further shuffling of phrases. He did remain preoccupied with the register of the first violin part from measures 19 through 21, however, and lightly inked an alternative that descends down an octave above the main violin part in the score. Many performing editions,

42. Mahler combined the extra $\frac{2}{4}$ bar that existed in the Particell with the previous $\frac{4}{4}$, thus producing one $\frac{6}{4}$ bar instead; no musical material was excised.

43. Coburn ("Form and Genesis," 133) makes a compelling argument that this switch was made in order to enhance the increasing of tension until the approach to the climax is abandoned in measure 77.

Table 3.29: PtD Coda

T1r5+T2r5	# of Measures 25(-8)	folio # 7-1v→8-1r	Tonal Center V ped.⇒F\sharp, D+d⇒F\sharp
T1dsc.(M6)	4	7-1v→2r	V ped.⇒ F \sharp
T2main-ante.+var.	4	7-2r	F \sharp
TonalShift(T2)	5	7-2r→2v	D+d⇒
T2main-csqt(notr)+T1asc.-inv.	4(-4)	7-2v	F \sharp
T1dsc.(M6)	4		⇒
T1dsc.(M3)-inv.	8	7-2v→8-1r	F \sharp
CODA	38	8-1r→2r	F\sharp, Eb⇒F\sharp
CODA(T1)	6	8-1r	F \sharp
TonalShift(T1)	2		E b
FalseR	7	8-1r→v	⇒
CODA(T1)	5	8-1v	F \sharp
CODA(T2)	1.5		
CODA(T1)'	16.5	8-1v→2r	(D)⇒(V $^{\flat}$)⇒F \sharp
MEASURE COUNT	63(-8)		
PtD TOTAL	276(-14)		

including the IGMG critical edition, choose the alternative written above the first violin part proper. However, considering Mahler had made the space for the *ossia* passage as he was setting up the page, and seeing how he displayed similar reservations regarding octave placement from his very first drafts through PcD2, it is more likely that he retained both versions here for the purpose of postponing his final decision until the fair copy.⁴⁴

Mahler would continue to tighten the movement's form and engage in textural refinement while producing his preliminary orchestral draft score. In addition, Mahler cut eight measures from the coda, destabilizing the strikingly symmetrical structure he constructed in PcD2. However, in practice, due to the subtle differences in tempo between the two halves of the piece, it feels more evenly balanced than before. On top of the cuts made in PcD2c, Mahler began to chip away at various doublings in passages that he must have felt were overly orchestrated, despite not yet having filled in gaping holes in sections within bifolios 5 and 6. While Mahler's penchant for refinement is well-documented, it is still interesting to see him engage in such activity at such an early stage of orchestration when he would normally be preoccupied with filling in missing textural material.

Fascinating, but also perplexing, are revisions made between PcD2c and PtD that were not stated in the former, and revisions marked in PcD2c that were seemingly ignored when Mahler drafted PtD. Not counting the inevitable filling-in of textures and embellishment of motivic material that would happen whenever Mahler would revisit a score, the bypassed prescriptions are as follows:

- Last measure of PcD2 folio 3 and first measure of folio 4. This is a transition into the development that had been included from PcD1b through PcD2c. However, it is completely absent from PtD. While Mahler might have arbitrarily omitted these two measures while orchestrating, it is curious that he would have so casually left out material that had been an

44. It should be noted that the critical edition does not provide an option for choosing the solution found on the first violin line; the alternative written above was presumed definitive by Ratz.

integral structural facet of the movement without first marking it for deletion.

- The final measure of the first system and first measure of the second system of PcD2 folio 5. The partitur draft does not adhere to Mahler's pencilled in *ottava bassa* indication for the first violin part. In addition, the G \sharp in the first violin part leads to an E \natural in PcD2c but a Cx in PtD, a pitch shared by the horns.⁴⁵ Furthermore, in PcD2c, given identical orchestration decisions, the first violins in the next measure play an E \sharp 5, proceeding to eighth-note A \sharp and G \sharp 6s, and ending on a dotted quarter Fx6 leading to an eighth-note D \natural 5.⁴⁶ However, with no warning the PtD very neatly has the first violin begin on a quarter-note D \sharp 5, leading to eighth-note G \sharp and F \sharp 6, and ending on a half-note E \natural 6. This change was likely to accommodate the deletion of the following two measures in PcD2. While this deletion was properly notated in the particell draft, these altered pitches were not.
- The second measure of the first system of PcD1c folio VII and the final measure of the final system of PcD2 folio 6. This measure has the singular distinction of having been subjected to two significant revisions without any kind of intervening revisionary marks. Example 3.4 features a side-by-side comparison of its states in PcD1, PcD2, and PtD. Mahler did not provide any sort of annotation in this measure, not even circling it in his usual way to indicate he would revisit the contents of the bar and either keep, alter, or delete them. Yet whenever he would proceed with the next major revision, he invariably reworked this measure in full.

Example 3.4: A side-by-side comparison of PtD measure 177, showing its states in PcD1, PcD2, and PtD, respectively (the latter typeset in a non-transposing, condensed score format).

This phenomenon can also be witnessed when comparing the short and orchestral draft scores of the F \sharp minor Scherzo, but it is particularly curious with

45. There might have originally been an E \natural here, but it is hard to tell as Mahler had quite thoroughly crossed this other note out.

46. This note could also be a D \sharp ; Mahler's handwriting is very difficult to read.

regard to the Adagio considering how extensively Mahler worked and reworked this movement throughout the summer of 1910. With regard to pencilled-in revisions in PcD2c that were not reflected in PtD, Mahler might have spontaneously preferred what he had written in PcD2b while orchestrating. It is equally possible that Mahler could have made these changes after drafting PtD but for whatever reason — either these revisionary marks were tentative at best or he did not want to further clutter up the orchestral draft score — he felt indicating them in PcD2c would be more appropriate. Revisions or omissions of PcD2c material in PtD without corresponding markings in the former could have been impromptu decisions made by the composer while orchestrating that he felt did not require the extra effort to retroactively document in his short score drafts. These nevertheless represent missing links in the compositional process of this symphony.

One of the most controversial passages in the partitur draft consist of measures 170 and 171, which mark the end of the F \sharp minor statement of T2r4. Cooke observed the following:

It would seem that, when copying [the short score] from [folio VI] or copying [the orchestral draft] from [the short score], Mahler misunderstood his original intention here and wrote the part in [treble clef] for Vln 2. In bar 170 the [treble clef] F \sharp trill clashes ineffectively with the F \sharp of Vln 1; the 4th [dotted quarter note] [bass clef] G \sharp on [folio VI], becomes [treble clef] E, which makes no sense at all: in the IGMG edition, it is conjecturally altered to F \sharp . In bar 171 the [bass clef] C \sharp trill becomes [treble clef] A \sharp , a similarly ineffective clash with Vln 1 A \sharp .⁴⁷

Cooke is not alone in thinking this. Bruns concurs: “measures 170–71 contain a startling misprint involving numerous changes of pitch content in several of the string parts, and it is overlooked in the Mahler Gesellschaft edition prepared by Erwin Ratz.”⁴⁸ Bouwman also champions the idea that Mahler was copying material “mindlessly.”⁴⁹ Could it have been that Mahler, despite having rewritten this page no fewer than three times prior to his drafting PtD, accidentally thought what had consistently been notated in the bass clef was meant for treble instead? That Mahler erred is not reflected in several performing editions which opt to preserve, mostly as written, Mahler’s puzzling last-minute transposition.⁵⁰ Therefore, in order to determine if these measures in PtD are

47. Mahler and Cooke, *Performing Version*, 168.

48. Bruns (“Mahler’s Motivically Expanded Tonality,” 231) overstates the condition of the corresponding passage in the partitur drafts here, as up to and including PcD2, the sixth folio of which had not yet been discovered and published by the time he wrote his thesis, there are no identifiable string parts or accompanying musical material whatsoever save what would later be assigned to the twin violin sections and the half-note bass line.

49. Bouwman, “Unfinished Business,” 46.

50. In addition to the IGMG critical edition, performing editions that follow PtD include: Gustav Mahler and Rudolf Barshai, *10. Symphonie in 5 Sätzen* (Wien: Universal-Edition, 2001); Gustav Mahler and Clinton Carpenter, *Symphony No. 10* (New York: Associated

erroneous, one must first analyze the material on PcD1a/b folio VI, PcD1c folio VI, PcD2 folio 6, and PtD bifolios 5-2v through 6-1v. In case this swapping and transposing of material was intentional, analysis could help to explain what kind of underlying tonal or structural strategy the composer was aiming to achieve.

Despite the survival of three iterations the sixth particell folio, there is surprisingly little difference between any of them, which may explain why Mahler had been recycling the oldest version written on the mismatched № 8 paper for so long. The only substantial changes between the older and newer instances of PcD1 folio VI are: the elimination of the counterpoint beginning on the fourth measure of the first system, along with a lack of confirmation of the *f* dynamic marking; the replacement of many of the instances of the altered descending-second motivic cell with the descending trill component of T2, in addition to the removal of others not altered; and the deletion of the two circled measures in the final system. The upright-oriented folio VI features the deprecated motivic cell in place of the later T2 trill, which not only begins an octave lower but is clearly in bass clef, sharing a staff with the descending $F\sharp \rightarrow C\sharp$ bass line. The newer folio VI, the most current short score material that Cooke and Bruns had at their disposal, still features similar material sharing a staff with the bass line, though it now takes the form of the T2 trill instead of the deprecated motivic cell. As there is no shift in notehead location between the passage here and its counterpart in PtD, and as its reading in bass clef is more compatible with the prevailing $F\sharp$ minor and $C\sharp$ minor/D major sonorities, they argue that Mahler must have intended for this to remain in the bass clef but made a mistake when writing the partitur draft. As the consensus view is that Mahler began work on PtD after finishing PcDc of the Finale, an overwhelming sense of urgency was identified as the reason for the composer's error, prompting several editors of performing editions to alter this passage. While we are fortunate to now have access to folio 6 from PcD2, that page proves to be a disappointment while deciphering this riddle, as the only significant differences between it and its immediate predecessor are the splitting of the trill passage and the bass line into two separate staves and the addition of one measure to the final system which serves as a replacement for what had begun folio VII. Mahler could have simply affixed an Arabic 6 to folio VI(new) to associate it with the new draft, added the extra measure, and the result would have been scarcely different.

What is especially striking is Mahler's reworking of the original counterpoint against T2 into a much lighter and less intrusive homophonic *pizzicato* texture. In PcD1a/b he had written a contrapuntal line derived from the descending

Music Publishers, 1966); Gustav Mahler, N. Samale, and G. Mazzuca, *Mahler: Symphony No. 10 (performing edition by Samale/Mazzuca)*, dir. Martin Sieghart, Exton EXCL-00013, 2008, CD; Gustav Mahler, Ronald Stevenson, and Christopher White, *Mahler: Symphony No. 10 realized by Deryck Cooke*, Christopher White, Divine Art B00CC1MXYG, 2013, CD. However, even the critical edition makes corrections to some of the pitches in this passage, including, but not limited to, changing the A in the second oboe's part to an A \sharp . Curiously, despite how harmonically experimental this passage is vis-à-vis the rest of the movement and the various corrections to pitches Ratz had made, he makes no mention of this passage whatsoever in the *Revisionsbericht* preceding the typeset score.

second motive only to excise it from PcD1c, thus leaving an unaccompanied theme. He did not decide on a suitable replacement for the remainder of the particell draft revisions. In PtD we encounter a much lighter accompaniment than was first conceived, along with a dynamic marking of *p* to replace the penciled-in *f* of Mahler's previous polyphonic plan.⁵¹ Otherwise, very little was altered or embellished from here through the very beginning of bifolio 6-1v aside from the addition of dynamics, clarification of phrasing, and peppering of syncopation, with the notable exception of measures 170 and 171. The gradual lightening of this passage supports further the notion that Mahler's view of the function of this passage had changed over time, from a strong, polyphonically busy climax to a dramatically abrupt cessation of the building up of energy in the preceding passage, allowing an undercurrent of tension to continue to roil before the eventual breakthrough that happens soon thereafter.

Due to the relative stability of T2r4 over all of the drafts, the striking, abrupt alterations in PtD in measures 170 and 171 could at first seem to be transcription errors on the composer's part. Measure 170 begins with a half-note accompaniment in the oboes and clarinets, the resumption of *pizzicato* in the violas and 'celli, and the tuba doubling the contrabasses in the half-note bass line. The first violins are assigned all material that was in the first staff of the sixth folio in the PcDs, but what seemed so securely in the bass clef is given to the second violins instead. However, this is not simply a case of register swapping; the pitches themselves are different, remaining on the exact same line or space as they had been in the earlier short scores but now assigned to the treble clef. This renders the material in the first two beats of measure 170 in a more chaotic state, with the second violins playing not one pitch that would be considered a constituent member of an F \sharp minor triad. The clever overlay of a D⁷ over a C \sharp bass in the second half is also undermined by a second violin part clashing with the D⁷ in the very register reserved for it. While the following measure mostly resembles the earlier tonal plan, there is now a doubly-expressed major/minor sonority instead of being cleanly in F \sharp major. It might seem, then, that Cooke *et al.* were right. Considering how remarkably stable this material had been from the very first draft and how the clear oscillation between F \sharp and D⁷/C \sharp is diluted in the PtD by this alteration, Mahler might have made a mistake that he would have corrected in a fair copy. This hypothesis, however, is challenged by various details in PtD and PcD2.

Even though it seems that Mahler had confused clef and registral placement when drafting PtD, that he disregarded staff crossings which would typically denote a clef change and would have clued him in onto such a mistake lends credence to the argument that the change in register, at least, was intentional. Since the trill passage and bass line had been on one staff and split into two for

51. Many editors of performing editions are unsatisfied with the anemic texture here, either supplying counterpoint of their own (Cooke, Gamzou, Mazzetti) or an elaboration of the homophonic accompaniment (Samale/Mazzuca and Barshai). Carpenter and Wheeler elect to leave this passage as it stands in PtD.

PcD2 folio 6, Mahler might indeed have been speeding through the orchestration of this movement and was transcribing without giving much thought to what he was writing on the page, seeing the separation as a split between treble and bass clefs and transferring the music to his orchestral draft accordingly. But if this were true, how could he have not have seen the crossing of the trill passage from the fourth to third staves in the second half of m. 171 in PcD2 as a change of clefs, thus realizing his mistake? Furthermore, Mahler did not treat this a cue to change instrumentation, as he leaves everything in the second violins; crossing staves would be a salient signal for that if not an alteration in clef.⁵²

A hasty transcription would most likely produce a second violin line that is typographically identical to what is on the fourth staff in PcD2, but this is not the case in PtD. For instance, in the first half of measure 170, PcD1c and PcD2 both feature a courtesy natural next to the dotted-eighth note A3 and leave the G \sharp and F \sharp unadorned, as these accidentals are expected in the prevailing F \sharp minor sonority. If Mahler had carried this material over mindlessly, we would find an E and D without accompanying natural signs. Instead, Mahler supplied courtesy accidentals to these pitches as well despite not being necessary. This implies that Mahler was aware of how unusual this pattern might seem and wanted to confirm that this is the desired pitch material. Furthermore, the first dotted eighth note in measure 171 has a courtesy natural sign next to it that was not written in any of the preceding PcDs. Both the treble clef A \natural and bass clef C \sharp are defined within the F \sharp minor key signature, but the A \natural conflicts with the F \sharp major harmony here while the C \sharp does not, so the addition of the natural would imply that Mahler was cognizant of the F \sharp minor sonority he was infusing and the resulting clash from such a superimposition.⁵³

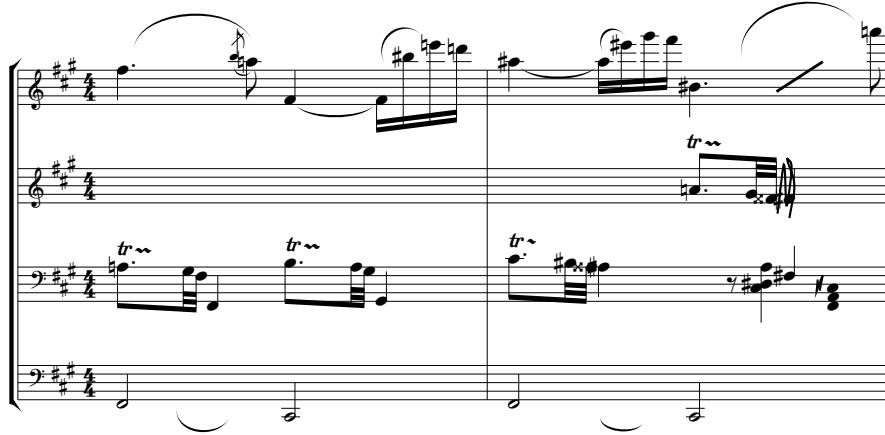
The final half of measure 171 in PcD2 has an eighth rest followed by two somewhat difficult-to-read and poorly aligned chords. I have transcribed this measure in Example 3.5. Due to the sloppiness of the notation I posit these chords were written after the folio was first completed.

While everything else written on the fourth staff is meant to be in the bass clef, these two chords were written with treble clef in mind: the first would make no sense as [C \sharp , D \sharp , A], but as [A, B \sharp , F \sharp] it helps to reinforce the D⁷ superimposed upon the C \sharp in the bass. This reading corresponds to the accompanying figure in the violas and 'celli in PtD, albeit taken down one octave there.⁵⁴ This strongly implies that Mahler was thinking of the material on the fourth staff as having been in bass clef, except for the aforementioned two chords, which would

52. The violas do join in at this point, ostensibly to reach the low F \sharp that would be impossible for the second violins, but this is still not a salient change in instrumentation, and is otherwise a jumping down in register instead of up.

53. This would also rationalize the F \sharp minor triad written in the oboe parts, which has been commonly presumed to have been an error by Mahler and posthumously altered in all editions to an F \sharp major triad.

54. While no indication of *pizzicato* is found here, it is strongly implied, especially considering the plucked accompaniment from the final three measures of Bifolio 5-2v onward. All performing editions, including the critical edition and regardless of transposition used, supply a *pizz.* instruction, with a subsequent *arco* cancellation as needed.



Example 3.5: PtD measures 170 and 171 as they appear in PcD2. It should be noted that the second staff is omitted due to being completely devoid of content.

have been placed above the trill passage. When orchestrating this movement he made the conscious decision to move the *pizzicato* chords down one octave, and to extend this same accompaniment pattern backward — still in the lower register — to the previous measure. The decision adopted by Cooke *et al.* to revert the registral placement of these two lines back to where they had been is not in accordance with Mahler's final handling of the material.

The solution to the matter may lie in the two measures cut from the end of the third refrain, as they exhibit several of the unusual sonorities that are otherwise expressed if one were to leave PtD untouched (see Example 3.6). The first of these opens with an unmistakable minor second clash between E and F. As the bottom voice progresses, the F leads to an E \flat — also in an awkward semitonal collision — and the second beat finishes by spelling out a series of pitches that are best expressed as pitch class sets: the first three notes comprise a (026) while the second, third, and fourth taken together form a (048).⁵⁵ Both the static E and the line weaving around it belong to two completely different tonal worlds, creating a jarring moment for the listener, arguably as much as the nonachord preceding the coda.

The second half of the measure features a remarkable pentachord, (02368), divisible and expressible in two salient ways. It contains the subsets (013), (014), and (026), all important motivic collections of intervals recurring throughout the Adagio and the symphony in general.⁵⁶ Furthermore, the sonority contains a simultaneous mixture of A \sharp_2^4 and Fr $_5^6$. The second of these two measures begins with a doubly-expressed D(M+m)⁶ followed by a D \sharp^{b7} +D \sharp^{mb7} . This passage then leads right into the development in A minor instead of the G \sharp /A \flat that was being prepared through the unusual D \sharp^{b7} .⁵⁷ Again, Mahler made no indication

55. The latter being an enharmonically respelled augmented chord built on B.

56. (037) is also a subset but is so fundamental to tertian harmony that it would not be perceived as post-tonal in nature and can be safely ignored in this context.

57. The D \sharp^{mb7} does include as a subset the PC set (025), or Forte set 3-7. For a thorough

in PcD2 that he was reconsidering the insert he placed here, yet these two measures are nowhere to be found in PtD. The $G\sharp$ in the violas instead lead straight into the A minor development without digression, thereby reverting to the approach found in PcD1a.

Example 3.6: Cut transition from the third refrain to the development.

Turning our attention to PtD measures 170 and 171 (see Example 3.7), we encounter in addition to the expression of an $F\sharp$ minor triad a superimposed, doubly-expressed D major/minor sonority. The second half of measure 170 is even more interesting: there is a simultaneous expression of D^7 and $C\sharp$, and a stronger expression of $C\sharp$ through a reinforced third — albeit in minor. The addition of a $G\sharp$ implies another mixture of a dominant seventh and French augmented sixth, similar to what was seen in the cut transition.

Despite the lack of revisionary marks in PcD2c, Mahler seemed dissatisfied with the transition. V. Kofi Agawu observes “it is clear that the essential gesture is one of juxtaposition. This is perhaps one reason why the local transitions between [T1] and [T2] sound contrived and unnatural; by drawing attention to themselves they ironically weaken rather than strengthen the sense of logical arrival.”⁵⁸ While this transition is not between the two major themes of the movement, it nevertheless similarly undermines the arrival into the development. It behaves more like an interruption, and Mahler may have felt such a moment filled with disorienting and jarring sonorities would ultimately undermine the progress of his narrative and weaken the impact of the impressive climactic nonachord yet to come. However, he may not have wanted to let his harmonic experiment go to waste, and thus infused elements of it into measures 170 and 171 in PtD. The similarities in harmonic and intervallic content are so strong that it is unreasonable to consider them coincidences. After all, Mahler was not shy about including collisions of minor seconds and ninths in earlier drafts of the Adagio, so these clashes should not be wholly unexpected.

All typographical evidence points to Mahler’s swapping of the trill and pizzicato material in PtD as being intentional; the consistent downward octave trans-

demonstration of the importance of the sets 3-7 and 3-8 within the framework of the Adagio, see Bruns, “Mahler’s Motivically Expanded Tonality.”

⁵⁸ Agawu, “Tonal Strategy,” 228.

Example 3.7: PtD measures 170 and 171 in condensed score format.

position of the pizzicato passage from PcD2c to PtD suggests this. This would then imply that the upward register shift of the trill motive was equally intentional, though the apparent disregard for the changing of clefs has led many to view this as a mistake on Mahler's part. As we have seen, however, Mahler was acutely aware of the clashes such a radical shift in pitch classes would introduce to these measures; the added accidentals support this notion. The otherwise unexplained excision of the transition into the development, two measures that had exhibited many of the same kinds of dissonant sonorities now being introduced to measures 170 and 171 in the orchestral draft score, can now be rationalized as a displacement of these sonorities closer to the climactic breakthrough of the piece. I would urge anyone wishing to construct a new performing edition of the work to reconsider this passage, as well as other "corrections" made by Ratz and others.

3.3 The Evolution of the A \flat Minor Climax and Nonachord

The episode between the recapitulation into the coda, beginning in measure 184 of PtD with the fourth refrain, followed by a devastatingly powerful passage culminating in the soul-crushing nonachord, is one of the most striking and

distinctive climactic moments in all of Mahler's *œuvre*. It is also the passage he labored over most in the movement. He at first intended it to bridge the original climax of the movement and the coda, then supplied it with new material to appear after the refrain, subjecting that to two major rewrites over the course of drafting the particell scores. While Mahler's deteriorating psychological state is an explanation for the eventual appearance of the $V^{b9}/F\sharp$ over V^9/Bb nonachord, his struggle over the length, melodic and harmonic content, and overall character of the passage dates back to the earliest drafts of the symphony, and was more likely to do with the continually fluctuating and evolving harmonic plan of the developing symphony itself.

When Mahler completed his first draft of the Adagio, he intended the fourth refrain to be a bridge between his first attempt at a climax — the second half of T2r4 and first half of T1r5 — and the beginning of the coda (Example 3.8). Instead of the haunting two-voice passage scored for both sections of violins, it was, like the first three refrains, a lengthier, monophonic line. Without the $D\sharp$ in the second voice at the end of the refrain, the chromatically descending $B\sharp \rightarrow B\flat$ elides neatly with the $A\sharp$ that opens the coda. An individual unfamiliar with the piece might easily play through this passage at the piano and not feel as if anything in particular were missing.

Mahler soon felt that the coda was too brief, and just prior to embarking on the first minor revision to the Adagio penciled in significant changes to R4, in addition to a new, much lengthier coda. The most striking alterations made to R4 were the addition of a second, independent line placed above the refrain figure proper (Plate A.7), and an insert carat pointing to eight pencilled measures found on the verso of PcD1a's title page (Plate A.14). These changes were kept for PcD1b, along with the fleshing out of the final three measures of the eight-measure insertion with T1 material (Example 3.9).

1

(014)
 (013)
 F# III V+ / III V Fr6
 IV $\frac{6}{5}$ 4

Example 3.8: Refrain 4 bridging the two halves of T1r5 (PcD1a).

$F\sharp:$ V V^7/V V V^6/vi [?] $D^9 \rightarrow$

ppp *f* *ppp*

am triad Emphasis on C

V / V

Mahler continues to oscillate between A and C, foreshadowing the superimposition of these two keys in the E minor Scherzo's waltz

D^7 dm^7 E_b+ (V+ / ii)

Example 3.9: Refrain 4, with a new eight-measure episode leading into the coda (PcD1b).

Another juxtaposition of C Major with A minor

The secondary subdominant and dominant of E minor further anticipate the E minor Scherzo, which most likely was slated to be the Finale at this point.

Example 3.9 (continued)

The new polyphony in R4 places this passage in a new harmonic context, strengthening the perception of D, and preparing for a modulation elsewhere by the superimposition of D \sharp over the final B of the refrain. A few non-chord tones aside, the pitch classes that comprise the first three measures of R4 spell a D 9 . The fourth through sixth measures recall the final sonority of the first half of T1r5, one that will be discussed presently. R4 continues with another implication of a D 9 and a hint of an F major triad (V/B \flat), terminating with the suggestion of the dominant of G \sharp /Ab. This sonority does not resolve, but instead leads to an E \flat major triad, or V/Ab, in a thickly-textured, yet soft passage that Mahler had labeled “Orgelkla[ng]” in its first draft.⁵⁹

This eight-measure passage is stylistically unlike any of the material preceding it in the Adagio, though it does incorporate elements of the Adagio’s refrain, in addition to drawing from T1. While the sheer amount of revisions and scratching out muddles some of the detail at a glance, careful inspection of the manuscript reveals that the initial chord is an E \flat major triad, and that the large *pp* dynamic marking on the fourth staff is written in pen, thereby referring to this passage and not the insert that later supplanted these eight measures (signified by the carat that is pencilled just underneath the *pianissimo*).⁶⁰ The motivic material in the top staff is clearly derived from the appoggiatura figure of the refrain, and by the sixth measure it is joined by both prime and inverted forms of T1. The final measure returns to the refrain appoggiatura one last time in diminution, during the transition into the coda.

This episode did not satisfy Mahler for very long, however, as he soon excised it in favor of a new ten-measure passage, set in Ab minor (Example 3.10). This Ab minor alternative, found on the verso side of the revised folio VI, begins in a manner indistinguishable from measures 199 through 202 of PtD, though afterwards it diverges noticeably from subsequent iterations. The initial four measures place a greater emphasis on the key of F \sharp than the version of the climax that came before it, and while an E 9 chord can be found it functions as a predominant sonority instead of as a dominant or tonicized key center. The nonachord had yet to be conceived by Mahler at this stage; the sonority following the Neapolitan of F \sharp is instead an enharmonically respelled subdominant, which also happens to be the dominant of E.⁶¹ It was on this chord that this insert

59. This was most likely an orchestration reminder to himself. If Mahler truly wanted an organ to play here, he would have simply written “Orgel.”

60. The illegibility of this passage in the Ricke facsimile has resulted in differing and contradictory interpretations over the decades regarding the tonal center of this passage. Matthews (*Mahler at Work*, 135) interprets this passage as beginning in E minor, though he concedes that E \flat minor is equally as likely due to the difficulty of deciphering Mahler’s handwriting here. Coburn (“Form and Genesis,” 155) interprets this passage in E \flat minor, apparently reading the natural signs next to the Gs as flats instead. The “completely different passage in E minor” he refers to is actually the insert page containing the prototype of this material (Plate A.14), which nevertheless begins with an E \flat major triad, not an E minor sonority. Furthermore, the “superficially-similar” passage to the Ab minor climax is the first sketch of the final version of the climax. Now that the ÖNB has uploaded high-quality scans of the pages in their collection to their website, this page has become much easier to read.

61. Without it being preceded by the subdominant of E minor, like in PcD1b, the feeling of motion toward E never manifests itself. Nevertheless, the dual function of this triad, in

originally ended; after the B major triad, the Adagio proceeded to the fourth measure of the third system on the revised folio VII. Mahler later wrote the final five penned measures as a bridge to the coda proper, thereby superseding the previous bridge that began with the dominant of E minor. This new bridge proceeds with a V / B \flat and a B \flat minor triad superimposed upon each other, followed by a disarmed dominant back to F \sharp .

The first system of the musical score consists of three staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a complex harmonic texture with overlapping lines. Dynamics include *ppp* (pianississimo) and *f* (forte). Chord symbols below the staff are: F \sharp : V, V, V \flat /V, V, V \flat /vi, [F], and D \flat ⁹ →.

The second system of the musical score shows a continuation of the harmonic texture. A circled chord in the upper staff is labeled "am triad". The text "Emphasis on C" is placed above the staff, pointing to a specific note. The chord symbol below the staff is V / V.

Mahler continues to oscillate between A and C, foreshadowing the superimposition of these two keys in the E minor Scherzo's waltz

The third system of the musical score continues the harmonic oscillation. A circled chord in the upper staff is highlighted. The chord symbols below the staff are D \flat ⁷, dm \flat ⁷, and E \flat ₇+ (V+ / ii).

Example 3.10: Refrain 4, with a completely rewritten transition to the coda, now in A \flat minor (PcD1c).

addition to the E \flat ⁹ earlier, can be seen as a reference to this pitch centrality.

Musical score system 1, featuring a treble and bass clef staff. The key signature has three flats. The system includes several measures with complex chordal textures. Chord labels below the staff include: $ab: i$, $i^4_{\#3}$, VI^9 , $V^7/F\#$, $V^6_4/C\#$, i , and $\#7$.

Musical score system 2, featuring a treble and bass clef staff. The key signature has three flats. A specific chord in the middle of the system is circled in red. Chord labels below the staff include: $vii^{\#6}_5$, $\flat II^6_5/F\#$, $IV/F\#$ (V/e), and $V/B\flat$.

Musical score system 3, featuring a treble and bass clef staff. The key signature has three flats. A specific melodic phrase in the treble staff is circled in red and labeled with the number (014). Chord labels below the staff include: $B\flat^{\#7-\#6}$, D , $V^{\#2}/D$, and $v^4/F\#$.

Example 3.10 (continued)

The image shows a musical score for Example 3.10 (continued). It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three sharps (F#, C#, G#). The score is divided into four measures. The first measure contains a chord with a question mark, which is identified by the chord symbol $F\#:$ iii^6 or i_4^6 . The second measure contains a chord with a question mark, identified by the chord symbol ii_4^7 . The third measure contains a chord with a question mark, identified by the chord symbol IV^7 . The fourth measure contains a chord with a question mark, identified by the chord symbol IV or $\flat II^6$. A 'V ped.' marking is present below the first two measures, with a line extending to the right. The bass line consists of whole notes in the first and third measures.

Example 3.10 (continued)

When Mahler began drafting PcD2, he expanded this new A \flat minor passage significantly, composing a new five-measure introduction and reworking the final six measures into a broader, lengthier transition that he never quite finished, still oscillating between the dominant of B \flat and shadows of F \sharp (Example 3.11). The five measures following R4 enhance the feeling of A \flat minor centrality and end by implying B via its secondary dominant. The following four measures are virtually unchanged from how they appeared in PcD1c, save for a slight lengthening of the (albeit still incompletely notated) bass line. It is the remaining material that proves to be the juiciest meat; the nonachord is not yet anywhere to be seen, but the idea of a sustained A, approached stepwise from F, is first found at this stage. It is soon joined by a second voice that, together, form secondary dominants of the three most important key centers of the symphony: B \flat , F \sharp , and D. The final two measures are mysterious; Mahler could have rather easily moved from the V / B \flat to the F \sharp over its dominant pedal, indeed he does this in PtD, yet instead he lengthens the dominant of B \flat , with a hint of a juxtaposition of F \sharp , through a meandering, monophonic line as if it were a resumption of R4. It is incomplete but was neither circled nor crossed out; nevertheless, it does not persist in PtD.⁶²

62. The subsequent revisions of the bass line suggest Mahler had disregarded these measures as early as PcD2b.

The image displays three systems of musical notation for Example 3.11. Each system consists of four staves: a vocal line (top), a piano line (second), a guitar line (third), and a bass line (bottom). The music is in 4/4 time and features a key signature of three sharps (F#, C#, G#).

- System 1:** The vocal line begins with a *ff* dynamic marking and a slur over the first two measures. The piano line has a *ppp* dynamic marking. Chord symbols below the bass line are: $F^\#$, V , V^7/V , V^4/vi , and $V^5_{\frac{4}{3}}/V$.
- System 2:** Continuation of the vocal and piano lines. The piano line features a long note with a slur.
- System 3:** Continuation of the vocal and piano lines. The piano line features a long note with a slur.

Example 3.11: Refrain 4, followed by the A^b minor climax, without the nona-chord ($PcD2a$).

ab: V+ / ii | i CT⁷

i⁷ CT⁷ v₄⁶ / B_b V⁶ / B bVI / B V+ / B

Example 3.11 (continued)

i C VI⁹ V⁷/F# V₄⁶/C# i \flat II/F#

vii^{o6}/₅/F# \flat II⁶/₅/F# V/F# \flat II/D V/D D

Example 3.11 (continued)

V / D V / B_b

Example 3.11 (continued)

As folio 7 of PcD2 is the least legible of the surviving manuscript pages for the Tenth Symphony, it becomes frustratingly difficult to ascertain the chronology for revisions therein (Plate A.2). Nevertheless, subtle clues remain to help settle these issues. Beginning on the third system, there are numerous layers of pencilled revisions in addition to alterations made in pen of varying intensities of stroke thickness and darkness of ink. Despite the unfortunate dearth of strikeouts, circles, and other visual signals indicating preference of one solution over another, Mahler's penmanship, the quality of ink and kind of writing implement he used (whether pen or pencil), and his positioning of the material on the paper can all be evaluated to determine order of composition.

A thorough examination of the first five measures of the third system, utilizing the criteria laid out in the previous paragraph, reveals that the material written on the second and third staves was the earliest that Mahler wrote, and thus provides the basis for PcD2a. In the third measure, Mahler crossed out the contents on the second line, replaced them with the two sonorities on the third line (including the rather unusual $i^{#7}$), and continued onward. This is the only continuous material in pen that connects the beginning of this passage with the sixth measure of system three, and as none of the chords found on the third line from the third measure onward were selected for PtD, this must have predated the other solutions found in these five measures.

While alterations and additions made in pencil typically follow those in pen, a comparison of the remaining material within this passage show that, not only are the sonorities written in pencil positioned more closely to the original penned material, they were consistently rejected in favor of what Mahler wrote in pen on the fifth and briefly-added sixth lines of the score, therefore the former was most likely what was current for PcD2b (Example 3.12). These pencilled alternatives reside on the second and fourth staves of the system, surrounding the content of PcD2a, though it appears that Mahler was not yet ready to commit to either of these solutions, hence the lack of deletion markings. Mahler might have decided to keep a copy of these alternatives, including those added for the subsequent PcD2c, in a legible state in case he were to change his mind when embarking upon a fair copy of the score.⁶³

The remainder of this passage proceeds similarly to PcD2a with two notable differences: there is now a fully-diminished chord with a raised ninth in the eleventh measure, and the descending line on the second staff of the fourth system is altered significantly. The diminished chord, which could be interpreted as a $vii^{\circ\#9}$ of A, marks the beginning of what would eventually become the striking nonachord. The harmonic implications of this will be discussed below. The change in the descending line does not alter the harmonic progression from PcD2a, emphasizing the tonal centers of D and B \flat through secondary dominants,

63. The preliminary draft orchestral score and fair copy of his Ninth Symphony demonstrate that Mahler was not opposed to making further harmonic adjustments and even structural revisions of pieces long after leaving the short score behind.

but it does provide a convincing transition to the first measure of folio 8, and closely resembles what is found in PtD. The previous monophonic material is not crossed out, but given its unfinished state and exclusion in the orchestral draft score, it is safe to presume Mahler abandoned it at this point in favor of this elaborated descending line.

The musical score is written in 4/4 time and consists of three systems of staves. The first system shows a descending melodic line in the upper voices, starting with a forte (*ff*) dynamic and ending with a pianissimo (*ppp*) dynamic. The lower voices provide harmonic support with chords. The second system continues the melodic line, which becomes more fragmented and ends with a final note. The third system shows the continuation of the lower voices and the final resolution of the piece.

Chord symbols below the first system: $F\sharp:$ V, V^7/V , V, V^6_4/vi , V^6_5/V

Example 3.12: Refrain 4, followed by the $A\flat$ minor climax and featuring the pentachord (PcD2b).

$V+ / ii$
 $V+$
 i
 CT^7

$i^{27} \text{ or } V^6 / C\#$
 $CT^7 \text{ or } V_2^4 / E_b$
 $v_{(4)}^6 / B_b \text{ or } vii^{(b)} / F\#$
 $V^{(6)} / B$
 bVI / B
 $v \text{ or } V+ / B$

Example 3.12 (continued)

All Gei[gen]

Ob.

Viol u. Cl

Cl

Hörn[er]

(014)

(013)

i C VI^9 $V^7/F\#$ $V_4^6/C\#$ i $bII/F\#$

V/Bb

$vii^o6_5/F\#$ $bII^6_5/F\#$ vii^o9/A V/D D

Example 3.12 (continued)

V / D V / B_b

F# 1⁶₄ IV⁷₆₅ IV⁷

V ped. _____

Example 3.12 (continued)

PcD2c sees the following changes made to the $A\flat$ minor passage: further harmonic changes to the five measures after the initial double barline (once again featuring no crossing out or circling of older material), a thorough reworking of the material beginning ten measures into the section, and the expansion of PcD2b's pentachord into the nonachord discussed in Chapter 2 (Example 3.13). The harmonic alterations will be discussed presently. It is at this stage when Mahler aggressively struck out the beginning of the transition into the coda, replacing it with the gradual construction of the dissonant $V^9 / B\flat$ over $V^{b9} / F\sharp$ nonachord, effectively transforming these measures into the climax of the movement. It should be noted that this isn't accomplished precisely the same way as in PtD; instead of keeping the A5 in the first trumpet part sustained for a measure and repeating the nonachord, he introduced ascending octave jumps on A (presumably in the trombones), leading back to the pentachord and then, one measure later, the nonachord. Not only does this mark a sharp change in character, infusing an element of terror that had heretofore been absent from the Adagio, the harmonic implications of this new climax, in addition to the overall harmonic evolution of this initially transitional episode between R4 and the coda, become compelling bits of evidence when piecing together the compositional chronology of the symphony.

Proportionality of the Adagio, as well as the character and intensity of its climax, were not the only reasons why Mahler struggled so much with this part of the movement. As usual, he was constantly preoccupied with the overarching tonal plan of his symphony. The frequent reorientation of harmonic foci throughout the evolution of this passage indicates a volatile, ever-shifting symphonic plan; this section is the musical analogue of the chaotic title page of the E minor Scherzo. While not always positioned first in the symphony, from at least PcD1b onward Mahler treated the Adagio as a musical oracle, reflective of the priorities the composer put forth in his plan and a harbinger of what would be to come.

PcD1a is the one complete draft of the Adagio that does not contain a supplementary episode between R4 and the coda; R4, like the refrains before it, is itself the transition. There is nevertheless an interesting harmonic alteration between PcD1a and its following minor revision in the two measures preceding R4 that reveals shifting harmonic and motivic priorities. The first of these measures begins with a tonicization of $B\flat$, followed by a frustrated return to $F\sharp$. Never again in further revisions of this passage can one find an arrival on $B\flat$; there are often frustrated tonicizations of the key, but the withholding of these resolutions to the second of the two primary tonal centers provides much of the tension within the transition. PcD1b and onward feature the prolonging of the dominant of $F\sharp$, increasing the feeling of frustration, and uncanniness, that R4's sudden appearance brings to the table.⁶⁴ Also notable is the superimposition of

64. The sonority immediately preceding R4 has been inconsistently notated by Mahler. He wrote an enharmonically-respelled French augmented 6th in PcD1a, which he seemingly placed

The image displays three systems of musical notation for Example 3.13. Each system consists of four staves: a vocal line (top), two piano staves (middle), and a bass line (bottom). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system includes dynamic markings *ff* and *ppp*. Chord symbols are provided below the bass line: $F:$, V , V^7/V , V , V^6_4/vi , and $V^6_5/3/V$. The notation includes various rhythmic values, accidentals, and phrasing slurs.

Example 3.13: Refrain 4, followed by the $A\flat$ minor climax and containing the nonachord (PcD2c).

(014) over (013); (014) is still saliently articulated here in PcD1b onward, but (013) is deemphasized. This mirrors Mahler's removal of the (013) motivic cell, often superimposed over a (014), from elsewhere in the movement beginning

in inversion for PcD1b/c. However, the bass of this chord is ambiguous; it appears as if Mahler chose to write an $E\flat$, thus opting for a chromatically rising bass line, but as a portion of the notehead intersects with the third line of the staff, it could just as easily be a sloppily-written D (the natural from the preceding V^6_4/vi would carry over). Mahler himself demonstrated uncertainty, as he opts for an $E\flat$ (creating an inverted V^9/V) in PcD2, yet an $E\flat\flat$ in PtD, returning the sonority to the French 6^{th} encountered in PcD1a. Notably, Deryck Cooke (*Performing Edition*, 168) opts for an $E\flat$ and bases his choice on the strength of the bass line progression; for an unknown reason, he chooses to leave the French 6^{th} with its $D\sharp$ out of the discussion, though he must have been aware of it. This ends up being a minor detail, however, as both chords possess predominant functionality.

ab: $\begin{array}{|l} V+ / ii \\ \hline V+ \end{array}$ i CT⁷

i^2^7 or $V^6 / C\#$ CT⁷ or V_2^4 / E_b $v^{(4)} / B_b$ or $vii^{(6)} / F\#$ or i_4^6 $V^{(4)} / B$ bVI / B or B_b^6 v or $V+ / B$ or (016) or $vi^7 / F\#$ $v^6 / F\#$

Example 3.13 (continued)

All[e] Gei[gen]

Viol. u. Cl.

Fl. b

Cl. (014)

II. VI. Vla

Tr.

Pos

Chord symbols for the first system: i , C , VI^{\flat} , V^7/F^{\sharp} , i , V^{\flat}_4/C^{\sharp} , V/C .

Chord symbols for the second system: $vii^{\flat 6}_5/F^{\sharp}$, $\flat II^{\flat}_5/F^{\sharp}$, $vii^{\flat 9}/A$, $V^{\flat 9}/F^{\sharp}$, V^7/B_{\flat} , $V^{\flat 9}/B_{\flat}$, $V^{\flat 9}/F^{\sharp}$.

Example 3.13 (continued)

Musical score for Example 3.13 (continued), first system. The score consists of five staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time. The music includes a double bar line. Chord symbols below the staves are: vii°/A , D, and V/D.

Musical score for Example 3.13 (continued), second system. The score consists of five staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time. The music includes a double bar line and a *p* dynamic marking. Chord symbols below the staves are: V/B_b , $F^\# I_4^6$, and IV_6^7 with a 5 below it. A *V ped.* marking with an arrow is also present.

Example 3.13 (continued)

with PcD1b.

The harmonic content of the episode in PcD1b provides some important clues when sleuthing the chronology of composition of the Tenth. As these eight measures cycle through a pattern of secondary dominants, the arrival of the anticipated $G\sharp/Ab$, expected since the terminus of R4, is delayed until just before the resumption of T1r5. From the initial $E\flat$ major triad, or V/Ab , we move down by third to a C major triad (V/F).⁶⁵ This sonority proceeds to A minor (iv/e), which then leads to B major (V/e). This section concludes by moving first to a D major triad with an added raised fourth (V^{+4}/G)⁶⁶, and then finally to the Ab major, or enharmonically-respelled $V/C\sharp$, that was prepared by the end of R4. This meandering harmonic path is no accident; Mahler chose these chords as they foreshadow important tonal centers elsewhere in the symphony. As F is the dominant of $B\flat$, the paired tonic to $F\sharp$ in the Adagio, its appearance comes to little surprise; the abrupt focus on E minor, the mode specifically established by the choice of A minor instead of major as the subdominant of E, however, is noteworthy. Furthermore, the addition of the raised fourth in the following D major sonority not only anticipates the following Ab major triad, it also prolongs the frustrated resolution to E minor set up by the preceding progression, and links E minor to the dominant of $C\sharp$, itself the dominant of the other paired tonic of the Adagio that had remained absent from the interruptive R4 and eight-measure expansion.⁶⁷

PcD1c's replacement for the previous eight measure passage, the prototype of the eventual climax introduced in PcD2, features both a stylistic and harmonic overhaul. Mahler wrote an Ab minor key signature, though at this point it seems more for convenience; the key is not strongly reinforced, nor does the passage remain in Ab minor for very long. Mahler instead continued to emphasize $F\sharp$, though never quite tonicizing it. A B major triad follows in the fifth measure — the original terminus of this insert — but Mahler circled it upon writing the five measure extension, his usual notation to express apprehension about inclusion. Even if this sonority had been kept in future revisions of the Adagio, as of PcD1c it is no longer prepared as a secondary dominant of E minor, thereby diluting any feel of progression toward that key. At this time E was becoming gradually less of an important tonal center, the composer instead already favoring the three tonal centers that would become the primary harmonic pillars of the symphony: $B\flat$, D, and $F\sharp$. Furthermore, the penultimate measure contains a particularly exposed (014) without an accompanying (013). This provides yet further evidence that, as of this still early stage of composi-

65. Mahler was particularly forgetful of accidentals throughout this passage; as such, this chord takes the appearance of a $C\sharp$ minor triad, or disarmed dominant of $F\sharp$. However, the tied-over note on the first staff is written as a $C\sharp$; inspecting the prototype of this passage (Plate A.14) confirms this sonority as a C major triad.

66. (013) happens to be a subset of this chord.

67. The juxtaposition of A minor with C major also foreshadows an integral component of the E minor Scherzo, in addition to providing a link for this symphony with another piece by the composer. For more, please refer to Chapter 4.

tion, Mahler thought better of the simultaneous sounding of the (0134) superset and discarded the (013) component, along with its associated motive.

While Mahler elected to retain the insert composed for PcD1c when writing PcD2, he subjected it to a significant amount of expansion and recomposition, resulting in another shift in harmonic priority. The first five measures begin by strengthening the feeling of modulation to A \flat minor through the alternation between tonic triad and common-tone diminished seventh chord. There is a curious attempt to pivot to B via secondary dominants, but this is thwarted, the passage returning to A \flat for the material shared between it and its analogue in PcD1c. As discussed above, these four measures proceed with few alterations until the recomposed transition. Not only does this new episode proceed very differently to PcD1c, as it is more motivically cohesive with the preceding material, it changes the order in which Mahler touches upon the three predominant tonal areas of the symphony. The earlier draft began with a resolved secondary dominant of B \flat , followed by a D major triad and its secondary dominant, concluding with a disarmed dominant of F \sharp , whereas PcD2a begins with a linear implication of the dominant to B \flat on the top staff, followed by a brief, unresolved secondary dominant of F \sharp and a tonicization of D; the passage then concludes with an unresolved dominant of B \flat . By downplaying the prevalence of F \sharp here and by strengthening the feeling of A \flat — interpreted here as an enharmonically-respelled predominant of F \sharp — Mahler not only set up an expanded cadence that won't see resolution until the coda, he also shone a larger spotlight on other key centers — in this case, B, D, and especially B \flat — by overtly frustrating their respective tonicizations.

PcD2b saw the fewest amount of changes between subsequent particell drafts here, aside from some further harmonic refinement in the first five measures and the introduction of the pentachord in the eleventh. Mahler's final minor revision to this draft contains several major changes to this passage. In addition to the rewrite of the transition, now quite confidently the movement's climax and into which he placed the novel nonachord sonority, Mahler subjected the first five measures to another harmonic overhaul, prioritizing further the tonal centers of F \sharp and B \flat , and neutering the presence of B. Since Mahler did not cross out any of the material that had been current for PcD2a or PcD2b, there remains the possibility that he was still struggling with the overall tonal plan of this passage. Nevertheless, the most recent harmonies written in the score correspond to what is written in PtD, and these overwrite the older frustrated tonicization of B with sonorities that reference B \flat and F \sharp ; the latter half of the fifth measure now contains a frustrated tonicization of F \sharp instead.⁶⁸ As

68. The most recent sonority this progression replaces is highly irregular given the otherwise tertian nature of the symphony's harmonic makeup. On the sixth line Mahler penned a chord consisting of a D \sharp 5, a G \sharp 5 (the natural is not written, but nevertheless understood), and a C \sharp 6. This forms a (016), which is not a pitch-class set that Mahler exploited elsewhere in any salient way. It is possible that Mahler made a mistake and intended for the D \sharp to have been an E \flat , thus producing an Italian 6th that would have resolved to the following A \flat minor triad by common tone.

the nonachord is comprised of a linked-together $V^9/B\flat$ and $V^{b9}/F\sharp$, the conflict between those two keys is further dramatized, though Mahler elects in this draft to still accentuate the $vii^{\circ\sharp9} / A$ pentachord.

When comparing each revision of the episode between R4 and the coda, one finds a history unexpectedly diverse in stylistic, motivic, and harmonic content, especially when compared to the relative stability of the rest of the movement. The alterations in character are not difficult to explain: Mahler was weighing the proportions of the movement and determined that the original climax at the second half of T2r4 was premature given his continual expansion of the coda. He increased the harmonic tension just before the arrival of R4, and added an unearthly second voice to the refrain, while indicating that it must be played much more softly than before, thus fixating upon the abandoned process as the climactic moment of the movement. The new, quiet, introspective eight-measure insertion, bearing the inscription “Orgelkla[ng]” in its prototype, acts as an uncanny bridge to the coda. As Mahler continued to lengthen and broaden the dramatic scope of the coda, this solution began to lose its appeal, so the composer wrote a replacement for the previous inserted material that continued to increase in length and defer its apex until PcD2c, where what began the transition into the coda became the climax of the movement by introduction of the powerful nonachord, and it was this solution that Mahler adopted for the orchestral draft score (and what he would later mirror in the work’s monumental Finale).

What is less obvious is the motivation behind the constantly shifting harmonic makeup of this eventually tumultuous passage. The harmonic progression through the episode is completely different between PcD1b and PcD1c, and even though the material in $A\flat$ minor remained stylistically stable throughout PcD2, it was nevertheless subjected to constant harmonic revision. PcD1b’s solution places considerable emphasis on E minor, a key that is never touched upon elsewhere in the movement but happens to be the tonic of one of the two scherzi in the symphony, the development of which was begun early on in the symphony’s genesis, possibly soon after Mahler completed PcD1a (in which E minor is not referred to overtly at all). PcD1c opts to spotlight the symphonic tritecta of $B\flat$, D, and $F\sharp$, and places any reference to E in jeopardy; the last remaining vestige of which is a B major chord that is not treated like a secondary dominant, itself circled for deletion in a subsequent draft. PcD2a and PcD2b both cement the move to $A\flat$ minor as a modulation, and instead of reinstating a frustrated tonicization of E minor choose to provide an equally frustrated tonicization of B instead. The three harmonic pillars of the symphony continue to be highlighted in the transition to the coda, though this time $B\flat$ is given more emphasis, with the transition ending in each version of the draft on an unresolved dominant of that key. PcD2b introduces the idea of a dissonant chord marking a climactic moment by superimposing a diminished chord built upon the seventh scale degree of A onto a sustained A5. PcD2c displays several bold changes starting in

the beginning of this passage, where most references to B are deprecated and further emphasis is placed on the battling tonal centers of F♯ and B♭, a battle that reaches its terrifying apex at the arrival of the nonachord.

3.4 The Andante-Adagio Dilemma

Already touched upon briefly is the complicated and vague relationship between the two baseline tempo markings Mahler wrote in this movement: the opening Andante and subsequent Adagio. It is clear that they should be distinct, but whether the difference should be dramatic or subtle is difficult to divine from PtD alone. As this movement features dueling key centers of F♯ and B♭, Mahler might have similarly decided to oscillate between two baseline tempi. The following table diagrams the tempo markings found in the particell and partitur drafts.

Colin Matthews, one of Deryck Cooke’s collaborators on his performing edition of the symphony, is of the opinion that most conductors express the relationship between the Andante, Adagio, and “fliessend” incorrectly, and that the Andante should be the swiftest by a significant margin, the Adagio the slowest (though perhaps not overly so), and the “fliessend” somewhere in between.⁶⁹ While his suggestion seems reasonable, he bases his argument on the interpolation of a tempo marking that does not exist in PtD: namely, the indication of “fliessend” over T2r1. “Etwas flüchtiger” is pencilled at that spot in PcD1c, but Mahler did not transfer it over to his subsequent drafts. With the addition of “Andante come prima” to the beginning of the second refrain of the PtD, Mahler changed his mind with respect to where he wanted the tempo increase to occur.⁷⁰ This implies that T2r1 was meant to be in either the same tempo as the Adagio or at most subtly quicker. Supporting this understanding further is Mahler’s choice of an abbreviated T2 as its first rotation; while T1 enjoys its exposition in its entirety, T2 is only unveiled through its consequent phrase. If taken much faster than T1, it would be disproportionately underrepresented, especially taken at the kind of *doppio mosso* that Matthews notes many conductors adopt. Mahler may have sensed this potential problem, hence his retraction of “etwas flüchtiger” from the very next draft of the short score. The second refrain would feel lethargic taken in the tempo of the first theme, especially so early in the progression of the movement, hence his addition of the instruction “Andante come prima” in PtD.

Mahler included a tempo marking for T2r2; while differing in language between PcD2 and PtD, in both cases it cancels out the preceding *ritardando* and instructs the conductor to take the material at a faster pace than before. Mahler

69. Matthews, “Tempo Relationships,” 3–5.

70. Matthews never references the “Etwas flüchtiger” marking in his argument. It is possible he had not been aware of this page at the time of writing this article, despite its then recent availability. PcD1b/c folio I was not included in either of the facsimile editions Matthews used for his work on the performing edition or his dissertation.

Table 3.30: Tempo Markings in PcD1, PcD2, and PtD. Location is determined by structural identifier $\pm \#$ of measures.

Location	Marking
PcD1a NO MARKINGS	
PcD1b	
R1 \pm 0	Adagio
PcD1c	
R1 \pm 0	Andante
T1r1 \pm 0	Adagio
T2r1+4	Etwas flüchtiger
CODA(T1) \pm 0	nicht schleppen
CODA(T1)+3	sehr fließend
CODA(T1)+9	Rit. . .
TonalShift(T1) \pm 0	Wieder Adagio
PcD2a	
R1 \pm 0	Andante
T1r1 \pm 0	Adagio
T2r2-1	Rit. . .
T2r2 \pm 0	a Tempo Piu mosso
R3+3	Rit. . .
CODA(T1)+0	Nicht mehr schleppen
CODA(T1)+3	Sehr fließend
CODA(T1)+9	Rit. molto
PcD2b	
R1 \pm 0	Andante
T1r1 \pm 0	Adagio
T2r2-1	Rit. . .
T2r2 \pm 0	a tempo Piu mosso
R3+3	Rit. . .
TonalShift(T1)-4	Langsam
PcD2c	
R1 \pm 0	Andante
T1r1 \pm 0	Adagio
T2r2-1	Rit. . .
T2r2 \pm 0	a tempo Piu mosso
R3+3	Rit. . .
(T1r5+T2r5)+4	Rit. . .
(T1r5+T2r5)+5	à tem[po]
TonalShift(T1)-3	Langsam
CODA(T1)+4	Langsam
CODA(T1) \pm 0	fließend (over staff 3)
PtD	
R1 \pm 0	Andante
T1r1 \pm 0	Adagio
R2 \pm 0	Andante come prima
T1r2 \pm 0	Tempo Adagio
T2r2-2	Rit. . .
T2r2 \pm 0	a Tempo (fließend.[])
R4 \pm 0	Etwas zögernd
(T1r5+T2r5)+4	Rit. . .
(T1r5+T2r5)+5	à Tempo

did not write *Andante* in either instance, but in PtD he enclosed “fließend” partially in parentheses. When Mahler used parenthetical notation for tempi he often referenced a distinct tempo instead of a generic modification of the current baseline.⁷¹ Therefore, it is reasonable to interpret “a Tempo (fließend.[])” as an instruction to cancel the previous *ritardando* and to assume the more flowing of the two tempi. Mahler often introduced tempo markings in Italian but then later used their German equivalents. As fließend roughly translates to flowing and *andante* to moving, he might have been referring to the *Andante* but wished to dispense with Italian.⁷² Therefore, Mahler might have regarded his instruction of “fließend” not as a midpoint between *Adagio* and *Andante*, but rather a reference to a tempo similar to the opening *Andante*. Furthermore, it would help explain why the third refrain is unadorned by a tempo indication. It is not perhaps that Mahler implied a return to *Andante* and failed to mark it as such, but that the orchestra should already be playing at that tempo. Considering this possibility, the “Etwas zögernd” found over the beginning of the fourth refrain in PtD becomes even more remarkable. Mahler here clarifies for the conductor to not return to an *Andante* tempo typical of this material, and that it should be at a slower pace than the T1 statement immediately preceding it. In other words, it should be taken slower than the *Adagio*.

There is a duality of tempo at play here, but how much of a difference should there be between them? It should undoubtedly be perceptible, but should the change be as dramatic as the double — or even more than double — speed suggested by Matthews? As discussed in Chapter 2, PcD1a’s title page reads “Ada_{nte}^{gio}.” While at first glance this could be seen as indicative of the movement’s dual tempi, PcD1b folio I bears the sole tempo marking of *Adagio* over the first measure.⁷³ It wasn’t until PcD1c that Mahler pencilled *Andante* over the first refrain and *Adagio* in measure 16, at which point the title page bearing only *Adagio* in red pencil was being employed. Therefore, it is a more reasonable conclusion to draw that Mahler was struggling with the basic tempo of the movement as a whole, later deciding *Adagio* was the most appropriate. A swifter approach to T1 than what one might be accustomed to was at one point seriously considered by the composer. Therefore, the fastest speed at which one would be willing to take T1 without fear of its trivialization is most likely the closest to what Mahler was envisioning for the *Andante*.⁷⁴ As stated above,

71. See the various tempo markings in the first movement of his Seventh and second movement of his Ninth symphonies for comparison.

72. Given Mahler’s rather fluid interpretation of tempo in his own conducting, he might have wished for others to approach *Adagio* and *Andante* as two endpoints on a continuum, where fließend would be at or near the initial *Andante* and *langsam*, had he reinstated any of these instructions for the fair copy of his score, at or near the first *Adagio*. For several anecdotal reports on Mahler’s conducting habits, see: Henry-Louis de La Grange, “Vol. 2: Vienna: The Years of Challenge (1897–1904),” in *Gustav Mahler* (Oxford: Oxford University Press, 2008).

73. PcD1a folio I bears no tempo marking whatsoever.

74. Matthews (“Tempo Relationships,” 5) suggests a tempo of ♩=63 for the *Adagio*, ♩=48–52 for the “fließend”, and ♩=72–76 for the *Andante*. I posit that ♩=62–70 for the *Adagio* and ♩=52–58 for the *Andante*, or even ♩=48–52 for the *Adagio* and ♩=80–86 for the *Andante*, would appropriately capture the distinct but still delicate proportions between the dual tempo

taking the faster sections at double speed renders the Adagio slow and plodding in comparison, and ends up undermining the very carefully-crafted proportions of the structure of the movement. The effect would be just as detrimental as performing everything in the same tempo.

Mahler left behind a clue in PcD1c's ending that could support a 2:3 ratio between the Adagio and Andante. Eleven measures from the end, Mahler alternates between a $\frac{4}{4}$ and $\frac{2}{4}$ time signature, and in PcD1b this alternation is repeated.⁷⁵ However, in PcD1c he decided to change the second instance of the $\frac{2}{4}$ bar back into $\frac{4}{4}$ and alter the durational values of the notes on the second staff to triplet minims for seemingly little reason. A measure-long *ritardando* would have achieved practically the same effect. Furthermore, there is no other instance in any of the drafts of this 2:3 metric relationship between adjacent measures; triplets themselves are seldom found in this movement. As both this notational anomaly and the introduction of the Andante–Adagio dichotomy are introduced in this draft, might this triplet figure not be a callback, as brief as it may be, to the Andante? If so, then an argument for a 2:3 relationship between the two base tempi for this movement would gain more traction.

The image displays two systems of musical notation for the final 11 bars of PcD1c. The top system consists of four staves (treble and bass clefs). The time signature alternates between 4/4 and 2/4. The second staff features a triplet of minims. The bottom system consists of three staves (bass clefs) and includes a 'C.F.' (Coda Fine) marking with a '8vb' instruction. The notation is complex, with many notes beamed together and various rests.

Example 3.14: The final 11 bars of PcD1c.

identities and not run the risk of being either monotonous or exaggerated.

75. The rough draft for this revision, penciled on the bottom of PcD1a folio VII, exhibits this same behavior.

3.5 Conclusion

Over the course of this chapter we have seen the Adagio gradually evolve from an experimental, but otherwise unassuming movement, destined for an interior position in the symphony, into a monumental, symmetrical bookend to what would become an equally symmetrical symphony. Thanks to the generation of multiple complete drafts and the survival of the majority of their pages, one can easily reconstruct the movement at various stages of composition. Mahler began work right away on a preliminary version of the draft, quickly scrapped it and restarted from the beginning, coming up with a movement that bears the general skeleton of the current state of the Adagio, but which is much shorter and heavily weighted toward the exposition and development sections. He subjected this draft to two interim revisions, gradually refining the overall tonal structure and symmetry of the movement. Soon after completing the final iteration of the particell he began all over again, revising this second draft twice. The Adagio is the only movement of the Tenth Symphony to sport a performable, mostly-texturally-complete Partitur draft score. While this is the source most often studied by scholars, a few of its changes from the final particell draft score remain debatable.

We have also witnessed the unusual metamorphosis of what was an otherwise unassuming rotation of the refrain into a climax of incredible power. The path Mahler took to get there is bewildering, but from this journey we have amassed vital clues to further refine our chronology of how this symphony developed. For instance, the key of E minor was unexpectedly emphasized in PcD1b. This would indicate that, at the time Mahler first revised his initial short score draft of the movement, he considered E minor as a key of particular importance elsewhere in his symphonic plan. When he returned to the Adagio to touch it up further, he replaced the first four measures of the episode with five measures of new insert material, this time ending on an unprepared dominant of E. By the time he finished with draft PcD1c, he appended five further measures to the insert passage, spotlighting secondary dominants of B \flat , D, and F \sharp , and circled the previous dominant of E for deletion. From this we know that, by the end of his series of revisions of PcD1, Mahler was already favoring the tonal trifecta B \flat , D, and F \sharp over E. This harmonic direction is confirmed further in PcD2 and PtD, where E isn't featured prominently here at all. By divining Mahler's harmonic prioritization at key climactic junctures, we can make headway into solving a couple of this movement's remaining chronological mysteries: When did Mahler begin working on the major revision to his short score draft, and when did he start the preliminary orchestral score draft?

4 The Two Scherzi

The Tenth Symphony is the only symphony by Mahler to contain two scherzo movements. This is all the more remarkable in that neither was referred to as a scherzo from the start. What became the F♯ minor Scherzo was originally titled *à la Scherzo* — “like a Scherzo” — and the E minor Scherzo was at first labeled Allegro, then Finale. The evolution of the former began as a reworking of the Adagio’s rotational form into a movement possessing scherzo-like qualities, while the latter was originally a sonata-allegro movement in triple meter, not unlike the first song in *Das Lied von der Erde*: “Das Trinklied vom Jammer der Erde.”

These two movements have historically been the symphony’s least understood and appreciated. Deryck Cooke remarks that the particell draft to the F♯ minor Scherzo was simply transferred to the partitur draft in an “unrevised state,” with sections “well below the standard of the rest of the symphony.” When discussing the E minor Scherzo he is more optimistic and believes that, while there are several uncompleted passages and few instrumentation indications, the particell is evocative of its intended orchestration. Cooke further remarks that, by following one’s intuition, one can divine a “true Mahler sound,” a task he deems impossible for the other scherzo.¹ Several of these sentiments are shared by Colin Matthews, a fellow collaborator on Cooke’s performing version. However, while equally as critical of the state of the partitur draft of the F♯ minor scherzo, he grants its “Trio” and “Ländler” sections as possessing “particularly felicitous touches of orchestration.”²

Mahler, in fact, revised much of the musical material between the particell and partitur draft stages of the F♯ minor Scherzo, though almost never supplied revisionary marks in the former as he had for the Adagio; it was not the case that he thoughtlessly rendered its short score into an orchestral draft. If Mahler felt that time was running out and only wanted to address the issue of orchestration superficially, he would have proceeded as he did in the other movements by appending further orchestrational superscriptions to his particell draft score. Cooke and Matthews are correct in noting that PtD is not in a performable state, with too few textural layers and unsatisfactorily static orchestration. However, while there is only one particell of the F♯ minor Scherzo it reveals no less than ten states of revision. This intensive effort at refinement shows that Mahler

1. Mahler and Cooke, *Performing Version*, xxiv–xxv.

2. Colin Matthews, “The Tenth Symphony,” in *The Mahler Companion*, ed. Donald Mitchell and Andrew Nicholson (New York: The Oxford University Press, 2002), 498. What Matthews refers to as the “Trio” is categorized as scherzo theme 2 (ST2) in this study, and the Eb “Ländler” is identified as the trio theme (TT).

struggled with the form of this movement more than he did with the Adagio. This may offer a partial explanation of the lack of full textures found in PtD. If Mahler was still uncertain about aspects of the movement's form, he may have been reluctant to fill in too much detail if he were to reorder, lengthen or shorten the scherzo's constituent sections later on in the compositional process.³ In the case of the E minor Scherzo, assessments tend to be a bit more forgiving, though the view that Mahler had not yet arrived at its final form is widely maintained.⁴

It should also be noted that moving from a sparse particell draft to a partitur is not unprecedented for the composer. From her reading of the accounts of Natalie Bauer-Lechner and Justine Mahler, the composer's female companions during the summer of 1896, Susan Filler believes that the particell to the first movement of the Third Symphony was texturally and formally incomplete when he embarked on its orchestral draft; the recent discovery of the beginning of its short score draft supports this assertion.⁵ She also observes that Mahler had written the short score of the fourth movement between its partitur draft and fair copy.⁶ This would be strangely out of order for the composer, but would indicate that he first conceived of that movement orchestrally and then went back to condense it for the possibility of a reduction for piano and alto solo later.

Critical examination of the manuscript pages yields many rewarding insights. For example, the unusually brief folio III for the E minor Scherzo links to scherzo theme 3 (ST3), but upon close scrutiny one finds that connection only emerged quite late in the movement's genesis. There exists a page, surviving only in facsimile form, that contains virtually identical material to what is found on folio III but links instead to the waltz-like section in C major/A minor. Furthermore, folio III had originally been labeled with a IV, thus implying linkage with the only material labeled V that bears a plausible connection. The final two systems on the otherwise unlabeled fourth page of ÖNB Mus. Hs. 41.000/8 has a Roman numeral V in the left margin and features the earliest known sketch of the waltz. This is a fascinating example of Mahler reverting to material on a page from earlier in the movement's gestation, and has so far gone unacknowledged.

An aspect of the E minor Scherzo that has been intensively pursued by some scholars is its quotations from other pieces, specifically Mahler's hybrid song cycle/symphony of two years prior: *Das Lied von der Erde*.⁷ To date, only

3. If this had been a concern of the composer, it was most likely predicated on the structural overhaul he had subjected the second movement of his Ninth Symphony to the previous summer. Mahler and Ratz, *IX. Symphonie*.

4. Mahler and Cooke, *Performing Version*; Matthews, "The Tenth Symphony"; Coburn, "Form and Genesis."

5. Milijana Pavlović, "Return to Steinbach: An Unknown Sketch of Mahler's Third Symphony," *Il Saggiatore musicale* 17, no. 1 (2010): 43–52.

6. Filler, "Editorial Problems," 141–179.

7. Several have observed oblique references to other works in the Purgatorio, namely the harmonic and textural implication of "*Das irdische Leben*" from *Des Knaben Wunderhorn*. Coburn, "Form and Genesis"; La Grange, "Purgatory or Catharsis?"; La Grange, "Vol. 4: A New Life"; Nikkels, "Ein Lied vom Tode"; Michael Steinberg, "Symphony No. 10 by Gustav Mahler," accessed March 13, 2016, <http://www.mahlerarchives.net/Archive%20documents/>

“das Trinklied vom Jammer der Erde” has been identified. As we will soon discover, this movement also features an oblique reference to “der Trunkene im Frühling,” and an association between the superimposed C major/A minor tonality of the waltz-like section with the conclusion of “der Abschied.” This discovery leads to further possibilities of extramusical — if not autobiographical — encoding within the scherzo.⁸

4.1 “à la Scherzo” – F♯ minor Scherzo

When Mahler began draft work on the F♯ minor Scherzo, its embryonic material must have been developing in the back of his mind for at least a year or more. Recalling once more the F♯ minor sketch for the Ninth Symphony, one can see a stylistic similarity between the appearance of its theme and early drafts of the scherzo’s first theme (ST1). Despite the heavy emphasis on dotted rhythms and duple meter, one could at a glance mistake the sketch for material belonging to this scherzo (Example 4.1).

This movement has only one particell draft, with several folios bearing duplicated pagination. Among these pages one can observe many stages of revision and expansion of form. This reveals the particell draft to be a single, evolving organism as opposed to static overlays of evolutionary progress as is the case with the Adagio’s particell drafts. While a partitur exists, it scarcely approaches the level of textural and orchestrational development of the Adagio’s PtD — there are in fact some passages that sport thinner textures than what is found in PcD.

4.1.1 Particell Draft

Secondary labeling of the short score pages is written adjacent to the Roman numerals in the list below, save a few letters and Arabic numbers in the upper right-hand corners of the pages; these are included in parentheses:

- Ia (1) – ÖNB 41.000/7, 2 recto
- Ib – Property of Henri-Louis de la Grange.⁹
- II – ÖNB 41.000/7, 3
- III – ÖNB 41.000/7, 4
- III – ÖNB 41.000/7, 5
- IV Trio a) (a) – ÖNB 41.000/7, 6
- V Trio (b) – ÖNB 41.000/7, 7
- V(I) ~~IV~~ – ÖNB 41.000/7, 8

steinberg.pdf.

8. Nikkels, “Ein Lied vom Tode”; La Grange, “Purgatory or Catharsis?”; Steinberg, “Symphony No. 10.”

9. This folio is reproduced as Plate 4 in the performing version of the symphony prepared by Deryck Cooke. Mahler and Cooke, *Performing Version*, xxx.

First four notes of ST1

Contour similar to mms. 20-21

Vaguely reminiscent of mms. 8-10

Oss[ia]

Here Mahler dispenses with the dotted rhythms, thus bringing out further the similarity with ST1.

con. Sva

anfang

Example 4.1: Recto and verso of page 3 in the Ninth Symphony's sketchbook, annotated with respect to similarities with the F# minor Scherzo.

VI – ÖNB 41.000/8, 6¹⁰
 VIa – ÖNB 41.000/7, 9
 VIb – ÖNB 41.000/7, 10
 VIc – ÖNB 41.000/7, 11
 VII ⁷ – ÖNB 41.000/7, 12
 VII B (2) – ÖNB 41.000/7, 21
 VIII ⁸ – ÖNB 41.000/7, 13
 Einlage zu VIII (Coda) – ÖNB 41.000/7, 14
 Unlabeled – ÖNB 41.000/7, 2 verso
 Unlabeled – ÖNB 41.000/7, 15
 Unlabeled – ÖNB 41.000/7, 16
 Unlabeled – ÖNB 41.000/7, 17
 Unlabeled – ÖNB 41.000/7, 18
 Unlabeled – ÖNB 41.000/7, 19
 Unlabeled – ÖNB 41.000/7, 20

Save the leaf held by de La Grange, these pages are all located in the Österreichische Nationalbibliothek's collection and catalogued as the seventh folder of Mus. Hs. 41.000. Unlike the material for the Adagio, there is not necessarily consistency between folios bearing the same pagination. Furthermore, there are several instances of simultaneous and contradictory pagination that stymie efforts to establish an accurate chronology. The composer pursued a great deal of intra-movement sectional reassignment.

All page numbers are Roman, and Mahler also labelled the pages of the trio alphabetically; this is not to be confused with letters appended to Roman numerals for purposes of insertion and formal expansion. Arabic numbers that seem to have no connection with the order of pages are included in the upper right-hand corner of two of the folios, to be discussed below. Whereas instances of duplicated pagination in the Adagio were easily reconciled, this is not the case with the F \sharp minor Scherzo.

Annotated List of Manuscript Pages Pertaining to PcD

- *Ia (1) – ÖNB 41.000/7, 2 recto*: This page contains the first 26 measures of the movement as found in PtD with only superficial discrepancies in musical content. It should be noted that there exists no other page in short score format like it.
- *Ib – Property of Henri-Louis de la Grange*: This page features the three measure introduction to the scherzo, albeit crossed out, leading straight into measure 27 and continuing onward through 58 with only minimal

10. The Österreichische Nationalbibliothek has mistakenly grouped this folio with sketches for the E minor Scherzo. The Ricke Facsimile edition correctly places this page along with the rest of the material for the F \sharp minor Scherzo (why the library has yet to rectify their mistake is unknown).

changes.¹¹ Measure 58 leads straight into 61, though Mahler included material to be inserted between them.¹² The folio terminates at measure 68 with some interesting pitch and metric departures. On the bottom two staves is material meant to serve as an alternative to the circled measures 46 through 48, but the original version was ultimately chosen for PtD. Toward the bottom-right is crossed-out material that is impossible to decipher from Cooke's monochromatic reproduction. Finally, in the top right-hand corner there is written a 'C.' and an 'F.'¹³ Whether these were meant to indicate indecision regarding pitch is unclear, as Mahler kept both pitches below these letters intact in PtD. There is the possibility that these letters were not written by Mahler but are in someone else's hand, as the formation of the 'F' is suspicious.

- *II – ÖNB 41.000/7, 3*: This folio contains measures 69 through 124.
- *III – ÖNB 41.000/7, 4*: Here we have a page presumably corresponding to measures 125 through 163, but with significant differences from these measures' appearance in PtD. First, the latter half of measure 133 through the first half of 135 is a semitone lower. Second, the two-and-a-half circled measures that follow correspond to measures 136 through 140, with 141 through 144 not appearing at all; the music proceeds straight into the A major section at measure 145. Third, the A major section itself is handled differently, with extra measures, different implied harmony, and a transition into the trio that is notated with a key signature of G♭ major. Finally, at the bottom of the page are several attempts at a new transition into the trio, with the first still likely leading to a trio in G♭ major, the second possibly in a trajectory toward F major, and the third, located below the fourth system, being the first attempt toward a trio in E♭.
- *III – ÖNB 41.000/7, 5*: This page covers the same material found on the previous folio marked III, but instead resembles PtD. The transition into the trio is marked with an E♭ major key signature, though the material itself is not quite what is found in PtD. There is a peculiar detail found after the transition: Mahler began by writing the first two measures of the trio in pencil and then crossed them out. He then wrote over the bass line with noteheads resting a third above where they had been initially. Mahler might have been considering a register change, as these pitches would correspond to the pitches [E♭4, B♭4, and E♭5] in treble clef. However, kept in bass clef this has the effect of transposing the trio, key signature notwithstanding, back into G♭ major.

11. The two measures circled at the end of the second system and one at the beginning of the third were kept in PtD as measures 46 through 48. However, the fourth measure from the end of the third system, with the pitches in the top staff circled, was not included in PtD.

12. This material, difficult to make out in the facsimile provided in Cooke's score, does not seem to correspond to what is written in PtD 59 and 60).

13. Filler ("Editorial Problems," 510) makes no mention of the 'C.' and reads the 'F.' as an Arabic '3' instead.

- *IV Trio a) (a) – ÖNB 41.000/7, 6*: This page covers measures 163 through 214. The redundant underlined ‘a’ in the top-right corner of the page was likely added later to facilitate identifying the trio section at a glance, as that is the only location where the following folio’s ‘b’ is placed.
- *V Trio (b) – ÖNB 41.000/7, 7*: This folio contains what becomes measures 215 through 248 in PtD. Mahler had been pondering an interesting metrical complication at the beginning of the second system, but later changed his mind and kept these measures staunchly in $\frac{3}{4}$ for PtD.
- *V(I) IV – ÖNB 41.000/7, 8*: This page is one of the most problematic numbered pages in the Tenth Symphony, in part because it does not correspond with any known measures in PtD.¹⁴ The double-barline precedes what strongly resembles the second, D major iteration of the trio, but it is significantly shorter and in G \flat major instead. In addition, this page was paginated twice before Mahler settled on VI. There exists a very faint Roman numeral IV that seems to have been scraped off the page, and the I, being more faintly and tentatively written than the V preceding it, was added later. Therefore, it would seem that this page was at different times labeled IV, V, and VI. Adding to the mystery is that this page is surprisingly developed in comparison to other pages in the folder.
- *VI – ÖNB 41.000/8, 6*: This page does not correspond to measures found in PtD, nor does its content correlate to the other folio marked VI. There are some similarities between its content and material that was deleted from the later folio VIa, implying that this page was the first attempt at a new continuation from the E \flat major trio. It contains fragments of ST2 along with traces of the second appearance of the trio, and is one of the two paginated folios in this movement to have been aborted mid-composition.¹⁵
- *VIa – ÖNB 41.000/7, 9*: This page roughly corresponds to measures 247 through 276, but the texture is remarkably thin, and there are a few alterations. While the first two-and-a-half measures contain circled material, Mahler provided himself with no alternate suggestions for improvement. PtD has a significantly different solution, however, possibly composed on the spot when Mahler arrived at bifolio 5. In addition, this material reveals Mahler envisioning a much longer rotation for the scherzo after the trio. This extra material was derived in part from material found on folio VI, though ordered differently. He eventually deleted this material, crossing out no fewer than twenty measures.

14. This page sustained massive fire damage at some point after the Ricke facsimile edition was produced. The Österreichische Nationalbibliothek overlaid the part of the page that had burned away with what is preserved in the facsimile in the scans they provide online. The damaged portion has an inscription that is very difficult to decipher.

15. This is similar to the earlier state of folio V in the Adagio. See Chapter 3 for more details.

- *VIb* – *ÖNB 41.000/7, 10*: Covering measures 277 through 332, this page is only slightly more fully-textured than folio VIa. The bottom of the page contains a surprising revelation: Mahler momentarily toyed with the idea of the Trio returning to the key of E♭ major instead of remaining in D, but the following page continues in the latter key.
- *VIc* – *ÖNB 41.000/7, 11*: This page mirrors what is contained in measures 333 through 364, save for the elimination of meter changes in measures 334 and 335 in the partitur.
- *VII^r* – *ÖNB 41.000/7, 12*: This folio contains measures 365 through 408, and had been originally labeled VI but was later corrected to a VII; the small Arabic number clarifies this change.
- *V(II) B (2)* – *ÖNB 41.000/7, 21*: This is another page of paginated particell draft that was aborted partway through. Its material corresponds to nothing found in PtD; it contains the tail end of the G♭ major section found on folio V(I), leading to a harmonically complex iteration of ST1 that is soon superimposed on the G♭ major theme. The Roman numeral had originally been a V, with the following II added at a subsequent point in time. The crossed-out capital B is probably indicative of a proposed change of key signature to B♭ major, as the material quickly transitions into that key (despite missing several necessary accidentals). At the bottom of this page is a mysterious set of inscriptions discussed below.
- *VIII^s* – *ÖNB 41.000/7, 13*: This page contains measures 409 through 414, proceeding to measure 457 and finishing the movement. As was the case with folio VII^r, the Arabic 8 clarifies the Roman numeral, corrected from what was presumably a VII, which is otherwise very difficult to read.¹⁶
- *Einlage zu VIII (Coda)* – *ÖNB 41.000/7, 14*: This folio covers measures 415 through 456. Mahler identified it as the start of the scherzo's coda, but this labeling is unconvincing. This page is similar to what appears in PtD but with a few interesting differences. It seems as if Mahler did not want to delete the seventh measure of the first system on folio VII, as the material there connects with the octave F♯s found on the first measure here. Also, there was originally a bridge between the F♯ major and B♭ major sections of this insert material that Mahler vigorously crossed out. He was considering an additional measure at the end of the final system, but other than tying the C♯ of the final line to that measure, Mahler could not decide on what else to include and eventually dispensed with it altogether.

16. This folio continues from folio VII, but the amount of correction made to what should have been a simple affixing of a I is puzzling.

- *Unlabeled – ÖNB 41.000/7, 2 verso*: Here we find an E♭ major alternative to the circled material on folio III (ÖNB 41.000/7, 4), corresponding almost exactly, though with a less refined accompaniment, to the final four measures of the second system on folio III (ÖNB 41.000/7, 5).
- *Unlabeled – ÖNB 41.000/7, 15*: This page is an aborted prototype of folio Ib. Striking is its similarity to the beginning of not only folio V(I) IV, but also the unlabeled draft page catalogued as ÖNB 41.000/7, 20.
- *Unlabeled – ÖNB 41.000/7, 16*: This is a sketch for the transition from the scherzo into the trio and contains some remarkable features. It is a rare example of Mahler being inefficient in his paper usage. The page is completely blank aside from eight measures toward the bottom of the page. The musical material is similar to what is found on the bottom right of folio III (ÖNB 41.000/7, 4), though with an enharmonically respelled beginning and register shift up an octave. The partial measure after the double bar has eighth notes A3 and B3 followed by a quarter note A4, which does not correspond with any known opening of the trio.¹⁷
- *Unlabeled – ÖNB 41.000/7, 17*: This page is rather chaotic and difficult to parse at first glance, but reveals a collection of sketched fragments that coalesce into what is found on Einlage zu VIII (Coda). This insert was originally planned to be much shorter, but Mahler continued adding material past the first system, leading to a jumble of fragments along with a complicated diagram placing them in a coherent order. Interestingly, the bridge between the F♯ and B♭ sections was crossed out here as well, but preserved at the past minute by the word “blei[bt].”
- *Unlabeled – ÖNB 41.000/7, 18*: This early draft for the E♭ major trio was probably intended to join PcD as Mahler sketched out the opening four bars of the third iteration of ST1 at the end. A point of interest is the relative brevity of this material compared to the completed version found on folios IV and V.
- *Unlabeled – ÖNB 41.000/7, 19*: This unlabeled folio represents another attempt at the E♭ major trio. Despite its rougher and incomplete appearance, it postdates ÖNB 41.000/7, 18 as it incorporates many of the revisions Mahler included on that page and contains musical material that resembles more closely what is found on folio IV.
- *Unlabeled – ÖNB 41.000/7, 20*: This page is remarkably full and well-textured given its lack of pagination. It is a prototype for folio V(I) IV, though its opening is noticeably different and does not connect to any other page. The F♯ minor chord in the margin after the final measure was

17. It does share superficial similarities in both rhythm and contour with ST2(eeq).

probably intended by Mahler as a reminder as to how to proceed, indicating that he put further development on hold while shifting his attention elsewhere.

The Gradual Evolution of PcD

The chart below labels the folios as they were identified at the time of composition. Lowercase Roman numerals are used for incomplete drafts, while lowercase letters are used for those that are continuous from beginning to end. Folios will still bear their respective catalog numbers to prevent confusion. Each of the following brief analyses are accompanied by a chart of the formal structure of the iteration in question:

Table 4.1: Legend for formal diagrams.

ST1	Scherzo Theme 1
ST2	Scherzo Theme 2
TT	Trio Theme
a	Phrase ‘a’ (period form)
b	Phrase ‘b’ (period form)
ST2(TT)	The Trio Theme acting as Scherzo Theme 2
EmS	Motive borrowed from E minor Scherzo
Herald	Herald for arrival of new section
ante.	Antecedent phrase
csqt	Consequent phrase
inter.	Interruption
1 st $\frac{1}{2}$	First half
2 nd $\frac{1}{2}$	Second half
inv.	Inverted form
aug.	Augmented form
trans.	Transition
retrans.	Retransition
var.	Variated form
(G)	Pitch strongly tonicized without modulation (ex: G major)
h	Half note
q	Quarter note
e	Eighth note
s	Sixteenth note
q.	A dotted note (ex: A dotted quarter note)
q..q	A constantly varying number of this kind of note (ex: an inconsistent amount of quarter notes)
(qs)	Tied notes (ex: A quarter tied to a sixteenth note)
dep. cell	Deprecated motivic cell
concl.	Conclusion
E. zu	Einlage zu/Insert to
<i>new</i>	Entries in italics are new to that draft
expunged	Entries stricken through were removed from the movement

Particell Draft i

Unlabeled – ÖNB 41.000/7, 20

Despite its impressively thick texture, this page is the oldest for the movement and contains its original opening (Plate A.15). Of interest is the amount of ornamentation unique to this draft. The constant $\frac{3}{4}$ time is unexpected, as a constantly-shifting metric structure is one of the defining aspects of the completed scherzo. After a brief exposition of ST1 the movement shifts to the relative major, enharmonically respelled as G \flat . What follows is unmistakably TT. As it arrives far too soon in the movement for a trio, this theme was most likely thought of as a contrasting secondary theme instead. This section is also

considerably shorter than later appearances of the trio. ST2 is not present anywhere on this page, nor is the $\frac{7}{4}$ - $\frac{4}{4}$ opening, which is derived from that theme.

Despite being filled with music, this folio connects with no other surviving manuscript page. A link to folio V(II) B (2) might have been possible if it weren't for the final measure of this page being duplicated there. Furthermore, the F \sharp minor triad written in the right margin of the last system was likely meant as a reminder to return to ST1 as it does not connect to the material immediately preceding it. Therefore, Mahler might have been inspired when working on either the Adagio or the E minor Scherzo and wrote this page but was unsure as to how to adequately develop ST1. He then affixed the F \sharp minor triad to the end of this page and placed it temporarily aside.

Table 4.2: PcDi

ST1	# of Measures 21	Folio # (7, 20)	Tonal Center f \sharp , V/D \Rightarrow f \sharp
ST1(eeqq)	8	\downarrow	f \sharp , V/D \Rightarrow
ST1(eeq.)	13		D \Rightarrow f \sharp
ST2(TT)	38		G\flat, G\flat+f\sharp, G\flat
ST2(TT)(qqq)	21		G \flat
ST2(TT)(q.eee)	11		G \flat +f \sharp
ST2(TT)-concl.	6		G \flat
PcDi TOTAL	59		

Particell Draft ii

Unlabeled – ÖNB 41.000/7, 8

Folio 2 – ÖNB 41.000/7, 21

Instead of continuing onward, Mahler decided to revisit PcDi and streamline it further (Example 4.2). This resulted in its proportions mirroring almost exactly those of the refrain and T1r1 of the Adagio. Given its brevity, Mahler seems to be setting ST1 up as a kind of refrain for this movement, with ST2(TT) given greater emphasis as one of its primary themes. Furthering this uncanny similarity are the tonal centers chosen for each section: ST1 is in F \sharp minor while ST2(TT) is in G \flat major, enharmonically equivalent to the F \sharp major of T1 in the Adagio. In addition, the latter contains the alternating third and sixth patterns found within the Adagio's primary theme. ST1 returns after the conclusion of ST2(TT), though this time it modulates into B \flat major, providing another link to the Adagio. It also contrapuntally weaves ST2(TT) into itself. Immediately after the sixteenth measure of ST1, where the music is transitioning somewhere new, Mahler abandoned the draft.

It is noteworthy that the title page read *à la Scherzo*, or “like a Scherzo,” at this stage. This label implies that he had at one point aimed for something that would superficially resemble a scherzo, but not to the letter. Given the parallels to the Adagio in this draft, Mahler might have been trying to create a

more jovial, dance-like analogue to that movement.

This draft also features the first appearance of the herald figure, based on ST1 but beginning on the downbeat instead of the third beat. This is frequently used to signal the impending arrival of a new section. In PcDii it begins in the second measure of the second system on ÖNB 41.000/7, 8, and announces ST2(*TT*).¹⁸ Metric experimentation emerges in the final three measures of the third system, which feature unorthodox beaming characteristics: there are two instances where Mahler chose to group this material into a pattern of 2♩+ 1♩+ 3♩. Furthermore, the material toward the end of the page on the first staff is beamed as 2♩+ 2♩+ 2♩+ 3♩+ 4♩, with each group beginning on the offbeat save the final one.¹⁹

Pagination issues arise here as the first page of PcDii is labeled with a Roman numeral VI. However, the I is written much more faintly than the V, implying a separate date of origin, with a IV adjacent to it that had been scratched out. The second page has a Roman numeral VII in the center of the page, with the II also appended to the V at a later date, next to a crossed-out uppercase B. Adding further to the confusion is an Arabic number 2 in the top right margin. Filler latches onto the Arabic 2 as a clue that this page had once been the second page of the movement.²⁰ This provides further support that ÖNB 41.000/7, 8 had served as the first page of the scherzo, given the connection inherent between the two pages.²¹ Despite Mahler having abandoned the draft, he did not want to eliminate these two pages, possibly sensing their value for later on in the movement. He therefore continued to repaginate them as he saw fit, though they were ultimately discarded.

Table 4.3: PcDii

ST1	# of Measures 15(-6)	Folio # (7, 8)	Tonal Center f♯, V⇒D⇒f♯
ST1(eeqq)	8		f♯, V/D⇒
ST1(eeq.)+Herald	7(-6)		D⇒f♯
ST2(<i>TT</i>)	35(-3)	(7, 8)→2	G♭, G♭+f♯, G♭
ST2(<i>TT</i>)(qqq)	18(-3)	(7, 8)	G♭
ST2(<i>TT</i>)(q.eee)	11		G♭+f♯
ST2(<i>TT</i>)-concl.	6	(7, 8)→2	G♭
ST1+ST2(<i>TT</i>)	16	2	f♯ ⇒B♭ ⇒
ST1(eeqq)	8		f♯ ⇒
ST1(eeqq)+ST2(<i>TT</i>)	8		B♭ ⇒
PcDii TOTAL	66(+7)		

18. For ease of reference, this herald figure can be found in the first system of the second page of Example 4.2.

19. This runs counter to Mahler's own phrase markings, which indicate a 2♩+ 2♩+ 2♩+ 2♩+ 5♩ pattern.

20. Filler, "Editorial Problems," 511.

21. While uncommon with regard to short score drafts, the lack of pagination for the first bifolio in Mahler's orchestral drafts is typical.

The 3/4 time signature remains constant throughout. →

This eighth-note figure is being treated as an anacrusis here.

(024)

(013)

(024)

(024)

Tonicization of A, similar to what occurs in Adagio T1

Example 4.2: Particell Draft ii

This marks the first time this motive is found on the downbeat.

This is also the earliest appearance of the Herald in the holograph.

While Mahler later revised this passage--on this very page, no less--to feature an augmented version of this theme, he initially penned the Scherzo Theme 2 (*Trio Theme*) with a quarter-note pulse.

Ascending M3-m6

The PcDi and PcDii Scherzo Theme 2 (*Trio Theme*) marks the only time ever in the symphony that Mahler uses this enharmonic equivalent to F# Major. He later transposes this passage, when altered and expanded into Trio 2, into D Major.

Descending m6-M3

(024) †
dotted quarter-eighth-quarter

Example 4.2 (continued)

The image displays a musical score for Example 4.2 (continued), consisting of three systems of music. Each system contains four staves: a vocal line (top), a piano accompaniment line (second), a guitar accompaniment line (third), and a bass line (bottom). The key signature is F# minor (three flats) and the time signature is 4/4. The first system shows the beginning of a piece with a vocal melody and piano accompaniment. The second system continues the piece, featuring a piano accompaniment with a repeating eighth-note pattern and a guitar accompaniment with a similar pattern. The third system includes a guitar solo section, indicated by a circled area and the number (013). The solo features a trill (tr) and a tremolo (tr) effect. The score concludes with a double bar line and repeat signs.

F# minor + Gb Major

Example 4.2 (continued)

Mahler uses this singular beaming of 2 + 1 + 3 more than once in PtDii

Here Mahler uses an even more unusual 2 + 2 + 2 + 3 + 4 beaming pattern, made stranger by the fact that the phrasing denotes 2 + 2 + 2 + 2 + 5! This happens to be preserved all the way up to, and including, PtD.

Example 4.2 (continued)

Sva
 (col) sva
 Sva
 (col) sva
 m3-M6
 (col) sva
 Mahler weaves both Scherzo Theme 1 and Scherzo Theme 2 (*Trio Theme*) together in this passage.

Here we have an interesting foray into B_♭ Major, with some rather startling chromatic planing, reminiscent of the sketch in the Ninth Symphony's sketchbook and sections of the Adagio, that is never again seen in this scherzo.

Example 4.2 (continued)

The image shows a musical score for a piano piece, labeled "Example 4.2 (continued)". The score is written on five staves. The top staff is the right hand, the middle two staves are the left hand, and the bottom staff is the bass line. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The right hand plays a melodic line with eighth and quarter notes. The left hand plays a bass line with eighth and quarter notes. The middle two staves show a complex texture with many notes, some of which are beamed together. A "sub" marking is present in the second measure of the middle two staves, indicating a sub-octave. The score ends with a double bar line and a repeat sign.

Example 4.2 (continued)

Particell Draft iii

Unlabeled – ÖNB 41.000/7, 15

This draft marks an important milestone in the genesis of the $F\sharp$ minor Scherzo, for it is the first stage in which ST1 is not consistently in triple meter but also shifts between $\frac{4}{4}$ and $\frac{5}{4}$.²² Mahler experimented further, though the distinctive, metrically awkward opening is yet to be found.

Table 4.4: PcDiii

ST1	# of Measures 22(+7)	Folio # (7, 15)	Tonal Center $f\sharp$, $V \Rightarrow D \Rightarrow f\sharp$
ST1(ee q q)	8		$f\sharp$, $V/D \Rightarrow$
ST1(ee q .)+Herald	14(+7)		$D \Rightarrow f\sharp$
ST2(TT)	35	(7, 8) \rightarrow 2	$G\flat$, $G\flat + f\sharp$, $G\flat$
ST2(TT)(ee q q)	18	(7, 8)	$G\flat$
ST2(TT)(e.eee)	11		$G\flat + f\sharp$
ST2(TT)-concl.	6	(7, 8) \rightarrow 2	$G\flat$
ST1+ST2(TT)	16	2	$f\sharp \Rightarrow B\flat \Rightarrow$
ST1(ee q q)	8		$f\sharp \Rightarrow$
ST1(ee q q)+ST2(TT)	8		$B\flat \Rightarrow$
PcDiii TOTAL	22(-44)		

Particell Draft iv

Folio I – Cooke Plate 4

Folio II – ÖNB 41.000/7, 3

Folio III – ÖNB 41.000/7, 4

Folio IV – ÖNB 41.000/7, 8

Folio V (2) – ÖNB 41.000/7, 21

PcDiv is the first substantially lengthy iteration of the $F\sharp$ minor Scherzo, and it begins to resemble the final version in its motivic presentation and form. The metrically lopsided introduction makes its debut along with ST2. If Mahler had been intending for ST1 to proportionally mirror the Adagio’s refrain, that relationship was sundered by the appending of eleven measures to ST1 and the composing of a thirteen-measure transition into ST2. The second theme is fleshed-out and mature, despite this being its initial appearance; if preliminary sketch material for the theme did exist it is now lost. As the introduction of the scherzo is derived from ST2 there is a feeling of synergy between this theme and ST1 that was not present between ST1 and the older $G\flat$ major theme. This might have been the catalyst that drove Mahler to recast the $G\flat$ major material as the trio instead.

Folio II connects with the earlier stage of folio III (ÖNB 41.000/7, 4). The introduction makes another appearance, but considering its ties with the recently-exposed ST2 it feels more like a transition than a false start. That it appears over an $F\sharp$ minor triad instead of $V^6/F\sharp$ helps with this change in perception.

²² Some of these changes had been made on the first page of PcDii, though the alterations were not reflected in all staves.

During the reprise of ST1 the second theme appears in varied form, and a crescendo leads into a unison passage that initiates the transition into the trio, still signed in G♭ major. As ÖNB 41.000/7, 8 contains the trio in G♭ and was at one point labeled folio IV, it could follow that Mahler intended that page to continue on from folio III. However, this leads to a problem in that the connecting point on folio IV would have to be the double bar preceding the change in key to G♭, but Mahler at no point circled the portion of the page up to the first double barline to indicate this. This runs counter to Mahler's typical behavior, but unless another page IV were to surface featuring only the trio in G♭ major, there is no other satisfactory explanation. Example 4.3 displays a proposed linkage between these two pages.

After the trio, the music continues onward to folio V with minimal changes. The resulting form of this draft is remarkable. We first have ST1 by itself, followed by the exposition of ST2. Then, ST1 returns simultaneously with its counterpart. The trio follows, and upon its conclusion ST1 reappears with TT still woven into its texture, effectively blurring the dividing line between scherzo and trio.

Table 4.5: PcDiv

	# of Measures	Folio #	Tonal Center
Intro+ST1	33(+11)	I	V⇒f♯, (A♯)⇒D⇒f♯
<i>Intro(cehq..q)</i>	2		V/f♯ ⇒
<i>ST1(eeqq)</i>	8		f♯, (A♯)⇒
<i>ST1(eeqq)+Herald</i>	11(-3)		D⇒
<i>ST1-concl.</i>	12		f♯
Trans.	13	I→II	B♭⇒E⇒G⇒
ST2	54	II→III	F, F⇒(D)⇒
<i>ST2(eeq..q)</i>	7	II	F
<i>ST2-ante.</i>	5		
<i>ST2-csqt</i>	6		
<i>ST2(eeq..q)</i>	4		
<i>ST2-ante.</i>	6		
<i>ST2-csqt</i>	6		
<i>ST2(hq..q)</i>	8		⇒
<i>ST2-ante.</i>	5		F
<i>ST2-csqt</i>	7	II→III	⇒(D)⇒
Intro+ST1+ST2	30	III	f♯⇒(A)⇒D⇒f♯⇒
<i>Intro(hq..q)</i>	2		f♯
<i>ST1(eeqq)</i>	6		⇒
<i>ST1(eeqq)+ST2(h+(e..e)+(q..q))</i>	15		(A)⇒D⇒
<i>trans.</i>	7		f♯⇒
TRIO	41	IV⇒V (2)	G♭, G♭+f♯, G♭
<i>TT-aug.</i>	23	IV	G♭
<i>TT(q.eee)</i>	12		G♭+f♯
<i>TT-concl.</i>	6	IV→V (2)	G♭
ST1 + TT	16	V (2)	f♯⇒B♭⇒
<i>ST1(eeqq)</i>	8		f♯⇒
<i>ST1(eeqq)+TT</i>	8		B♭⇒
PcDiv TOTAL	187(+165)		

While Mahler never explicitly instructs where Folios III and IV are supposed to link, it is clear that these two measures are meant to tie together.

Example 4.3: Proposed transition between Folio III and Trio on Folio IV in PcDiv.

If he had kept this page as Trio material through to PtD, Mahler would most certainly have expanded this to match the augmentation of the Trio Theme on the second staff.

Example 4.3 (continued)

Particell Draft v

Folio I – Cooke Plate 4

Folio II – ÖNB 41.000/7, 3

Folio III – ÖNB 41.000/7, 5 + Unlabeled - ÖNB 41.000/7, 16

Unlabeled – ÖNB 41.000/7, 18

Folio V ~~IV~~ – ÖNB, 41.000/7, 8

Folio VI – ÖNB 41.000/7, 12

Folio VII – ÖNB 41.000/7, 13

PcDv marks another large-scale expansion of the F \sharp minor Scherzo. While Mahler had not yet given up on presenting the trio in G \flat , he must have wanted to further distance the scherzo from the Adagio, and thus chose E \flat as the tonal center for the first appearance of the trio. This is significant as what is commonly thought to have been the earliest sketches for the trio (ÖNB Mus. Hs. 41.000/7, 18) is instead the earliest attempt at an elaboration of that section. This notion is further supported by the sharing of musical material between the E \flat and G \flat sections exuding a greater degree of confidence, whereas material unique to the E \flat sketch appears more tentative (Plate A.16).

Mahler wrote an alternative transition at the end of folio V ~~IV~~ in pencil, aimed at facilitating motion from G \flat major into F major and complying with an indication he wrote at the bottom right of folio V (2):

nochmals Trio Tonica

hiermit nicht

Reprise

sondern Seite VI

While cryptic when considered in isolation, its meaning becomes clearer when put into the context of this draft. Mahler was here reminding himself to present the trio once more in the tonic. Whether he was referring to the preservation of the trio as found on folio V ~~IV~~, or to a projected manifestation to appear later on is unclear. However, the instruction below “nochmals Trio Tonica” is more revealing. It states that, instead of a reprise of the Scherzo as found on folio V (2), Mahler should instead proceed to folio VI. While there are several pages labeled VI, there is only one this page could be referring to: folio VI (ÖNB 41.000/7, 12), the same page that would later become folio VII⁷. This folio begins in F major and develops ST2 further alongside ST1, and leads into folio VII (ÖNB 41.000/7, 13), which at the time ended at the seventh measure on the first system, returning to the tonic of F \sharp minor (the F \sharp major key signature would come later).

23. Even though there is technically an extra measure here, there is no new musical material; Mahler simply subdivides a previously $\frac{7}{4}$ measure into two measures of $\frac{4}{4}$ and $\frac{3}{4}$, respectively.

Table 4.6: PcDv

	# of Measures	Folio #	Tonal Center
Intro+ST1	33	I	$V \Rightarrow f_{\sharp}^{\sharp}, (A_{\sharp}^{\sharp}) \Rightarrow D \Rightarrow f_{\sharp}^{\sharp}$
Intro(eehq..q)	2		$V/f_{\sharp}^{\sharp} \Rightarrow$
ST1(eeqq)	8		$f_{\sharp}^{\sharp}, (A_{\sharp}^{\sharp}) \Rightarrow$
ST1(eeq.)+Herald	11		$D \Rightarrow$
ST1-concl.	12		f_{\sharp}^{\sharp}
Trans.	13	I \rightarrow II	$Bb \Rightarrow E \Rightarrow G \Rightarrow$
ST2	54	II \rightarrow III	$F, F \Rightarrow (D) \Rightarrow$
ST2(eeq..q)	7	II	F
ST2-ante.	5		
ST2-csqt	6		
ST2(eeq..q)	4		
ST2-ante.	6		
ST2-csqt	6		
ST2(hq..q)	8		\Rightarrow
ST2-ante.	5		F
ST2-csqt	7	II \rightarrow III	$\Rightarrow (D) \Rightarrow$
Intro+ST1+ST2	34(+4)	III	$f_{\sharp}^{\sharp} \Rightarrow Eb \Rightarrow (A) \Rightarrow D \Rightarrow f_{\sharp}^{\sharp} \Rightarrow$
Intro(hq..q)	3(+1) ²³		f_{\sharp}^{\sharp}
ST1(eeqq)	8(+2)		\Rightarrow
ST1(eeqq)+EmS(q.e)	4		$Eb \Rightarrow$
ST1(eeqq)+ST2(h+(e..e)+(q..q))	9(-6)		$(A) \Rightarrow D \Rightarrow$
\uparrow +Herald	3		
trans.	7		$f_{\sharp}^{\sharp} \Rightarrow$
TRIO	54	(7, 18)	$Eb, G+g \Rightarrow, Eb, Eb+eb$
TT(qqq)	8		Eb
TT(q.eee)	12		$G+g \Rightarrow$
TT(qqq)	23		Eb
TT(q.eee)	11		$Eb+eb$
ST1	15	V \cancel{IV}	$f_{\sharp}^{\sharp}, (A) \Rightarrow f_{\sharp}^{\sharp}$
ST1(eeqq)	8		f_{\sharp}^{\sharp}
ST1(eeq.)+Herald	7		$(A) \Rightarrow f_{\sharp}^{\sharp}$
TRIO	42(+1)	V \cancel{IV}	$Gb, Gb+f_{\sharp}^{\sharp}, Gb \Rightarrow$
TT(qqq)	23		Gb
TT(q.eee)	12		$Gb+f_{\sharp}^{\sharp}$
TT-concl.	7(+1)		$Gb \Rightarrow$
ST2+ST1	54	VI \rightarrow VII	$F \Rightarrow C \Rightarrow F \Rightarrow f_{\sharp}^{\sharp}$
ST2(eeq)	16	VI	$F \Rightarrow$
ST2-ante.(var.)+ST1(eeqq)	5		C
ST2-csqt(var.)+ST1(eeq)	7		\Rightarrow
ST2(eeq)+ST1(eeqq)	8		F
ST2(eeq..q)+TT(q.eee)	8		
ST2(eeq)	10	VI \rightarrow VII	$\Rightarrow f_{\sharp}^{\sharp}$
PcDv TOTAL	299(+112)		

Particell Draft vi

- Folio I – Cooke Plate 4
- Folio II – ÖNB 41.000/7, 3
- Folio III – ÖNB 41.000/7, 5
- Unlabeled – ÖNB 41.000/7, 19
- Unlabeled – ÖNB 41.000/7, 18
- Folio V(I) **IV** – ÖNB, 41.000/7, 8
- Folio V(II) **B** (2) – ÖNB 41.000/7, 21

Mahler began to expand the E \flat major trio in PcDvi. Though he did not complete the expansion, he became aware that the trio would span over two pages, prompting him to preemptively renumber folio V **IV** to VI. While Mahler generally augmented the trio's material he did make one six-measure cut, replacing this material with something not yet seen in the F \sharp minor Scherzo: a reference to the E minor Scherzo. This indicates that he had been working on both scherzi simultaneously during this time, as this reference comes from that movement's third theme, which appeared fairly late in that movement's development and had likely not yet been written when Mahler began work on the F \sharp minor Scherzo. Mahler put aside folios VI and VII for the time being, scratching out the instruction on the bottom-right of folio V (2) and altering its pagination to VII to indicate its reinstatement after V(I) **IV**. This decision may have been predicated on the altering of the symphony's movement order toward the end of July.²⁴

Particell Draft vii

- Folio I – Cooke Plate 4
- Folio II – ÖNB 41.000/7, 3
- Folio III – ÖNB 41.000/7, 5
- Folio IV Trio a) (a) – ÖNB 41.000/7, 6
- Folio V Trio (b) – ÖNB 41.000/7, 7
- Folio VI – ÖNB 41.000/8, 6 [INCOMPLETE]
- Folio VII⁷ – ÖNB 41.000/7, 12
- Folio VIII⁸ – ÖNB 41.000/7, 13

PcDvii introduces another large-scale expansion and a final reordering of material. Mahler finished the E \flat major trio, which was inserted into the draft as folios IV and V. In addition to Roman numerals, Mahler supplied these pages with alphabetical labels and headed both with the word “Trio.” He might have chosen to do this as a way to identify the pages containing the trio at a glance.²⁵ Curiously, he did not follow suit in the section's second rotation, nor did he paginate the trio in the E minor Scherzo in this fashion. Aside from its completion,

²⁴ This will be touched on in Chapter 6.

²⁵ Amusingly, he labeled folio IV with the letter ‘a’ twice: once adjacent to the word ‘Trio’, and once again in the top-right margin.

Table 4.7: PcDvi

	# of Measures	Folio #	Tonal Center
Intro+ST1	33	I	V \Rightarrow f_{\sharp}^{\sharp} , (A \sharp) \Rightarrow D \Rightarrow f_{\sharp}^{\sharp}
Intro(eeqq.q)	2		V/ f_{\sharp}^{\sharp} \Rightarrow
ST1(eeqq)	8		f_{\sharp}^{\sharp} , (A \sharp) \Rightarrow
ST1(eeqq.)+Herald	11		D \Rightarrow
ST1-concl.	12		f_{\sharp}^{\sharp}
Trans.	13	I \rightarrow II	B\flat \Rightarrow E \Rightarrow G \Rightarrow
ST2	54	II \rightarrow III	F, F \Rightarrow (D) \Rightarrow
ST2(eeqq.q)	7	II	F
ST2-ante.	5		
ST2-csqt	6		
ST2(eeqq.q)	4		
ST2-ante.	6		
ST2-csqt	6		
ST2(hq.q)	8		\Rightarrow
ST2-ante.	5		F
ST2-csqt	7	II \rightarrow III	\Rightarrow (D) \Rightarrow
Intro+ST1+ST2	36 (+2)	III \rightarrow (7, 19)	$f_{\sharp}^{\sharp} \Rightarrow E\flat \Rightarrow (A) \Rightarrow D \Rightarrow f_{\sharp}^{\sharp} \Rightarrow$
Intro(hq.q)	3		f_{\sharp}^{\sharp}
ST1(eeqq)	8		\Rightarrow
ST1(eeqq)+EmS(q,e)	4		E \flat \Rightarrow
ST1(eeqq)+	9		(A) \Rightarrow D \Rightarrow
ST2(h+(e..e)+(q..q))	3		
\uparrow +Herald	3		
trans.	9 (+2)	III \rightarrow (7, 19)	$f_{\sharp}^{\sharp} \Rightarrow$
TRIO	47 (-7)	(7, 19) \rightarrow (7, 18)	E\flat, G+g, (E\flat) B, E\flat+e\flat
TT-a	4	(7, 19)	E \flat
TT-a'	3 (-1)		
TT-bridge	4		
TT-a	4		
TT-b	4		
TT(q.eee)	6 (-6)		G+g
EmS(q.e)	2		(E \flat)
		GAP	
TT(q.eee)-var.+	9		B
TT(qqq)-var.		GAP	
TT(q.eee)	11	(7, 18)	E \flat +e \flat
GAP			
ST1	15	V(I) \mathbb{IV}	f_{\sharp}^{\sharp}, (A) \Rightarrow f_{\sharp}^{\sharp}
ST1(eeqq)	8		f_{\sharp}^{\sharp}
ST1(eeqq.)+Herald	7		(A) \Rightarrow f_{\sharp}^{\sharp}
TRIO	41	V(I) $\mathbb{IV} \Rightarrow$ V(II) \mathbb{B} (2)	G\flat, G\flat+f_{\sharp}^{\sharp}, G\flat
TT-aug.	23	V(I) \mathbb{IV}	G \flat
TT(q.eee)	12		G \flat + f_{\sharp}^{\sharp}
TT-concl.	6 (-1)	V(I) $\mathbb{IV} \rightarrow$ V(II) \mathbb{B} (2)	G \flat
ST1 + TT	16	V(II) \mathbb{B} (2)	$f_{\sharp}^{\sharp} \Rightarrow B\flat \Rightarrow$
ST1(eeqq)	8		$f_{\sharp}^{\sharp} \Rightarrow$
ST1(eeqq)+TT	8		B \flat \Rightarrow
PcDvi TOTAL	255 (-44)		

Mahler did not make any significant changes to the trio's harmonic or motivic makeup.

The introduction of a newer, albeit aborted, folio VI reflects Mahler changing his mind again regarding a reprise of ST1 and 2. He further develops these themes and cycles through several important tonal centers of the symphony, culminating in a superimposition of F \sharp upon B \flat thirty measures into the section. While he did not finish this page, Mahler implied through another cryptic instruction (this time back on folio V(I) \mathbb{IV}) that there should be a restatement of the trio in D major. Mahler wrote the following above the beginning of the G \flat major trio: "Innere Dominante 2. Richtung." By itself this instruction is confusing, but below resides another inscription:

Es-x

D-dur

The subsequent minor revision provides some clarity. Mahler no longer wished to express the second trio in $G\flat$ major, as this would ultimately undermine the triumphant arrival of $F\sharp$ in the coda. He wanted to find a suitable alternative, and vacillated between two possibilities, $E\flat$ major and D major, eventually settling on the latter. This is further supported by the second rotation of the trio in the subsequent draft being preceded by a lengthy dominant pedal. Therefore, the dominant pedal found in the interior (Innere) of the movement, preceding the second trio, should head in the direction (Richtung) of D major, the second of two choices Mahler had given himself.²⁶ As he had likely written these inscriptions while working on PcDvii, I have elected to incorporate the $G\flat$ major trio transposed to D in my formal diagram.

Finally, PcDvii contains an ending to the movement, but brings with it a formal ambiguity. Mahler labeled the entirety of the remaining sixty-two measures as “Coda,” inviting the following question: where, precisely, did Mahler feel the $F\sharp$ minor Scherzo to be fundamentally complete? In the measure preceding the marking of “Coda,” the music cadences toward $F\sharp$ but resolves deceptively to $D\sharp$ minor instead. One could argue that the last forty-two measures could be the coda, as by the beginning of that segment the music has arrived back to $F\sharp$ minor, albeit by third motion and not by cadence. Another possibility, and one I lean toward, is that the final nineteen measures constitute the coda, as this is where the music arrives by a prolonged dominant pedal to $F\sharp$ major, remaining in that key until the end of the movement. The portion of folio VIII⁸ beginning at “Coda” to the end was likely composed when Mahler began thinking of the $F\sharp$ minor Scherzo as the finale of the symphony, as the passage thirty measures from the end unifies the quote from the E minor Scherzo and the augmented TT (which itself is a reinterpretation of the Adagio’s T1; see Example 4.4).

26. My heartfelt thanks go out to Ingrid Stöltzel and her family and friends for helping me finally get to the bottom of this and several other nigh-indecipherable scribbles. Another alternative has been suggested to me by flautist-composer Melody Chua: “I mal Dominante 2. richtig.” If this reading is correct, then it would imply that, at a separate, and likely earlier, juncture, Mahler had briefly considered placing the first trio in $D\flat$ major, which would be the dominant of $G\flat$ and still an important key area to the symphony at that time, while leaving the second in $G\flat$ major. Coburn (“Form and Genesis,” 167) offers an interpretation that conflicts with the handwriting: “T[rio] mit Dominante 2. Anhang.” First, what he reads as the first T is an I. Second, the following lowercase letters do not resemble “mit,” and the final word could in no way be Anhang. Despite Coburn’s assertion that Mahler must be referencing folio V(II) B (2) with this instruction, Mahler never refers to the pages of his drafts as Anhängen, as he instead uses the more expected term Seiten.

E minor Scherzo reference

Augmented Trio Theme / *Adagio* Theme 1 reference

Example 4.4: Measures 493-5 as they appear in PcD Folio VIII⁸

Table 4.8: PcDvii: first half

	# of Measures	Folio #	Tonal Center
Intro+ST1	33	I	$V \Rightarrow f\sharp_2, (A\sharp_2) \Rightarrow D \Rightarrow f\sharp_2$
Intro(eehq..q)	2		$V/f\sharp_2 \Rightarrow$
ST1(eeqq)	8		$f\sharp_2, (A\sharp_2) \Rightarrow$
ST1(eeq.)+Herald	11		$D \Rightarrow$
ST1-concl.	12		$f\sharp_2$
Trans.	13	I→II	$B\flat \Rightarrow E \Rightarrow G \Rightarrow$
ST2	54	II→III	$F, F \Rightarrow (D) \Rightarrow$
ST2(eeq..q)	7	II	F
ST2-ante.	5		
ST2-csqt	6		
ST2(eeq..q)	4		
ST2-ante.	6		
ST2-csqt	6		
ST2(hq..q)	8		\Rightarrow
ST2-ante.	5		F
ST2-csqt	7	II→III	$\Rightarrow (D) \Rightarrow$
Intro+ST1+ST2	36	III→IV Trio a) (a)	$f\sharp_2 \Rightarrow E\flat \Rightarrow (A) \Rightarrow D \Rightarrow f\sharp_2 \Rightarrow$
Intro(hq..q)	3		$f\sharp_2$
ST1(eeqq)	8		\Rightarrow
ST1(eeqq)+EmS(q.e)	4		$E\flat \Rightarrow$
ST1(eeqq)+	9		$(A) \Rightarrow D \Rightarrow$
ST2(h+(e..e)+(q..q))	3		
↑+Herald	3		
trans.	9		$f\sharp_2 \Rightarrow$
TRIO	81 (+32)	IV Trio a) (a) → V Trio (b)	$E\flat, G+g, (E\flat),$ $G+g, E\flat,$ $B \Rightarrow E\flat, E\flat+e\flat$
<i>TT</i> (qqq)	2	IV Trio a) (a)	$E\flat$
TT-a	4		
TT-a'	3		
TT-bridge	4		
TT-a	4		
TT-b	4		
TT(q.eee)	6		G+g
EmS(q.e)	3(+1)		(E \flat)
<i>TT</i> (q.eee)+ <i>ST1</i> (eeqq)	7		G+g
<i>TT</i> (qqq)	3		$E\flat$
TT-a	4		
<i>TT</i> (qqq)	3		\Rightarrow
TT(q.eee)-var.+	12(+3)	IV Trio a) (a)	B \Rightarrow
TT(qqq)-var.		→ V Trio (b)	
TT-a'	5	V Trio (b)	$E\flat$
TT-bridge	4		
TT-a(inter.)	2		
TT(q.eee)	11		$E\flat+e\flat$
MEASURE COUNT	217		

Table 4.9: PcDvii: second half

<i>ST1+ST2</i>	# of Measures	Folio #	Tonal Center
<i>ST1(eeqq)</i>	11	<i>V Trio (b)→VI</i>	$f\sharp \Rightarrow E\flat \Rightarrow d \Rightarrow f\sharp, f\sharp + B\flat \Rightarrow E\flat \Rightarrow$
<i>ST1(eeq)</i>	8	<i>V Trio (b)→VI</i>	$f\sharp \Rightarrow$
<i>ST2(hq.q)+ST1(eeq)</i>	3	<i>VI</i>	$E\flat \Rightarrow$
<i>ST1(eeqq)</i>	8		d
<i>ST2-ante.(2nd$\frac{d}{2}$)</i>	2		$\Rightarrow f\sharp$
<i>ST2-csqt(1st$\frac{1}{2}$)+EmS(q.e)</i>	3		$f\sharp + B\flat$
<i>ST1(eeqq)</i>	8		$\Rightarrow E\flat \Rightarrow$
GAP			
TRIO	42	V(I) IV (implied)	D, D+d, D
ST2+ST1	54	VII^r→VIII^s	F⇒C⇒F⇒f₂[♯]
<i>ST2(eeq)</i>	16	<i>VII^r</i>	<i>F⇒</i>
<i>ST2-ante.(var.)+ST1(eeqq)</i>	5		<i>C</i>
<i>ST2-csqt.(var.)+ST1(eeq)</i>	7		<i>⇒</i>
<i>ST2(eeq)+ST1(eeqq)</i>	8		<i>F</i>
<i>ST2(eeq.q)+TT(q.eee)</i>	8		
<i>ST2(eeq)</i>	10	<i>VII^r→VIII^s</i>	<i>⇒f₂[♯]</i>
“CODA”	62	VIII^s	d₂[♯]⇒D, f₂[♯]⇒F₂[♯]⇒V⇒F₂[♯]
<i>ST2(eeq)</i>	4		<i>d₂[♯]</i>
<i>EmS(q.e)+ST2(eeq)</i>	8		<i>⇒</i>
<i>False Trio</i>	8		<i>D</i>
<i>ST1(eeqq)+ST2-ante.</i>	4		<i>f₂[♯]</i>
<i>ST1(eeqq)+ST2-csqt</i>	8		<i>⇒</i>
<i>TT-aug.+EmS(q.e)</i>	11		<i>F₂[♯]⇒V/F₂[♯]⇒</i>
<i>CODA(ST1+ST2+TT)</i>	19		<i>F₂[♯]</i>
MEASURE COUNT	201		
PcDvii TOTAL	418(+119)		

Particell Draft a

- Folio I – Cooke Plate 4
- Folio II – ÖNB 41.000/7, 3
- Folio III – ÖNB 41.000/7, 5
- Folio IV Trio a) (a) – ÖNB 41.000/7, 6
- Folio V Trio (b) – ÖNB 41.000/7, 7
- Folio VIa – ÖNB 41.000/7, 9
- Folio VIb – ÖNB 41.000/7, 10
- Folio VIc – ÖNB 41.000/7, 11
- Folio VII⁷ – ÖNB 41.000/7, 12
- Folio VIII⁸ – ÖNB 41.000/7, 13

PcDa is the eighth iteration of the particell draft, and the first to be completed from beginning to end without any gaps of material. The primary difference between PcDvii and PcDa is the expansion and completion of folio VI. That page is split into three parts — folios VIa, VIb, and VIc — and includes a lengthy reprise of ST1 and ST2, along with a longer and more developed trio in D major. Furthermore, Mahler had second thoughts about the herald figure, which had remained consistently in place throughout the genesis of this movement, and replaced it with a generic ascending passage for the time being.

Particell Draft b

- Folio Ia (1) - ÖNB 41.000/7, 2
- Folio Ib - Cooke Plate 4
- Folio II - ÖNB 41.000/7, 3
- Folio III - ÖNB 41.000/7, 5
- Folio IV Trio a) (a) - ÖNB 41.000/7, 6
- Folio V Trio (b) - ÖNB 41.000/7, 7
- Folio VIa - ÖNB 41.000/7, 9
- Folio VIb - ÖNB 41.000/7, 10
- Folio VIc - ÖNB 41.000/7, 11
- Folio VII⁷ - ÖNB 41.000/7, 12
- Folio VIII⁸ - ÖNB 41.000/7, 13 + ÖNB 41.000/7, 17

While the previous version of PcD is technically complete, it is also remarkably brief for a movement groomed as the work's Finale. PcDb addresses this by providing another significant expansion of material. Mahler began by drafting folio Ia (1) as an enlargement of the opening. He at first labeled it with an underlined Arabic number 1, evidently intending to begin a cleaner, more developed second particell draft for the movement. Mahler changed his mind soon afterward and repaginated the leaf as folio Ia, letting it continue onto folio I, now relabeled as Ib. Mahler might have had second thoughts about beginning from scratch another PcD if he felt he would need the greater space and flexibility of an orchestral draft score to properly plan and set polyphonic passages. Given

Table 4.10: PcDa: first half

Intro+ST1	# of Measures 36(+3)	Folio # I	Tonal Center V\Rightarrowf\sharp, (A\sharp)\RightarrowD\Rightarrowf\sharp
Intro(eehq..q)	2		V/f \sharp \Rightarrow
ST1(eeqq)	8		f \sharp , (A \sharp) \Rightarrow
ST1(eeq.)+Herald	7(-4)		D \Rightarrow
ST2(hq..q)	2		
ST1(eeqq)	5		
ST1-concl.	12		f \sharp
Trans.	17(+4)	I\rightarrowII	\RightarrowB\flat \RightarrowE\RightarrowG\Rightarrow
Intro(qeehq..q)	3	I	\Rightarrow
trans.	14(+1)	I \rightarrow II	B \flat \Rightarrow E \Rightarrow G \Rightarrow
ST2	54	II\rightarrowIII	F, F\Rightarrow(D)\Rightarrow
ST2(eeq..q)	7	II	F
ST2-ante.	5		
ST2-csqt	6		
ST2(eeq..q)	4		
ST2-ante.	6		
ST2-csqt	6		
ST2(hq..q)	8		\Rightarrow
ST2-ante.	5		F
ST2-csqt	7	II \rightarrow III	\Rightarrow (D) \Rightarrow
Intro+ST1+ST2	36	III\rightarrowIV Trio a) (a)	f\sharp \RightarrowE\flat \Rightarrow(A)\RightarrowD\Rightarrowf\sharp \Rightarrow
Intro(hq..q)	3		f \sharp
ST1(eeqq)	8		\Rightarrow
ST1(eeqq)+EmS(q.e)	4		E \flat \Rightarrow
ST1(eeqq)+	9		(A) \Rightarrow D \Rightarrow
ST2(h+(e..e)+(q..q))	3		
\uparrow +Herald	3		
trans.	9		f \sharp \Rightarrow
TRIO	83	IV Trio a) (a) \rightarrowV Trio (b)	E\flat, G+g, (E\flat), G+g, E\flat, B\RightarrowE\flat, E\flat+e\flat
TT(qqq)	2		E \flat
TT-a	4		
TT-a'	3		
TT-bridge	4		
TT-a	4		
TT-b	4		
TT(q.eee)	6		G+g
EmS(q.e)	3		(E \flat)
TT(q.eee)+ST1(eeqq)	7		G+g
TT(qqq)	3		E \flat
TT-a	4		
TT(qqq)	3		\Rightarrow
TT(q.eee)-var.+	12	IV Trio a) (a)	B \Rightarrow
TT(qqq)-var.		\rightarrow V Trio (b)	
TT-a'	5	V Trio (b)	E \flat
TT-bridge	4		
TT-a(inter.)	2		
TT(q.eee)	11		E \flat +e \flat
MEASURE COUNT	226(+9)		

the skeletal nature of many sections in both PcD and PtD such places can be difficult to identify, but candidates for such treatment include PtD measures 63 through 76, 147 through 158, 367 through 416, and 445 through 469. Mahler did not have the time to explore contrapuntal development of these sections, but how they appear in PtD implies potential. Therefore, writing a “fair copy” of PcD might have seemed to him a waste of time and resources, which led him to connect folio Ia to the existing particell draft instead.

Continuing in his efforts to enlarge the dimensions of the scherzo, Mahler devised a forty-measure insert to fit immediately before the deceptive resolution to D \sharp minor on folio VIII. At the beginning of this new section Mahler has the scherzo successfully arrive at F \sharp major, thereby negating the evaded cadence that had been set up earlier. While at first glance this page seems to be a jumble of sketch material, one can construct a complete and coherent section by

Table 4.11: PcDa: second half

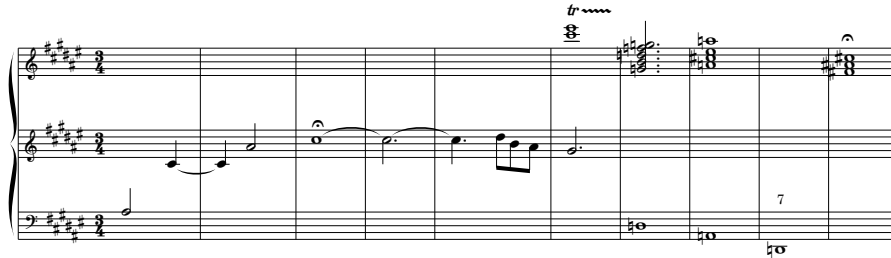
ST1+ST2	# of Measures 77 (+34)	Folio # V Trio (b) → VIa	Tonal Center $f\sharp \Rightarrow E\flat \Rightarrow f\sharp + B\flat \Rightarrow E\flat \Rightarrow$ $C \Rightarrow c \Rightarrow (d) \Rightarrow f\sharp \Rightarrow D \Rightarrow$
ST1(eeqq)	10 (-1)	V Trio (b) → VIa	$f\sharp \Rightarrow$
ST1(eeq)	3 (-5)	VIa	$E\flat$
ST2(hq..q)	3		
ST2-ante.	3		
ST2(q..q)	3		
ST2-csqt.	4		\Rightarrow
ST2-csqt.(1 st $\frac{1}{2}$)+EmS(q.e)	3		$f\sharp + B\flat$
ST1(eeqq)	8		$\Rightarrow E\flat \Rightarrow$
ST1(eeq)	8		$C \Rightarrow c \Rightarrow$
ST2(hq..q)+ST1(eeq)	11	VIa → VIb	$(d) \Rightarrow f\sharp \Rightarrow V/D$
ST2-ante.	5	VIb	D
ST2-csqt	4		\Rightarrow
ST2-ante.(2 nd $\frac{1}{2}$)	5		
ST2(hq..q)+TT-aug.	7		
TRIO	68 (+26)	VIb → VIc	$D \Rightarrow C \Rightarrow D \Rightarrow (B) \Rightarrow D + d, D$
TT-aug.	17 (-6)	VIb	D
TT-bridge	4		\Rightarrow
EmS(q.e)+Herald-var.	11		$C \Rightarrow$
TT(qqq)	18	VIb → VIc	$D \Rightarrow (B) \Rightarrow$
TT(q.eee)	11 (-1)	VIc	$D + d$
TT-concl.	7 (+1)		D
ST2+ST1	54	VII⁷ → VIII⁸	$F \Rightarrow C \Rightarrow F \Rightarrow f\sharp$
ST2(eeq)	16	VII ⁷	$F \Rightarrow$
ST2-ante.(var.)+ST1(eeqq)	5		C
ST2-csqt(var.)+ST1(eeq)	7		\Rightarrow
ST2(eeq)+ST1(eeqq)	8		F
ST2(eeq.q)+TT(q.eee)	8		
ST2(eeq)	10	VII ⁷ → VIII ⁸	$\Rightarrow f\sharp$
“CODA”	62	VIII⁸	$d\sharp \Rightarrow D, f\sharp \Rightarrow F\sharp \Rightarrow V \Rightarrow F\sharp$
ST2(eeq)	4		$d\sharp$
EmS(q.e)+ST2(eeq)	8		\Rightarrow
False Trio	8		D
ST1(eeqq)+ST2-ante.	4		$f\sharp$
ST1(eeqq)+ST2-csqt	8		\Rightarrow
TT-aug.+EmS(q.e)	11		$F\sharp \Rightarrow V/F\sharp \Rightarrow$
CODA(ST1+ST2+TT)	19		$F\sharp$
MEASURE COUNT	261 (+60)		
PcDa TOTAL	487 (+69)		

following his various lines, arrows, and symbols (Plate A.17). This page expands upon the E minor Scherzo material and weaves ST1 along with TT in and out of its otherwise placid texture. It then transitions into an energetic segment in B \flat major, though still utilizing the same motivic cells of the tranquil F \sharp major section, in turn leading into the D \sharp minor section. One interesting detail is that Mahler had written a bridge between the F \sharp and B \flat major sections, crossed it out, and then reinstated it with the indication *blei[bt]*. His ambivalence toward these three measures did not abate when dealing with the next, and final, PcD.

Finally, Mahler attempted an expansion of the movement’s ending. He began by grafting between measures 490 and 491 eight measures of meandering E minor Scherzo material, though only four of these eight measures are filled with notes. This was probably meant to transition smoothly to the dominant pedal leading into the coda, but it comes off as awkward and is not preserved in PtD. Finally, Mahler strikes out the final quarter-note attack on an F \sharp major triad, replacing it with a broad, dramatic, non-functional chord progression of G $\frac{4}{3}$, A, D $\frac{7}{9}$, finally ending on an F \sharp major triad (Example 4.5).

Table 4.12: PcDb: until Trio 1

Intro+ST1	# of Measures 59 (+23)	Folio # Ia (1)→Ib	Tonal Center V⇒f _♯ , V⇒D⇒V⇒f _♯ , (A _♯)⇒D⇒f _♯
Intro(eehq..q)	2	Ia (1)	V/f _♯ ⇒
ST1(eeqq)+ST2(hq..q)	8		f _♯ , V/D⇒
ST1(eeqq)	6		D⇒
EmS(q.e)-var.	6		V/f _♯ (+G _♯ ped.)
Intro(hq..q)	3		⇒
ST1(eeqq)	8	Ib	f _♯ , (A _♯)⇒
ST1(eeq.)	7		D⇒
ST2(hq..q)	2		
ST1(eeqq)	5		
ST1-concl.	12		f _♯
Trans.	17	Ib→II	⇒B _b ⇒E⇒G⇒
Intro(qeehq..q)	3	Ib	⇒
trans.	14	Ib→II	B _b ⇒E⇒G⇒
ST2	54	II→III	F, F⇒(D)⇒
ST2(eeq..q)	7	II	F
ST2-ante.	5		
ST2-csqt	6		
ST2(eeq..q)	4		
ST2-ante.	6		
ST2-csqt	6		
ST2(hq..q)	8		⇒
ST2-ante.	5		F
ST2-csqt	7	II→III	⇒(D)⇒
Intro+ST1+ST2	36	III→IV Trio a) (a)	f_♯ ⇒E_b ⇒(A)⇒D⇒f_♯ ⇒
Intro(hq..q)	3		f _♯
ST1(eeqq)	8		⇒
ST1(eeqq)+EmS(q.e)	4		E _b ⇒
ST1(eeqq)+	9		(A)⇒D⇒
ST2(h+(e..e)+(q..q))	3		
↑+Herald	3		
trans.	9		f _♯ ⇒
MEASURE COUNT	166 (+23)		



Example 4.5: The alternative ending to the F_♯ minor Scherzo.

Table 4.13: PcDb: Trio 1 through Trio 2

TRIO	# of Measures 83	Folio # IV Trio a) (a) →V Trio (b)	Tonal Center E ^b , G+g, (E ^b), G+g, E ^b , B⇒E ^b , E ^b +e ^b
TT(qqq)	2		E ^b
TT-a	4		
TT-a'	3		
TT-bridge	4		
TT-a	4		
TT-b	4		
TT(q.eee)	6		G+g
EmS(q.e)	3		(E ^b)
TT(q.eee)+ST1(eeqq)	7		G+g
TT(qqq)	3		E ^b
TT-a	4		
TT(qqq)	3		⇒
TT(q.eee)-var.+	12	IV Trio a) (a)	B⇒
TT(qqq)-var.		→V Trio (b)	
TT-a'	5	V Trio (b)	E ^b
TT-bridge	4		
TT-a(inter.)	2		
TT(q.eee)	11		E ^b +e ^b
ST1+ST2	74(-3)	V Trio (b)→VIb	f₁[#]⇒E^b⇒F₁[#]+B^b⇒E^b⇒ C⇒c⇒(d)⇒f₁[#]⇒D⇒
ST1(eeqq)	10	V Trio (b)→VIa	f ₁ [#] ⇒
ST1(eeq)	3	VIa	E ^b
ST2(hq.q)	3		
ST2-ante.	3		
ST2(q.q)	3		
ST2-csqt.	4		⇒
ST2-csqt.(1 st $\frac{1}{2}$)+EmS(q.e)	3		f ₁ [#] +B ^b
ST1(eeqq)	8		⇒E ^b ⇒
ST1(eeq)	8		C⇒c⇒
ST2(hq.q)+ST1(eeq)	11	VIa→VIb	(d)⇒f ₁ [#] ⇒V/D
ST2-ante.	5	VIb	D
ST2-csqt	4		⇒
ST2-ante.(2 nd $\frac{1}{2}$)	5		
ST2(hq.q)+TT-aug.	7		
TRIO	68	VIb→VIc	D⇒C⇒D⇒(B)⇒D+d, D
TT-aug.	17	VIb	D
TT-bridge	4		⇒
EmS(q.e)+Herald-var.	11		C⇒
TT(qqq)	18	VIb→VIc	D⇒(B)⇒
TT(q.eee)	11	VIc	D+d
TT-concl.	7		D
MEASURE COUNT	225(-3)		

Table 4.14: PcDb: conclusion

ST2+ST1	# of Measures 53(-1)	Folio # VII⁷→VIII⁸	Tonal Center F⇒C⇒F⇒f_♯
ST2(eeq)	16	VII ⁷	F⇒
ST2-ante.(var.)+ST1(eeqq)	5		C
ST2-csqt(var.)+ST1(eeq)	6(-1)		⇒
ST2(eeq)+ST1(eeqq)	8		F
ST2(eeq.q)+TT(q.eee)	8		⇒f _♯
ST2(eeq)	10	VII ⁷ →VIII ⁸	⇒f _♯
ST1+TT+EmS	40	(7, 17)	F_♯, V/F_♯, B^b ⇒
<i>ST1(eeq)+TT-dim.</i>	7		F _♯
<i>TT-dim.</i>	4		
<i>EmS(q.e)+Herald-var.</i>	3		
<i>EmS(q.e)+TT-var.</i>	4		V/F _♯
<i>EmS(q.e)+Herald-var.</i>	4		
<i>ST1(eeq)+TT-dim.</i>	3		
<i>EmS(q.e)+ST1(eeq)</i>	4		B ^b
<i>EmS(q.e)+Herald-var.+TT(qqq)</i>	7		⇒
<i>EmS(q.e)+TT(q.eee)</i>	4		
“CODA”	77(+15)	VIII⁸	d_♯ ⇒D, f_♯ ⇒F_♯ ⇒V⇒F_♯
ST2(eeq)	4		d _♯
EmS(q.e)+ST2(eeq)	8		⇒
FalseTrio	8		D
ST1(eeqq)+ST2-ante.	5(+1)		f _♯
ST1(eeqq)+ST2-csqt	8		
<i>EmS(q.e)</i>	8		⇒
TT-aug.+EmS(q.e)	12(+1)		F _♯ ⇒V/F _♯ ⇒
CODA(ST1+ST2+TT)	24(+5)		F _♯
MEASURE COUNT	170(+54)		
PcDb TOTAL	561(+74)		

Particell Draft c

- Folio Ia (1) - ÖNB 41.000/7, 2
- Folio Ib - Cooke Plate 4
- Folio II - ÖNB 41.000/7, 3
- Folio III - ÖNB 41.000/7, 5
- Folio IV Trio a) (a) - ÖNB 41.000/7, 6
- Folio V Trio (b) - ÖNB 41.000/7, 7
- Folio VIa - ÖNB 41.000/7, 9
- Folio VIb - ÖNB 41.000/7, 10
- Folio VIc - ÖNB 41.000/7, 11
- Folio VII⁷ - ÖNB 41.000/7, 12
- Folio VIII⁸ - ÖNB 41.000/7, 13 + Einlage zu VIII - ÖNB 41.000/7, 14

PcDc offers a further tightening of material, especially on folio VIa, along with a more neatly-written “Einlage zu VIII (Coda).” Mahler originally included the bridge between the F \sharp and B \flat major sections but this time crossed it out without appending “bleibt” or including it in PtD. He also reverted the ending to its original state but did not yet abandon the incomplete E minor Scherzo reference.

Table 4.15: PcDc: until Trio 1

Intro+ST1	# of Measures 59	Folio # Ia (1)→Ib	Tonal Center V⇒F \sharp , V⇒D⇒V⇒F \sharp , (A \sharp)⇒D⇒F \sharp
Intro(eehq..q)	2	Ia (1)	V/F \sharp ⇒
ST1(eeqq)+ST2(hq..q)	8		F \sharp , V/D ⇒
ST1(eeq)	6		D ⇒
EmS(q.e)-var.	6		V/F \sharp ⇒ (+G \sharp ped.)
Intro(hq..q)	3		⇒
ST1(eeqq)	8	Ib	F \sharp , (A \sharp) ⇒
ST1(eeq.)	7		D ⇒
ST2(hq..q)	2		
ST1(eeqq)	5		
ST1-concl.	12		F \sharp
Trans.	17	Ib→II	⇒B \flat ⇒E⇒G⇒
Intro(qeehq..q)	3	Ib	⇒
trans.	14	Ib→II	B \flat ⇒E⇒G⇒
ST2	54	II→III	F, F⇒(D)⇒
ST2(eeq..q)	7	II	F
ST2-ante.	5		
ST2-csqt	6		
ST2(eeq..q)	4		
ST2-ante.	6		
ST2-csqt	6		
ST2(hq..q)	8		⇒
ST2-ante.	5		F
ST2-csqt	7	II→III	⇒(D)⇒
Intro+ST1+ST2	36	III→IV Trio a) (a)	F\sharp ⇒E\flat ⇒(A)⇒D⇒F\sharp ⇒
Intro(hq..q)	3		F \sharp
ST1(eeqq)	8		⇒
ST1(eeqq)+EmS(q.e)	4		E \flat ⇒
ST1(eeqq)+	9		(A)⇒D⇒
ST2(h+(e..e)+(q..q))			
↑+Herald	3		
trans.	9		F \sharp ⇒
MEASURE COUNT	166		

Table 4.16: PcDc: Trio 1 through Trio 2

TRIO	# of Measures 83	Folio # IV Trio a) (a) →V Trio (b)	Tonal Center E ^b , G+g, (E ^b), G+g, E ^b , B⇒E ^b , E ^b +e ^b
TT(qqq)	2		E ^b
TT-a	4		
TT-a'	3		
TT-bridge	4		
TT-a	4		
TT-b	4		
TT(q.eee)	6		G+g
EmS(q.e)	3		(E ^b)
TT(q.eee)+ST1(eeqq)	7		G+g
TT(qqq)	3		E ^b
TT-a	4		
TT(qqq)	3		⇒
TT(q.eee)-var.+	12	IV Trio a) (a)	B⇒
TT(qqq)-var.		→V Trio (b)	
TT-a'	5	V Trio (b)	E ^b
TT-bridge	4		
TT-a(inter.)	2		
TT(q.eee)	11		E ^b +e ^b
ST1+ST2	58(-16)	V Trio (b)→VIb	$f_{\sharp}^{\sharp} \Rightarrow E^b \Rightarrow F_{\sharp}^{\sharp} + B^b \Rightarrow E^b \Rightarrow$ $C \Rightarrow e \Rightarrow (d) \Rightarrow f_{\sharp}^{\sharp} \Rightarrow D \Rightarrow$
ST1(eeqq)	10	V Trio (b)→VIa	$f_{\sharp}^{\sharp} \Rightarrow$
ST1(eeq)	3	VIa	E ^b
ST2-ante.	3		
ST2(q..q)	3		
ST2-csqt.	4		⇒
ST2-csqt.(1 st ½)+EmS(q.e)	3		$f_{\sharp}^{\sharp} + B^b$
ST1(eeqq)	8		$\Rightarrow E^b \Rightarrow$
ST1(eeq)	8		$C \Rightarrow e \Rightarrow$
ST2(hq..q)+ST1(eeq)	11	VIa→VIb	(d)⇒ $f_{\sharp}^{\sharp} \Rightarrow V/D$
ST2-ante.	5	VIb	D
ST2-csqt	4		⇒
ST2-ante.(2 nd ½)	5		
ST2(hq..q)+TT-aug.	7		
TRIO	67(-1)	VIb→VIc	D⇒C⇒D⇒(B)⇒D+d, D
TT-aug.	17	VIb	D
TT-bridge	4		⇒
EmS(q.e)+Herald-var.	11		C⇒
TT(qqq)	17(-1)	VIb→VIc	D⇒(B)⇒
TT(q.eee)	11	VIc	D+d
TT-concl.	7		D
MEASURE COUNT	208(-17)		

Table 4.17: PcDc: conclusion

	# of Measures	Folio #	Tonal Center
ST2+ST1	53	VII⁷→VIII⁸	F⇒C⇒F⇒F_♯
ST2(eeq)	16	VII ⁷	F⇒
ST2-ante.(var.)+ST1(eeq)	5		C
ST2-csqt(var.)+ST1(eeq)	6		⇒
ST2(eeq)+ST1(eeq)	8		F
ST2(eeq.q)+TT(q.eee)	8		
ST2(eeq)	10	VII ⁷ →VIII ⁸	⇒F _♯
ST1+TT+EmS <i>("Coda")</i>	28(-12)	E. zu VIII <i>(Coda)</i>	F_♯, V/F_♯ ⇒ V⁷/g
ST1(eeq)+EmS(q.e)	7		F _♯
TT-dim.+TT-aug.	8(+4)		
EmS(q.e)+Herald-var.	3		
EmS(q.e)+TT-var.	5(+1)		V/F _♯
EmS(q.e)+Herald-var.	5(+1)		⇒V ⁷ /g
"CODA"	88(+11)	E. zu VIII <i>(Coda)→VIII⁸</i>	B_b ⇒ d_♯ ⇒ D, f_♯ ⇒ F_♯ ⇒ V ⇒ F_♯
ST1(eeq)+TT-dim.	3	E. zu VIII (Coda)	
EmS(q.e)+ST1(eeq)	4	E. zu VIII (Coda)	B _b
EmS(q.e)+Herald-var.+TT(qqq)	7		⇒
EmS(q.e)+TT(q.eee)	4		
ST2(eeq)	4	VIII ⁸	d _♯
EmS(q.e)+ST2(eeq)	8		⇒
FalseTrio	8		D
ST1(eeq)+ST2-ante.	5		f _♯
ST1(eeq)+ST2-csqt	8		
EmS(q.e)	8		⇒
TT-aug.+EmS(q.e)	12		F _♯ ⇒ V/F _♯ ⇒
CODA(ST1+ST2+TT)	20(-4)		F _♯
MEASURE COUNT	169(-1)		
PcDc TOTAL	543(-18)		

4.1.2 Partitur Draft

At some heretofore undetermined time after completing PcDc, Mahler began work on the orchestral score draft of the F \sharp minor Scherzo.²⁷ There exists compelling evidence to suggest that he started toward the end of July instead of August:

- The title page and first two bifolios of PtD are on J. E. & Co. N $^{\circ}$ 12^a paper, while the following pages are all written on N $^{\circ}$ 13. It should be noted that all pages in PcD are on N $^{\circ}$ 12^a.
- The PtD was begun when the movement was still classified as a Finale. It is illogical for the title page to read 2. Scherzo–Finale Partitur if he had begun orchestrating that late into the summer, as he already had a completed Finale movement in short score.
- Soon after the affair was unveiled, Mahler withdrew the F \sharp minor Scherzo from the symphony. This has been suggested by Coburn, and it goes far in explaining certain aspects of this symphony, such as the lack of direct references to this scherzo in the Finale. However, he is not entirely correct here, as there are a few fleeting, indirect references to the F \sharp minor Scherzo subtly built into the expression of theme 1 in the development of the Finale and a bit more pronounced in measures 249 and 250 (Example 4.6).²⁸ Regardless, the dearth of overt quotations is strange for a Finale that engages in otherwise consistent cyclic quotations of every other movement within the symphony. Furthermore, he would not have reinstated it until much later, perhaps even as late as the final day or two he spent in Toblach, as he only had time to scrawl a Roman numeral II in colored pencil on the title page, not even taking the time to scratch out “2. Scherzo–Finale” as he certainly would have done should he have had time to work on the movement.

This topic will be revisited in Chapter 6 in greater detail.

The image displays a single line of musical notation on a five-line staff. The notation is in treble clef and 4/4 time. It is divided into two sections. The first section, labeled 'F# minor Scherzo Herald', begins with a key signature of two sharps (F# and C#) and a common time signature. It consists of a series of eighth and quarter notes, with some beamed eighth notes. The second section, labeled 'Finale Theme 1(a)-b', begins with a key signature change to one sharp (F#) and a common time signature. It features a more complex rhythmic pattern with beamed eighth notes and quarter notes, including some chromatic movement.

Example 4.6: The Herald from the F \sharp minor Scherzo alongside T1(a)-b from the Finale.

²⁷ The manuscript pages comprising the orchestral draft score of the movement are all found in the second folder of Mus. Hs. 41.000 in the ÖNB, and are the only pages found within the folder. There are no known variations to any of the bifolios. Therefore, there is no need to provide a comprehensive catalog detailing each page as was the case with PcD.

²⁸ Coburn, “Form and Genesis,” 290–291.

When comparing PtD to PcD, it should be noted that almost none of the alterations made between these two drafts are notated in the former; they seem to have been arbitrarily decided as Mahler was drafting the full score. There are countless examples of this, and one that is highly demonstrative is located within measures 476 and 477 (Examples 4.7 and 4.8). In PcDc, the notes found here are all quarter notes: [E5, F#5, A5, G5], while PtD not only provides an unmarked $\frac{3}{4}$ within which the first violins have four eighth notes, but these notes are of the pitches [G5, A5, F#5, E5]. In other words, Mahler subjected the material here to metric diminution and rearranged the pitches to express its retrograde. Furthermore, in the very next measure Mahler reworked the inner voice, changing it from a simple restatement of Intro(hq.q) into an extension of TT (Example 4.9).²⁹ Unlike how such a significant revision would come about in the Adagio, where Mahler would notate the necessary alterations in pencil before carrying them over — often with further refinement — to the next draft, here none of the changes were marked as such. If Mahler had not progressed to an orchestral draft, one might conclude that he was satisfied with what remains on PcD folio VIII.

Example 4.7: Transition from FalseTrio (PcD).

29. Cooke (*Performing Version*, 172) does not pick up on the motivic transformation and instead sees the Intro quotation here as a separate thread abandoned by Mahler, as he asserts the motive “does not work in counterpoint with the upper melody.” Cooke opts to keep the thread, transpose it down by a fifth, displace the second minim by one beat, and extend the motive conjecturally for five bars. Samale and Mazzuca also elect to preserve this thread but stick to an approach that resembles Mahler’s earlier attempt: They keep the motive at its original transposition and metric makeup, insert an A into the otherwise empty fifth beat of measure 478 (which would be consistent with how Mahler typically treated this material), and instead of extending it simply repeated it at measure 482.

30. Even though there is technically an extra measure here, there is no new musical material; Mahler simply subdivides a previously $\frac{7}{4}$ measure into two measures of $\frac{4}{4}$ and $\frac{3}{4}$, respectively.

31. This is another example of Mahler simply breaking apart a larger measure into two smaller units.

32. Here we have a situation where Mahler fuses together a $\frac{4}{4}$ and a $\frac{3}{4}$ measure into one $\frac{7}{4}$ measure, so no music was lost.

Example 4.8: Transition from FalseTrio in condensed score format (PtD).

Example 4.9: Transition from FalseTrio in condensed score format (PtD).

Table 4.18: PtD: until Trio 1

Intro+ST1	# of Measures 58(-1)	Bifolio # 1-1r→2-1r	Tonal Center V⇒f _♯ , V⇒D⇒V⇒f _♯ , (B ^b)⇒D⇒f _♯
Intro(eehq..q)	2	1-1r	V/f _♯ ⇒
ST1(eeqq)+ST2(hq..q)	8		f _♯ , V/D ⇒
ST1(eeq)	6	1-1r→v	D ⇒
EmS(q.e)-var.	6		V/f _♯ ⇒ (+G _♯ ped.)
Intro(hq..q)	4(+1) ³⁰		⇒
ST1(eeqq)	8	1-2r	f _♯ , (B ^b) ⇒
ST1(eeq.)	8(+1) ³¹	1-2r→v	D ⇒
ST2(hq..q)	2	1-2v	
Herald+ST1(eeqq)	3(-2)		
ST1-concl.	11(-1)	1-2v→2-1r	f _♯
Trans.	16(-1)	2-1r→v	⇒B ^b ⇒E⇒G⇒
ST1(eeqq)+Intro(hq..q)	2(-1)	2-1r	⇒
trans.	14	2-1r→v	B ^b ⇒E⇒G⇒
ST2	55(+1)	2-2r→3-1v	F, F⇒(D)⇒
ST2(eeq..q)	8(+1)	2-2r	F
ST2-ante.	5		
ST2-csqt	6	2-2r→v	
ST2(eeq..q)	4	2-2v	
ST2-ante.	6		
ST2-csqt	6	2-2v→3-1r	
ST2(hq..q)	8	3-1r	⇒
ST2-ante.	5	3-1r→v	F
ST2-csqt	7	3-1v	⇒(D)⇒
Intro+ST1+ST2	35(-1)	3-1v→4-1r	f_♯ ⇒E^b ⇒(A)⇒D⇒f_♯ ⇒
Intro(hq..q)	3	3-1v→3-2r	f _♯
ST1(eeqq)+Intro(q..q)	8	3-2r	⇒
ST1(eeqq)+EmS(q.e)	4	3-2r→v	E ^b ⇒
ST1(eeqq)+	9	3-2v→4-1r	(A)⇒D⇒
ST2(h+(e..e)+(q..q))	3	4-1r	
↑+Herald	3		
trans.	8(-1)		f _♯ ⇒
MEASURE COUNT	164(-2)		

Table 4.19: PtD: Trio 1 through Trio 2

TRIO	# of Measures 83	Bifolio # 4-1v→5-2r	Tonal Center Eb, G+g, (Eb), G+g, Eb, B⇒Eb, Eb+eb
TT(qqq)	2	4-1v	Eb
TT-a	4		
TT-a'	3		
TT-bridge	4		
TT-a	4		
TT-b	4	4-2r	
TT(q.eee)	6		G+g
EmS(q.e)	3		(Eb)
TT(q.eee)+ST1(eeqq)	7	4-2r→v	G+g
TT(qqq)	3	4-2v	Eb
TT-a	4		
TT(qqq)	3		⇒
TT(q.eee)-var.+	12	4-2v→5-1r	B⇒
TT(qqq)-var.			
TT-a'	5	5-1r	Eb
TT-bridge	4	5-1v	
TT-a(inter.)	2		
TT(q.eee)	11	5-1v→5-2r	Eb+eb
ST1+ST2	55(-3)	5-2r→6-2r	f_♯ ⇒ Eb ⇒ F_♯+Bb, (d)⇒f_♯ ⇒ D⇒
ST1(eeqq)	8(-2)	5-2r	f _♯ ⇒
ST1(eeq)	2(-1)	5-2v	Eb
ST2-ante.	3		
ST2(q..q)	3		
ST2-csqt.	4		⇒
ST2-csqt.(4 st 1/2)+EmS(q.e)	4(+1)	6-1r	f _♯ +Bb
ST2(hq..q)+ST1(eeq)	10(-1) ³²		(d)⇒f _♯ ⇒V/D
ST2-ante.	5	6-1v	D
ST2-csqt	4		⇒
ST2-ante(2 nd 1/2)+ST2-csqt +Herald	5	6-1v→6-2r	
ST2(hq..q)+TT-aug.	7		
TRIO	66(-1)	6-2r→7-2r	D⇒C⇒D⇒(B)⇒D+d, D
TT-aug.	16(-1)	6-2r→v	D
TT-bridge	4	6-2v	⇒
EmS(q.e)+Herald-var.	11	6-2v→7-1r	C⇒
TT(qqq)	17	7-1r→v	D⇒(B)⇒
TT(q.eee)	11	7-1v→7-2r	D+d
TT-concl.	7	7-2r	D
MEASURE COUNT	204(-4)		

Table 4.20: PtD: conclusion

ST2+ST1	# of Measures 50(-3)	Bifolio # 7-2v→	Tonal Center F⇒C⇒F⇒f _♯
ST2(eeq)	15(-1)	7-2v→8-1r	F⇒
ST2-ante.(var.)+ST1(eeqq)	5	8-1r	C
ST2-csqt(var.)+ST1(eeq)	6		⇒
ST2(eeq)+ST1(eeqq)	8	8-1r→v	F
ST2(eeq.q)+TT(q.eee)	7(-1)	8-1v	
ST2(eeq) (AP1)	9(-1)	8-2r	⇒
ST1+TT+EmS ("Coda")	28	8-2v→9-1v	F_♯, V/F_♯ ⇒V⁷/g
ST1(eeqq)+EmS(q.e)	7	8-2v	F _♯
TT-dim.+TT-aug.	8	8-2v→9-1r	
EmS(q.e)+Herald-var.	3	9-1r	
EmS(q.e)+TT-var.	5		V/F _♯
EmS(q.e)+Herald-var. (AP2)	5	9-1r→v	⇒V ⁷ /g
"CODA"	79(-9)	9-1v→10-2r	Bb ⇒d_♯ ⇒D, f_♯ ⇒F_♯ ⇒V⇒F_♯
EmS(q.e)+ST1(eeq)	4	9-1v	Bb
EmS(q.e)+Herald-var.+TT(qqq)	7		⇒
EmS(q.e)+TT(q.eee)	3(-1)	9-1v→9-2r	
ST2(eeq)	4	9-2r	d _♯
EmS(q.e)+ST2(eeq)	8	9-2r→v	⇒
FalseTrio	8	9-2v	D
ST1(eeqq)+TT(q.eee)+ST2-ante.(2 nd 1/2)	5		f _♯
ST1(eeqq)+ST2-csqt	9(+1)	9-2v→10-1r	
EmS(q.e)	8		⇒
TT-aug.+EmS(q.e)	11(-1)		F _♯ ⇒V/F _♯ ⇒
CODA(ST1+ST2+TT)	20		F _♯
MEASURE COUNT	157(-12)		
PtD TOTAL	525(-18)		

4.1.3 Conclusion

The F \sharp minor Scherzo has a much more nuanced and surprising evolution than has been acknowledged to date. It began its life as a kind of scherzo-like response to the Adagio, but Mahler was dissatisfied with its progress and temporarily halted development on it. Soon afterward, he began again, making significant progress at tremendous speed. Yet vestiges of its early form, especially the G \flat major expression of TT, remained in play until fairly late in the movement's evolution. This speaks well to the flexibility and inherent organic nature of Mahler's motivic material and might partly be the reason why he chose to reinstate this highly contrasting movement. As the composer started coming to terms with his own crisis he began to see the F \sharp minor Scherzo in a different light — not as a foil to the overarching narrative of the work, but as an integral part of the five-movement family comprising the symphony. The Tenth Symphony could “work” with its absence, as it is not absolutely essential to the work's ongoing harmonic struggle, but its inclusion enhances the power of the forthcoming Purgatorio and helps to give the symphony its distinctive symmetrical shape, reinforcing its integrated motivic structure.

4.2 “*Der Teufel tanzt es mit mir*” – E minor Scherzo

The genesis of the E minor Scherzo parallels the F \sharp minor's quite closely. Both movements had been started by the composer mid-July, and had at various points served as the symphony's conclusion. However, while the F \sharp minor Scherzo was completed in short-score format swiftly, perhaps in as little as one week's time, the E minor Scherzo, despite having been begun first, did not achieve a complete draft until much later.³³

Comparing the movement to the F \sharp minor sketch in the Ninth Symphony sketchbook bears not much fruit, but there are still a couple of identifiable precursors. Notable are E^{M7} chords found in the third and eleventh measures: while a semitone lower than the F^{M7} that opens this movement, it is nevertheless a unique and striking sonority, making its appearance in the sketch all the more fascinating. In addition, the descending figure in measure 4 resembles ST3, which in turn is based on an oblique quotation from *Das Lied von der Erde*.

33. Coburn (“Form and Genesis,” 234) believes that the movement is still unfinished. There are technically no gaps of music, but he nevertheless states that Mahler “had yet to finalize the details of its internal ordering of materials.” While the potential for such revisions exists, the likelihood that Mahler would have subjected this movement to a sectional reordering as extreme as, for example, his revisions between the PtD and fair copy of the second movement in the Ninth Symphony is low. That movement was still extremely unstable even as Mahler was finishing the PcD. Contrasting this situation to the relatively stabilized E minor Scherzo, it is not unreasonable to presume that any subsequent revision or expansion to the draft would be structurally similar to PcDb.

4.2.1 Particell Draft

The short score pages comprising the PcD are listed below:

- I – BSB 22748
- I – ÖNB 41.000/4, 2
- II – ÖNB 41.000/4, 3
- III ~~IV~~ – ÖNB 41.000/4, 4
- IV – Property of Henri-Louis de la Grange.³⁴
- IV ~~III~~ – ÖNB 41.000/4, 5
- V – ÖNB 41.000/8, 5
- V ~~IV~~ – ÖNB 41.000/4, 6
- V(I) ~~?~~–~~H(I)~~ + V(I) – Original manuscript missing; reproduced in both facsimile editions.³⁵
- V(I) – ÖNB 41.000/4, 7
- VII ~~VI~~ – ÖNB 41.000/8, 7
- VII ~~oK~~.³⁶ – ÖNB 41.000/8, 8
- VI(I) – ÖNB 41.000/4, 8
- VIII – PML 115218, 7
- VII(I) – ÖNB 41.000/4, 9
- IX – ÖNB 41.000/4, 10
- Xa – ÖNB 41.000/4, 11
- Xb – ÖNB 41.000/4, 12
- XI – ÖNB 41.000/4, 13
- Unlabeled – ÖNB 41.000/8, 1
- Unlabeled – ÖNB 41.000/8, 2
- Unlabeled – ÖNB 41.000/8, 3
- Unlabeled – ÖNB 41.000/8, 4
- Unlabeled – ÖNB 41.000/8, 9
- Unlabeled – ÖNB 41.000/8, 10
- Unlabeled – PML 115218, 8

The pages encompassing the E minor Scherzo are distributed among more repositories than is the case for its F \sharp minor counterpart. In addition, this movement has the distinction of being the only one in the symphony with a page that is accessible only through the two facsimile editions: V(I) ~~?~~–~~H(I)~~ + V(I). Since this page appears in both the Zsolnay and Ricke editions, and as the latter simply reproduced overlapping pages from the former, this folio might have disappeared as early as 1924, after the publication of the older edition.

A unique trait of this movement's pagination is that Mahler was not shy about extrapolating page numbers for sections that would logically come later in the movement. This leads to a few drafts in which there are noticeable gaps in

34. This folio is reproduced as Plate 5 in the performing version of the symphony prepared by Deryck Cooke. Mahler and Cooke, xxxi.

35. This page is reproduced in the Ricke edition as page 44.

36. It is very difficult to determine what Mahler scratched out on this page.

pagination. Furthermore, there are many pages bearing duplicate pagination, while the content of these pages is often dissimilar. This makes chronicling the evolution of this movement tricky. The pages of this draft are numbered similarly to the F♯ minor Scherzo, with the primary difference being that Arabic numbers are never deployed, and the only time letters are used is when Mahler sought to expand the coda.

Annotated List of Manuscript Pages Pertaining to PcD

- *I – ÖNB 41.000/4, 2*: This page encompasses measures 1 through 58. The introduction seemed to give Mahler much trouble. As late as the current state of PcD, the extensive crossings-out in blue pencil make it clear that he had not yet settled on a satisfactory solution. Otherwise, the texture presented here is satisfyingly full and somewhat refined, even sporting a surprising number of dynamic and instrumentation markings.
- *I – BSB 22748*: This folio covers measures 5 through 14, followed by an elision of measures 15 and 25 proceeded by 26 through 39. The music diverges almost unrecognizably after this, eventually leading straight into measures 107 through 112. This is the earlier of the two pages bearing the Roman numeral I, and represents the earliest version of the opening Mahler had written.
- *II – ÖNB 41.000/4, 3*: This page contains measures 59 through 114. Mahler wrote an insert carat in between measures 106 and 107 that link to the four circled measures at the lower right corner of the page. Cooke is of the opinion that this passage seems out of place and suggests that Mahler might have been in the middle of “reshaping the movement.”³⁷ However, folio I (BSB 22748) shows that this was how Mahler had originally approached this climax. He may have been reluctant to discard this material despite how differently folios I and II proceed. He circled and appended a question mark to these four measures, so Mahler was not oblivious to problems regarding its inclusion.³⁸
- *III ~~IV~~ – ÖNB 41.000/4, 4*: This very brief page covers measures 115 through 122. There is a four-measure alternative to the five final bars written below the system. This *ossia* was undoubtedly composed later, as it incorporates a motivic revision dependent on the existence of the Purgatorio and Finale. However, as neither one is crossed out, circled, or otherwise confirmed for inclusion or excision, it is difficult to tell which one Mahler preferred.³⁹ In addition, written on the first staff is an E major key signature that is inexplicable when examined in the context of

37. Mahler and Cooke, 174.

38. The performing versions that include these measures are Carpenter’s and Wheeler’s.

39. The performing editions that opt for the five-measure original are those by Samale and Mazzuca, and Gamzou.

the final draft. As will be probed, this page may be the sole example in this symphony of one that was revised and rewritten on another page, but which Mahler reinstated in its original form later on.

- *IV – Property of Henri-Louis de la Grange*: This folio contains measures 123 through 165, followed by circled material from folio II acting unexpectedly as a first ending to the exposition. However, this is crossed out, indicating that Mahler did not consider a repeat of the section for very long. Measures 166 through 173 follow, and while the next 17 measures are very difficult to decipher in the reproduction provided by Cooke, they appear quite differently than their counterparts in ÖNB 41.000/4, 5.⁴⁰ This page concludes with measures 196 through 209.
- *IV H – ÖNB 41.000/4, 5*: Covering measures 123 through 185, this leaf had at one point been labeled as III, evidence of an ultimately declined temporary exclusion or relocation of folio III (ÖNB 41.000/4, 4).
- *V – ÖNB 41.000/8, 5*: This page contains measures 210 through 233, and then leads straight into the E major trio (measure 312). The trio continues for six measures before Mahler halted, developing this section further on a separate page. Mahler later wrote material on the next system which bears some resemblance to measures 238 through 247.
- *V H – ÖNB 41.000/4, 6*: This folio covers measures 186 through 243.
- *VI ~~H(I)~~ + V(I)*: This page joins the one from the Adagio on 32-staff paper as persisting in facsimile form only. No library holds the manuscript, and no private collector has yet stepped forward to claim ownership.⁴¹ It is also the only folio that has two independent segments complete with their own pagination. The top, crossed-out segment is labeled V(I) ~~H(I)~~, while the bottom bears a Roman numeral V(I).⁴² The crossed-out systems postdate folio III, as they encompass and revise its contents (measures 115 through 122) but lead directly into measures 291 through 311 instead. The second half of the page deals with an expanded version of measures 248 through 282.
- *V(I) – ÖNB 41.000/4, 7*: This folio contains measures 244 through 300. It had originally been labeled as folio V; the I was affixed later.
- *VII ~~VI~~ – ÖNB 41.000/8, 7*: This page, with its Roman numeral written squarely on top of a VI, features measures 283 through 311, with four

40. Mahler and Cooke, *Performing Version*, xxxi.

41. Coburn, “Form and Genesis,” 44.

42. While there is a case of one page being used for two different versions of similar insert material in the Adagio, it was torn in half to separate the inserts. See Chapter 3 for a more detailed description. Incidentally, Filler acknowledges the two crossed out systems but erroneously considers the top portion linking directly to what is written below. Filler, “Editorial Problems,” 519.

additional measures inserted between measures 286 and 287 (only one of these was crossed out).

- *VII H* – *ÖNB 41.000/8, 8*: This page was originally labeled with an unusually small Roman numeral IV. Mahler also scratched out an inscription beside the Roman numeral IV, but what lies beneath this scrawl is illegible. This folio contains measures 312 through 365, amounting to most of this scherzo’s trio section, albeit in E major instead of A.
- *VI(I)* – *ÖNB 41.000/4, 8*: This leaf covers measures 312 through 365.
- *VIII V* – *PML 115218, 7*: Like *ÖNB 41.000/8, 7* above, this page had been labeled with a small Roman numeral V, which was summarily scratched out alongside an illegible inscription. One of the few pages held by the Pierpont Morgan Library, this contains measures 366 through 383 of the E major version of the Trio. The folio ends with the inscription “Rückgang folgt Reprise,” the significance of which will be discussed below.⁴³ There seems to be a scratched out small Roman numeral V followed by an inscription resembling “No.” written in dark ink superimposed on the VIII. Whether it was written above the ‘VIII,’ or if the ‘VIII’ was faintly written above this mysterious inscription, in addition to its significance, is difficult to determine.
- *VII(I)* – *ÖNB 41.000/4, 9*: This page is in a notably chaotic state, possessing qualities of a preliminary sketch despite its Roman numeral pagination. However, there are no pages postdating this that contain the retransition back to the Scherzo, and the first $1\frac{3}{13}$ systems on the page (measures 366 through 379) are definitive. The deleted material consists of sketches based on Mahler’s earlier inscription, “Rückgang folgt Reprise.” Initially fragmentary, a satisfactory solution is not reached until folio IX.
- *IX* – *ÖNB 41.000/4, 10*: This folio covers measures 380 through 432.
- *Xa* – *ÖNB 41.000/4, 11*: Containing measures 433 through 513, this page is very thinly textured when compared to the other pages in *ÖNB 41.000/4*; over half of the page features only a single moving line at any one moment. Either this was Mahler’s signal to himself that this would be a simple recapitulation of ST2, or he was not sure how he wanted this material to be accompanied.
- *Xb* – *ÖNB 41.000/4, 12*: This leaf features measures 514 through 550. The third measure on the first system has a lone, crossed-out C5. As Mahler did not write anything else in that measure, he probably wished for it to be discarded.

43. “Rückgang” is very difficult to make out; on top of its scrawl-like appearance, it seems as if Mahler spelled it as Rückkang, which might have been an accepted variant spelling at the time.

- *XI – ÖNB 41.000/4, 13*: This page contains measures 551 through the end of the movement, and bears the following inscriptions at the bottom of the page:

Du allein weisst was es bedeutet.
 Ach! Ach! *Ach!*
 Leb'wol mein Saitenspiel!
 Leb wol
 Leb wol
 Leb wol
 Ach wol
 Ach Ach⁴⁴

- *Unlabeled – ÖNB 41.000/8, 1*: This unlabeled folio contains the first twenty-six measures of the movement with Mahler's first attempt at a four-bar introduction, consisting of two measures of fanfare-like material played on octave Es. There is a striking rhythmic resemblance in this fanfare, consisting of a dotted quarter note followed by three eighth notes and a dotted half note, to the opening horn motive from “Das Trinklied vom Jammer der Erde”, the first movement of *Das Lied von der Erde*. This gesture is followed by two blank measures, implying that Mahler knew how long the introduction needed to be but was yet unsure of what to include.
- *Unlabeled – ÖNB 41.000/8, 2*: This page marks another attempt at the opening of the movement, this time a much fuller version than what is on the previous unlabeled page. The introduction now contains the two chords that serve as a structural herald in this movement — a bII^{M7} followed by a V^7/V , but is otherwise unaccompanied by motivic material.⁴⁵ The intro is followed by measures 5 through 56, though interestingly 42 and 43 are presented in the opposite order. Measure 56 then leads straight into measure 107, continuing until measure 122.
- *Unlabeled – ÖNB 41.000/8, 3*: This leaf contains the earliest sketch of ST2: measures 57 through 106. Mahler pared it down somewhat for its

44. You alone know what this means.

Ah! Ah! *Ah!*
 Farewell, my lyre!
 Farewell
 Farewell
 Farewell
 Ah, [fare]well
 Ah Ah

45. Coburn (“Form and Genesis,” 209) presents a fascinating alternative reading of this progression: $V^{M7}/Bb \Rightarrow Gr_5^6/Bb$. However, he does not capitalize on the opportunity to divulge the implications this frustrated progression toward Bb , or the arrival at a point maximally distant from Bb , the key of E minor, would have on the ongoing drama between the symphony's dueling tonics.

inclusion in folio II; the first six measures of the second system never reappear, nor does the circled first measure of the final system.

- *Unlabeled – ÖNB 41.000/8, 4*: This page contains fragmented material relating to other manuscript pages. The first system contains the aborted continuation from folio I (BSB 22748). The second system, while ultimately unused, further develops ST1 and may have been intended for placement at the insert carat on the first system of that page. The third system has a Roman numeral ‘V’ in the left margin and links to folio III.⁴⁶ This sketch most likely antedates that page, however, given its presence on the second oldest sheet of draft material for the E minor Scherzo. The material in question is the earliest sketch of the delicate yet unusual waltz (measures 291 through 311). Mahler extends the waltz, taking it into A major and leaves two-and-a-half measures blank for a transition back into the C major material. The fifth system contains further brainstorming on the A major section (see Plate A.20).
- *Unlabeled – ÖNB 41.000/8, 9*: This is a preliminary draft for the E major trio, showing many surprising discrepancies between all other known drafts of the section. The motivic makeup is dissimilar. Furthermore, despite the modulation into C major on the third system, there is not any perceptible move toward retransition, so this page may have been sketched at a point of time when Mahler was not sure where this material would be placed within the framework of the movement.⁴⁷
- *Unlabeled – ÖNB 41.000/8, 10*: This is another sketch of the E major trio, corresponding much more closely to the A major version found in PcDb. It begins with a three-measure introduction not found in any other draft, but then proceeds normally from measure 312 to 379.
- *Unlabeled – PML 115218, 8*: The other folio found in the Pierpont Morgan Library relating to this movement covers measures 411 through 460, followed by measures 479 through 513. This connects to measures 551 through 558, demonstrating that, of the two folios marked with a Roman numeral X, Xa came first. One noteworthy difference is the return of ST3 in A major instead of B.⁴⁸ The rest of the page is sketched skeletally, with approximately half of the page consisting of only one moving line at a time.

46. Folio III had originally been labeled ‘IV’ and contains only a disembodied transition that Mahler could place anywhere he saw fit, as it is devoid of context.

47. Filler (“Editorial Problems,” 521) acknowledges the difficulty that this page presents when charting the evolution of the E/A Major Trio.

48. Mahler wrote “I Ton höhe” above the first system on this page indicating his decision to transpose this material.

The Gradual Evolution of PcD

The folios are labeled as they were identified at the time of composition. Lowercase Roman numerals are used for incomplete drafts, while lowercase letters are used for drafts that are continuous from beginning to end. They bear their respective catalog numbers to prevent confusion.

Table 4.21: Legend for formal diagrams.

ST1	Scherzo Theme 1
ST2	Scherzo Theme 2
ST3	Scherzo Theme 3
W	Waltz
TT	Trio Theme
ST2(<i>TT</i>)	The Trio Theme acting as Scherzo Theme 2
ST3(<i>DW</i>)	The Waltz acting as Scherzo Theme 3
Herald	Herald for arrival of new section
ST1-Herald	Secondary herald based on Scherzo Theme 1
a	Phrase 'a' (period form)
b	Phrase 'b' (period form)
c	Phrase 'c' (period form)
dTvJdE	Quotation from "Das Trinklied vom Jammer der Erde" (<i>das Lied von der Erde</i>)
dTiF	Quotation from "Der Trunkene im Frühling" (<i>das Lied von der Erde</i>)
Finale-Drumstroke	The muffled military drum stroke that links the E minor Scherzo with the Finale
Climax	A climax based on a quotation from "Das Trinklied vom Jammer der Erde"
"Tanz"	A dance-like passage derived from a quotation from "Das Trinklied vom Jammer der Erde"
inter.	Interruption
aug.	Augmented form
var.	Variated form
cad.	Cadential
bridge	Bridge
premonition	A preview of a theme later exposed
trans.	Transition
retrans.	Retransition
echoes	A fragmented and hushed expression of the motivic material
(G)	Pitch strongly tonicized without modulation (ex: G major)
h	Half note
q	Quarter note
e	Eighth note
s	Sixteenth note
q.	A dotted note (ex: A dotted quarter note)
q.-q	A constantly varying number of this kind of note (ex: an inconsistent amount of quarter notes)
(qs)	Tied notes (ex: A quarter tied to a sixteenth note)
concl.	Conclusion
<i>new</i>	Entries in italics are new to that draft
expunged	Entries stricken through were removed from the movement

Particell Draft i

Folio I – BSB 22748

Unlabeled – ÖNB 41.000/8, 4 (first system)

Unlabeled – ÖNB 41.000/8, 9

Folio I is the earliest surviving page written for the E minor Scherzo. While not as radically different from later revisions as can be seen with the earliest drafts of the opening of its $F\sharp$ minor counterpart, there are still several significant discrepancies of note. It lacks the opening $F^{M7} \rightarrow F\sharp^7$ herald figure and displays a degree of uncertainty toward pitch content and contour. Material from the tenth measure of the third system to the fifth measure of the fourth system is not found in any subsequent iteration of the draft. In addition, many of the rhythmic and motivic borrowings from "Das Trinklied vom Jammer der Erde" are not yet part of the picture.⁴⁹

49. As will be detailed presently, two songs from that piece will become inextricably linked

Mahler also sketched out the first version of what became the trio. It should be noted that he had not yet classified this movement as a scherzo, so this material could just as easily have been intended as a contrasting theme in a sonata-allegro movement.⁵⁰ The quote from “Der Trunkene im Frühling” is introduced in a parenthetical insertion found on the final system of the page.

Table 4.22: PcDi

ST1	# of Measures	Folio #	Tonal Center
	58	I→(Ö 8,4)	e⇒(a)⇒(F)⇒(a)⇒e⇒e, (a)
ST1-a	3	I	e
ST1-a'	4		
ST1-b	4		⇒(a)
ST1(h.qqq)	4		⇒(F)
ST1-dTvJdE	14		⇒(a)⇒
ST1-cad.	4		
ST1-a	3		e
ST1-a'-inter.	2		
ST1(qqq.e(qq))	7		⇒
ST1-Herald	4		e
ST1-concl.	9	I→(Ö 8,4)	(a)
GAP			
TRIO/ST2?	60	(Ö 8, 9)	E, (c♯)⇒, (C)⇒(D)⇒(E)
TT/ST2(hqqqq)	11	(8, 9)	E
TT/ST2(eeq.eh.)	13		
TT/ST2-dTiF	21		(c♯)⇒
TT/ST2(qq.e)	5		
retrans. ?/ST2-concl.?	10		(C)⇒(D)⇒(E)
PcDi TOTAL	118		

Particell Draft ii

Unlabeled – ÖNB 41.000/8, 1

Unlabeled – ÖNB 41.000/8, 9

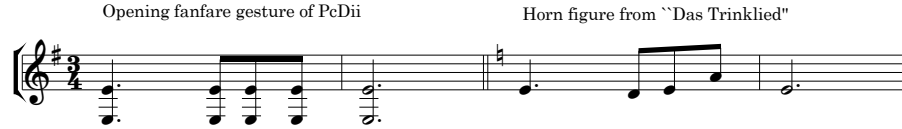
It is remarkable how much closer this material already is to its final state. Mahler decided that some sort of an introduction was called for, and while he had not yet conceived the $F^{M7} \rightarrow F_{\sharp}^{7}$ progression — he instead wrote a unison fanfare on octave Es in the first two measures — he had the idea of a herald four measures in length. This fanfare, while static in pitch and contour, bears a rhythmic resemblance to the horn figure found ubiquitously throughout “Das Trinklied vom Jammer der Erde,” a song from *Das Lied von der Erde* that, as we will soon discover, is the source from which much of the motivic material in the E minor Scherzo is derived (Example 4.10). The subsequent motivic material resembles what is encountered in the final stage of folio I, and in the case of the first system it is almost identical. Due to its brevity it is uncertain if this page would have progressed in a manner similar to ÖNB 41.000/8, 2, a page containing the opening for PcDiii, but if the catalyst behind rewriting this

with this scherzo, and shadows of another can still be felt. Other analysts who have picked up on the connection between the E minor Scherzo and *Das Lied von der Erde* include: La Grange, “Vol. 4: A New Life,” 1520; Nikkels, “Ein Lied vom Tode.” Coburn (“Form and Genesis,” 304) acknowledges only one “single phrase in the scherzo that sounds a bit like the Trinklied,” but could not seem to find any other quotation or connection.

50. An E minor first theme and E major second theme would provide an interesting analogue to the F_{\sharp} minor and major alternation in the Adagio.

material was for the sake of legibility then Mahler most likely had the formal design of ST1 already laid out.

The trio/ST2 material has been left in the formal diagram as there is no indication that Mahler was considering removing it.



Example 4.10: The opening fanfare of PcDii alongside the horn figure from “Das Trinklied vom Jammer der Erde.” These examples are condensed onto one staff and notated at concert pitch for clarity.

Table 4.23: PcDii

ST1	# of Measures 29(-29)	Folio # (Ö 8,1)	Tonal Center e⇒(a)⇒(F)⇒(a)⇒e⇒e, (a)
<i>Intro.-Fanfare</i>	4	(Ö 8,1)	e
ST1-a	3		
ST1-a'	4		
ST1-b	4		⇒(a)
ST1(q.e(qq))	12		⇒
ST1(h.qqq)	2(-2)		⇒(F)
ST1-dTvJdE	14		⇒(a)⇒
ST1-cad.	4		
ST1-a	3		e
ST1-a'-inter.	2		
ST1(qqq.e(qq))	7		⇒
ST1-Herald	4		e
ST1-concl.	9	I→(Ö 8,4)	(a)
GAP			
TRIO/ST2?	60	(Ö 8, 9)	E, (c♯)⇒, (C)⇒(D)⇒(E)
TT(hqqqq)	11	(8, 9)	E
TT(eeq.ch.)	13		
TT-dTiF	21		(c♯)⇒
TT(qq.e)	5		
retrans.?	10		(C)⇒(D)⇒(E)
PcDii TOTAL	89(-29)		

Particell Draft iii

Unlabeled – ÖNB 41.000/8, 2

Unlabeled – ÖNB 41.000/8, 9

Folio IV – ÖNB 41.000/4, 4

Folio V – ÖNB 41.000/8, 4 (third system and below)

Characteristics of the final form of the movement, including the opening herald and climactic conclusion of ST1, are beginning to show themselves in this draft. The $F^{M7} \rightarrow F\sharp^7$ herald figure is introduced here in full, albeit unaccompanied, as is material derived from “Das Trinklied vom Jammer der Erde.” The concluding phrase of ST1 is reinstated, though not preceded by ST1-Herald.⁵¹ Transitional material, made up of various motivic cells from ST1, is found

51. It will not be again until a much later draft, and then only tentatively.

at the end of the final system of ÖNB 41.000/8, 2. The only major difference between what is written on this page and what is found on folios I and II of the final draft is the complete lack of ST2. Otherwise, most of this material remains stable going forward.

There is a puzzling mismatch between the pagination for the final two folios and the number of pages contained in this draft. Another iteration of the transition follows the conclusion of Trio/ST2, sketched somewhat surprisingly on its own page. This is labelled IV, despite there being no folio III, or any page, to which it connects. However, there is a Roman numeral V written in the left margin of ÖNB 41.000/8, 4. One might at first read this as a shorthand for “einlage zu V,” as this page contains fragmentary material to be inserted into other pages, but this interpretation is problematic for the following reasons:

- None of the folios marked with a V contain an insert carat, or any other kind of notation suggesting the placement of inserted material. Mahler almost always signified on his draft pages where he felt extra material should go, and none of the pages marked as the fifth in the draft feature such indications. In addition, there are no logical points into which this fragment, the earliest sketched for the waltz episode, could be inserted.
- The sketch of the waltz here antedates all pages labeled as page V. Given the relative advanced age of ÖNB 41.000/8, 4 and of the rest of the material sketched upon it, the draft of the waltz written here was one of the first Mahler sketched for the E minor Scherzo. In contrast, almost every folio marked V is of an intermediate compositional state or newer. The first two systems on that page could not connect to this material at all. It is unlikely that Mahler would have linked such incomplete sketchwork to an advanced draft. As the waltz was already being employed in a newer version by the time the third system of the oldest folio V had been written, one can confidently discount the V in the margin as signifying an insert to or continuation from any page labeled as such.

As unorthodox as this might seem, the only other way to interpret this marginal marking is as a page number.

There is yet a riddle to solve: why did Mahler label ÖNB 41.000/4, 4 with a IV if it was the third page in the sequence? A possible answer is that there is a page missing between ÖNB 41.000/8, 9 and folio IV. However, this folio most likely never existed. Mahler knew that something needed to follow the E major theme but was unsure of what that would be. He also might have thought that whatever he would write would not consume more than one page of manuscript paper. Therefore, he felt confident enough to label the page with the transition passage as IV to remind himself of the gap between that material and the E major Trio/ST2. It is less clear why Mahler did not label ÖNB 41.000/8, 2 as I and 8, 9 as II. Perhaps he was not yet completely convinced that the contents

of ÖNB 41.000/8, 9 would remain in that position for long. He might have also been less than satisfied with the state of 8, 2 and could have been in the middle of brainstorming ideas on how to expand it further. In any case, Mahler's pagination habits are often not entirely consistent or clear. While the Tenth Symphony shows an impressive amount of solid organization in comparison to many of his earlier works, his methods were ultimately privately intended, not aimed at those wishing to reconstruct the generative process behind the piece.

It is necessary to discuss further at this stage the waltz.⁵² From its appearance on folio V (ÖNB 41.000/8, 4), it seems to have been intended to be more substantial than an isolated episode. In fact, given the rounded binary nature of the sketch, not to mention its relative motivic isolation from ST1 and what would become the E major trio, it is conceivable that Mahler had at first considered the theme as a trio, or at least a substantially contrasting theme to be placed in the development (Example 4.11). Its C major key with A minor implication (due to the added sixth) further connects this movement with Mahler's song-symphony *Das Lied von der Erde*.

Table 4.24: PcDiii

ST1	# of Measures 73(+44)	Folio # (Ö 8,2)	Tonal Center $e \Rightarrow (a) \Rightarrow (F) \Rightarrow (a) \Rightarrow V/a \Rightarrow$
<i>Intro.-Herald</i>	4	(Ö 8,2)	<i>e</i>
ST1-a	3		
ST1-a'	4		
ST1-b	4		$\Rightarrow (a)$
ST1(q,e(qq))	10(-2)		\Rightarrow
ST1(h,qqq)	4(+2)		$\Rightarrow (F)$
ST1-dTvJdE	12(-2)		$\Rightarrow (a) \Rightarrow$
Herald+(h.h.h,qqq)	4		
ST1-a	4		V/a \Rightarrow
ST1-a'	4		
ST1-b'	4		
ST1-concl.	8		
trans.	8		
ST2	69(+9)	(Ö 8, 9) → IV	E, (c#) ⇒, (C) ⇒ (D) ⇒ (E), V⁷/a ⇒ v₂[♯]/E
ST2(TT)(hqqqq)	11	(8, 9)	E
ST2(TT)(eeq,eh.)	13		
ST2(TT)-dTiF	21		(c#) ⇒
ST2(TT)(qq,e)	5		
bridge?	10		(C) ⇒ (D) ⇒ (E)
		GAP	
trans.	9	IV	V ⁷ /a ⇒ v ₂ [♯] /E
W (TRIO?)	29	V (Ö 8,4)	C+a, A ⇒ C+a?
W(a)-a	6	V (Ö 8,4)	C+a
W(a)-b	3		
W(a)-a	4		
W(a)-b'	4		
W(b)	8		A
W(a)-a'	4		⇒ C+a?
PcDiii TOTAL	171(+82)		

52. Coburn ("Form and Genesis," 230) notes that the static nature of the rhythm and harmony "[seems] to arrest any sense of forward motion," and that it contains "almost exclusively new material that appears only in this one occasion." He is not entirely correct on the last point. There are common threads between this episode and ST2, such as its triplet turn figure. Coburn also seems unaware of the possibility that it was one of the first themes to have been sketched for the movement.

* - This material is written above the first staff in the manuscript, but as it clearly ties to the material on the second staff of the following measure I have chosen to write it on the second staff instead.

Example 4.11: The earliest sketch of the waltz.

Particell Draft iv

Unlabeled - ÖNB 41.000/8, 2

Folio IV - ÖNB 41.000/4, 4

Folio V - ÖNB 41.000/8, 4 (third system and below)

Unlabeled - ÖNB 41.000/8, 5

Unlabeled - ÖNB 41.000/8, 10

Mahler seemed to be unable to finish his sketch of the waltz, and instead substantially revised the E major theme and placed that within the development, possibly thinking of it as a trio at this juncture. This is accomplished by the drafting of ÖNB 41.000/8, 5, a page beginning with a climactic passage sounded in parallel sixths, based on a quotation from “Das Trinklied vom Jammer der Erde.”⁵³ This is then followed by ST1-Herald that leads abruptly into the E major trio. Mahler crossed this out and sketched the trio out in full on ÖNB 41.000/8, 10, the only version bearing an introductory figure, possibly for smoothing the rough transition into the trio. He relocated the waltz as a result of this revision.

It is striking to see just how little the E minor Scherzo at this stage belongs to the sonic world of the Tenth Symphony. The PcD1a draft of the Adagio must have been written by this point, and Mahler might have already been in the initial planning stages for his “à la Scherzo” in F \sharp minor, yet none of the key areas important to these other two movements, especially within their early stages of development, are mirrored here.⁵⁴ Given that this scherzo was for a while alternating between the first and last position in the sequence of the symphony, might the duality between F \sharp and B \flat in the Adagio have originally performed a less important role? There are various clues, even as late as the earlier draft pages for the Finale, showing that the symphony ending in either of the aforementioned keys was not a foregone conclusion.⁵⁵

53. This quote is the basis for the soon-to-be-composed ST3.

54. One of the catalysts behind Mahler’s transposition of the original B \flat minor development in the Adagio to A minor might have been to better connect it with the E minor Scherzo, as A minor would be its disarmed dominant and an important component of the waltz.

55. See Chapter 6.

Table 4.25: PcDiv

ST1	# of Measures	Folio #	Tonal Center
	73	(\ddot{O} 8,2)	$e \Rightarrow (a) \Rightarrow (F) \Rightarrow (a) \Rightarrow V/a \Rightarrow$
Intro.-Herald	4	(\ddot{O} 8,2)	e
ST1-a	3		
ST1-a'	4		
ST1-b	4		$\Rightarrow (a)$
ST1(q.e(qq))	10		\Rightarrow
ST1(h.qqq)	4		$\Rightarrow (F)$
ST1-dTvJdE	12		$\Rightarrow (a) \Rightarrow$
Herald+(h.h.h.qqq)	4		
ST1-a	4		V/a \Rightarrow
ST1-a'	4		
ST1-b'	4		
ST1-concl.	8		
trans.	8		
GAP			
Trans.	9	IV	$V'/a \Rightarrow vi_2^4/E$
W	29	V (\ddot{O} 8,4)	$C+a, A \Rightarrow C+a?$
W(a)-a	6	V (\ddot{O} 8,4)	C+a
W(a)-b	3		
W(a)-a	4		
W(a)-b'	4		
W(b)	8		A
W(a)-a'	4		$\Rightarrow C+a?$
GAP			
Trans.?	24	(\ddot{O} 8, 5)	$\Rightarrow C, e$
Climax(dTvJdE)	9		\Rightarrow
"Tanz"(dTvJdE)	7		C
ST1-Herald	4		e
Herald+(q.eqe..e)	4		
TRIO	78 (+9)	(\ddot{O} 8, 10)	$E \Rightarrow (E) \Rightarrow E \Rightarrow (c\sharp) \Rightarrow, (C) \Rightarrow (D) \Rightarrow (E)$
TT(q.eq)	8	(\ddot{O} 8,5)	E
TT-intro.	3	(\ddot{O} 8, 10)	E
TT-a	3		
TT-b	3		
TT-b'	4		
TT((h.q)qq)	2		
TT(q.eech.)	2		\Rightarrow
TT(eeq.eh.)	2		
TT(eceeq)	2		
TT-bridge	4		
TT-intro-var.	4		(E)
TT-b	3		$\Rightarrow E$
TT-a	3		\Rightarrow
TT-dTiF	22(+1)		(c \sharp) \Rightarrow
TT-a	3		
TT-b	4		
retrans.?	14(+4)		(C) \Rightarrow (D) \Rightarrow (E)
PcDiv TOTAL	213 (+42)		

Table 4.26: PcDv

ST1	# of Measures 73	Folio # (Ö 8,2)→II	Tonal Center e⇒(a)⇒(F)⇒(a)⇒V/a⇒
Intro.-Herald	4	(Ö 8,2)	e
ST1-a	3		
ST1-a'	4		
ST1-b	4		⇒(a)
ST1(q.e(qq))	10		⇒
ST1(h.qqq)	4		⇒(F)
ST1-dTvJdE	12		⇒(a)⇒
Herald+(h.h.h.qqq)	4		
ST1-a	4		V/a⇒
ST1-a'	4		
ST1-b'	4		
ST1-concl.	8		
trans. ⁵⁶	8	II	
W	21(-8)	II	C+a, A⇒C+a?
W(a)-a	6		C+a
W(a)-b	3		
W(a)-a'	6(+2)		
W(a)-b'	6(+2)		
W(b)	8		A
W(a)-a'	4		⇒C+a?
(P 8), or missing folio III			
Trans.?	24	(Ö 8, 5)	⇒C, e
Climax(dTvJdE)	9		⇒
"Tanz"(dTvJdE)	7		∈
ST1-Herald	4		e
Herald+(q.eqe..e)	4		
TRIO	68(-10)	IV⇒V	E⇒(F)⇒(D)⇒(A)⇒ (E)⇒(c#)⇒E, (C)⇒(D)⇒(E)⇒V⁷/e
TT-intro.	3	(Ö 8, 10)	E
TT-a	3	IV	E
TT-b	3		
TT-b'	5(+1)		⇒(F)
TT((h.q)qq)	2		
TT(q.eech.)	2		
TT(eeq.eh.)	2		⇒(D)
TT(eeeeq)	2		
TT-bridge	4		⇒(A)⇒
TT-var.	4		(E)
TT-b	3		⇒
TT-a	2(-1)		⇒
TT-dTiF	21(-1)		(c#)⇒
TT-a	3		E
TT-b	3(-1)		
retrans.	14	V	(C)⇒(D)⇒(E)⇒V ⁷ /e
Intro.-Herald+(q.eq)	4	V	e
Exposition Repeat	166+	I⇒V	
PcDiv TOTAL	332+		

Particell Draft v

Unlabeled – ÖNB 41.000/8, 2

Folio II – facsimile only

Missing Folio III or Unlabeled – PML 115218, 8

Folio IV – ÖNB 41.000/8, 8

Folio V – PML 115218, 7

It was at this stage that Mahler felt confident enough about the structure of this movement to begin supplying page numbers to several of its constituent folios. The first major alteration made was with the function of the waltz.

⁵⁶ Mahler does not actually delete the corresponding measures on ÖNB 41.000/8,2, but their exclusion is implied by the contents of Folio II.

Instead of retaining its former identity as a distinct thematic section, Mahler recast it as an episodic transition between two larger formal nodes. While it is relocated in a later revision, the waltz nevertheless maintains this function for the rest of the genesis of this movement.

Mahler confirmed the relocation of the trio theme by replacing the older folio IV with the first of two folios that would carry the label II, and by supplanting the older pages of the waltz with two that are paginated with the Roman numerals IV and V (Plate A.21). Folio II opens with a slightly revised transition and still leads into the waltz, but it is the shorter, episodic version mentioned above. Folio IV begins yet another attempt at the E major Trio, this time with an anacrusis and in a form that resembles the final A major transposition with a high degree of fidelity. Folio V ends what is ostensibly the exposition of a large-scale movement, with the instruction “Rückkang[sic] folgt Reprise” to ensure a repeat of all preceding material.

This draft might have been the first to offer a completed exposition, except for the conspicuously missing third folio. However, there is the possibility that this page does survive, albeit in an unexpected form. Folio II ends on the dominant of A, and indeed has an A major key signature written after the double-bar. In later drafts this would signify the entrance of the trio in A major, however the trio doesn't appear until one page later, and is still notated in E major.⁵⁷ The only two pages that survive that were ever labeled III are the earlier version of the transition (after it is renumbered for later drafts) and the revision of the not-yet-seen ST3 in C major. Neither page would make sense following folio II, though the bottom half of the same page marked VI provides a tantalizing clue: the transition in the development is followed by an A major rendition of ST3. As the C major exposition of ST3 in later drafts comes immediately after the transition phrase (though not after the waltz), its juxtaposition with the combination of the transition and waltz would not be so surprising. Fortunately, there exists one page that begins with ST3 in A major: an unlabeled page, held in the Pierpont Morgan Library, catalogued as PML 115218, 8 (Plate A.22).

This unpaginated folio exhibits several characteristics of a draft from early on in the genesis of the Scherzo, and can satisfy the condition of a missing link between folios II and IV upon the presumption that some of the material was appended later on for a couple of reasons. First, while this page is most certainly prototypical of material found on folios IX and Xa of the final partcell draft, it nevertheless begins with the expected thematic material in the relevant key. A proposed linkage between folio II and this page is typeset as Example 4.12. It should be noted that ST3 appears in B major instead on folio IX, and while there is the instruction “I Ton höhe” above the first system it may very well have been added later on, perhaps at the point when Mahler decided to reposition

57. The pencilled instruction for a transposition in A major was added later on, at least by the time the page had been renumbered as folio VII.

this page in the recapitulation. Second, there are two points on this page where one could potentially segue into the trio: the double barline on the fifth system (Example 4.13), and — less likely but still conceivable — the sixth measure of the third system (Example 4.14).⁵⁸ Considering that ample evidence exists of Mahler repositioning pages of music between major formal sections in the F# minor Scherzo and to some extent in the Adagio, a potential placement of this page in the exposition of an early draft of this movement is not unprecedented.

Example 4.12: A proposed linkage between folio II and PML 115218, 8.

Nevertheless, there remain characteristics of this page that render this proposal problematic. There is no doubt that PML 115218, 8 is in a preliminary state of composition, and in spite of the sheer breadth of material included resembles more of a sketch than a draft. This may well be why Mahler did not choose to number it, even though he did paginate the two folios that would be adjacent to it. However, it is almost too skeletal of a sketch to be a convincing first draft of a theme. Typically when Mahler begins to flesh out a theme, he provides it with at least a modicum of accompaniment. Looking through his Ninth Symphony sketchbook, one rarely finds a sketch that is not comprised of at least two voices. This would be the very first appearance of not only ST3, but, presuming the first proposed linkage to folio IV is correct, also of ST2. Neither one of them seem to be treated to more than just a bare minimum of fleshing out. Contrast their appearances here to what are more traditionally considered their respective first drafts. Folio IV(dIG) has ST3 in C major, with a somewhat voluminous accompaniment and a good deal of motivic refinement

⁵⁸ The final system is certainly of a later date of generation, as not only is D minor not a factor in the harmonic makeup of this movement until the latest particell drafts, but this is also the transition into the coda.



Example 4.13: A proposed linkage between PML 115218, 8 and folio IV.



Example 4.14: An alternative linkage point between PML 115218, 8 and folio IV.

expected of such an early treatment. ÖNB 41.000/8, 3, containing the earliest draft of the first full statement of ST2, is even more convincing in this regard. Furthermore, ST2, for never having been seen before, is shockingly anemic in both length and texture, and its linkage to the waltz — the triplet quaver turn — is not yet a component of the waltz, belying a possible later date of generation. The excessive thinness of texture is more characteristic of Mahler when

he reprises already exposed material; both the B \flat and F \sharp major endings of the Finale demonstrate this tendency.⁵⁹ Finally, contraindicative of this suggested connection are the two proposed linkage points to folio IV. While one could justify either linkage point on harmonic grounds, a transition to the trio at either point would nevertheless feel abrupt and unsatisfactory.

There remains the possibility that there had existed at one point another folio, labeled III, containing at least the prototype of ST3 in A major with a transition point to the E major trio. Of course, one can ignore any potential problem when dealing with manuscripts by suggesting a “missing page,” but in this instance, if PML 115218, 8 isn’t what Mahler had intended to follow folio II, there can be no other explanation. We know that the waltz prepares A major harmonically, but we also know that what follows cannot immediately be the trio yet, as that begins on folio IV and is still resolutely in E major. We also know that the A major iteration of ST3 begins after the transition passage in later drafts, and while it doesn’t typically follow the waltz an argument can be made for this sequence on both harmonic and thematic grounds.

Particell Draft vi

- Folio I – ÖNB 41.000/4, 2
- Folio II – ÖNB 41.000/4, 3
- Folio III IV – ÖNB 41.000/4, 4
- Folio IV – de la Grange
- Folio V – ÖNB 41.000/8, 5
- Folio VI ? H – facsimile only
- Folio VII – ÖNB 41.000/8, 8
- Folio VIII – PML 115218, 7

PcDvi is a significant milestone in the development of the E minor Scherzo for it contains a complete statement of exposition and development material. Mahler was still struggling with the recapitulation, but present now are all of the themes comprising this movement. He had also finally affixed consecutive page numbers to all folios, a relatively late development given his habits with the other four movements.

Despite the likelihood of ST3 being unveiled in the previous iteration of the short score draft, it is only at this juncture that we can confirm its inclusion. Mahler opened a newer folio IV with this theme—folio IV from the previous draft, the E major trio, is now renumbered as VII and placed toward the end of the development. Instead of A major ST3 is exposed in C, and is based significantly upon motivic material found in the song “Das Trinklied vom Jammer der Erde” from *Das Lied von der Erde*. ST3 now marks the end of the exposition, which Mahler at first still wanted to repeat; he included a first ending that includes ST1-Herald, immediately transitioning back to the beginning of

⁵⁹. See Chapter 5.

the exposition. He soon crossed this out, and abandoned his plan of a repeat of the exposition. Repetition of the same herald figure, this time accompanied by a minor mode rendition of ST3, leads into the development.

ST2 is introduced in this draft, and it seems to have been derived from the waltz as it appropriates that theme's turn gesture, and was most likely viewed at first as a replacement for it. The latter's excision is mandated on the top portion of folio VI ? H, where the waltz is circled for deletion and the indication "Fortsetzen zu VII" is written above the preceding eight-measure transition, now leading directly into the E major trio. This is not entirely unexpected; in addition to the slight motivic resemblance between the two sections, ST2 is more tightly integrated into the scherzo motivically, and from it emerge tonal areas important to the rest of the symphony, something the E minor scherzo had been lacking up until now. ST2 also plays a pivotal role in the development, as it weaves in and out of utterances of ST3 and the first, and only, literal quotation from "Das Trinklied."⁶⁰ Mahler was likely more optimistic about this solution — it makes a better, more organic fit with the scherzo and the symphony as a whole. However, he was conflicted about this excision, partially due to the waltz's disarming and unique character, providing an oasis of tranquility in what is otherwise a passionate, stormy movement. Its subtle ties to "Der Abschied" might also have prompted him to reverse its deletion in the subsequent draft.

60. It is in the development where the similarities between ST3 and the quoted material from "Das Trinklied vom Jammer der Erde" are most apparent.

Table 4.27: PcDvi Exposition

ST1	# of Measures 57(-16)	Folio # I	Tonal Center $e \Rightarrow (a) \Rightarrow (F) \Rightarrow (a) \Rightarrow V/a \Rightarrow V/e$
Intro.-Herald+ (<i>q.cq</i>)	4		e
ST1-a	3		
ST1-a'	4		
ST1-b	4		$\Rightarrow (a)$
ST1(q.e(qq))	10		\Rightarrow
ST1(h.qqq)	4		$\Rightarrow (F)$
ST1-dTvJdE	12		$\Rightarrow (a) \Rightarrow$
Herald+ (<i>h.h.qqqh.</i>)	4		
ST1-a	4		$V/a \Rightarrow$
ST1-a'	4		
ST1-b'	4		V/e
ST1-concl. trans.	8 8	\mathbb{H}	
ST2	67	I \rightarrow III IV	$e \Rightarrow (c_3^{\sharp}) \Rightarrow (a) \Rightarrow (V/g) \Rightarrow g \Rightarrow (Eb)$ $\Rightarrow e \Rightarrow V \Rightarrow (a) \Rightarrow V_3^{\sharp}/B,$ $V/e \Rightarrow bII^6/B \Rightarrow$
<i>ST2-a</i>	4	<i>I \rightarrow II</i>	e
<i>ST2-a'</i>	4	<i>II</i>	$\Rightarrow (c_3^{\sharp})$
<i>ST2-b</i>	4		$\Rightarrow (a)$
<i>ST2-c</i>	4		$\Rightarrow (V/g)$
<i>ST2-b'</i>	4		g
<i>ST2-c'</i>	4		$\Rightarrow (Eb) \Rightarrow$
<i>ST2-c''</i>	2		
<i>ST2-a</i>	4		e
<i>ST2-b''</i>	4		\Rightarrow
<i>ST2-c'''</i>	4		$V/A \Rightarrow (a) \Rightarrow$
<i>ST2-c''''</i>	4		$\Rightarrow V_3^{\sharp}/B$
<i>ST2-concl.</i>	8		$V/e \Rightarrow$
<i>ST1-concl.</i>	8		bII^6/B ped.
<i>trans.</i>	9	<i>III IV</i>	\Rightarrow
W	21	\mathbb{H}	$\mathbb{C} + \mathbf{a}$
W(a)-a	6		$\mathbb{C} + \mathbf{a}$
W(a)-b	3		
W(a)-a ²	6		
W(a)-b ²	6		
ST3	49	IV	$C \Rightarrow (a) \Rightarrow C^? \Rightarrow C, e$
<i>ST3-a</i>	3		C
<i>ST3-a'</i>	2		
<i>ST3-b</i>	2		
<i>ST3-a''</i>	2		
<i>ST3-b'</i>	3		$\Rightarrow (a)$
<i>ST3-bridge</i>	3		\Rightarrow
<i>ST3-a</i>	2		
<i>ST3-b''</i>	4		
<i>ST3-a-aug.</i>	7		$C^? \Rightarrow$
<i>TT-premonition</i>	13		C
<i>ST1-Herald+ST3-a</i>	4		e
<i>Herald+ST3-b</i>	4		
MEASURE COUNT	173		

Table 4.28: PcDvi Development and Recapitulation

<i>ST2(dTvJdE)</i>	# of Measures 66	Folio # <i>IV</i> → <i>VI</i> ? <i>H</i>	Tonal Center <i>E</i> ⇒ <i>e</i> ⇒ <i>C</i> , <i>e</i>
<i>ST2-b</i>	5	<i>IV</i>	<i>E</i>
<i>ST2-a</i>	3		⇒
<i>dTvJdE</i>	8		
<i>ST2-a</i>	4		<i>e</i>
<i>ST2-a+ST3-a</i>	6		
<i>ST2-concl.</i>	8		⇒
<i>Climax(dTvJdE)</i>	9	<i>V</i>	⇒
" <i>Tanz</i> " (<i>dTvJdE</i>)	7		<i>C</i>
<i>ST1-Herald</i>	4		<i>e</i>
<i>Herald+(q.eqe..e)</i>	4		
trans.	8	<i>VI</i> ? <i>H</i>	⇒
TRIO	68	<i>VII</i>→<i>VIII</i>	<i>E</i>⇒(<i>f</i>_#)⇒(<i>D</i>)⇒(<i>A</i>)⇒ (<i>E</i>)⇒(<i>c</i>_#)⇒<i>E</i>, (<i>C</i>)⇒(<i>D</i>)⇒(<i>E</i>)⇒<i>V</i>⁷/<i>e</i>
<i>TT-a</i>	3	<i>VII</i>	<i>E</i>
<i>TT-b</i>	3		
<i>TT-b'</i>	5		⇒(<i>f</i> _#)
<i>TT(q.eeh.)</i>	2		
<i>TT(eeq.eh.)</i>	2		⇒(<i>D</i>)
<i>TT(eeeq)</i>	2		
<i>TT-bridge</i>	4		⇒(<i>A</i>)⇒
<i>TT-var.</i>	4		(<i>E</i>)
<i>TT-a</i>	2		⇒
<i>TT-dTiF</i>	21		(<i>c</i> _#)⇒
<i>TT-a</i>	3		<i>E</i>
<i>TT-b</i>	3		
retrans.	14	<i>VIII</i>	(<i>C</i>)⇒(<i>D</i>)⇒(<i>E</i>)⇒ <i>V</i> ⁷ / <i>e</i>
Intro.-Herald+(q.eq)	4	<i>VIII</i>	<i>e</i>
MEASURE COUNT	138		
PcDvi TOTAL	311		

Particell Draft vii

- Folio I – ÖNB 41.000/4, 2
- Folio II – ÖNB 41.000/4, 3
- Folio III – ÖNB 41.000/4, 5
- Folio IV – ÖNB 41.000/4, 6
- Folio VI ~~IV~~ + V – facsimile only
- Folio VI – ÖNB 41.000/8, 7
- Folio VII – ÖNB 41.000/8, 8
- Folio VIII – PML 115218, 7

Mahler here vacillated between keeping the transition between ST2 and ST3 intact or eliding the two sections. Mahler might have felt apprehensive about the perceptible delineation the transition on folio III introduces to the flow of the musical narrative, resulting in ST3 feeling very much like a trio. Mahler exchanged folios IV and V with newer versions, and among their differences is the inclusion of ST1 in more areas of the development, along with a relative downplaying of the primacy of ST2. Mahler penciled a Roman numeral ‘III’ on the newer version of folio IV and a IV on the newer state of folio V in order to express his consideration of jettisoning once again folio III ~~IV~~. It should be noted that he did not cross out the older, penned pagination, indicating a degree of indecision regarding this change.

It was at this stage where Mahler crossed out the top half of the former folio VI and expanded it below, now labeled V. This expansion includes a statement of ST3 in A major, perhaps resembling how it stood on the hypothetical missing folio III from PcDv; it is strikingly similar to how the theme is presented on PML 115218, 8. This continues onto a page labeled VI, culminating in a revised waltz that transitions to the trio, now transposed in A major.⁶¹

Particell Draft viii

- Folio I – ÖNB 41.000/4, 2
- Folio II – ÖNB 41.000/4, 3
- Folio III ~~IV~~ – ÖNB 41.000/4, 4
- Folio IV/III – ÖNB 41.000/4, 5
- Folio V/IV – ÖNB 41.000/4, 6
- Folio VI ~~IV~~ + VI/V – facsimile only
- Folio VII ~~VII~~ – ÖNB 41.000/8, 7
- Folio VII – ÖNB 41.000/8, 8
- Folio VIII – PML 115218, 7

The only salient difference between this draft and PcDvii is Mahler’s reinstatement of the transition passage after ST2. He also renumbered all of the folios

61. It should be noted that Mahler accomplished this large-scale transposition by simply including the instruction “A-dur” in pencil at the top of folio VII; he had not yet rewritten either that page or folio VIII. This might indicate apprehension on his part toward such a broad harmonic change.

save those belonging to the E major trio; he was most likely in the middle of rewriting these pages in A major at this point.

Table 4.29: PcDvii Exposition

ST1	# of Measures	Folio #	Tonal Center
	57	I	$e \Rightarrow (a) \Rightarrow (F) \Rightarrow (a) \Rightarrow V/a \Rightarrow V/e$
Intro.-Herald+(q,eq)	4		e
ST1-a	3		
ST1-a'	4		
ST1-b	4		$\Rightarrow (a)$
ST1(q,e(qq))	10		\Rightarrow
ST1(h,qqq)	4		$\Rightarrow (F)$
ST1-dTvJdE	12		$\Rightarrow (a) \Rightarrow$
Herald+(h.h,qqqh.)	4		
ST1-a	4		$V/a \Rightarrow$
ST1-a'	4		
ST1-b'	4		V/e
ST2	62(-5)	I→II	$e \Rightarrow (c\sharp) \Rightarrow (a) \Rightarrow (V/g) \Rightarrow g \Rightarrow (Eb)$ $\Rightarrow e \Rightarrow V \Rightarrow (a) \Rightarrow V_3^4/B,$ $V/e \Rightarrow e, bII^6/C \Rightarrow$
ST2-a	4	I→II	e
ST2-a'	4	II	$\Rightarrow (c\sharp)$
ST2-b	4		$\Rightarrow (a)$
ST2-c	4		$\Rightarrow (V/g)$
ST2-b'	4		g
ST2-c'	4		$\Rightarrow (Eb) \Rightarrow$
ST2-c''	2		
ST2-a	4		e
ST2-b''	4		\Rightarrow
ST2-c'''	4		$V/A \Rightarrow (a) \Rightarrow$
ST2-c''''	4		$\Rightarrow V_3^4/B$
ST2-concl.	8		$V/e \Rightarrow$
ST1-Herald	4		e
ST1-concl.	8		bII^6/C ped.
trans.	9	III-IV	\Rightarrow
ST3(dTvJdE)	52(+3)	III	$C \Rightarrow (a) \Rightarrow C \Rightarrow C, e$
ST3-a	3		C
ST3-a'	2		
ST3-b	2		
ST3-a''	2		
ST3-b'	3		$\Rightarrow (a)$
ST3-bridge	3		\Rightarrow
ST3-a	4(+2)		(G)
ST3-b''	3(-1)		\Rightarrow
ST3-a-aug.	7		$C \Rightarrow$
TT-premonition	15(+2)		C
ST1-Herald+ST3-a	4		e
Herald+ST3-b	4		
MEASURE COUNT	171(-2)		

Table 4.30: PcDvii Development and Recapitulation

<i>ST1+ST2(dTvJdE)</i>	# of Measures 76(+10)	Folio # <i>III→VI ?-H + V</i>	Tonal Center <i>e⇒V/aE⇒e⇒vi⇒C,</i> <i>e⇒A⇒a⇒</i>
<i>ST1-a+Herald</i>	8	<i>III</i>	<i>e⇒V/a</i>
<i>ST2-b</i>	5	<i>IV</i>	<i>E</i>
<i>ST2-a</i>	3		<i>⇒</i>
dTvJdE	8	<i>III→IV</i>	<i>⇒</i>
ST2-a	4	<i>IV</i>	<i>⇒a</i>
ST2-a+ST3-a	6		
ST2-concl.	8		<i>⇒</i>
Climax(dTvJdE)	9		<i>vi/C⇒</i>
“Tanz”(dTvJdE)	7		<i>C</i>
ST1-Herald	4		<i>e</i>
Herald+(q.eqe..e)	4		
<i>ST1-b</i>	8		<i>⇒</i>
<i>ST2-b</i>	4		<i>A⇒a</i>
trans.	6(-2)	<i>VI ?-H + V</i>	<i>⇒</i>
<i>ST3</i>	40	<i>VI ?-H + V→VI</i>	<i>A, V⇒A⇒</i>
<i>ST3-a</i>	3	<i>VI ?-H + V</i>	<i>A</i>
<i>ST3-b</i>	2		
<i>ST3-a-aug.</i>	8		
<i>ST3-bridge</i>	9		<i>V/A</i>
<i>ST3-a</i>	4		<i>A</i>
<i>ST3-a-aug.</i>	6	<i>VI</i>	<i>⇒</i>
trans.	8		
W	21	<i>VI</i>	<i>C+a</i>
W-a	6		<i>C+a</i>
W-b	4(+1)		
W-a'	7(+1)		
W-b'	4(-2)		
TRIO	68	<i>VII→VIII</i>	<i>A⇒(b)⇒(G)⇒(D)⇒</i> <i>(A)⇒(f#)⇒A,</i> <i>(F)⇒(G)⇒(A)⇒V/a</i>
TT-a	3	<i>VII</i>	<i>A</i>
TT-b	3		
TT-b'	5		<i>⇒(b)</i>
TT(q.ee eh.)	2		
TT(eeq.eh.)	2		<i>⇒(G)</i>
TT(eeeeq)	2		
TT-bridge	4		<i>⇒(D)⇒</i>
TT-var.	4		<i>(A)</i>
TT-a	2		<i>⇒</i>
TT-dTiF	21		<i>(f#)⇒</i>
TT-a	3		<i>A</i>
TT-b	3		
retrans.	14	<i>VIII</i>	<i>(F)⇒(G)⇒(A)⇒V⁷/a</i>
Intro.-Herald+(q.eq)	4	<i>VIII</i>	<i>e?</i>
MEASURE COUNT	209(+50)		
PcDvii TOTAL	380(+69)		

Table 4.31: PcDviii Exposition

ST1	# of Measures 57	Folio # I	Tonal Center $e \Rightarrow (a) \Rightarrow (F) \Rightarrow (a) \Rightarrow V/a \Rightarrow V/e$
Intro.-Herald+(q.eq)	4		e
ST1-a	3		
ST1-a'	4		
ST1-b	4		$\Rightarrow(a)$
ST1(q.e(qq))	10		\Rightarrow
ST1(h.qqq)	4		$\Rightarrow(F)$
ST1-dTvJdE	12		$\Rightarrow(a) \Rightarrow$
Herald+(h.h.qqqh.)	4		
ST1-a	4		V/a \Rightarrow
ST1-a'	4		
ST1-b'	4		V/e
ST2	71 (+9)	I\rightarrowIII IV	$e \Rightarrow (c\sharp) \Rightarrow (a) \Rightarrow (V/g) \Rightarrow g \Rightarrow (Eb)$ $\Rightarrow e \Rightarrow V \Rightarrow (a) \Rightarrow V_3^4/B,$ $V/e \Rightarrow e, b\Pi^6/C \Rightarrow$
ST2-a	4	I \rightarrow II	e
ST2-a'	4	II	$\Rightarrow(c\sharp)$
ST2-b	4		$\Rightarrow(a)$
ST2-c	4		$\Rightarrow(V/g)$
ST2-b'	4		g
ST2-c'	4		$\Rightarrow(Eb) \Rightarrow$
ST2-c''	2		
ST2-a	4		e
ST2-b''	4		\Rightarrow
ST2-c'''	4		V/A $\Rightarrow(a) \Rightarrow$
ST2-c''''	4		$\Rightarrow V_3^4/B$
ST2-concl.	8		V/e \Rightarrow
ST1-Herald	4		e
ST1-concl.	8		b\Pi ⁶ /C ped.
trans.	9	III IV	\Rightarrow
ST3(dTvJdE)	52	IV/III	C$\Rightarrow(a) \Rightarrow C \Rightarrow C, e$
ST3-a	3		C
ST3-a'	2		
ST3-b	2		
ST3-a''	2		
ST3-b'	3		$\Rightarrow(a)$
ST3-bridge	3		\Rightarrow
ST3-a	4		(G)
ST3-b''	3		\Rightarrow
ST3-a-aug.	7		C \Rightarrow
TT-premonition	15		C
ST1-Herald+ST3-a	4		e
Herald+ST3-b	4		
MEASURE COUNT	180 (+9)		

Table 4.32: PcDviii Development and Recapitulation

<i>ST1+ST2(dTvJdE)</i>	# of Measures 76	Folio # <i>IV/III</i> → <i>VI</i> <i>H</i> + <i>V(I)</i>	Tonal Center <i>e</i> ⇒ <i>V/a</i> ⇒ <i>e</i> ⇒ <i>vi</i> ⇒ <i>C</i> , <i>e</i> ⇒ <i>A</i> ⇒ <i>a</i> ⇒
ST1-a+Herald	8	<i>IV/III</i>	<i>e</i> ⇒ <i>V/a</i>
dTvJdE	8	<i>IV/III</i> → <i>V/IV</i>	⇒
ST2-a	4	<i>V/IV</i>	⇒ <i>a</i>
ST2-a+ST3-a	6		
ST2-concl.	8		⇒
Climax(dTvJdE)	9		<i>vi/C</i> ⇒
“Tanz”(dTvJdE)	7		<i>C</i>
ST1-Herald	4		<i>e</i>
Herald+(q.eqe..e)	4		
ST1-b	8		⇒
ST2-b	4		<i>A</i> ⇒ <i>a</i>
trans.	6	<i>VI</i> <i>H</i> + <i>V(I)</i>	⇒
ST3	40	<i>VI</i> <i>H</i> + <i>V(I)</i> → <i>VII</i> <i>H</i>	<i>A, V</i>⇒<i>A</i>⇒
ST3-a	3	<i>VI</i> <i>H</i> + <i>V(I)</i>	<i>A</i>
ST3-b	2		
ST3-a-aug.	8		
ST3-bridge	9		<i>V/A</i>
ST3-a	4		<i>A</i>
ST3-a-aug.	6	<i>VII</i> <i>H</i>	⇒
trans.	8		
DW	21	<i>VII</i> <i>H</i>	<i>C</i>+<i>a</i>
DW-a	6		<i>C</i> + <i>a</i>
DW-b	4		
DW-a'	7		
DW-b'	4		
TRIO	68	<i>VII</i>→<i>VIII</i>	<i>A</i>⇒(<i>b</i>)⇒(<i>G</i>)⇒(<i>D</i>)⇒ (<i>A</i>)⇒(<i>f</i>_#)⇒<i>A</i>, (<i>F</i>)⇒(<i>G</i>)⇒(<i>A</i>)⇒<i>V/a</i>
TT-a	3	<i>VII</i>	<i>A</i>
TT-b	3		
TT-b'	5		⇒(<i>b</i>)
TT(q.eeh.)	2		
TT(eeq.eh.)	2		⇒(<i>G</i>)
TT(eeeeq)	2		
TT-bridge	4		⇒(<i>D</i>)⇒
TT-var.	4		(<i>A</i>)
TT-a	2		⇒
TT-dTiF	21		(<i>f</i> _#)⇒
TT-a	3		<i>A</i>
TT-b	3		
retrans.	14	<i>VIII</i>	(<i>F</i>)⇒(<i>G</i>)⇒(<i>A</i>)⇒ <i>V</i> ⁷ / <i>a</i>
Intro.-Herald+(q.eq)	4	<i>VIII</i>	<i>e</i>?
MEASURE COUNT	209		
PcDviii TOTAL	389(+9)		

Particell Draft ix

- Folio I – ÖNB 41.000/4, 2
- Folio II – ÖNB 41.000/4, 3
- Folio IV/III – ÖNB 41.000/4, 5
- Folio V/IV – ÖNB 41.000/4, 6
- Folio V – ÖNB 41.000/4, 7
- Folio VI – ÖNB 41.000/4, 8
- Folio VII – ÖNB 41.000/4, 9
- Unlabeled – PML 115218, 8

This draft solidifies much of the structure of this movement by introducing the first draft of the recapitulation. From here until PcDb the exposition remains stable, despite the replacement of half of the written material comprising the development; it is only subtly different in content.⁶² As pages ÖNB 41.000/4, 7–9 are first paginated with the Roman numerals V, VI, and VII respectively, we can deduce that Mahler again chose to omit the transition passage after ST2. PcDix brings with it the majority of the recapitulation, though Mahler was approaching this section in a fragmented manner and seemed to have trouble arriving at a satisfactory opening. He settled on the movement concluding in D minor, a decision that enabled the composer to pull off a brilliant sleight-of-hand after the recapitulatory herald. The chord that subsequently sounds along with the restatement of ST1 is an A major chord, which functions here as a superimposition of E minor over the dominant of the eventual concluding pitch center. In fact, the recapitulation hardly functions in a typical sonata-allegro role, as Mahler did his best to dilute the prevailing tonic. However, the recently-written ST2 is surprisingly absent for much of it. This might have been done to strike a balance with the preceding development, where ST1 only rarely makes an appearance.

62. Such a decision was made for purposes of consolidation and legibility in addition to the typical refining and tidying up of material.

Table 4.33: PcDix Exposition

ST1	# of Measures 57	Folio # I	Tonal Center $e \Rightarrow (a) \Rightarrow (F) \Rightarrow (a) \Rightarrow V/a \Rightarrow V/e$
Intro.-Herald+(q.eq)	4		e
ST1-a	3		
ST1-a'	4		
ST1-b	4		$\Rightarrow (a)$
ST1(q.e(qq))	10		\Rightarrow
ST1(h.qqq)	4		$\Rightarrow (F)$
ST1-dTvJdE	12		$\Rightarrow (a) \Rightarrow$
Herald+(h.h.qqqh.)	4		
ST1-a	4		V/a \Rightarrow
ST1-a'	4		
ST1-b'	4		V/e
ST2	62(-9)	I\rightarrowII	$e \Rightarrow (c\sharp) \Rightarrow (a) \Rightarrow (V/g) \Rightarrow g \Rightarrow (Eb)$ $\Rightarrow e \Rightarrow V \Rightarrow (a) \Rightarrow V\sharp_3/B,$ $V/e \Rightarrow e, \flat II^6/C \Rightarrow$
ST2-a	4	I \rightarrow II	e
ST2-a'	4	II	$\Rightarrow (c\sharp)$
ST2-b	4		$\Rightarrow (a)$
ST2-c	4		$\Rightarrow (V/g)$
ST2-b'	4		g
ST2-c'	4		$\Rightarrow (Eb) \Rightarrow$
ST2-c''	2		
ST2-a	4		e
ST2-b''	4		\Rightarrow
ST2-c'''	4		V/A $\Rightarrow (a) \Rightarrow$
ST2-c''''	4		$\Rightarrow V\sharp_3/B$
ST2-concl.	8		V/e \Rightarrow
ST1-Herald	4		e
ST1-concl.	8		$\flat II^6/C$ ped.
trans.	9	III-IV	\Rightarrow
ST3(dTvJdE)	51(-1)	IV/III	$C \Rightarrow (a) \Rightarrow C \Rightarrow C, e$
ST3-a	3		C
ST3-a'	2		
ST3-b	2		
ST3-a''	2		
ST3-b'	3		$\Rightarrow (a)$
ST3-bridge	3		\Rightarrow
ST3-a	4		(G)
ST3-b''	3		\Rightarrow
ST3-a-aug.	7		C \Rightarrow
TT-premonition	14(-1)		C
ST1-Herald+ST3-a	4		e
Herald+ST3-b	4		
MEASURE COUNT	170(-10)		

Table 4.34: PcDix Development

ST1+ST2(dTvJdE)	# of Measures 74(-2)	Folio # IV/III→V	Tonal Center e⇒V/a⇒e⇒vi⇒C, e⇒A⇒a⇒
ST1-a+Herald	8	IV/III	e⇒V/a
dTvJdE	8	IV/III→V/IV	⇒
ST2-a	4	V/IV	⇒a
ST2-a+ST3-a	6		
ST2-concl.	8		⇒
Climax(dTvJdE)	9		vi/C⇒
“Tanz”(dTvJdE)	7		C
ST1-Herald	4		e
Herald+(q.eqe..e)	4		
ST1-b	8		⇒
ST2-b	4		A⇒a
trans.	4(-2)	V	⇒
ST3	44(+4)	V	A⇒V⇒A, V⇒A⇒
ST3-a	3		A
ST3-b	2		
ST3-a'	2		
ST3-b'	3		⇒
ST3-bridge	3		V/A
ST3-a-aug.	8		A
ST3-bridge'	9		V/A⇒
ST3-a	4		A
ST3-a-aug.	6		⇒
trans.	4(-4)		
DW	21	V	C+a
DW-a	6		C+a
DW-b	4		
DW-a'	7		
DW-b'	4		
TRIO	67(-1)	VI→VII	A⇒(b)⇒(G)⇒(D)⇒ (A)⇒(f₁)⇒A, (F)⇒(G)⇒(A)⇒V⁷/a
TT-a	3	VI	A
TT-b	3		
TT-b'	5		⇒(b)
TT(q.eeeh.)	2		
TT(eeq.ch.)	4(+2)		⇒(G)
TT(eeeeq)	2		
TT-bridge	4		⇒(D)⇒
TT-var.	4		(A)
TT-a	2		⇒
TT-dTiF	22(+1)		(f ₁)⇒
TT-a	2(-1)		A
TT-b	2(-1)		
retrans.	14	VII	(F)⇒(G)⇒(A)⇒V ⁷ /a
MEASURE COUNT	206		

Table 4.35: PcDix Recapitulation

<i>ST1</i>	# of Measures	Folio #	Tonal Center $\Rightarrow e+V/d \Rightarrow b?$
	34	VII	
Herald+ <i>ST1-b+(h.qqq)</i>	4		\Rightarrow
<i>ST1-a</i>	3		$e+V/d$
<i>ST1-a'</i>	4		\Rightarrow
<i>ST1-b</i>	4		
<i>ST1(q.e(qq))</i>	4		
<i>trans.</i>	13		
<i>ST3-a-aug.</i>	2		$b?$
GAP			
<i>ST3</i>	42	(P 115218, 8)	$A \Rightarrow (f\sharp) \Rightarrow v/b$
<i>ST3-a</i>	3		A
<i>ST3-a'</i>	2		
<i>ST3-a-aug.</i>	3		
<i>ST3-b</i>	3		
<i>ST3-bridge</i>	3		\Rightarrow
<i>ST3-a-aug.</i>	8		
<i>Climax(dTvJdE)</i>	12		$(f\sharp) \Rightarrow$
<i>trans.</i>	8		v/b
<i>ST2(dTvJdE)</i>	53	(P 115218, 8)	$b, (V \Rightarrow vi)/b \Rightarrow D \Rightarrow V \Rightarrow d, \flat II/d$
<i>ST2-b</i>	4		b
<i>ST2-c</i>	4		
<i>ST2-concl.</i>	8		$V/b \Rightarrow$
<i>Climax(dTvJdE)</i>	9		$vi/b \Rightarrow$
<i>"Tanz"(dTvJdE)</i>	3		D
<i>ST3-a-aug.</i>	7		\Rightarrow
<i>Climax(dTvJdE)</i>	10		$V \text{ ped./}d$
<i>ST2-a</i>	4		d
<i>CODA</i>	4		$\flat II/d$
MEASURE COUNT	129		
PcDix TOTAL	505(+116)		

Particell Draft a

- Folio I – ÖNB 41.000/4, 2
- Folio II – ÖNB 41.000/4, 3
- Folio III ~~III~~ – ÖNB 41.000/4, 4
- Folio IV ~~III~~ – ÖNB 41.000/4, 5
- Folio V ~~IV~~ – ÖNB 41.000/4, 6
- Folio V(I) – ÖNB 41.000/4, 7
- Folio VI(I) – ÖNB 41.000/4, 8
- Folio VII(I) – ÖNB 41.000/4, 9
- Folio IX – ÖNB 41.000/4, 10
- Folio X – ÖNB 41.000/4, 11
- Folio XI – ÖNB 41.000/4, 13

PcDa is the first completed draft of the E minor Scherzo, and for the most part very little had been altered in the first two-thirds of the movement. Mahler decides again to reinstate folio III ~~III~~, this time with an eight-measure alternative. A few other fairly small differences that are noteworthy include his striking out of what had been an A minor chord in measure 93 and penciling in a C \sharp minor triad instead.⁶³ What prompted this change is uncertain, as the original version provided an interesting, albeit brief, allusion to his Sixth Symphony through its A major→minor progression. Furthermore, instead of superimposing the Neapolitan on top of its dominant in the concluding passage of ST1, Mahler chose to combine it with a tonic pedal instead, essentially crafting an extended F^M₂. Mahler grew dissatisfied with this and reverted it. The development remains unchanged from its state in PcDix.

The recapitulation contains several interesting additions and alterations of material. Even for an atypical recapitulation in which he is trying to prepare for the coming Finale, ST1 had been underrepresented in the previous short score draft. Mahler must have felt this to be problematic and proceeded to add eight measures of ST1 material in between measures 398 and 399, though this insertion was subsequently crossed out. Next, Mahler transposed the following rotation of ST3 into B major, possibly to enhance the dissolution of E as B major is eventually disarmed into B minor instead of fulfilling its role of dominant and leading back to E.⁶⁴ ST3's appearance in A major as found on PML 115218, 8 would have the underlying harmony move from predominant (IV) to dominant (v). While the dominant is still weakened by its appearance in minor, this progression would still be perceived as an approach to E but resolving deceptively to D minor, instead of having the dominant disarmed early and then arriving at D minor through an abrupt dominant pedal. It is a subtle difference

63. In this instance the transcription of the manuscript found in Cooke's Performing Version is incorrect. There he has the A major triad from the previous measure tie over into the first beat of measure 93, with the C \sharp minor triad arriving on beat two. As is shown on folio II (Plate A.23), this is not what Mahler had written. Mahler and Cooke, *Performing Version*, 84.

64. Mahler instead moved by third to D minor, remaining there to end the movement.

in nuance, but one that Mahler must have felt was more appropriate for the approach to either the Purgatorio or the Finale. ST2 is significantly expanded and so now overpowers ST1 in the recapitulation. Finally, Mahler composed the rest of the coda in D minor, consisting of a sparsely-textured passage made up of echoes of ST3 amidst rhythmic motives played by non-pitched percussion.⁶⁵ The movement ends with the iconic *forte* hit on a muffled military drum (Plate A.24).

The image displays two systems of musical notation, each consisting of three staves (treble, treble, and bass clefs). The first system is in 3/2 time and one sharp key signature. It shows a sequence of notes and rests across the staves, with a large diagonal line crossing through the middle of the system, indicating a deletion. The second system is also in 3/2 time and one sharp key signature. It features more complex notation, including chords and melodic lines, with a large diagonal line crossing through the system. There are blue annotations: a 'p' in the bass staff of the first system, a 'p' in the bass staff of the second system, and a blue 'o' above the top staff of the second system.

Example 4.15: The eight deleted measures from the recapitulation.

65. Mahler indicates [bass] drum and cymbals here. Gamzou takes an unusual approach in his performing edition by accompanying these instruments with brass playing at the designated pitches, though Mahler does not specifically ask for them.

Table 4.36: PcDa Exposition

ST1	# of Measures 57	Folio # I	Tonal Center e⇒(a)⇒(F)⇒(a)⇒V/a⇒V/e
Intro.-Herald+ST1-a	4		e
ST1-a	3		
ST1-a'	4		
ST1-b	4		⇒(a)
ST1(q,e(qq))	10		⇒
ST1(h,qqq)	4		⇒(F)
ST1-dTvJdE	12		⇒(a)⇒
Herald+(h.h,qqqh.)	4		
ST1-a	4		V/a⇒
ST1-a'	4		
ST1-b'	4		V/e
ST2	70(+8)	I→III IV	e⇒(c#)⇒(a)⇒(V/g)⇒g⇒(Eb) ⇒e⇒V/A⇒(a)⇒V₃⁴/B, V/e⇒e, bII⁶/i⇒
ST2-a	4	I→II	e
ST2-a'	4	II	⇒(c#)
ST2-b	4		⇒(a)
ST2-c	4		⇒(V/g)
ST2-b'	4		g
ST2-c'	4		⇒(Eb)⇒
ST2-c''	2		
ST2-a	4		e
ST2-b''	4		⇒
ST2-c'''	4		V/A⇒(a)⇒
ST2-c''''	4		⇒V ₃ ⁴ /B
ST2-concl.	8		V/e⇒
ST1-Herald	4		e
ST1-concl.	8		bII ⁶ /i ped.
trans.	8	III IV	⇒
ST3(dTvJdE)	51	IV HH	C⇒(a)⇒C⇒C, e
ST3-a	3		C
ST3-a'	2		
ST3-b	2		
ST3-a''	2		
ST3-b'	3		⇒(a)
ST3-bridge	3		⇒
ST3-a	4		(G)
ST3-b''	3		⇒
ST3-a-aug.	7		C⇒
TT-premonition	14		C
ST1-Herald+ST3-a	4		e
Herald+ST3-b	4		
MEASURE COUNT	178(+8)		

Table 4.37: PcDa Development

ST1+ST2(dTvJdE)	# of Measures 74	Folio # <i>IV III</i> →V(I)	Tonal Center $e \Rightarrow V/a \Rightarrow e \Rightarrow vi \Rightarrow C,$ $e \Rightarrow A \Rightarrow a \Rightarrow$
ST1-a+Herald	8	<i>IV III</i>	$e \Rightarrow V/a$
dTvJdE	8	<i>IV III</i> →V <i>IV</i>	\Rightarrow
ST2-a	4	V <i>IV</i>	$\Rightarrow a$
ST2-a+ST3-a	6		
ST2-concl.	8		\Rightarrow
Climax(dTvJdE)	9		$vi/C \Rightarrow$
“Tanz”(dTvJdE)	7		C
ST1-Herald	4		e
Herald+(q,eqe..e)	4		
ST1-b	8		\Rightarrow
ST2-b	4		A→a
trans.	4	V(I)	\Rightarrow
ST3	44	V(I)	A→V→A, V→A→
ST3-a	3		A
ST3-b	2		
ST3-a'	2		
ST3-b'	3		\Rightarrow
ST3-bridge	3		V/A
ST3-a-aug.	8		A
ST3-bridge'	9		V/A→
ST3-a	4		A
ST3-a-aug.	6		\Rightarrow
trans.	4		
DW	21	V(I)	C+a
DW-a	6		C+a
DW-b	4		
DW-a'	7		
DW-b'	4		
TRIO	67	VI(I)→VII(I)	A→(b)→(A)→(f#)→A, (F)→(G)→(A)→V⁷/a
TT-a	3	VI(I)	A
TT-b	3		
TT-b'	5		$\Rightarrow(b)$
TT(eeq.eh.)	4		$\Rightarrow(G)$
TT(eeeeq)	2		
TT-bridge	4		$\Rightarrow(D) \Rightarrow$
TT-var.	4		(A)
TT-a	2		\Rightarrow
TT-dTiF	22		(f#)→
TT-a	2		A
TT-b	2		
retrans.	14	VII(I)	(F)→(G)→(A)→V ⁷ /a
MEASURE COUNT	206		

Table 4.38: PcDa Recapitulation

ST1	# of Measures 39(+5)	Folio # IX	Tonal Center ⇒e+V/d⇒
Herald+(<i>h.h.qqqh.</i>)	4		⇒
ST1-a	3		e+V/d
ST1-a'	4		⇒
ST1-b	4		
ST1(q,e(qq))	4		V <i>ped.</i>
ST1(<i>h.qqq</i>)	4		⇒
Herald+(<i>qeeech.</i>)	4		
trans.	12(-1)		
ST3-a-aug.	2		b?
ST3	42	IX→X	B⇒(F_‡⇒A⇒C⇒E⇒) <i>ped.</i>⇒v/b
ST3-a	3	IX	B
ST3-a'	2		
ST3-a-aug.	3		
ST3-b	3		
ST3-bridge	3		⇒
ST3-a-aug.	8		
Climax(dTvJdE)	12	X	F _‡ <i>ped.</i> ⇒A <i>ped.</i> ⇒C <i>ped.</i> ⇒E <i>ped.</i>
trans.	8		v/b
ST2(dTvJdE)	60(+7)	X→XI	b, (V⇒vi)/b⇒D⇒V⇒d, ♯H/d
ST2-b	4	X	b
ST2-c	4		
ST2-c'	2		
ST2-a	4		
ST2-b'	4		
ST2-c''	4		V/e⇒
ST2-concl.	8		V/b⇒
Climax(dTvJdE)	9		vi/b⇒
"Tanz" (dTvJdE)	3		D
ST3-a-aug.	7		⇒
Climax(dTvJdE)	7(-3)		d/V <i>ped.</i>
ST2-a	4	XI	d/V <i>ped.</i>
CODA	26	XI	d
<i>Perc.</i>	4		d ♯H/d
<i>ST3-aug-echoes</i>	4		
<i>Perc.</i>	4		d/V (<i>ped.</i> ?)
<i>ST3-aug-echoes</i>	4		d
<i>Perc.</i>	4		
<i>Perc.+ST3-concl.</i>	4		
<i>Finale-Drumstroke</i>	2		
MEASURE COUNT	167(+38)		
PcDa TOTAL	551(+46)		

Particell Draft b

- Folio I – ÖNB 41.000/4, 2
- Folio II – ÖNB 41.000/4, 3
- Folio III ~~IV~~ – ÖNB 41.000/4, 4
- Folio IV ~~III~~ – ÖNB 41.000/4, 5
- Folio V ~~IV~~ – ÖNB 41.000/4, 6
- Folio V(I) – ÖNB 41.000/4, 7
- Folio VI(I) – ÖNB 41.000/4, 8
- Folio VII(I) – ÖNB 41.000/4, 9
- Folio IX – ÖNB 41.000/4, 10
- Folio Xa – ÖNB 41.000/4, 11
- Folio Xb – ÖNB 41.000/4, 12
- Folio XI – ÖNB 41.000/4, 13

Mahler had not yet finished tinkering with his E minor Scherzo, despite having arrived at a completed draft. He must have had serious doubts regarding the motivic cellular makeup of this movement — perhaps even its relative lack of synergy with the rest of the symphony — for he began to chip away at many of its details in PcDb, especially those instances of the dotted quarter-eighth rhythm. He replaced most with (013) and (024) eighth-note turn figures, found ubiquitously in the Purgatorio and Finale movements, though he also simply discarded others.⁶⁶ This resulted in the E minor Scherzo being associated far more closely with the sonic world of the Purgatorio and Finale and further separated from the Adagio and especially F \sharp minor Scherzo.

Another catalyst behind this revision seems to have been the aim to more firmly establish D minor by the end of the movement. In PcDa, D minor is approached by third right before the coda, the majority of which is so sparsely textured that the key is almost imperceptible. Mahler inserted neatly between folios X and XI a page, labeled ‘Xb’, consisting of a brief, shadowy waltz comprised of elements of ST3 with pieces of the other two themes weaving in and out. It is also unquestionably in D minor, thus smoothing the otherwise uncomfortable link between the E minor Scherzo and Finale.⁶⁷

66. A rather striking example of the latter can be found in the very first four measures of PcD; much of the opening herald gesture, along with its anacrusis, was deleted with no alternative given.

67. At the time PcDa was completed the E minor Scherzo was most likely positioned as the second movement, in between the Adagio and Purgatorio. Considering the prominence of D in the Purgatorio, Mahler’s initial thoughts might have been that lingering within D minor for too long here could be overkill, hence the brief and understated nature of the original ending.

68. Mahler never decided whether or not he wanted to keep the herald figure here. Generally speaking, material that is circled and bearing a question mark without the indication “bleibt” was to be deleted, but considering Mahler was relatively more vigorous with regard to crossing out material he did not want to keep in the E minor Scherzo, and given that he tended to restore or at least reorder more than he tended to cut in this movement, it is difficult to say for certain if these four measures were destined for the cutting room floor. Therefore, I have elected to count them as belonging to the latest state of the PcD. Performing editions that preserve these measures include those by Carpenter and Wheeler.

Table 4.39: PcDb Exposition

ST1	# of Measures 56(-1)	Folio # I	Tonal Center $e \Rightarrow (a) \Rightarrow (F) \Rightarrow (a) \Rightarrow V/a \Rightarrow V/e$
Intro.-Herald+ST1-a	4		e
ST1-a	3		
ST1-a'	4		
ST1-b	3(-1)		$\Rightarrow (a)$
ST1(q,e(qq))	10		\Rightarrow
ST1(h,qqq)	4		$\Rightarrow (F)$
ST1-dTvJdE	12		$\Rightarrow (a) \Rightarrow$
Herald+(h.h,qqqh.)	4		
ST1-a	4		V/a \Rightarrow
ST1-a'	4		
ST1-b'	4		V/e
ST2	70	I\rightarrowIII IV	$e \Rightarrow (c\sharp) \Rightarrow (a) \Rightarrow (V/g) \Rightarrow g \Rightarrow (Eb)$ $\Rightarrow e \Rightarrow V/A \Rightarrow V\sharp_3/B,$ $V/e \Rightarrow e, b\Pi^6/C \Rightarrow$
ST2-a	4	I \rightarrow II	e
ST2-a'	4	II	$\Rightarrow (c\sharp)$
ST2-b	4		$\Rightarrow (a)$
ST2-c	4		$\Rightarrow (V/g)$
ST2-b'	4		g
ST2-c'	4		$\Rightarrow (Eb) \Rightarrow$
ST2-c''	2		
ST2-a	4		e
ST2-b''	4		\Rightarrow
ST2-c'''	4		V/A \Rightarrow
ST2-c''''	4		$\Rightarrow V\sharp_3/B$
ST2-concl.	8		V/e \Rightarrow
ST1-Herald ⁶⁸	4		e
ST1-concl.	8		$b\Pi^6/C$ ped.
trans.	8	III IV	\Rightarrow
ST3(dTvJdE)	51	IV HH	$C \Rightarrow (a) \Rightarrow C \Rightarrow C, e$
ST3-a	3		C
ST3-a'	2		
ST3-b	2		
ST3-a''	2		
ST3-b'	3		$\Rightarrow (a)$
ST3-bridge	3		\Rightarrow
ST3-a	4		(G)
ST3-b''	3		\Rightarrow
ST3-a-aug.	7		C \Rightarrow
TT-premonition	14		C
ST1-Herald+ST3-a	4		e
Herald+ST3-b	4		
MEASURE COUNT	177(-1)		

Table 4.40: PcDb Development

ST1+ST2(dTvJdE)	# of Measures 72(-2)	Folio # IV $\mathbb{H}\mathbb{H}\rightarrow\mathbb{V}(\mathbb{I})$	Tonal Center $e\Rightarrow\mathbb{V}/a\Rightarrow e\Rightarrow vi\Rightarrow C,$ $e\Rightarrow\mathbb{A}\Rightarrow a\Rightarrow$
ST1-a+Herald	8	IV $\mathbb{H}\mathbb{H}$	$e\Rightarrow\mathbb{V}/a$
dTvJdE	8	IV $\mathbb{H}\mathbb{H}\rightarrow\mathbb{V}\mathbb{H}\mathbb{V}$	\Rightarrow
ST2-a	4	V $\mathbb{H}\mathbb{V}$	$\Rightarrow a$
ST2-a+ST3-a	6		
ST2-concl.	8		\Rightarrow
Climax(dTvJdE)	9		$vi\Rightarrow IV/C$
“Tanz” (dTvJdE)	7		C
ST1-Herald	4		e
Herald+(q.eqe..e)	4		
ST1-b	6(-2)		\Rightarrow
ST2-b	4		$\mathbb{A}\Rightarrow a$
trans.	4	V(I)	\Rightarrow
ST3	44	V(I)	$\mathbb{A}\Rightarrow\mathbb{V}\Rightarrow\mathbb{A}, \mathbb{V}\Rightarrow\mathbb{A}\Rightarrow$
ST3-a	3		A
ST3-b	2		
ST3-a'	2		
ST3-b'	3		\Rightarrow
ST3-bridge	3		V/A
ST3-a-aug.	8		A
ST3-bridge'	9		V/A \Rightarrow
ST3-a	4		A
ST3-a-aug.	6		\Rightarrow
trans.	4		
DW	21	V(I)	C+a
DW-a	6		C+a
DW-b	4		
DW-a'	7		
DW-b'	4		
TRIO	67	VI(I)\rightarrowVII(I)	$\mathbb{A}\Rightarrow(b)\Rightarrow(\mathbb{A})\Rightarrow(\mathbb{f}\sharp)\Rightarrow\mathbb{A},$ $(\mathbb{F})\Rightarrow(\mathbb{G})\Rightarrow(\mathbb{A})\Rightarrow\mathbb{V}^7/a$
TT-a	3	VI(I)	A
TT-b	3		
TT-b'	5		$\Rightarrow(b)$
TT(eeq. eh.)	4		$\Rightarrow(G)$
TT(eeeeq)	2		
TT-bridge	4		$\Rightarrow(D)\Rightarrow$
TT-var.	4		(A)
TT-a	2		\Rightarrow
TT-dTiF	22		(f \sharp) \Rightarrow
TT-a	2		A
TT-b	2		
retrans.	14	VII(I)	(F) \Rightarrow (G) \Rightarrow (A) $\Rightarrow\mathbb{V}^7/a$
MEASURE COUNT	204(-2)		

Table 4.41: PcDb Recapitulation

ST1	# of Measures 31(-8)	Folio # IX	Tonal Center $\Rightarrow e+V/d \Rightarrow$
Herald+(h.h.qqqh.)	4		\Rightarrow
ST1-a	3		$e+V/d$
ST1-a'	4		\Rightarrow
ST1-b	4		
ST1(q.e(qq))	4		$V \text{ ped.}$
ST1(h.qqq)	4		\Rightarrow
Herald+(qeeech.)	4		
trans.	12		\Rightarrow
ST3	42	IX $\rightarrow Xa$	$B \Rightarrow (F\sharp \Rightarrow A \Rightarrow C \Rightarrow E \Rightarrow) \text{ ped.} \Rightarrow v/b$
ST3-a	3	IX	B
ST3-a'	2		
ST3-a-aug.	3		
ST3-b	3		
ST3-bridge	3		\Rightarrow
ST3-a-aug.	8		
Climax(dTvJdE)	12	Xa	$F\sharp \text{ ped.} \Rightarrow A \text{ ped.} \Rightarrow C \text{ ped.} \Rightarrow E \text{ ped.}$
trans.	8		v/b
ST2(dTvJdE)	65(+5)	$Xa \rightarrow Xb$	$b, (V \Rightarrow vi)/b \Rightarrow D \Rightarrow V \Rightarrow d, V+D$
ST2-b	4	Xa	b
ST2-c	4		
ST2-c'	2		
ST2-a	4		
ST2-b'	4		
ST2-c''	4		$V/e \Rightarrow$
ST2-concl.	8		$V/b \Rightarrow$
Climax(dTvJdE)	9		$vi/b \Rightarrow$
"Tanz"(dTvJdE)	3		D
ST3-a-aug.	7		\Rightarrow
Climax(dTvJdE)	12(+5)	$Xa \rightarrow Xb$	$d/V \text{ ped.}$
trans.	4	Xb	$(V/d)+D$
ST3+ST2+ST1	29	Xb	$d \Rightarrow d \Rightarrow d \Rightarrow vi \Rightarrow$
<i>ST2-a+ST3-a-aug.-echoes</i>	4		d
<i>ST3-a-aug.+b</i>	4		\Rightarrow
<i>ST3-a-aug.-echoes+ST1(h.h.qqh)</i>	4		d
<i>ST3-a-aug.+b+ST1(h.h.qqh)</i>	4		\Rightarrow
<i>ST3-a-aug.</i>	6		d
<i>ST3-a-aug.</i>	4		\Rightarrow
<i>ST3-c</i>	3		vi/d
CODA	30(+4)	XI	d
<i>ST2-a</i>	4		$d/V \text{ ped.}$
Perc.	4		d
ST3-aug-echoes	4		
Perc.	4		$d/V \text{ (ped.?)}$
ST3-aug-echoes	4		d
Perc.	4		
Perc.+ST3-concl.	4		
Finale-Drumstroke	2		
MEASURE COUNT	197(+30)		
PcDb TOTAL	581(+30)		

ffp *für legend*

ffp *für legend*

Example 4.16: Measures 184–189 in their original state with the direct quotation, followed by their altered state with the quotation made more oblique through motivic transformation.

4.2.2 *Das Lied von der Erde* and the E minor Scherzo

One point of contention between some analysts is the degree to which the E minor Scherzo references the song-symphony *Das Lied von der Erde*. Some, like de La Grange and Nikkels,⁶⁹ feel that the connection is obvious and that it brings to the table specific extramusical and programmatic material to be associated with the movement and with the symphony as a whole. Others, like Coburn,⁷⁰ downplay any linkage, often acknowledging segments that resemble the opening song of the work, “Das Trinklied vom Jammer der Erde,” but who maintain no intended allusions to the piece. However, when taking a close look at the manuscript, one discovers at least one verbatim quote from “Das Trinklied” that was later distorted to conform to the Purgatorio turn figure. This can be found transcribed as Example 4.16, with the original quote and the transformed final version side-by-side. ST3 is also based on “Das Trinklied,” as are several of the scherzo’s climaxes. Furthermore, Mahler quoted another song and let the shadows from yet another permeate the scherzo.

69. La Grange, “Vol. 4: A New Life,” 1520; Nikkels, “Ein Lied vom Tode.”

70. Coburn, “Form and Genesis,” 304.

Within the trio in measures 343 and 344, a line on the first staff engages in a dotted quarter-eighth-quarter pattern. While this rhythm is not altogether unusual in the context of this movement, the intervallic content is rather anomalous compared to how this figure is typically treated. One finds a descending major second followed by a minor sixth in 343, while a descending minor second followed by a major sixth appears in the following measure (Example 4.17). While not precisely the same, and in duple instead of compound meter, there

Example 4.17: Measures 342–346 of the E minor Scherzo.

are a handful of moments in “Der Trunkene im Frühling” that follow the same basic pattern, a select few being included below as Example 4.18. Furthermore, there is a direct parallel between the rhythmic makeup and the contour of the passage in measures 356ff. and in the following places in “Der Trunkene” (Example 4.19).

Finally, there is a curious harmonic link between the waltz and “Der Abschied.” The waltz is an idyllically tranquil episode rendered in C major with an added sixth, or A, included during every statement of the tonic chord. This has the secondary effect of an implication of A minor, as a C major with added sixth is identical in pitch content to an A^m_6 . The end of “Der Abschied” also features a similar implication of A minor within C major through an added sixth, with both peacefully coexisting throughout eternity. This kind of a connection cannot be a coincidence, especially given its singular and detached nature within the E minor Scherzo itself, and could explain why Mahler was so hesitant to discard this episode entirely, even when its inclusion had become problematic.

4.2.3 Conclusion

The E minor Scherzo evolved in a rather turbulent and sporadic fashion. In no other movement did Mahler seem to doubt something so fundamental as its function in the overall symphonic structure, yet here he often found himself at impasses, frequently ceasing to work on this movement until he could divine some sort of further inspiration, or at least direction, from his work on the sym-

7
Tempo I. subito.

kl. Fl.
1. Fl.
2. Fl.
1. Ob.
2. Ob.
Kl. in Es.
1. Kl.
in B.
2. Kl.
1. Fag.
1. Hr.
in F.
1. Trp.
in F.
Trgl.
Harfe
Solo. VI.
2. VI.
Ten.-St.
Vlc.
Kb.

mit Dämpfer
Tempo I. subito.
Flag.
All.: zu 2.
pizz.
sf
p
(ppp)
(dolce)
Traum,
der Vo- gel zwitschert: Ja! Ja!

7

Das Traumbild im Enklave

Example 4.19 (continued)

phony's other movements. This is shown in the frequent reordering of sections and even subsets of these sections, in addition to the composer's ambivalent approach to the trajectory of this movement's main tonal area. He only settled on an ending in D minor when it became clear to him that the movement would precede either the Purgatorio or the Finale. It is difficult to think of another situation where Mahler would let a single movement defer such decisions to its peers quite like this.

Still, it is unlikely that this scherzo would have been subjected to the amount of overhaul suggested by Coburn. The development had reached what would be more or less its final form by PcDviii, while the exposition achieved its shape as early as PcDvi. Even if the recapitulation was still in a degree of flux, there was not much reordering activity at the time the composer left the movement. Rather, Mahler continued to add or strip away material as he saw fit. This implies that Mahler had settled on this hybrid sonata-allegro/scherzo form and that it would begin in E minor and end in D minor. It is meant to be a stormy, turbulent movement, and it first takes the listener to the furthest possible distance away from B \flat , the key of E minor, cycles through several important keys within the symphony, and finally returns to D minor, which was set up by the Purgatorio as an arbiter between B \flat and F \sharp . It accomplishes this function as well as could be hoped. As Mahler had started to obfuscate references to *Das Lied von der Erde*, the fate of those that remain would have been uncertain if Mahler had been able to return to this symphony the following summer.

5 Purgatorio and Finale

Since their joint premiere in 1924, the Adagio and Purgatorio have attracted the bulk of scholarly attention to Mahler's Tenth Symphony.¹ The Finale would be the next movement heard by audiences in full, following the completion of Deryck Cooke's initial performing edition of 1960. The Purgatorio and Finale were arguably developed in the wake of confirmed news of Alma's infidelity. This is indicated not only by the appearance of several deeply personal inscriptions, but also by the preponderance of motivic cellular material based on thirds that not only do not originate from the F \sharp minor sketch, thus increasing the feeling of distance between these two movements and the Adagio and two scherzi, but in part seem to be a reference to Strauss' opera *Salome*. Also supporting the notion that the Purgatorio and Finale were informed by Mahler's emotional state is the deeply expressive nature of the melancholy flute solo and the passionate and tender close of the Finale.²

The Purgatorio and Finale are not only more transparent as to their musical and extramusical significance in comparison to the other movements, they remained remarkably stable throughout their respective brief periods of gestation. Still, unresolved issues remain and invite reexamination. The Purgatorio has two surviving, complete partcell drafts and is the final movement that managed to reach the draft score stage, albeit only partially, yet there is a surprising amount of ambiguity that remains, to the point where there is debate as to pitch material of certain motivic cells, the tonal center of entire passages, and even the intended content of the final section of the piece and its length. While there is a greater consensus as to the structure and content of the Finale, there remain two surviving draft pages that have so far defied explanation. These two pages, a leaf labeled 5 $\frac{1}{2}$ and an early version of Folio 6, antedate most, if not all, of the surviving pages of the Finale and reveal remarkable clues about the evolution

1. Literature dealing specifically with the Purgatorio include the following studies: La Grange, "Purgatory or Catharsis?"; Knud Martner, "Purgatorio: An Attempt for a New Interpretation," in *Fragment or Completion? Proceedings of the Mahler X Symposium Utrecht 1986* (The Hague: Universitaire Pers Rotterdam, 1991), 214–6; Matthews, "Wagner, Lipiner, and the 'Purgatorio'." Nikkels ("Ein Lied vom Tode") includes the Purgatorio in her discussion on quotes of "das Trinklied vom Jammer der Erde" within the E minor Scherzo, and Coburn ("Form and Genesis," 276–345), in addition to his chapter devoted to analysis of the movement, probes biographical implications of the inscriptions found on the manuscript pages.

2. Mahler may have been referring to this flute solo when writing the following to his wife on 27 August: "Ich liebe Dich – ist meine Stärke, die ich preis, Die Lebensmelodie, die ich im Schmerz errungen. O liebe mich . . ." Eduard Reeser, "Gustav Mahler letzte Melodie," in *Neue Mahleriana*, ed. Günther Weiss (Berne, Frankfurt, and New York: Peter Lang, 1997), 223–239.

of that movement and of the symphony in general.³

5.1 “Purgatorio oder Inferno?”

5.1.1 Particell Drafts

Immediately upon investigation of the manuscripts for this movement, one is confronted by the evidence of missing material along with an enigmatic, controversial programmatic title. The bottom two-thirds of the movement’s title page has been neatly cut away, leaving behind little that could be used as clues regarding what might have resided on the missing portion (Plate A.18). As for the title itself, Knud Martner has drawn a possible connection to the collection of poetry of the same name by Mahler’s friend Siegfried Lipiner. There is no evidence to support this idea, however, and Martner’s suggestion that the missing bottom portion might have contained a related poetic excerpt is unconvincing.⁴ As an officially-converted Roman Catholic, Mahler was likely referring to the Christian doctrine of purgatory: a condition or location in which the soul, often by literal or metaphysical fire, is purified and cleansed of sin so that it may enter Heaven. In his personal turmoil, Mahler might have been seeking a figurative kind of cleansing, as he sought to atone for his own perceived negligence in his marriage. Perhaps the removed portion of the title page contained text that was either deeply personal or that painted Gustav or Alma, or both, in a negative light. Unless this portion has miraculously remained preserved in the possession of Mahler’s descendants, or until some new correspondence from Mahler is found that reveals another clue to this movement and its title page, this matter will remain unresolved.

The Purgatorio is the only movement of the Tenth aside from the Adagio to sport two distinct and complete particell drafts. Conspicuously missing, however, are preliminary sketch materials. The first draft is remarkably well-textured and specific with its orchestral indications; one could prepare a satisfactory performing edition from that alone if Mahler had not succeeded in penning a revised copy. However, every other movement has at least a few leaves bearing fragmentary and/or skeletal drafts of material that would later be included in a draft score, but none for the Purgatorio have so far surfaced. As other scholars have surmised, the Purgatorio might well have been conceived in one feverish burst of inspiration.⁵

A comparison of PcD1 with PcD2 reveals a few surprises. For one, PcD1 is more symmetrically proportioned than PcD2. Given the high degree of symme-

3. Both of these pages can be found within the ninth folder of Mus. Hs. 41.000 in the Österreichische Nationalbibliothek.

4. Martner (“Purgatorio,” 215-6) brought this coincidence to light, relying on a translation of the Latin word *purgatio* as “justification” instead of “purification,” and that within Lipiner’s poetry Mahler had found some piece to reference that would act as “justification of [his] relationship with [Alma].”

5. Coburn, “Form and Genesis,” 96; Matthews, *Mahler at Work*, 140.

try that the symphony as a whole displays, it is noteworthy that the composer opted for a more lopsided approach here, a movement that serves as this work's central movement. Secondly, while both drafts end in B♭ minor, PcD1 seems to return to the minor mode considerably earlier than PcD2. A handful of overly cautious accidentals, such as G♯ and A♯ two measures after the end of the *da capo* indication and the G♯ in the second measure of the final system, would support a reading of B♭ minor instead of major. Every performing edition up to this point has interpreted the movement remaining in B♭ major after the reprise of A3, whereas a return to the minor mode would explain accidentals that would normally not need to be included. It would also resolve the issue of the missing flat next to the D in the basses within the penultimate measure.⁶ The modal ambiguity of A3 is tangentially related to the reading of the final sixteenth note four measures from the end as a G♭ in most performing editions. Difficult to decipher in PcD2, the analogous measure in PcD1 reveals the note quite clearly as a G with a natural sign by it. To date, the only performing version to set this note as a G♯ is that by Yoel Gamzou, though he still reads the key signature as B♭ major here. Finally, there is a striking difference in the final motivic cell that concludes the movement: PcD2 has the basses play [C2, D♭2, B♭2], providing closure to the open-ended C, D♭, C of the refrain, while in PcD1 the basses and contrabassoon play [B♭3, D♭3, B♭3].⁷ This adjustment mirrors the end of the first period of theme A1, which becomes an important motivic cell throughout the Finale. A reconstruction of both versions of the final four measures is provided in Example 5.1.

PcD2 introduces another point of key signature ambiguity earlier in the movement, though in this instance it concerns pitch centricity instead of modality. In measure 42 Mahler writes a B♭ minor key signature in the first staff of the system, but then enigmatically writes an F minor signature on the bottom staff. It is unusual for Mahler to indicate a new key signature on more than one staff of a part draft, but thankfully the corresponding passage in PcD1 provides important clues. In this draft, he sets the music squarely and unambiguously in F minor. While he adds one flat to the key signature of PcD2, the tonal center is still clearly F.⁸ As he calls for G♭s despite the tonal center being on F, this is

6. If both drafts had meant to bear a key signature of B♭ major at this point then this omission appears in both PcDs. Coburn ("Form and Genesis," 187) believes this to be the case, and while Cooke (*Performing Version*, 173) had not been privy to the contents of the second folio of PcD1 — or had even been aware of its existence — he still believes that the prevailing key of the Coda is B♭ major but the D in question should be a D♭ because Mahler "was thinking in bbmi." Mahler and Barshai (*10. Symphonie in 5 Sätzen*) goes one step further in his performing edition and reads the D as a D♯, thus legitimately ending the movement in B♭ major. Rothkamm (*Zehnte Symphonie*, 152) also presumes a reading of B♭ major by the end, but does not address the ambiguity of the D/D♭ in the penultimate measure at all.

7. This may have been written as it would appear in their parts, transposed an octave higher, instead of opting for the at-pitch approach of PcD2, as there is little reason for Mahler to write specifically for contrabass and contrabassoon in this high of a register.

8. Coburn, La Grange, and Rothkamm ("Form and Genesis," 190–191; "Vol. 4: A New Life," 1512; *Zehnte Symphonie*, 152) interpret this passage as being in B♭ minor. However, while B♭ is indeed important, each phrase cadences in F. Coburn entertains the possibility

(Bb minor?)

(Bb minor?)

Example 5.1: The final four measures of the Purgatorio as they appear in PcD1 (above) and PcD2 (below).

a rare example of Mahler writing in the Phrygian mode, and his motivation for this decision can be gleaned from taking into account the harmonic role of the Purgatorio with respect to the rest of the symphony.

Unlike every other movement written for the Tenth, the Purgatorio was always intended to be an interior movement.⁹ This conception seems to be reflected in his larger handling of tonality. Both the preceding Adagio and the F \sharp minor Scherzo conclude in F \sharp major, and in both movements F \sharp is engaged in conflict with A \sharp /B \flat , with D acting as an important secondary key in the scherzo. In these two movements, F \sharp frequently prevails in frustrating movement toward B \flat . However, aside from one moment — the unresolved dominant seventh of F \sharp found at measure 113 — F \sharp neither appears nor is implied anywhere in the Purgatorio, so it is in this movement that B \flat and D emerge freely.¹⁰ In the first

that the section shifts to F minor, but feels that the V/F in measure 59 cadences on “the i_4^6 of B \flat ” in measure 60, which immediately elides with an “agogically strong but tonally weak cadence” in F minor (measures 60-61), itself leading into a “stronger cadence in F minor” (measures 62-63). All the while, he feels that the constant superimpositions of the refrain resolving to B \flat ultimately undermine the feeling of F minor. In contrast, Floros (“III: Die Symphonien,” 305) perceives this passage as being in F minor, though he does not make the Phrygian connection.

9. There are no markings on its title page that would suggest a placement of first movement or Finale, and the Purgatorio’s short, almost ephemeral nature further supports this view.

10. In addition to the dominant seventh in measure 113, Coburn (“Form and Genesis,” 200) points out the “melodic insistence” of F \sharp in measures 105 through 107. This is a good point and certainly allows the listener to place the V⁷/F \sharp in its proper context. However, this connection can really only be made in retrospect, as at that specific moment I find it

draft of the Purgatorio these two keys are isolated save the aforementioned implication of $F\sharp$, but in PcD2 Mahler amplifies the shadow of $F\sharp$ slightly. As one can observe in Example 5.2, the nature of the “reverse leading tone,” the second scale degree of the Phrygian mode, makes it so that $G\flat$, the enharmonic equivalent to $F\sharp$, is always pulled downward to F , and as such the other constituent members of its major triad are dragged down along with it. It is in this context that one should examine the F minor $_{4-3}^{6-5}$ figure. Instead of a second-inversion $B\flat$ minor triad leading to its disarmed dominant, which is how this passage stands in PcD1, this retrogression symbolizes the failure of $F\sharp/G\flat$ to establish itself. However, the added F minor signature indicates that Mahler was not yet sure of this alteration, signaling himself to consider this matter further.

Example 5.2: Measures 41-3 of PcD2.

The Evolution of the Two PcDs

Despite only consisting of a handful of pages, the two drafts are poorly organized within the repositories that possess them. The first page of PcD1 is stored in the Österreichische Nationalbibliothek, grouped in the same folder as the second and third pages of PcD2, while the first page of PcD2 is catalogued separately as Mus. Hs. 44175. PcD1’s second and final folio is held at the Bayerische Staatsbibliothek as Mus. ms. 22747. Neither page bears pagination; Mahler probably did not feel it necessary to supply page numbers for a draft so brief.¹¹

There is more in common between the two distinct short score drafts of the Purgatorio than between several iterations of a single draft in the case of the

impossible to hear the constantly repeated $F\sharp$ s as anything but the mediant of $D/D\sharp$.

11. The movement’s draft orchestral score, which, while incomplete, is also two pages in length and similarly lacks pagination.

other movements. However, in addition to the few changes already mentioned above, one should take note of the striking increase in the frequency of personal inscriptions appearing in PcD2. Several scholars have concluded that the Purgatorio was composed as a reaction to Gustav Mahler's discovery of Alma's extramarital affair.¹² Potentially frustrating this view is the fact that the earlier of the two drafts, written when the composer's emotions would have been at their most raw bears only one inscription: the "Todes verkündigung" found over the Eb^M₂ sonority on the second page.¹³ As Coburn has noted, this may refer to the scene known by that name in Act II of Wagner's *Die Walküre*, in which Brünnhilde predicts Siegmund's death.¹⁴ Given that Siegmund valiantly resists the idea of being separated from Sieglinde, such an allusion may have far-reaching significance. If this inscription in fact reflects an initial response to confirmed and unwelcome knowledge of Alma's infidelity, it is notably terse. Either Mahler had begun drafting the Purgatorio earlier than previously thought, which is difficult to reconcile in light of the surviving documentation of the symphony and of Mahler's summer in Toblach that year, or perhaps he had been so distraught that words did not readily best express his anguish, at least not until he embarked on the revision of the particell draft days after finishing the first.

Balancing our attention to provocative details, let us consider the larger form of the Purgatorio as it evolved. In its most mature shape — a rounded binary form — the thematic material remains consistent between A and B. In other words, all themes that were exposed in A are found equally as frequently in B, though subjected to a fair amount of compositional development. The main difference between the two sections is defined by their respective tonal centers: A is in B \flat minor, while B is in D minor. As the interior of the Purgatorio is primarily constructed from thematic material exposed in A, de La Grange reads this movement as being in sonata-allegro form. However, unlike how a more traditional development section would be handled, the B section remains staunchly centered around one pitch. While the motivic material undergoes some amount of compositional development, an understanding of this movement as a rounded binary form provides a more comprehensive description of the Purgatorio's structure.

Finally, several scholars have asserted that Mahler did not envision an exact repetition of A, despite his indication of "*Da capo*."¹⁵ While it is true that Mahler tended not to repeat material verbatim in any of his works (with the occasional exception of first movements of symphonies), a reprise in fact befits

12. Oliver Hilmes (*Malevolent Muse: the Life of Alma Mahler*, 70) suggests Mahler's despair was bordering on "madness," given the histrionic nature of the majority of the inscriptions found in not only the Purgatorio, but in the E minor Scherzo as well.

13. Coburn, "Form and Genesis," 339–340; La Grange, "Purgatory or Catharsis?," 162; Jongbloed, "Mahler's Tenth Symphony," 149–150.

14. Coburn ("Form and Genesis," 310) equates the Eb Major seventh chord with death as a result.

15. Mahler and Cooke, *Performing Version*, xxv; La Grange, "Purgatory or Catharsis?," 161; Matthews, *Mahler at Work*, 140.

the otherwise symmetrical structure of his Tenth Symphony. If he was thinking along these lines, one would expect some subtle orchestral transformations but perhaps not much expansion of material. A notational clarification in PcD2 supports this hypothesis. Mahler resumes notating PcD1 beginning on the anacrusis of measure 160 — exactly where the final restatement of the first A theme begins — while PcD2 includes the earlier B♭ major flute solo from measure 154 onward. This was likely due to Mahler’s alteration of the register of a few notes, and even then he vacillated between confirming these changes and restoring them to how they had initially appeared. Mahler’s choice to write out this solo is telling, as this suggests he would not have introduced significant changes within the *da capo*.

Table 5.1: Legend for formal diagrams.

Intro.	Introduction
A1	Section A Theme 1
A2	Section A Theme 2
A3	Section A Theme 3
B	Theme Unique to B Section
var.	Variated form
ref.	Thematic material treated as a refrain
frag.	Fragmented form
ante.	Antecedent phrase
csqt	Consequent phrase
trans.	Transition
retrans.	Retransition
(G)	Pitch strongly tonicized without modulation (ex: G Major)
concl.	Conclusion
<i>new</i>	Entries in italics are new to that draft
expunged	Entries stricken through were removed from the movement

Table 5.2: PcD1

A	# of Measures	Folio #	Tonal Center
	38	[I]	bb, Bb, bb, Bb, bb
intro.	3	↓	bb
A1	16		
A1-ref.	2		
A2	8		Bb
A1-ref.	2		bb
A3	6		Bb
A1-ref.	1		bb
Trans.	11		f
A4	7		f
A1-concl.	4		
B	51	[I→II]	d⇒D⇒d⇒F⇒d⇒Bb ⇒ d, (Bb), d
B-ref.+A1-ref.	6	[I]	d⇒D
A1-var.+A2-var.	6		⇒
A1-ref.	2	[II]	d
B-ante.	5		⇒
A1-ref.	3		F
B-csqt+A4-frag.	5		⇒
A1	9		d⇒
B-ref.	2		
A1-ref.+var	4		Bb ⇒
B-ref.	2		
retrans.	7		d, (Bb), d
A'	48	[II]	bb, Bb, bb, Bb, bb?
Intro.	3	↓	bb
A1	16		
A1-ref.	2		
A2	8		Bb
A1-ref.	2		bb
A3	6		Bb
A1-concl.	11		bb?
PcD1 TOTAL	148		

Table 5.3: PcD2

A	# of Measures 41(+3)	Folio # 1	Tonal Center bb, Bb, bb, Bb, bb
Intro.	6(+3)	↓	bb
A1	16		
A1-ref.	2		
A2	8		Bb
A1-ref.	2		bb
A3	6		Bb
A1-ref.	1		bb
Trans.	22(+11)	1→2	<i>F Phrygian</i>
<i>A4</i>	7	<i>1→2</i>	<i>F Phrygian</i>
<i>A1-ref. + A4</i>	4	<i>2</i>	
A4	7		
A1-concl.	4		
B	54(+3)	2→3	d⇒D⇒d⇒F⇒d⇒Bb ⇒ d, (Bb), d
B-ref.+A1-ref.	6	2	d⇒D
B+A1-var+A2-var	9(+3)		⇒
A1-ref.	2		d
B-ante.	5		⇒
A1-ref.	3		F
B-csqt+A4-frag.	5	2→3	⇒
A1	9	3	d⇒
B-ref.	2		
A1-ref.+var	4		Bb ⇒
B-ref.	2		
retrans.	7		d, (Bb), d
A'	49(+1)	3	bb, Bb, bb, Bb, bb?
Intro.	4(+1)	↓	bb
A1	16		
A1-ref.	2		
A2	8		Bb
A1-ref.	2		bb
A3	6		Bb
A1-concl.	11		bb?
PcD2 TOTAL	166(+18)		

5.1.2 Partitur Draft

The orchestral draft score bears the singular distinction of being the only one in the entire symphony that is incomplete from beginning to end, despite its otherwise neat appearance and richness in texture, no doubt in part due to time constraints. Its state contrasts starkly the PtD of the F \sharp minor Scherzo, which is completely framed but often so sparse that some pages consist of barely more than one or two moving lines, with no notated accompaniment. It is unclear if PtD is in the “open score” format Mahler used for his partitur drafts, or if Mahler only notated the instruments he needed for each system at a time. Colin Matthews suggests the latter and likens it to a fair copy of the score. He arrives at this conclusion by the absence of several instruments Mahler asks for in the short score drafts, such as trumpets and trombones.¹⁶ On the other hand, Mahler does leave room for cellos, basses, and French horns, which are similarly never given notes in PtD; furthermore, whole rests appear rarely, which is inconsistent with how Mahler treats his fair copies, in which all empty measures are dutifully filled in with whole rests. It is just as likely that Mahler might have been rethinking the forces he wanted to deploy for such a delicate, shadowy movement. This notion is supported by the loss of the contrabassoon between PcD1 and PcD2: Mahler calls for that instrument to double the basses in the last two measures of PcD1, while PcD2 calls for only basses at that spot.¹⁷

PcD2 contains a number of unsettled tempo and stylistic markings that has rendered the interior of the movement ambiguous with regard to its baseline tempo. The exposition is thankfully quite specific in how it should be treated, including an initial Allegretto (with an abbreviated “moderato” scratched out) written above the introduction and a subsequent “Nicht zu schnell” for the A section proper. Upon commencement of the partitur draft he restored and wrote out moderato fully. Was Mahler uncertain that the introductory Allegretto might be taken too swiftly? Furthermore, is the “Etwas fliessender” (measure 25) roughly analogous to the opening Allegretto, or does it lie somewhere in between that and the “nicht zu schnell” marking found in measure 7? Base tempo markings disappear altogether in PcD2 after measure 25. While the B section contains several tempo alteration markings (for instance, *calando* and *ritardando*), one cannot place them in their proper context without knowing the prevailing base tempo. Even the retransition to the restatement of A lacks tempo instructions, leaving its execution entirely to the discretion of the editor and conductor.¹⁸

16. Matthews, *Mahler at Work*, 140.

17. There is a similar redaction of a proposed contrabassoon in the Adagio. It is curious, therefore, that the short score draft of the Finale appears to call for two of these instruments.

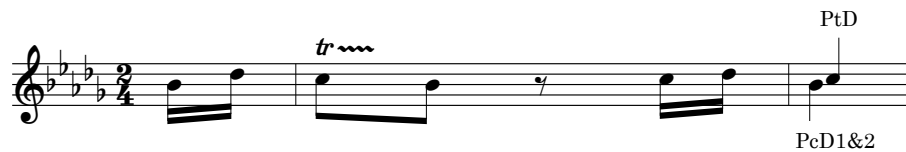
18. This situation differs from the Adagio insofar as there is not enough information to make a reasoned conclusion as to how Mahler wanted the entire movement to be treated. See Chapter 3 for details regarding the issue of tempo facing the Adagio and a solution to it.

5.1.3 Motivic Use of Thirds: a Link to Richard Strauss’ *Salome*

In stark contrast to the previously discussed movements of the Tenth Symphony, the Purgatorio frequently references the turn figure introduced in the Adagio’s refrain while completely avoiding the descending major third-minor sixth pattern found as far back as the fragment from the Ninth Symphony’s sketchbook. The two scherzi make use of the turn figure as well, in both instances subjecting the motive to metric displacement (Example 5.3). The Purgatorio goes a step further and imposes a curious rhythmic change (Example 5.4). However, this isn’t as far as the treatment of the turn figure is taken, and the next step in its evolution provides an allusion to an opera, premiered five years prior, that is likely not coincidental.



Example 5.3: Turn figure from the Adagio and its appearance in both Scherzi. Note that the figure is rendered into F# major for its appearance at the end of the F# minor Scherzo.



Example 5.4: Turn figure as found in the Purgatorio. Note that Mahler originally has two specimens back to back at this point in the particell drafts, but opts to keep the second open-ended in the orchestral draft by negating the turn.

The rhythmic treatment of the turn figure in the Purgatorio, along with its metric placement, is suspiciously reminiscent of the “Todesurteil” (“Death Sentence”) theme in Richard Strauss’ opera *Salome*.¹⁹ It is no secret that Mahler admired the work. Strauss performed the work for Gustav and Alma at the piano in Strasbourg — an almost complete performance as Strauss had yet to compose the infamous dance scene — and Mahler instantly fell in love with it.²⁰ One of the most salient and startling expressions of a fragment of the Todesurteil theme is found in the final four bars of the opera, just after Herod witnesses Salome holding the severed head of Jochanaan, illuminated by the light of the

19. I am grateful to Professor Katherine Syer for drawing this relationship to my attention.

20. Henry-Louis de La Grange, “Vol. 3: Vienna: Triumph and Disillusion (1904–1907),” in *Gustav Mahler* (1999; Oxford: Oxford University Press, 2007), 201. Mahler had tried in vain to produce its Viennese premiere, but to no avail; the Austrian censors prohibited its performance. William Mann, *Richard Strauss: A Critical Study of the Operas* (1964; New York: Oxford University Press, 1966), 44; Herta Blaukopf, *Gustav Mahler, Richard Strauss: Correspondence 1888–1911*, trans. Edmund Jephcott (Munich: R. Piper & Co. Verlag, 1980; Chicago: The University of Chicago Press, 1984), 81–94.

moon, and tells his soldiers to kill her right away . Here, the six horns, first two trombones, and timpani execute a motivic pattern, beginning on the final eighth-note division of the beat on beats two (fourth measure from the end) and four (through the penultimate measure), consisting of a minor third both ascending and descending and possessing a rhythm expressed by two sixteenth notes followed by an eighth note (Example 5.5). Returning to the Purgatorio's treatment of the turn figure, we find it bears a startlingly similar rhythmic makeup. Surrounding the turn figure, however, is a variation that could hardly sound more similar to the Todesurteil fragment concluding *Salome* without it being a direct quotation (Example 5.6). Here we find multiple iterations of an ascending/descending minor third, with the same metric placement and rhythmic pattern of the Todesurteil fragment. This is an apt allusion considering the title of the movement, its shadowy, eerie nature, and the emotional trauma to which it is referring.

Considering the Todesurteil fragment refers specifically to a death sentence, this allusion may extend as far as Mahler having superimposed the figure of Herod onto himself. This may in part explain why the initial draft of the Purgatorio, with little doubt having been written soon after the revealing of the affair and the subsequent confrontation between Gustav, Alma, and Walter Gropius, lacks so many of the histrionic inscriptions that litter the climax of the movement in PcD2. Let us once more consider the manner in which both particell drafts conclude the movement.²¹ PcD2 ends with the basses executing the turn figure, however Mahler originally opted for the Todesurteil ascending/descending minor third reference. This is a curious detail to have altered between drafts, as it does not substantively alter how the ending is perceived by the audience. On the other hand, ending the movement with the Todesurteil fragment would be a way Mahler could express his shock, hurt, and feeling of betrayal in a way that does not require the use of words. The ending of PcD1 carries with it the implications of condemnation and retaliation, placing Mahler in the role of Herod condemning his wife to death. PcD2's ending nullifies this association, with the addition of the tormented, almost pleading inscriptions at the climax effectively putting Alma in control of the destiny of their marriage, with Mahler promising to abide by her will. This suggests the Purgatorio was revised after Mahler had more time to reflect on their crisis and began to feel immense guilt over how he had neglected Alma's needs during their marriage.

5.1.4 Conclusion

The partitur draft is reasonably well-textured and orchestrationally specific, supporting the work of Křenek and others in putting together orchestrally consistent versions of the score (the aesthetics of the editors notwithstanding). It is a strongly envisioned, emotionally wrought miniature that Mahler must have

21. See Example 5.1 on page xxx.

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kl. Flöte.
1.
3 gr. Fl.
2. 3.
2 Hob.
engl. Horn.
Heckelphon.
Es. Clar.
2 A. Clar.
2 B. Clar.
Bassel. (B)
1. 2.
3 Fag.
3.
Contrafag.
1. 2.
6 Hörner (F)
3. 4.
5. 6.
4 Tromp. (C)
1. 2.
3. 4.
1. 2.
3. 4.
Tuba.
Pauken.
Tamtam.
gr. Trommel.

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(Der Vorhang fällt schnell.)

Viol. I.
Viol. II.
Br.
Celli.
C. B.

Berlin, 20. Juni 1905.

Example 5.5: The conclusion of Richard Strauss' *Salome*.

Violin I

Example 5.6: Measures 12–14 of the Purgatorio, Violin I part.

felt required little further elaboration or reworking.

The aforementioned unresolved dominant seventh of $F\sharp$ found in measure

113 is voiced eerily similarly to the lower half of the nonachord found within the climaxes of the Adagio and Finale, bringing with it further support for the chronology set forth in this study. In all three instances, the bass voice carries the root of the chord, and the third is displaced upwards by an octave. While the Purgatorio is missing the ninth and has the chord placed an octave above where it rests in the other two movements, the distinctive voicing of the chord, in addition to the climactic moment at which it is located, is likely not a coincidence.²² In addition to the extra understanding of the nonachord sonority this contributes, this provides yet another important clue to the ongoing chronological conundrum the Tenth brings to the table. As the nonachord is first included in PcD2c, the Purgatorio must have been written after that draft. Furthermore, as the consensus rightly places the composition of the Finale after the Purgatorio, the notion that the nonachord was first written for the Finale and then retroactively inserted in the Adagio can finally be dispelled. This also suggests the nonachord was composed specifically to address the heartbreak and terror Mahler felt at the time.

The Purgatorio is also where we see an allusion to Richard Strauss' opera *Salome*. Mahler achieves this by taking the turn figure, first introduced in the refrain of the Adagio, simplifying its rhythmic makeup to two sixteenth notes followed by a quarter note, beginning the pattern on the final eighth note subdivision of the second beat, and lowering the first note by a whole step, thus creating an ascending minor third followed by a descending minor third. This figure very closely resembles the Todesurteil fragment found in the final four measures of *Salome*; as the Purgatorio originally ended with such a figure, Mahler may have been assuming the role of Herod and condemning his wife for her role in the state of their marriage. However, after some time had elapsed and he was able to revisit and revise the short score draft, he changed the ending pattern to the same rhythmically-altered figure but without the intervallic alteration, thus keeping intact the turn. It was presumably at this time that Mahler turned his judgment inward upon himself, at once feeling increasingly guilty over his own neglect of Alma and less wrathful toward his wife, seeking instead her forgiveness and judgment over how things should proceed. This matter is not resolved, however, and the two versions of the altered turn theme return in the Finale, this time in direct conflict with each other.

5.2 Finale

The Finale is represented by just one complete particell draft, and it contains few revisions beyond the excision of a large component of the development section and the transposition of the movement's ending from B \flat major into F \sharp major.²³

22. The inscription written at this point in PcD2 is "Dein Wille geschehe!!", or "Thy will be done!!"

23. However, shadows of a second, earlier draft remain preserved. This will be discussed in detail below.

That Mahler was swiftly running out of time to compose is known. Rehearsals for the premiere of the gargantuan Eighth Symphony loomed, and he fell ill with a streptococcus infection, requiring strict bedrest from 22 to 24 August.²⁴ He continued to take time off of composing during the next two days by traveling to Amsterdam to consult with Sigmund Freud.²⁵ During the final week of his summer holiday in Toblach he began to help Alma prepare several of her songs for publication.²⁶ His restricted creative time left its mark on the draft. There is a single point of fragmentation in the PcD: from the double barline on Folio 2 — the ending of the *Einleitung* — Mahler seems to arbitrarily continue the material on the subsequent page, leaving the remainder of the folio blank. Then, starting with the commencement of the *Allegro moderato* at the beginning of Folio 3, one can sense that the remainder of the manuscript was written in one fell swoop, with little of the meticulous refining or laborious, continuous reordering of material found in the sources for the other movements.²⁷

The *Finale* is the last movement upon which Mahler embarked for the Tenth. Pinning down precisely when Mahler began drafting this movement is problematic, although clues remain that assist in approximating the date when he began. As it elaborates motives introduced in the *Purgatorio*, it had to have been written following that movement. The *Finale* recalls the nonachord of the *Adagio*, so it must be contemporaneous with at least draft PcD2c. The E minor *Scherzo* saw retroactive motivic alterations to allow it to more convincingly fit between the *Purgatorio* and already-written *Finale* movements. Finally, since both *scherzi* were once labeled *Finale* and the current *Finale* never bore any other designation, it must postdate the *scherzo* in F \sharp minor as well. Coburn makes the astute observation that folio 1 may have acted as the movement wrapper in lieu of a proper title page.²⁸ As this is highly irregular, not only within the context of this symphony, but in Mahler's compositional habits as a whole, this may be suggestive of a point of origin during a time when Mahler was simply too occupied with other affairs to pay attention to such details.²⁹ As Mahler explicitly mentions the “*einzigsten Akkord*” and obliquely references the flute solo in his correspondence with Alma on his journey back to Toblach on 27 August, he must have finished (or had at least been close to finishing) PcDa just prior to his illness on 22 August. As it is unlikely he had produced the first draft of the movement — in addition to at least one (albeit incomplete) earlier draft — over the course of one or two days, he likely began the *Finale* some time around Friday, 18 August, if not even a few days before that. However, this conclusion places the gestational period of most of the other movements into an

24. This illness marked the beginning of the infection that eventually took his life.

25. Rothkamm, *Zehnte Symphonie*, 34–60.

26. Keegan, *Bride of the Wind*, 157.

27. This is not counting Mahler's later insertion of a half-page's worth of material into folio 7.

28. Coburn, “Form and Genesis,” 55–56.

29. There is also a possibility that Mahler himself was not quite certain where he wanted to place the movement at first and, learning from the awkwardness of the E minor *Scherzo*'s title page, decided to defer generating one until he came to a decision.

uncomfortably narrow span of time. This topic will be revisited in Chapter 6.

The Evolution of the Particell Draft

In tracing the development of the particell draft, I have labeled the folios as they had been identified at the time of composition in order to facilitate an appreciation of the Finale's genesis. Other than shifting of the ending from B \flat major to F \sharp major, the only other significant change made was the excision of the reprise of the trio from the E minor Scherzo. Since nothing was reworked following its removal, it is one of the very few outright cuts made in the entire symphony. Each of the following brief analyses is accompanied by a chart outlining the formal structure at that stage of composition:

5.2.1 Particell Draft

Table 5.4: Legend for formal diagrams.

T1	Theme 1
T2	Theme 2
T3	Theme 3
DS	Drumstroke
Cry	Upward leap of minor 7 th
a	Phrase 'a' (period form)
b	Phrase 'b' (period form)
c	Phrase 'c' (period form)
Purg(0 <i>x</i>)	Quote of Purgatorio motivic cell with prime form (0 <i>x</i>)
Purg(0 <i>xy</i>)	Quote of Purgatorio motivic cell with prime form (0 <i>xy</i>)
Purg(B)	Quote of Purgatorio B Theme
Purg(B-inv.)	Inversion of Purgatorio B Theme
Purg(B+inv.)	Combination of natural and inverted forms of Purgatorio B Theme
(Purg-B)	Including quote from the B Theme of the Purgatorio
EmS	A quote from the <i>E minor Scherzo</i>
EmS-Trio	A quote from the Trio of the <i>E minor Scherzo</i>
Adagio(R)	The Refrain from the Adagio
dTiF	Quotation from “der Trunkene im Frühling” (<i>das Lied von der Erde</i>)
Climax	A climax based on a quotation from “das Trinklied vom Jammer der Erde”
inter.	Interruption
ext.	Extended
aug.	Augmented form
var.	Variated form
cad.	Cadential
bridge	Bridge
premonition	A preview of a theme later exposed
trans.	Transition
retrans.	Retransition
echoes	A fragmented and hushed expression of the motivic material
(G)	Pitch strongly tonicized without modulation (ex: G Major)
h	Half note
q	Quarter note
e	Eighth note
s	Sixteenth note
q.	A dotted note (ex: A dotted quarter note)
q.-q	A constantly varying number of this kind of note (ex: an inconsistent amount of quarter notes)
(qs)	Tied notes (ex: A quarter tied to a sixteenth note)
concl.	Conclusion
<i>new</i>	Entries in italics are new to that draft
expunged	Entries stricken through were removed from the movement

Particell Draft a

This marks the first stage of the PcD for the Finale, and it is already structurally complete as well as remarkably well-developed and -proportioned given the time Mahler had to work on it. Alterations going forward were few; most of the movement remained stable save the eventual large-scale cut at the end of the development and the transposition of the conclusion from B \flat into F \sharp . I agree with Coburn and de La Grange that Mahler moved toward a sonata form framework, while Cooke and Floros interpret the Finale as a ternary form movement.³⁰ Supporting the latter is Mahler’s inscription of “Einleitung” in large print at the top of folio 1. This would imply that Mahler had intended the entire page, and by extension folio 2, to be a large-scale introduction and perhaps

³⁰ Coburn, “Form and Genesis”; Cooke, “The Facts Concerning Mahler’s Tenth Symphony”; Floros, “III: Die Symphonien”; La Grange, “Vol. 4: A New Life.” La Grange (“Vol. 3: Le génie”) had also originally analyzed the Finale in a tripartite form — though in a way quite different from his contemporaries — but upon reading Coburn’s dissertation he has shifted his opinion to sonata form. Even if the cyclic quotations in the Finale do not align well with sonata-allegro form, the standard terminology remains adequate in describing the overall behavior of the movement.

one that is relatively self-contained. When examining the form and motivic content of the Finale, however, the “Einleitung” presents itself as expository in nature, and it generates a great deal of material that undergoes considerable development in the Allegro moderato.³¹

Noteworthy, in terms of the work’s overall tonal structure, the initial tonic of the symphony, F \sharp , is almost nowhere to be found in this iteration of the draft. Even in the opening Adagio, the key is expressed in tension with B \flat . There are, in fact, only three moments — albeit significant ones — where F \sharp is expressed or at least implied in PcDa: the first is found in the quote of the trio from the E minor Scherzo, appearing in the unexpected key of D \flat Major — the enharmonically-respelled dominant of F \sharp . Another is in the climax shortly before the beginning of the recapitulation, where Mahler writes again the distressing V^{b9}/F \sharp +V⁹/B \flat nonachord last heard in the Adagio, but this time resolving the sonority to B \flat . The final suggestion is ten measures before the end of the piece, where Mahler pens a B \flat augmented chord with added E, thus expressing the root and mediant of all three important keys in the symphony: B \flat with its mediant D, D with its mediant F \sharp , and F \sharp with its enharmonically-respelled mediant B \flat .³² These passages will be explored further in the discussion below of PcDc.

One of the more striking motivic figures introduced in this movement is what I refer to in the analysis as the “cry”. This consists of a minor seventh leap up, sometimes followed by a descending passage that is highly reminiscent of the B theme from the Purgatorio. In addition to its appearances in structurally significant moments of the Finale — especially moments that are climactic — and its outlining of an unstable dissonance that begs for resolution, it directly references one of the more enigmatic tonal relationships of the symphony that have stymied analysts up to this point: the role of the E minor Scherzo within a symphony that otherwise outlines the augmented triad of B \flat , D, and F \sharp . This will be of significant help when discussing the chronology of composition of the symphony in Chapter 6.

31. This would not have been the first time Mahler were to have labeled a large section of structurally-important music as an “introduction.” The first movement to his Third Symphony begins with a self-ascribed “introduction” that is arguably expository in nature.

32. The added augmented fourth E is almost certainly a reference to the E minor Scherzo, resulting in another link to that movement.

Table 5.5: PcDa Exposition

“Einleitung” - T1r1	# of Measures 29	Folio # 1	Tonal Center $d \Rightarrow vii^{\#4}_3/A, d$
DS+T1-Purg(B-inv.)	7		d
DS+T1-Purg(04)	3		
T1-Purg(B+inv.)	4		
DS+T1-Purg(B-inv.)	3		
T1-Purg(03)+(04)	4		
T1-Purg(B)	2		
DS+T1-Purg(03)	3		$\Rightarrow vii^{\#4}_3/A$
Cry+T1-Purg(B)	3		d
T2r1	16	1	$d \Rightarrow D \Rightarrow B \Rightarrow e \Rightarrow$
T2-a	4		$d \Rightarrow D$
T2-a'	4		$\Rightarrow B$
T2-b(Purg-B)	4		$\Rightarrow e$
T2-b'(Purg-B)	4		\Rightarrow
T3r1	15	1→2	B, (E\flat), V/B, V/D
T3-a	4		B
T3-a'	4	1→2	
T3-b+Purg(013)	3	2	(E \flat)
T3-Purg(B)	2		V/B
T3-Purg(B)	2		V/D
T2r2	7	2	D/V ped. \Rightarrow
T2-a	4		D/V ped. \Rightarrow
trans.	3		
T3r2	6	2	B/V ped. \Rightarrow B ped. \Rightarrow
Cry+T3-Purg(B+B-inv.)	6		B/V ped. \Rightarrow B ped. \Rightarrow
T1r2	8	2	(G), d \Rightarrow bII/d ped.
Cry+DS+T1-Purg(B-inv.+(03))	4		b \Rightarrow (G)
T1-Purg(B+inv.)	2		
DS+T1-Purg((03)+B-inv.)	3		d
T1-Purg(B)	3		\Rightarrow bII/d ped.
MEASURE COUNT	81		

Table 5.6: PcDa Development pt. 1

T1r3	# of Measures 35	Folio # 3	Tonal Center $bII \Rightarrow d \Rightarrow (F) \Rightarrow d \Rightarrow (C) \Rightarrow d \Rightarrow b \Rightarrow$
Intro.	6		bII/d ped. \Rightarrow d
T1(a)-a	4		\Rightarrow (F)
T1(a)-c	4		\Rightarrow d
T1(b)-ante.	4		\Rightarrow (C)
T1(b)-csqt-inter.	2		\Rightarrow
T1-bridge	2		d
T1(a)-a'	3		
T1(a)-b	3		
T1(a)-c	4		\Rightarrow
trans.	3		b \Rightarrow
Episode I: “Purgatorio”	12	3	V \Rightarrow E\flat \Rightarrow
T1r3 cnt'd.	48	3→4	\Rightarrow d, (B\flat) \Rightarrow d, (E\flat) \Rightarrow d \Rightarrow D \Rightarrow d, G \Rightarrow g \Rightarrow
retrans.	4	3→4	\Rightarrow d
T1(a)-a	4	4	(B \flat) \Rightarrow d
T1(a)-b'	6		(E \flat) \Rightarrow d \Rightarrow D
T1(b)-ante	4		
T1(b)-csqt.	4		
T1(b)-bridge	8		\Rightarrow
T1(a)-inter.	2		d
T1(b)-a	4		G \Rightarrow
T1(b)-a'	4		\Rightarrow g
trans.	8		\Rightarrow
Episode II: “E minor Scherzo”	6	4	(E\flat \Rightarrow)/B\flat ped.
T2r3	54	5	V/F \Rightarrow V \Rightarrow G, V/F \Rightarrow (E\flat \Rightarrow)/V ped.
T1-Purg((03)+B-inv.)	2		V/F
Cry+T1-Purg((04)+B+inv.)	4		
T2-a+T1-Purg((04)+B-inv.)	8		
Cry+T1-Purg(B)	2		
T2-a+T1-Purg(04)	7		\Rightarrow V/G
T2-a-frag.	5		G
Cry	4		V/F
T2-a+	8		\Rightarrow
T1-Purg((04)+B-inv.-frag.)	4		
Purg(B+inv.)	4		E/V ped.
T2-a	6		\Rightarrow /V ped.
trans.	4		
MEASURE COUNT	155		

Table 5.7: PcDa Development pt. 2

	# of Measures	Folio #	Tonal Center
T3r3	10	6	$A\flat \Rightarrow V^7 \Rightarrow (B \Rightarrow) / B \text{ ped.} \Rightarrow (c\sharp)$
T3-b+Purg((013)+(024))	6		$A\flat \Rightarrow V^7 / B$
T3-Purg(B+inv.)	4		$(B \Rightarrow) / B \text{ ped.} \Rightarrow (c\sharp)$
T1r4+EmS-Trio	30	6	$D\flat \Rightarrow V \text{ ped.}, D\flat$
T1(b)-ante+Purg(03)	6		$D\flat$
+EmS-Trio(a, b)			\Rightarrow
EmS-Trio(b')	6		\Rightarrow
EmS-Trio(eceeq)	3		$V \text{ ped.}$
EmS-Trio(bridge)	4		$D\flat$
EmS-Trio(var.)	5		
EmS-Trio(dTiF)	4		
+T1(b)-ante			
trans.	2		
T3r3 cnt'd.	12	6→7	$A \Rightarrow d, \Rightarrow / D \text{ ped.}$
T3-b+EmS(q,eh)	6		$A \Rightarrow d$
retrans.	6	6→7	$\Rightarrow / D \text{ ped.}$
T1r4 cnt'd.	16	7	$B\flat, IV \Rightarrow d \Rightarrow C \Rightarrow$
T1-Purg(03+B-inv.)	2		$d\sharp \Rightarrow B\flat$
T1(a)-a'	1		$IV / d \Rightarrow$
T1(a)-b	3		$d \Rightarrow$
T1(a)-c	4		$\Rightarrow d$
T1(b)-ante	4		$\Rightarrow C$
trans.	2		\Rightarrow
Episode IV:	33	7	$b/A \text{ ped.}, (V^{99}/F\sharp + V^9/B\flat) \Rightarrow$
“NONACHORD”			
EmS(Climax+q,eh)	8		$b/A \text{ ped.}$
Purg.((03)+(04)+B-inv.)	9		$V^{99}/F\sharp + V^9/B\flat$
Adagio(R)	16		\Rightarrow
MEASURE COUNT	101		

Table 5.8: PcDa Recapitulation

	# of Measures	Folio #	Tonal Center
T2r4	30	7→8	$B\flat \Rightarrow b\flat \Rightarrow B\flat \Rightarrow G \Rightarrow (C)[?] \Rightarrow$
Cry-ext.	4	7	$B\flat$
Cry-inv.+ext.	4		\Rightarrow
T2-a	4	8	$b\flat / (V \text{ ped.}[?]) \Rightarrow B\flat$
T2-a'	4		$\Rightarrow G$
T2-b(Purg-B)	4		$\Rightarrow (C)[?]$
trans.	4		\Rightarrow
T3r4	18	8	$\Rightarrow B \Rightarrow, V / B\flat$
Cry+T3-b	4		\Rightarrow
T3-a	4		B
T3-a'	4		\Rightarrow
trans.	6		$V / B\flat$
T2+T3	20	8→(Ö 9, 5)	$B\flat \Rightarrow (A\flat), (a) \Rightarrow (B\flat) \Rightarrow$
T2-a	4	8	$B\flat$
T2-a'+T3-Purg(B)	4	(Ö 9,5)	$\Rightarrow (A\flat)$
T3-b+Purg(013)-var.	4		$(a) \Rightarrow$
T2-a''	4		$(B\flat) \Rightarrow$
trans.	4		\Rightarrow
CODA	27	(Ö 9, 5)	$B\flat, V \Rightarrow B\flat$
T3-b+(Cry, Purg.(024), Purg.(013))	3		$B\flat$
T3-a+Cry	2		
Cry-inv.+Purg.(B+inv.)	3		$\Rightarrow / V \text{ ped.}$
Cry-ext.+Purg.(B)	4		$B\flat$
(Cry-inv., Purg.(024))	4		
Purg.(013)-aug.	3		
Cry	2		
(Cry, Purg.(B))	3		
CODA	3		
MEASURE COUNT	95		
PcD2 TOTAL	432		

Particell Draft b

The only significant change between PcDa and PcDb is the inclusion of the page marked Einlage zu 7. While this page eventually became the springboard that launches the recapitulation toward $F\sharp$ major, here it acts as an expansion, leading back to the “cry” at the double bar in the second system.³³ This insertion also has the effect of introducing D minor into the recapitulation; its final appearance in PcDa had been during the development section. The return to D minor supports further a sonata-allegro reading of the movement. With this expansion, PcDb is the longest of the three iterations of the short score draft of the Finale; Mahler had yet to make his large-scale excision.

Table 5.9: PcDb Exposition

“Einleitung” - T1r1	# of Measures 29	Folio # 1	Tonal Center $d \Rightarrow vii^{\sharp 4}_3/A, d$
DS+T1-Purg(B-inv.)	7		d
DS+T1-Purg(04)	3		
T1-Purg(B+inv.)	4		
DS+T1-Purg(B-inv.)	3		
T1-Purg(03)+(04)	4		
T1-Purg(B)	2		
DS+T1-Purg(03)	3		$\Rightarrow vii^{\sharp 4}_3/A$
Cry+T1-Purg(B)	3		d
T2r1	15(-1)	1	$d \Rightarrow D \Rightarrow B \Rightarrow e \Rightarrow$
T2-a	4		$d \Rightarrow D$
T2-a'	4		$\Rightarrow B$
T2-b(Purg-B)	4		$\Rightarrow e$
T2-b'(Purg-B)	3(-1)		\Rightarrow
T3r1	15	1→2	B, (Eb), V/B, V/D
T3-a	4		B
T3-a'	4	1→2	
T3-b+Purg(013)	3	2	(Eb)
T3-Purg(B)	2		V/B
T3-Purg(B)	2		V/D
T2r2	7	2	D/V ped. \Rightarrow
T2-a	4		D/V ped. \Rightarrow
trans.	3		
T3r2	6	2	B/V ped. \Rightarrow B ped. \Rightarrow
Cry+T3-Purg(B+B-inv.)	6		B/V ped. \Rightarrow B ped. \Rightarrow
T1r2	8	2	(G), $d \Rightarrow bII/d$ ped.
Cry+DS+T1-Purg(B-inv.+(03))	4		$b \Rightarrow (G)$
T1-Purg(B+inv.)	2		
DS+T1-Purg((03)+B-inv.)	3		d
T1-Purg(B)	3		$\Rightarrow bII/d$ ped.
MEASURE COUNT	80(-1)		

33. Filler (“Editorial Problems,” 527) implies in her assessment of the page that Mahler had all but surprised himself while writing this page by a capricious turn to $F\sharp$ major as opposed to the originally-intended $B\flat$. However, when comparing this page to its predecessor, ÖNB Mus. Hs. 44.100/9, 3, and when closely examining the contents of the measure just prior to the double barline on the second system one can see that Mahler had written there exactly what concludes the passage on 9, 3: a transition back into $B\flat$ major. Therefore, Mahler had yet to transpose the ending when drafting this page.

Table 5.10: PcDb Development pt. 1

T1r3	# of Measures 35	Folio # 3	Tonal Center $\flat\text{II} \Rightarrow \text{d} \Rightarrow (\text{F}) \Rightarrow \text{d} \Rightarrow (\text{C}) \Rightarrow \text{d} \Rightarrow \text{b} \Rightarrow$
Intro.	6		$\flat\text{II}/\text{d ped.} \Rightarrow \text{d}$
T1(a)-a	4		$\Rightarrow (\text{F})$
T1(a)-c	4		$\Rightarrow \text{d}$
T1(b)-ante.	4		$\Rightarrow (\text{C})$
T1(b)-csqt-inter.	2		\Rightarrow
T1-bridge	2		d
T1(a)-a'	3		
T1(a)-b	3		
T1(a)-c	4		\Rightarrow
trans.	3		$\text{b} \Rightarrow$
Episode I: “Purgatorio”	12	3	$\text{V} \Rightarrow \text{E} \Rightarrow$
T1r3 cnt'd.	48	3→4	$\Rightarrow \text{d}, (\text{B} \flat) \Rightarrow \text{d}, (\text{E} \flat) \Rightarrow \text{d} \Rightarrow \text{D} \Rightarrow \text{d}, \text{G} \Rightarrow \text{g} \Rightarrow$
retrans.	4	3→4	$\Rightarrow \text{d}$
T1(a)-a	4	4	$(\text{B} \flat) \Rightarrow \text{d}$
T1(a)-b'	6		$(\text{E} \flat) \Rightarrow \text{d} \Rightarrow \text{D}$
T1(b)-ante	4		
T1(b)-csqt.	4		
T1(b)-bridge	8		\Rightarrow
T1(a)-inter.	2		d
T1(b)-a	4		$\text{G} \Rightarrow$
T1(b)-a'	4		$\Rightarrow \text{g}$
trans.	8		\Rightarrow
Episode II: “E minor Scherzo”	6	4	$(\text{E} \flat \Rightarrow) / \text{B} \flat \text{ ped.}$
T2r3	54	5	$\text{V}/\text{F} \Rightarrow \text{V} \Rightarrow \text{G}, \text{V}/\text{F} \Rightarrow (\text{E} \Rightarrow) / \text{V ped.}$
T1-Purg((03)+B-inv.)	2		V/F
Cry+T1-Purg((04)+B+inv.)	4		
T2-a+T1-Purg((04)+B-inv.)	8		
Cry+T1-Purg(B)	2		
T2-a+T1-Purg(04)	7		$\Rightarrow \text{V}/\text{G}$
T2-a-frag.	5		G
Cry	4		V/F
T2-a+	8		\Rightarrow
T1-Purg((04)+B-inv.-frag.)	4		
Purg(B+inv.)	4		$\text{E}/\text{V ped.}$
T2-a	6		$\Rightarrow / \text{V ped.}$
trans.	4		
MEASURE COUNT	155		

Table 5.11: PcDb Development pt. 2

T3r3	# of Measures 10	Folio # 6	Tonal Center $\text{A} \flat \Rightarrow \text{V}' \Rightarrow (\text{B} \Rightarrow) / \text{B ped.} \Rightarrow (\text{c}\sharp)$
T3-b+Purg((013)+(024))	6		$\text{A} \flat \Rightarrow \text{V}' / \text{B}$
T3-Purg(B+inv.)	4		$(\text{B} \Rightarrow) / \text{B ped.} \Rightarrow (\text{c}\sharp)$
T1r4+EmS-Trio	30	6	$\text{D} \flat \Rightarrow \text{V ped.}, \text{D} \flat$
T1(b)-ante+Purg(03)	6		$\text{D} \flat$
+EmS-Trio(a, b)			
EmS-Trio(b')	6		\Rightarrow
EmS-Trio(eeeeq)	3		
EmS-Trio(bridge)	4		V ped.
EmS-Trio(var.)	5		$\text{D} \flat$
EmS-Trio(dTiF)	4		
+T1(b)-ante			
trans.	2		
T3r3 cnt'd.	12	6→7	$\text{A} \Rightarrow \text{d}, \Rightarrow / \text{D ped.}$
T3-b+EmS(q,eh)	6		$\text{A} \Rightarrow \text{d}$
retrans.	6	6→7	$\Rightarrow / \text{D ped.}$
T1r4 cnt'd.	16	7	$\text{B} \flat, \text{IV} \Rightarrow \text{d} \Rightarrow \text{C} \Rightarrow$
T1-Purg(03+B-inv.)	2		$\text{d} \sharp \Rightarrow \text{B} \flat$
T1(a)-a'	1		$\text{IV}/\text{d} \Rightarrow$
T1(a)-b	3		$\text{d} \Rightarrow$
T1(a)-c	4		$\Rightarrow \text{d}$
T1(b)-ante	4		$\Rightarrow \text{C}$
trans.	2		\Rightarrow
Episode IV: “NONACHORD”	33	7	$\text{b}/\text{A ped.}, (\text{V} \flat \flat / \text{F} \sharp + \text{V} \flat \flat / \text{B} \flat) \Rightarrow$
EmS(Climax+q,eh)	8		$\text{b}/\text{A ped.}$
Purg.((03)+(04)+B-inv.)	9		$\text{V} \flat \flat / \text{F} \sharp + \text{V} \flat \flat / \text{B} \flat$
Adagio(R)	16		\Rightarrow
MEASURE COUNT	101		

Table 5.12: PcDb Recapitulation

	# of Measures	Folio #	Tonal Center
T3r4	16	Einlage zu 7	B♭ ⇒ d ⇒
T3-a+Purg.(B)	4		B♭
T3-a'+Cry	4		⇒
Cry-ext.	4		d ⇒
trans.	4		⇒
T2r4	26 (-4)	7→8	B♭ ⇒ b♭ ⇒ B♭ ⇒ G ⇒ (C) [?] ⇒
Cry-ext.	4	7	B♭
Cry-inv.+ext.	4		⇒
T2-a	4	8	b♭(/V ped.[?]) ⇒ B♭
T2-a'	4		⇒ G
T2-b(Purg.-B)	4		⇒ (C) [?]
trans.	4		⇒
T3r4	18	8	⇒ B ⇒, V/B♭
Cry+T3-b	4		⇒
T3-a	4		B
T3-a'	4		⇒
trans.	6		V/B♭
T2+T3	20	8 → (Ö 9, 5)	B♭ ⇒ (A♭), (a) ⇒ (B♭) ⇒
T2-a	4	8	B♭
T2-a'+T3-Purg.(B)	4	(Ö 9,5)	⇒ (A♭)
T3-b+Purg.(013)-var.	4		(a) ⇒
T2-a'	4		
trans.	4		(B♭) ⇒
CODA	29 (+2)	(Ö 9, 5)	B♭, V ⇒ B♭
T3-b+(Cry, Purg.(024), Purg.(013))	3		B♭
T3-a+Cry	2		
Cry-inv.+Purg.(B+inv.)	3		⇒ /V ped.
Cry-ext.+Purg.(B)	4		B♭
(Cry-inv., Purg.(024))	5 (+1)		
Purg.(013)-aug.	3		
Cry	2		
(Cry, Purg.(B))	3		
CODA	3		
MEASURE COUNT	108 (+13)		
PcDb TOTAL	444 (+12)		

Particell Draft c

When preparing this draft Mahler altered the tonal trajectory of the Finale. He transposed the conclusion of the symphony into F \sharp major; the reason for such a seemingly arbitrary change has been a matter of some speculation. Coburn connects this alteration to circumstances in Mahler's life and tonal areas within the symphony, using for support inscriptions found in the Purgatorio. He concludes that the change in key reflects Alma's decision to stay with Mahler. Furthermore, he understands B \flat as symbolizing Mahler's resignation to separation, hence the initial ending of the symphony in that key.³⁴ Filler offers a less biographical and more structural explanation for the change, suggesting Mahler became unhappy with the symphony's two-part division created by the Finale's ending in B \flat , and that he wished to unite all five movements into an organic entity, which a return to F \sharp would provide.³⁵

An important challenge to overcome in ascribing a biographical motive for altering the tonal center of the final pages of the symphony is determining how Mahler might be encoding the events of that fateful summer of 1910 into the work. Coburn tackles this in a way that at first seems convincing, but relies on a tenuous chronological presumption. From his interpretation of the inscriptions present in the Purgatorio and their proximity to harmonically and structurally significant points in the music, he makes a case for F \sharp representing the "presence of Alma's love", D minor its absence, and B \flat reflecting "the Purgatorial state of expiation."³⁶ This interpretation initially works at least on a superficial level. Mahler most likely composed PcD1 of the Purgatorio and completed PcDa of the E minor Scherzo soon after returning to composing after learning of the affair and confronting his wife and Gropius. This would have the symphony conclude in D minor during a point in time in which Mahler truly did fear that his wife no longer loved him. When Mahler began to reflect on his own role in their marital problems, he took it upon himself to atone for his mistakes (to the point where it was beginning to irritate and even frighten Alma), and it was during this time that he composed the Finale, concluding it in B \flat . Coburn's theory, however, is dependent on Mahler's decision to transpose the Finale's ending after his revelatory meeting with Freud. Unfortunately, as we have already investigated extensively, that is not something that can be safely presumed.

Compounding this issue with his biographically-centered explanation is that Coburn makes the mistake in ignoring the first two movements in his analysis, and Mahler's treatment of this conflict between B \flat , D, and F \sharp in these movements — especially in the Adagio — contradict Coburn's thesis. One of the most striking features of the Adagio is the conflict within between F \sharp and B \flat (the latter typically assuming the enharmonic spelling of A \sharp). The first two

34. Coburn, "Form and Genesis," 328–342.

35. Filler's concept of a bipartite symphony has the first two movements act as a self-contained unit in F \sharp while the last three oscillate between D and B \flat . Filler, "Editorial Problems," 404–407.

36. Coburn, "Form and Genesis," 321.

instances of the refrain lead toward a resolution in B \flat , both times being frustrated by Mahler recontextualizing the pitch to the mediant of an F \sharp major triad: A \sharp . Even more telling is how the nonachord is treated in that movement: the superimposed dominant ninths of F \sharp and B \flat result in a sustained leading tone to B \flat , followed by a strong expression of the dominant of B \flat alone, only for its resolution to be frustrated to a V / F \sharp . Contrast this with the treatment of that same sonority in the climax of the Finale, where it leads to a restatement of the Adagio's refrain, that in turn is allowed finally to resolve to B \flat . If F \sharp is meant to symbolize reconciliation with Alma and the presence of her love, and B \flat the metaphysical state of purgatory Mahler found himself in, why was the prevailing tonal tension over the course of the entire symphony the resolution of the nonachord and its accompanying refrain to B \flat ? Shouldn't B \flat have been the tonal center the symphony — ostensibly Mahler's avatar — was trying to overcome? Shouldn't a return to F \sharp instead indicate the opposite, that Gustav resigned himself to his fate of perpetually atoning for his neglect of Alma in their marriage? Furthermore, while the relevance of the F \sharp minor Scherzo in the overarching symphonic narrative is difficult to ascertain, it is nevertheless an indispensable component of the Tenth. It's true it ends triumphantly in F \sharp major, but it is a hollow victory. It feels reminiscent of the appearance of the victorious chorale found in the second movement of the composer's fifth symphony, arriving too soon and too abruptly to be a meaningful resolution to the tonal and spiritual conflict set up by the symphony.

Another problem with Coburn's analysis is that it doesn't adhere to Mahler's typical biographical associations with certain keys. It is well-documented that Mahler ascribed biographical significance to specific tonal centers in his music. For instance, pieces that were overtly biographical were cast in the key of D, with the exception of the Sixth Symphony that was instead pitched in its disarmed dominant of A minor. While Mahler did not write any symphonies in the key of F after he met Alma Schindler, components of his large-scale works meant to embody her in some way were invariably written in F major. Therefore, it would not make much sense for Mahler to suddenly redefine the key of D as the absence of Alma's love, as it is a tonal center Mahler consistently reserved for himself. Furthermore, if B \flat is supposed to represent Gustav's atonement and not the presence of Alma's love, then why is so much emphasis placed on the sustained A in the dominant of B \flat — simultaneously the leading tone to B \flat , the mediant of F, and the first letter of Alma's given name — during both instances of the nonachord?

A more likely scenario is that Mahler made the change for both biographical and musical reasons, though the reasoning behind the former is quite a bit simpler than the skein that Coburn proposes. Fuller is correct in her assertion that ending the symphony in B \flat would fundamentally alienate the first two movements from the final three, and I believe that was certainly part of Mahler's reasoning behind the transposition. Furthermore, ending the symphony in the

very key in which it began helps to reinforce the symmetrical nature of the piece, which Mahler must have caught on to while writing the Finale (presuming that was not his intent all along). Autobiographically speaking, the progressive tonality introduced by a B \flat ending might have occurred to him as a way of letting go of Alma and moving on with his life, which he was neither prepared nor intending to do. The symphony still yearned for that B \flat resolution of the Adagio refrain figure, and it's important to note that Mahler supplied this resolution in both endings of the Finale. However, after releasing the musical tension he set up back when he first started working on the Adagio, he quickly modulated into F \sharp major to symbolize his continuing devotion to his wife and closed the piece.

The other significant alteration is the excision of the extended quotation of the trio from the E minor Scherzo. Coburn points out that at least one of its purposes was to provide an extended dominant to F \sharp , only to indefinitely withhold its resolution for the remainder of the work. Once Mahler changed his mind regarding the prevailing key of the symphony, this passage had outlived its usefulness.³⁷ However, this does not shed any light on why Mahler chose specifically this passage from the scherzo, which was not in D \flat to begin with. Coburn and Matthews both comment that its appearance in the Finale sticks out awkwardly.³⁸ However, the trio has material drawn from the fifth song of *Das Lied von der Erde*: “Der Trunkene im Frühling.” The song’s protagonist wallows in despair over the futility of life, and drinks himself into an endless stupor to try to escape his existential torment. Mahler may have been encoding into this passage a further link to his own crisis and mental state, as he was exhausted and drained by his inability to stabilize his marriage. Or, to return to the more generic metaphor from the earlier section of the Purgatorio, the impossibility of purification here leads to a choice to drown oneself in vices, and remain forever in limbo. That this section begins and ends with motives from the Purgatorio further supports this reading. As Mahler approached the remainder of the summer after meeting with Freud with renewed hope, however, he may have felt the metaphor no longer applied, thus purging this passage from the Finale.³⁹

37. Coburn, “Form and Genesis,” 261–262.

38. Coburn, “Form and Genesis,” 261-2; Matthews, *Mahler at Work*, 144–145.

39. Interpreting D \flat major as an enharmonic respelling of C \sharp major brings to the table another link with Richard Strauss’ *Salome*, as we shall discover below.

Table 5.13: PcDc Exposition

	# of Measures	Folio #	Tonal Center
“Einleitung” - T1r1	29	1	d \Rightarrow vii ⁴ ₃ /A, d
DS+T1-Purg(B-inv.)	7		d
DS+T1-Purg(04)	3		
T1-Purg(B+inv.)	4		
DS+T1-Purg(B-inv.)	3		
T1-Purg(03)+(04)	4		
T1-Purg(B)	2		
DS+T1-Purg(03)	3		\Rightarrow vii ⁴ ₃ /A
Cry+T1-Purg(B)	3		d
T2r1	15	1	d \Rightarrow D \Rightarrow B \Rightarrow e \Rightarrow
T2-a	4		d \Rightarrow D
T2-a'	4		\Rightarrow B
T2-b(Purg-B)	4		\Rightarrow e
T2-b'(Purg-B)	3		\Rightarrow
T3r1	15	1 \rightarrow 2	B, (E\flat), V/B, V/D
T3-a	4		B
T3-a'	4	1 \rightarrow 2	
T3-b+Purg(013)	3	2	(E \flat)
T3-Purg(B)	2		V/B
T3-Purg(B)	2		V/D
T2r2	7	2	D/V ped. \Rightarrow
T2-a	4		D/V ped. \Rightarrow
trans.	3		
T3r2	6	2	B/V ped. \Rightarrow B ped. \Rightarrow
Cry+T3-Purg(B+B-inv.)	6		B/V ped. \Rightarrow B ped. \Rightarrow
T1r2	8	2	(G), d \Rightarrow bII/d ped.
Cry+DS+T1-Purg(B-inv.+(03))	4		b \Rightarrow (G)
T1-Purg(B+inv.)	2		
DS+T1-Purg((03)+B-inv.)	3		d
T1-Purg(B)	3		\Rightarrow bII/d ped.
MEASURE COUNT	80		

Table 5.14: PcDc Development pt. 1

	# of Measures	Folio #	Tonal Center
T1r3	35	3	bII \Rightarrow d \Rightarrow (F) \Rightarrow d \Rightarrow (C) \Rightarrow d \Rightarrow b \Rightarrow
Intro.	6		bII/d ped. \Rightarrow d
T1(a)-a	4		\Rightarrow (F)
T1(a)-c	4		\Rightarrow d
T1(b)-ante.	4		\Rightarrow (C)
T1(b)-csqt-inter.	2		\Rightarrow
T1-bridge	2		d
T1(a)-a'	3		
T1(a)-b	3		
T1(a)-c	4		\Rightarrow
trans.	3		b \Rightarrow
Episode I: “Purgatorio”	12	3	V \Rightarrow E \flat \Rightarrow
T1r3 cnt'd.	48	3 \rightarrow 4	\Rightarrowd, (B\flat)\Rightarrowd, (E\flat)\Rightarrowd\RightarrowD\Rightarrowd, G\Rightarrowg\Rightarrow
retrans.	4	3 \rightarrow 4	\Rightarrow d
T1(a)-a	4	4	(B \flat) \Rightarrow d
T1(a)-b'	6		(E \flat) \Rightarrow d \Rightarrow D
T1(b)-ante	4		
T1(b)-csqt.	4		
T1(b)-bridge	8		\Rightarrow
T1(a)-inter.	2		d
T1(b)-a	4		G \Rightarrow
T1(b)-a'	4		\Rightarrow g
trans.	8		\Rightarrow
Episode II: “E minor Scherzo”	6	4	(E\flat \Rightarrow)/B\flat ped.
T2r3	54	5	V/F \Rightarrow V \Rightarrow G, V/F \Rightarrow (E \Rightarrow)/V ped.
T1-Purg((03)+B-inv.)	2		V/F
Cry+T1-Purg((04)+B+inv.)	4		
T2-a+T1-Purg((04)+B-inv.)	8		
Cry+T1-Purg(B)	2		
T2-a+T1-Purg(04)	7		\Rightarrow V/G
T2-a-frag.	5		G
Cry	4		V/F
T2-a+	8		\Rightarrow
T1-Purg((04)+B-inv.-frag.)	4		
Purg(B+inv.)	4		E/V ped.
T2-a	6		\Rightarrow /V ped.
trans.	4		
MEASURE COUNT	155		

Table 5.15: PcDc Development pt. 2

T3r3	# of Measures 16 (+6)	Folio # 6→7	Tonal Center
			$A\flat \Rightarrow V^7 \Rightarrow (B \Rightarrow) / B \text{ ped.} \Rightarrow (e\sharp) / D \text{ ped.}$
T3-b+Purg((013)+(024))	6		$A\flat \Rightarrow V^7 / B$
T3-Purg(B+inv.)	4		$(B \Rightarrow) / B \text{ ped.} \Rightarrow (e\sharp)$
retrans.	6	6→7	$\Rightarrow / D \text{ ped.}$
T1r4+EmS-Trio	30	6	$D\flat \Rightarrow V \text{ ped.}, D\flat$
T1(b)-ante+Purg(03)	6		$D\flat$
+EmS-Trio(a, b)			
EmS-Trio(b')	6		\Rightarrow
EmS-Trio(eceeq)	3		
EmS-Trio(bridge)	4		V-ped.
EmS-Trio(var.)	5		$D\flat$
EmS-Trio(dTIF)	4		
+T1(b)-ante			
trans.	2		
T3r3 ent'd.	12	6→7	$A \Rightarrow d, \Rightarrow / D \text{ ped.}$
T3-b+EmS(q,eh)	6		$A \Rightarrow d$
retrans.	6	6→7	$\Rightarrow / D \text{ ped.}$
T1r4 ent'd.	16	7	$B\flat, IV \Rightarrow d \Rightarrow C \Rightarrow$
T1-Purg(03+B-inv.)	2		$d\sharp \Rightarrow B\flat$
T1(a)-a'	1		$IV/d \Rightarrow$
T1(a)-b	3		$d \Rightarrow$
T1(a)-c	4		$\Rightarrow d$
T1(b)-ante	4		$\Rightarrow C$
trans.	2		\Rightarrow
Episode IV: "NONACHORD"	33	7	$b/A \text{ ped.}, (V^{90}/F\sharp+V^9/B\flat) \Rightarrow$
EmS(Climax+q,eh)	8		$b/A \text{ ped.}$
Purg.((03)+(04)+B-inv.)	9		$V^{90}/F\sharp+V^9/B\flat$
Adagio(R)	16		\Rightarrow
MEASURE COUNT	65(-35)		

Table 5.16: PcDc Recapitulation

T3r4	# of Measures 16	Folio # 8 <i>Eintage-zu-7</i>	Tonal Center
			$B\flat \Rightarrow d \Rightarrow$
T3-a+Purg.(B)	4		$B\flat$
T3-a'+Cry	4		\Rightarrow
Cry-ext.	4		$d \Rightarrow$
trans.	4		\Rightarrow
T2r4	26	8	$F\sharp \Rightarrow f\sharp \Rightarrow F\sharp \Rightarrow vi \Rightarrow Eb \Rightarrow (G)$
Cry-ext.	4		$F\sharp$
Cry-inv.+ext.	4		\Rightarrow
T2-a	4		$f\sharp \Rightarrow F\sharp$
T2-a'	4		$vi \Rightarrow Eb$
trans.	4		$\Rightarrow (G)$
T3r4	18	9	$\Rightarrow G \Rightarrow, V/F\sharp$
Cry+T3-b	4		\Rightarrow
T3-a	4		G
T3-a'	4		\Rightarrow
trans.	6		$V/F\sharp$
T2+T3	20	9→10	$F\sharp \Rightarrow (E) \Rightarrow (F\sharp) \Rightarrow$
T2-a	4	9	$F\sharp$
T2-a'+T3-Purg.(B)	4		$\Rightarrow (E)$
T3-b+Purg.(013)-var.	4		\Rightarrow
T2-a''	4		
trans.	4	9→10	$(F\sharp) \Rightarrow$
CODA	28	10	$F\sharp, V \Rightarrow F\sharp, V \Rightarrow F\sharp$
T3-b+(Cry, Purg.(024), Purg.(013))	3		$F\sharp$
T3-a+Cry	2		
Cry-inv.+Purg.(B+inv.)	3		$\Rightarrow / V \text{ ped.}$
Cry-ext.+Purg.(B)	4		$F\sharp$
(Cry-inv., Purg.(024))	5		
Purg.(013)-aug.	3		
Cry	2		V
(Cry, Purg.(B))	3		\Rightarrow
CODA	3		$F\sharp$
MEASURE COUNT	108		
PcDc TOTAL	408(-37)		

5.2.2 The Possibility of an Earlier Particell Draft

When approaching the manuscript material for the Tenth Symphony's Finale, two pages spring to mind that present considerable interpretive challenges: folios $5\frac{1}{2}$ and 6. Matthews dismisses folio $5\frac{1}{2}$, writing that it is a "very lame attempt at slowing down the main Allegro theme."⁴⁰ Filler correctly notes that folio 5 does not join with $5\frac{1}{2}$ but mistakenly claims that the latter also does not link with either of the two folio 6s.⁴¹ Coburn makes no observation regarding potential linkage between folios $5\frac{1}{2}$ and 6 but agrees with Filler that the former does not connect to folio 5. However, he mistakes Mahler's markings that diagram the reordering of material on the older folio 6 for deletion of the trio theme, concluding that Mahler had always been ambivalent about its inclusion, when in fact it had been inserted to replace a premature return to T1(a).

Upon examining these two pages in detail some surprising details come to light:

- In spite of Filler's assertion, folio $5\frac{1}{2}$ connects to folio 6. Folio $5\frac{1}{2}$ concludes with an inverted statement of the Purgatorio B Theme, an integral component to T3 in the Finale. Both iterations of folio 6 begin with a continuation of T3 in $A\flat$ major, and an $A\flat$ Major key signature just so happens to be found after the double bar. Furthermore, the ascending scale passage concluding folio $5\frac{1}{2}$ leads neatly by step into T3 beginning both versions of folio 6. It is therefore more likely than not that these pages link together as their pagination suggests.⁴²
- Folio $5\frac{1}{2}$ contains a transformation of T2 that is not found in PcD until the recapitulation. There is a phrase bearing an uncanny resemblance to measures 357 through 360 beginning on the fifth measure of the first system of folio $5\frac{1}{2}$.⁴³ Mahler's intent for the recapitulation is now thrown into question: had he planned on partially unveiling this material in the development and then presenting it in full later, or did he relocate it to the recapitulation and expand upon it, originally planning on something entirely different for the final moments of the symphony? The related fragment in measures 357 through 360 is typeset as Example 5.7, while the material on folio $5\frac{1}{2}$ is found in Example 5.8.
- Theme 1 is pitched a semitone lower. This revelation is most unexpected. Prior to Mahler's inclusion of the E minor Scherzo excerpt, the developmental form of T1 returns with a full statement, not its truncated form (the latter being the norm for all short score drafts) and it appears in $C\sharp$

40. Matthews, *Mahler at Work*, 144.

41. Filler, "Editorial Problems," 530–531.

42. The E major key signature on the newer state of Folio 6 was retroactively placed in the margin. In any case, the accidentals still place the music in $A\flat$ major regardless of key signature.

43. It is surprising that Colin Matthews would find music that anticipates the poignant final statement of T2 "very lame."

minor. The presence of motivic material from the Purgatorio in D minor in the complete drafts helps anchor that movement's presence within the narrative of the Finale. A development originally centered around C \sharp instead of D is further supported by folio 5 ending in E major, while 5 $\frac{1}{2}$ begins in E \flat , a semitone lower. This may imply a tonal trajectory toward a key other than that of B \flat or F \sharp , possibly E or A, indicating that Mahler had not yet settled on the primacy of the former tonal grouping.

- The older folio 6 shows that the quotation of the trio from the E minor Scherzo was not part of Mahler's initial plan, instead being inserted at this stage. Coburn posits the opposite, that Mahler instead marked the passage for deletion on this page. It is true that Mahler marked a passage for removal, but that was the truncated expression of T1(b) followed by the immediate and lengthier return of T1(a) in C \sharp minor; the quote from the E minor Scherzo is what replaces this passage. Coburn's supposition is also undermined by the presence of the quotation in the revision of this folio, this time with a clear indication of deletion. There is now an even stronger possibility that the oblique quote from "Der Trunkene" carries within it an extramusical connotation that Mahler wanted to exploit. Otherwise, its sudden inclusion and interplay with T1(b) of the development makes little sense.



Example 5.7: Measures 357–360 of PcDc.

In typesetting these two folios as Example 5.8, I have chosen to express the version that does not include the E minor Scherzo quotation, as there is little difference between its appearance in both versions of folio 6. Particular attention should be drawn to the transition beginning in the third measure of the second system of the second typeset page. Mahler wrote a B $\frac{4}{3}$ in the bottom two staves, which would typically resolve to an E or an E \flat . Instead, he transitioned into A \flat major — the enharmonic respelling of the third of the E major triad — despite

never achieving stabilization. The material finds itself over a dominant pedal of E, only to be frustrated and sidetracked into T1(b), expressed in D \flat major.

As Mahler dramatized a return to E on these two pages, it follows that the D \flat major section is less substantial than in later drafts, when the composer prepares for an arrival in F \sharp . Therefore, given the brief nature of the C \sharp /D \flat material and the obstacle it presents to a resolution in E, one can conclude that it functions as an interruption, which is very different from their combined role in PcDa and PcDb. This has significant implications on the global parameters of the Tenth Symphony, and will be elaborated on in Chapter 6.

Critical examination of these two folios provides new insights into the genesis of the symphony and offers a different perspective on Mahler's original goals. Frustratingly absent are other materials related to this particular phase of composition. Mahler must have penned another, earlier iteration of folio 5, one that ends in E \flat major instead of E, and there should exist alternative versions of folios 3 and 4 that express T1 in C \sharp minor. We are lucky that at least folio 5 $\frac{1}{2}$ and the older folio 6 survive, and, with luck, related materials will surface in the future.

The image displays a musical score for piano accompaniment, consisting of four systems of staves. The key signature is E-flat major (three flats) and the time signature is 3/4. The score is annotated with several circles and a 'diva' marking. The first system shows a complex texture with many beamed notes. The second system has a more sparse texture. The third system features a large circle around a specific passage in the right hand. The fourth system includes a 'diva' marking and another circle around a passage in the right hand.

Example 5.8: Folio 5 $\frac{1}{2}$ and the old version of Folio 6, before the insertion of the E minor Scherzo's Trio.

The image displays a musical score for a piece, likely a lute or guitar, in a minor key. The score is organized into four systems, each with three staves (treble, alto, and bass clefs). The first system begins with a complex, multi-measure rest in the treble staff, followed by melodic lines in the other staves. The second system continues the melodic development. The third system is marked "End of Folio 5 1/2 | Folio 6 (old)" and features a change in the bass line. The fourth system includes a time signature change to 4/4 and continues the melodic and harmonic progression.

Example 5.8 (continued)

The image displays three systems of musical notation. The first system consists of four staves: a vocal line with a melodic line and a fermata, and three piano accompaniment staves. The second system also has four staves, with the vocal line continuing and the piano accompaniment providing harmonic support. A circled chord in the second system is labeled "C# minor!". The third system shows a vocal line with a melodic line and a fermata, and three empty piano accompaniment staves.

Example 5.8 (continued)

5.2.3 The Link to *Salome* Deepens: Thirds and Key Centricity

That the Finale draws upon a myriad of quotations from the Purgatorio has already been discussed at length, though there are two further motives from the latter movement that have yet to be addressed: the turn figure and its alternating third variant. Both appear liberally throughout the entire Finale, and each are important components of larger themes. An elaboration on the turn figure makes up a large part of T3 (Example 5.9), while the ascending/descending third motive is a cog in T1 (Example 5.10). Their treatment in the Finale is notable in that, unlike in the Purgatorio where the differences between the two are blurred, both the turn and alternating thirds figures are given their own distinct identities, and are frequently found in conflict with each other. This hearkens back to the allusion to *Salome* in the Purgatorio, where Mahler found himself between condemning his wife for the affair and feeling remorse for his neglect of her up to that point in their marriage. However, this time the stakes are higher, with Mahler's real fear that his marriage was doomed to die pitted against his hope that he could reconcile with Alma and that her love for him would be restored.



Example 5.9: The turn figure as it is found in T3. Solid boxes indicate the turn followed by its inversion, while boxes drawn with a dotted line denote inversion only.



Example 5.10: Alternating thirds in T1(a). Solid boxes indicate both ascending and descending thirds, while boxes drawn with a dotted line denote an ascending third only. (The circled D was provided by Mahler himself in the manuscript, suggesting he was unsure as to its inclusion.)

The alternating thirds are more foreboding this time around, and while they still carry a sense of doom as they had back in the Purgatorio, the sense is now one of self-condemnation, primarily through Mahler's choice of tonal center for the sections in which they appear. A key centricity of D, regardless of mode, has consistently carried with it an autobiographical implication in Mahler's oeuvre. As the alternating thirds only ever come into play, with two exceptions, when the music is set in D or is moving back toward D from some other key, it would stand to reason that this motivic gesture was meant by the composer to be self-referential. The first of these other instances where the alternating third figure

is found is during the third rotation of T2, set upon a lengthy, and unresolved, dominant pedal of F, which, as discussed back in Chapter 3, happens to be the key in which Mahler typically sets material meant for Alma. Presuming that Mahler was indeed alluding to *Salome* in some capacity and this figure was intended by him to embody the notion of judgment, this would indicate that he was trying to divert blame back onto Alma and failing. At the time Mahler penned these pages, he was wallowing in feelings of guilt over his treatment of Alma during their marriage and fear that his actions resulted in the erosion of her feelings of love for him.

The other instance where the alternating thirds figure appears outside of the context of the key of D is at the nonachord, where fragments of T1 ending in the alternating thirds figure appear superimposed on top of the cacophonous sonority.⁴⁴ A context is more difficult to divine here, as we are no longer in any definable key but instead are once again at the intersection where the dominants of F \sharp and B \flat converge, neither key possessing any set autobiographical precedent in any of Mahler's works. Nevertheless, both tonal centers have been in perpetual conflict as far back in the opening Adagio, and the appearance of the T1 fragment ending in the alternating thirds figure signifies that the final judgment between these two options will soon be delivered. Sure enough, the familiar Adagio refrain is sounded immediately afterward, this time finally resolving to the key of B \flat that the audience has been craving since the very opening of the symphony. Whatever extramusical significance Mahler might have ascribed to these two keys as he was composing the Tenth Symphony, the resolution to B \flat , heralding the thematic recapitulation (though not yet the tonal), is presented as a relief, as some of the most tranquil music Mahler ever composed follows. It is also from this point onward that the alternating thirds no longer appear, with Mahler finally finding peace, or perhaps resigning himself and accepting his fate, but at least no longer being in a state of turmoil.

As of the first complete iteration of the short score draft, this marks the extent to which *Salome* influenced the Finale of the Tenth Symphony, however the aforementioned folios 5 $\frac{1}{2}$ and 6 hint at the possibility of even deeper, tonal connection with the opera, albeit one that was ultimately abandoned. As we recall, Mahler had initially set T1 in C \sharp minor instead of D (Example 5.8). While the most obvious connection with the overall tonal plan of the symphony is that C \sharp minor is the disarmed dominant of F \sharp , C \sharp just so happens to be the key center that Richard Strauss often uses to refer directly to *Salome*. This revelation also begins to explain some of Mahler's tonal choices in the E minor Scherzo, as Strauss alternates between scales based off of the three factors of the A major triad to represent *Salome* throughout his opera.⁴⁵

44. It should be noted that these two fragments were later additions, given how visually compressed they are compared to the rest of the material. Mahler wrote the two expressions of the nonachord first, then retroactively tried his best to insert the partial T1 references on the staff (Plate A.3).

45. The tonics of these scales being A, C \sharp , and E (the latter also often ascribed to Herodias).

Given this poignant and salient link between both of these works, why did Mahler jettison it so quickly? The answer lies once again in the presence of the alternating thirds motive and its implication of judgment and doom. After the revelation of Alma's affair with Gropius, Gustav may have begun to see both her and the nature of their relationship in a different light. F major had consistently been Alma's key, but, perhaps not coincidentally, F happens to be the third factor of a D minor triad, D being the tonality Gustav would use to refer to himself, the implication being that Alma was a component of, or conjoined with, her husband. Soon after the confrontation between the love triangle Mahler may have tried to distance himself from her and ascribed to her a musical analogy he thought apt at the time. Therefore, casting the tumultuous development section of the Finale in C \sharp minor would have put the guilt and the blame squarely upon Alma's shoulders, something which Gustav may have sincerely felt as justified at the time. As soon as he started to consider critically the sequence of events that lead up to the betrayal, however, he began to see more and more how he was also at fault, and decided instead to transpose the development up one semitone to the egocentric D minor where it remains.

5.2.4 Conclusion

In this section I have provided analytical charts of the particell draft and chronicled its evolution over two minor revisions. Due to the lack of reworking or replacement of cut material there is a high degree of probability that the Finale, like the Purgatorio, was through-composed, and not subject to much compositional pre-planning save the possibility of a few quickly-sketched motivic fragments that Mahler felt unnecessary to preserve. The movement is presented in three distinct sections, though whether these sections are best expressed as A–B–A or as a sonata-allegro form is a matter of debate.

Fresh insights and perspectives that have arisen bear on the significance of the trio theme from the E minor Scherzo that was ultimately cut. As the trio theme on $5\frac{1}{2}$ quotes from the song "Der Trunkene im Frühling," we can observe Mahler heightening the dramatic tension already present in the development through the infusion of its extramusical narrative. Once he started to take control of his life and work through his problems with Alma, this allusion seems to have become no longer appropriate for he cut the section.

The allusion to *Salome* is carried over from the Purgatorio, with the alternating thirds peppered throughout the exposition and development and retaining their connotation of condemnation. At one point Mahler was drafting an overt tonal link as well, with the majority of the development having been pitched in C \sharp minor, though this was quickly shifted up one semitone for the first complete draft of the movement. As the key of C \sharp is one most often used to refer to the

Tethys Carpenter, "Tonal and Dramatic Structure," in *Richard Strauss: Salome*, ed. Derrick Puffett (New York: Cambridge University Press, 1989), 97.

eponymous character of Strauss' opera, one might interpret the appearance of the alternating thirds figure in that key as a criticism of Alma, and as the summer progressed and Mahler's judgmental gaze turned inward, he likely felt it more appropriate to focus this kind of negative attention onto himself and away from his wife. As we will see in the following chapter, this tidbit provides an important clue to help further resolve the bewildering chronological conundrum surrounding this symphony.

6 Issues of Chronology Revisited

6.1 Introduction

The point in time Mahler began writing his unfinished symphony along with the order he composed each movement is arguably the most tantalizing mystery surrounding the Tenth Symphony. This is largely due to the confusing and enigmatic state of the title pages of both scherzi, and also in part due to the gargantuan amount of composition, revision, and orchestration accomplished in a too-short span of two months. Mahler almost never had an opportunity for a week's worth of uninterrupted work amidst preparations for the Eighth Symphony's première; dealing with his marital crisis including the shock and astonishment of the revelation, being confronted by Gropius himself and anxiously awaiting Alma's decision on whether or not she was leaving him, and the constant, paralyzing feelings of guilt and anguish tormenting him for the weeks following; suffering from a streptococcus infection (that eventually killed him), requiring days of strict bedrest; traveling to Amsterdam to visit Sigmund Freud for psychoanalytical help; and assisting Alma with the preparation of five of her lieder for publication. The more one contemplates the state of his summer the more absurd it seems that Mahler was able to finish a chronologically-complete short score draft of the Tenth Symphony, with several of the movements possessing multiple iterations of revision complete with complete rewrites of entire draft scores, along with a remarkably fleshed-out orchestral score draft of the Adagio and ones for the F \sharp minor Scherzo and Purgatorio in varying states of completion. However, more distressing is the lack of any evidence that he continued working on the piece after departing from Toblach, meaning that 2 September is the last possible day we can ascribe with any degree of certainty to his time working on the symphony, and even that date is disputed as being unrealistically late given the events that transpired after his return from Amsterdam.¹ Therefore, any realistic potential to expand the window of time Mahler worked on the symphony, even if not always to the exclusion of his other obligations, lies before July.

Throughout the course of this study we've critically surveyed the surviving manuscript source material and unearthed clues that help to chronologically place when Mahler worked on each movement of the Tenth Symphony, including at what stage in the compositional process he was for each movement at

1. Carr, *Mahler: A Biography*, 204.

significant temporal landmarks during the summer of 1910. This section will compile our findings and draw conclusions that will shed new light on Mahler's continually evolving narrative concept for the work, presenting various states of the Tenth Symphony in a series of time-lapse snapshots as the months progressed. This task will accomplish three things: it will present a more realistic timeframe in which he sketched and drafted the Tenth Symphony, it will give greater insight as to the compositional motivations for the alterations he made, both large- and small-scale, and it will offer a detailed look at how his marital crisis shaped parts of the symphony and retroactively altered what Mahler had theretofore written in order to present a compelling, cohesive narrative.

6.2 A Second Look at the Tenth Symphony's Chronology

The following conclusions were drawn about the Tenth Symphony by the end of Chapter 2:

- The very first fragment Mahler sketched related to the Tenth Symphony is found in his Ninth Symphony sketchbook, dating from 1908.
- When working on drafts of movements and not simply sketching compositional fragments, Mahler did not haphazardly jump between sources of paper but instead stuck with the same type until it depleted.
- Mahler did not start work on one particular movement and focus on it to the exclusion of others. In fact, the surviving evidence suggests Mahler frequently halted work on the E minor Scherzo to draft other movements, coming back to it when he hit a compositional wall on his other work.
- Mahler began work on the Adagio first, followed by the E minor Scherzo and then the F \sharp minor Scherzo. The Purgatorio and the Finale were the final two movements begun, and in that order.
- The Purgatorio and the Finale were both begun after the commencement of Mahler's marital crisis, thus are the two movements conceived when Mahler was at the peak of his suffering and soul-searching.
- Work on the orchestral score drafts of the Adagio and F \sharp minor Scherzo began soon after their respective final short score drafts were completed.
- The nonachord was conceived first for PcD2 of the Adagio, and then placed at the climax of the Finale when Mahler began composing that movement.
- Mahler most likely did not continue work on the symphony past 2 September, but he may have begun work on the piece earlier than July.

However, all-too-familiar questions remained. At what stages of development were the Adagio and both scherzi by the end of his first, and only truly lengthy by any sense of the word, period of uninterrupted composition at the end of July? When did Mahler begin orchestrating what would become the first three movements of the symphony, and why had he never corrected the F♯ minor Scherzo's designation of "2. Scherzo-Finale" on its orchestral draft title page? Why are there so many redundant, clean title pages for the Adagio but only one excessively messy and chaotic page for the E minor Scherzo? Did Mahler decide to abandon the piece's progressive tonality before or after his visit with Freud?

An anomaly yet to be discussed is contained in a letter Alma Mahler wrote to Walter Gropius on 14 August 1910, one that implies a very early date for some state of completion of the Tenth Symphony. Within this letter, Alma stated that her husband "had made" a symphony encapsulating the "horrors of this time".² That the Purgatorio and Finale movements in particular were Gustav's reactions to the affair has been written about extensively already, but the date of the letter and Alma's use of the past tense are puzzling. This suggests the piece's completion at a time that could not have realistically been the case, given that Mahler had only begun working on the symphony again, after a lengthy hiatus, less than a week prior.³ Compounding this issue is that of the nonachord. If Mahler had told Alma that he had finished a symphony containing the horror and anguish of the affair and its aftermath, why did he wait almost two weeks to reveal the significance of the "single chord", to which is junctioned his "hesitating thinking and [his] hurtling feelings"? Would this not have been a detail appropriate to divulge when speaking about an emotionally-wrought symphony?

Armed with the analyses of the individual movements, these unanswered questions can be addressed more fully and confidently. What follows is a timeline of the symphony as it developed throughout the summer of 1910. As any primary sources regarding how Mahler approached the symphony are scant, the dates given are meant to be interpreted as approximate.

6.2.1 The Gradual Evolution of the Tenth Symphony, Part I

Sketches and Short Draft Fragments (1908–early 1910)

As discussed at length earlier in this study, the earliest surviving material that can be traced to the Tenth Symphony with some degree of certainty is the F♯ minor sketch found in the Ninth Symphony sketchbook of 1908. It anticipates motivic, rhythmic, and tonal elements of the Adagio and two scherzo movements convincingly. While he chose not to include that fragment in any form in the

2. Rothkamm, "Wann entstand," 111.

3. It is understood that Alma was implying completion of the symphony in draft form.

Ninth Symphony, unlike the other material he discarded he must have felt it had enough potential to continue to mull it over for placement in a subsequent work.

Despite no sketchbook for the Tenth Symphony having ever been unearthed, given Mahler's compositional habits from the Fifth Symphony onward, it is likelier than not that one did exist, filled with vague sketches and draft fragments, some of which would have found their way into the symphony and others discarded (or saved for inspirational fuel should the need arise). Such a book would have undoubtedly contained a deconstruction and thorough overhaul of the F# minor fragment he wrote a year earlier, complete with several different variations to include it in some fashion within at least three of the planned movements of the Tenth Symphony. That this sketchbook, presuming it had existed, is lost is a tragic turn of events for this piece given its unusually turbulent first year of development, as it might have also included material for at least one other movement. This movement, eventually discarded, would have shed further light on Mahler's original intentions for the overarching narrative of the symphony.

Adagio: Fragments (Early 1910)

Despite the 1909–10 concert season of the New York Philharmonic being longer and more arduous than ever, Mahler still found time to finish the orchestral score draft of the Ninth Symphony, and comparing paleographic evidence of the surviving Ninth Symphony drafts and the earliest Tenth Symphony sources reveals the surprising possibility that a few pages were written while Mahler was in New York City. While the first three movements of the symphony display “M. B. M. 21” as the publisher's colophon for the score proper, revisions to the score, prior to the fair copy of the following year, use an unmarked brand of 24-staff paper in upright format, and one instance of what appears to be № 18 paper with the top two staves torn off. These pages would have been written toward the end of Mahler's stay in New York City in early 1910. Folios from the Tenth Symphony that happen to share these paper types include the page containing the earliest surviving sketch of T2 (№ 18)⁴, and folio I(I) of the incomplete draft predating PcD1 (Unmarked 24-staff upright paper).⁵

That Mahler could have written these two pages before returning to Europe, much less his arrival in Toblach, is not so unusual as it may at first seem. Both of these pages resemble, with regard to textural density and refinement of material, lengthier fragmentary sketches one might find in his symphonic sketchbooks more than continuous draft pages. Given the hectic summer Mahler had scheduled ahead of him, he may have felt compelled to sketch down longer,

4. Filed as #5 in the sixth folder of Mus. Hs. 41.000 in the Österreichische Nationalbibliothek.

5. Other early draft pages on paper types not used elsewhere in the symphony, such as the oldest iteration of folio VI, may also date from this point in time, but until more pages Mahler used for the initial revision of the Ninth Symphony's PtD surface, no connection can be established.

albeit still rudimentary, ideas while he could so he would be able to continue composing right away once arriving at his summer home.

Adagio: Incomplete Particell Draft (4–8 July)

While Mahler was scrambling to respond to the voluminous correspondence awaiting him upon his arrival in Toblach, along with relaxing in his usual fashion, if he did find time to compose it may have been the partial PcD of the Adagio, as it would have amounted to no more than three new pages. Answering the countless letters he received wishing him well on his fiftieth birthday most certainly would have exhausted Mahler, and there is nothing to suggest he did not take the opportunity to study the new scores that had arrived in the mail and to immerse himself in literature as he typically would for the first week or two of a composing holiday. This would most certainly have helped him to recover from what must have seemed like ceaseless busywork, amplified by the absence of his wife who would typically assist him with such endeavors. Still, after what must have been a happy, not to mention relieving, visit with Alma and Anna the previous weekend at the spa, Mahler might have felt himself energized and in good spirits.⁶ Considering the gargantuan project facing him at the end of the summer that was the première of the Eighth Symphony, Mahler likely wrote what he could, which most likely was at least the new rotation of T1 (on the unlabeled 32-staff page), the page marked ‘III’ that would later be corrected into a VI, and the page in between folios I(I) and III that is presumed to be missing. Given the speed at which Mahler approached the remainder of the symphony, this is not an unreasonable amount to expect from him, even under the aforementioned circumstances.⁷

Adagio: Particell Draft 1a (9–14 July)

For the majority of the second week of July, Mahler remained alone with the housekeeper, but as he was catching up with his social obligations he would have found himself with time to begin drafting the movements of his new symphony in earnest, starting with what would soon be labeled as the Adagio (as that is the only movement for which he had made any significant progress with sketchwork). Mahler was not yet certain at which tempo he thought it should progress, thus drafted a title page bearing *Ada* preceded by a bracket, with a small *gio* on

6. Letters that survive between husband and wife during June 1910 show a somewhat anxious Gustav by Alma’s suspiciously infrequent correspondence. This may have prompted his surprise return to Tobelbad at the end of the month. Mahler-Werfel, *Memories and Letters*, 330–2.

7. Given the presence of mismatched paper types among these pages, there remains the possibility that they were written in New York City along with the T2 fragment and folio I(I). After all, Mahler most likely did not keep a large amount of manuscript paper on hand, instead using remnants of paper brought over for the purposes of orchestration and revision. However, until further pages from revisions to the Ninth Symphony orchestral draft are unearthed, which would have been contemporaneous with potential early drafts of the Tenth Symphony, this link cannot be established.

top of an equally small nte(sic) following the bracket.⁸ Much of the short score draft was still texturally light, with some passages consisting only of one voice and no accompaniment. However, even though the movement was considerably shorter at this point than it would become, not to mention displayed none of the symmetry subsequent drafts would, Mahler nevertheless had a complete draft without any gaps of material, and could shift his compositional attention on another movement, returning to this draft to revise it should his creative energy begin to wane.

Symphonic Phase I (16–20 July)

Alma arrived in Toblach on 15 July, and her presence finally afforded her husband the freedom to compose at the rate he was accustomed to. As he had just completed his first draft of the Adagio, Mahler began to add new movements to the work, and the Tenth Symphony started to take shape as a symphonic work with an overarching tonal plan and/or narrative. Therefore, to better understand the evolutionary process of the symphony it is vital to examine snapshots taken of it in time, listing the movements in the order they were assigned along with the states of their title pages, and the harmonic trajectory of each. Note that the primary tonal endpoints are listed first, with secondary tonicizations following in parentheses.

The first phase of composition with the Tenth Symphony bearing multiple movements appeared as follows:

I. Satz: *speculative*

Adagio (red pencil) – PcD1b: F \sharp (f \sharp , bb, a, Bb, B, D)

Alegro (red pencil) – PcDi: e (E)

It is at this point where Mahler began work on the E minor Scherzo, titled simply ‘Alegro’(sic). The Adagio had most likely progressed to PcD1b by this point, as Mahler’s transposition of its development to A minor could be seen as a way of forging a link between these two movements.⁹ Mahler supplied the scherzo with an older title page from the Adagio. Mahler was unclear what role he wanted this movement in E minor to play, so he settled momentarily on appending A[l]legro in red pencil to the recycled title page.¹⁰

Mention should be made here of the anomalous title page bearing nothing but the inscription “I. Satz.” It is grouped along with PcD1 and other miscellaneous sketches for the Adagio in the Österreichische Nationalbibliothek, prompting Coburn to accept at face value that Mahler himself had intended it for this movement.¹¹ Considering that the Adagio has no fewer than four

8. This leaf is held at the Pierpont Morgan Library in New York City and has Ada^{gio}_{nte} written in pen on its front. It has another bracket, added later in red pencil, following the capital A with ‘legro’ added beneath ^{gio}_{nte}.

9. E minor being the disarmed dominant of A.

10. Despite having personally seen this page, Coburn (“Form and Genesis,” 30–5) fails to make any mention of the vermilion-colored A[l]legro, nor does he attempt to tie this title page to any movement but the Adagio.

11. There is no indication that Mahler had organized any of these materials, especially as

distinct iterations of a title page, the likelihood that Mahler would have given it a fifth seems remote. However, if this was not meant for the Adagio, for what else could it have been intended?

There are a couple of paleographic quirks complicating the dating this page, let alone associating it with any particular movement of this symphony. It is of № 14 stock, used nowhere else in the piece. Therefore, the chances of an early generation—as early as the precompositional phase—are quite high. However, Coburn argues that it originates from a relatively advanced stage of composition, citing Mahler’s use of blue pencil as evidence. As Mahler had used red in the Adagio, blue pencil would seem to indicate a point of origin at least around the intermediate stages of composition of the Tenth Symphony, given the earliest appearance of blue pencil elsewhere being on folio III (ÖNB 41.000/7, 5) of the F \sharp minor Scherzo, written on a page of type № 12^a. However, there are a few issues with this conclusion:

- The color does not quite match the other instances of blue pencil in the manuscripts. The pencil used on this page is of a darker hue than the blue pencil employed on the other title pages and within the corpus of the E minor Scherzo. It seems closer to purple than the light blue found elsewhere.
- A later addition would not make sense given the states of the other title pages. If this title page originated from a time later in the symphony’s development, he would have already had a clear idea of the function of each of the movements and would have labeled their pages accordingly. It would have been odd for Mahler to remove the designation Adagio and replace it with “I. Satz.”
- Mahler had already begun drafting the Adagio PtD around the time he switched to blue pencil. Given the chronology established earlier in this study, Mahler would not have been working on either of the short score drafts of the Adagio any longer. Therefore, there would have been no reason to place an extra page stating “I. Satz” with either of the partcell drafts.

It is reasonable to conclude that, given the paleographical differences found on this page compared to the appearance of all of the drafts of the Adagio, it was likely not intended for that movement. As the earliest sketch of the E minor Scherzo dates to right before PcD1b of the Adagio, this title page was probably not destined for that movement, either. Finally, at this point in development there was no indication the Scherzo in F \sharp minor existed in any meaningful form.

There is another possibility: this title page belongs to a movement that likely no longer survives, perhaps having never progressed past a very preliminary sketch stage. This puts one otherwise unidentifiable fragment, found on

they had changed hands, been the subject of two facsimile editions, and been transferred between collections over the years.

the verso of PcD2a folio 8 in the Adagio (Example 6.1), in a fascinating new light. It possesses a key signature of four sharps and develops exclusively an accompaniment found only in the first rotation of theme 2, a figure that was not originally included but added in PcD1b (Example 6.2). One possibility is that it contains Mahler's early brainstorming for what would eventually be placed at the insert carat on the recto side of folio 8, but the mismatch between the section the carat points to and the harmonic and melodic content of the fragment makes this unlikely. Also of note is the descending dotted quarter–eighth figure in the third and fourth measures. While some sort of an elaborated variation on this appears in the Adagio and both scherzi, the only movements in which it appears in this simple configuration are the Purgatorio and Finale. It is considered to have strong extramusical connotations regarding the crisis of late July/early August, so to find it in a source dating from weeks before, and to material directly corresponding to nothing else that survives of this work, is very surprising.

Example 6.1: The sketch fragment on the verso side of Adagio PcD2a folio 8.

Example 6.2: From T2r1 in Adagio PcD1b.

Might this be a preliminary sketch from the hypothetical 'I. Satz'? Its key signature implies C# minor, the relative minor of E major that, along with its parallel minor, is already being exploited in the E minor Scherzo. C# minor is also the disarmed dominant of F#; a movement in C# minor would provide

a missing link tying both the F \sharp /B \flat double tonic complex and E together. It should be noted that the development of the Finale was originally pitched in C \sharp minor. While C \sharp minor carries with it an allusion to Salome elsewhere in this symphony, it is highly unlikely at this point such a relationship was intentional, as Mahler had yet no evidence of his wife's infidelity. If this fragment was meant for I. Satz, its expression of the primordial state of the descending dotted figure would be a perfect fit for an opening movement. As Jan Jongbloed was the first to point out its retroactive elaboration in the Adagio and E minor Scherzo as late as 1986, having the simplest expression of the figure first appear in the interior Purgatorio might have been the reason why this relationship had eluded detection for so long.¹² That it features a motive that plays an otherwise subsidiary and ephemeral role in the Adagio also bolsters this theory. Its inclusion may have been intended as a quotation. If so, it would make the sudden appearance of this material seem less arbitrary.

However, there are a few aspects of this fragment that imply the Adagio as its intended target, including the obvious reason that it appears on one of the folios belonging to that movement. The nature of the non-functional dominant seventh progression, along with its half-note harmonic rhythm and near-identical chord progression, is far too close to T2r1 in the Adagio to be coincidental. Also, its C \sharp minor key signature might be related to the penciled instruction found at the end of the oldest state of folio VI: a key signature of four sharps, followed by the inscription, "Schluss u Coda." This could just as easily be a preliminary sketch for a coda that had been quickly abandoned, and for good reason. Its exploration of subsidiary motivic material instead of revisiting the movement's main themes would have been an unorthodox and very odd decision by the composer. Either possibility makes for exciting speculation, and with any luck further material relating to this enigmatic sketch will surface in the coming years.

Symphonic Phase II (20–22 July)

I. Satz: *speculative*

Adagio (in pen and underlined) – PcD2a: F \sharp (f \sharp , a)

Alegro (in red pencil) – PcDiv: e (C+a, E)

While Mahler hadn't added any of the remaining three movements yet, nor is there any indication that the movement order had changed, Alma's assistance with his more mundane obligations allowed him to finally pick up the pace of composition, rewriting the short score draft of the Adagio and continuing work on the E minor Scherzo over the course of a few days. Two notable developments arise at this stage: the E minor Scherzo features a repeat of its exposition, and the Adagio's climax had been rewritten. Mahler eliminated the scherzo's repeat soon after it was introduced, though it is nevertheless noteworthy as Mahler

¹² Jongbloed, "Mahler's Tenth Symphony," 145-6.

had never before supplied an interior movement with repeats. The new climax to the Adagio is not yet fully worked out, though it sets the foundation for the devastating breakthrough found in subsequent drafts.

Symphonic Phase III (23–24 July)

I. Satz: *speculative*

Adagio – PcD2b: F \sharp (f \sharp , a)

à la Scherzo – PcDii: f \sharp (G \flat , B \flat)

Finale – PcDvi: e (C, E)

With the advent of a new scherzo in F \sharp minor, and presuming the placeholder of a mysterious first movement, Mahler finally has the makings of a formally sound, four movement symphony, even if its harmonic trajectory is still ambiguous. He bestows upon the E minor ‘Alegro’ a new title page, labeled ‘Finale’, thus confirming this sonata-allegro movement in triple meter as the final, not the first, movement of the piece. This resulted in two changes: the striking out of the exposition’s repeat, as the composer never repeated the exposition of his Finales, along with the drafting of a new secondary scherzo theme to add further dimension to the movement.

The order of the interior movements are difficult to determine at this stage, as is the prevailing harmonic progression and trajectory of the symphony, and given Mahler’s apprehension for appending movement numbers to either the Adagio or F \sharp minor Scherzo he may have been struggling with this, too. The scherzo’s modulation from F \sharp in its refrain-like passage to B \flat could be seen as the latter key’s triumph over the former given its frequently frustrated resolution in the Adagio, as underwhelming as the scherzo’s solution may be. It would, however, suggest the scherzo should be placed immediately following the Adagio. On the other hand, a scherzo-like Finale immediately following a scherzo is stylistically stagnant, leading to a similar issue to his original movement ordering of the Sixth Symphony that resulted in an embarrassing last-minute change after the score had just been published. However, the frustrated resolutions to A \sharp /B \flat in the Adagio lose their impact if that movement follows the scherzo, so, issues with style aside, Mahler was most likely considering the movement order listed above. It is unclear past this point where Mahler would have taken the symphony harmonically. If the hypothetical I. Satz had been in C \sharp minor, then Mahler might have ultimately concluded the symphony in that key or in E major. At any rate, it was unlikely he was conceiving a symphony in either F \sharp or B \flat at this point, as the scherzo already presented a solution to that tonal conflict.

Symphonic Phase IV (25–26 July)

I. Satz: *speculative*

à la Scherzo – PcDv: f \sharp (F, E \flat , G \flat)

Adagio – PcD2b: F \sharp (f \sharp , a)

Finale – PcDvii: e (C, C+a, A)

PcDv of the F \sharp minor Scherzo provides the largest clue that Mahler was vacillating between its placement with respect to the Adagio, as Mahler briefly jettisoned the interlaced T1 and TT passage along with its modulation from F \sharp /G \flat to B \flat . This in effect nullified the solution the scherzo offered to the constantly frustrated resolution to B \flat found in the Adagio. This may also explain why he chose to transpose the retransition of the E minor Finale to A major instead. As A is the leading tone to B \flat , an extended section in A could have meant to be an allusion to the tonal conflict set up in the Adagio, even though the context of A major in the retransition is not one that would have allowed a resolution to B \flat . This issue, along with Mahler’s seeming inability to progress past the point of recapitulation, much less find a way to lead convincingly from the key of E minor to B \flat , a tritone away, was the most likely reason why he reinstated the T1+TT passage in the scherzo and reverted the interior movement order to Adagio – à la Scherzo, if only very briefly.

Symphonic Phase V (27–31 July)

1. Scherzo (I. Satz¹³ – PcDvii: e (C, C+a, A)

Adagio – PcD2b + PtD (partial): F \sharp (f \sharp , a)

Repurposed I. Satz material or new movement in B \flat ?

2. Scherzo–Finale – PcDc + PtD (partial): f \sharp \Rightarrow F \sharp (F, Eb, D)

Mahler has finally arrived at a symphony with clear beginning and end points — even if an interior movement were still missing — along with a new overarching tonal trajectory. Frustration regarding how to progress with the Finale, along with the increasing primacy of the tension set up in the Adagio between F \sharp and B \flat , might have acted as catalysts causing him to reevaluate the movement order and tonal trajectory of the symphony. As a result, Mahler moved what was the Finale into first movement position, crossing out ‘Finale’ on its title page and writing instead 1. Scherzo (I. Satz[\square]).¹⁴ This new designation also provided a new focus to the movement, labeling it what it was already unquestionably evolving into: a scherzo in sonata-allegro form. The new order also allowed for smoother incorporation of the movement that was already tonally foreign to the other two already written for the symphony, as it would be less jarring to progress from E minor into the tonally ambiguous refrain of the Adagio than it would be moving from the F \sharp major coda of either the Adagio or the F \sharp minor Scherzo straight into E minor, which is what the previous configurations of the Tenth Symphony had called for. The F \sharp minor Scherzo replaced its slightly older brother as Finale of the symphony, retaining its designation as scherzo,

13. It was perhaps at this point that the inscription on the title page to the bottom right of the movement’s heading, “Der Teufel tanzt es mit mir,” was written, as its penmanship resembles how the movement’s title appears, and it may have been intended to be sardonic. The other inscriptions had almost certainly not been penned at this point in time.

14. Mahler neglected to provide a closing parenthesis after ‘Satz’.

thus cementing F \sharp 's victory over B \flat and undermining E as a dominant tonal center of the work, if not the target the symphony was aiming for.

However, the missing interior movement, the proportions of the Scherzo–Finale, and the lack of any meaningful role for B \flat to play in the resolution of the F \sharp /B \flat complex, were three significant problems Mahler still needed to address. Up to this point, the composer had not written any symphonies shorter than four movements; the soon-to-be-premiered Eighth Symphony is in two parts, but the second part is itself an elision of several distinct movements. There was no compelling reason for him to start experimenting with a diminutive three-movement symphony at this point. The so-called Scherzo–Finale is also quite short for a finale. Despite measures taken to expand the introduction and the coda, it is still far from the scope necessary for a satisfying conclusion to a symphony, especially given the composer's typical output. Furthermore, while the movement features some transitory passages in B \flat , it doesn't manifest in a salient way. Without some sort of movement inserted between the Adagio and the Scherzo–Finale, the drama of the tonal complex that Mahler set up so meticulously in the former movement would be squandered. Therefore some movement pitched predominantly in B \flat would be necessary, though whether it would have been transposed material from the theoretical movement titled 'I. Satz' (let alone whether that movement existed at all in any meaningful way), or whether it would have been a new movement written from scratch, is impossible to determine given the surviving manuscripts.

6.2.2 The Orchestral Draft Scores

The most frustrating pages in the Tenth Symphony manuscripts to date chronologically are the orchestral draft scores of the first three movements. Several issues hinder their reliable dating, not least of which include the amount of time Mahler had to realistically work on them, the state of the F \sharp minor Scherzo's PtD title page, the types of paper upon which they were written, and the relative quality of each of the three draft scores. The consensus view places their generation, along with possibly the transposition of the Finale's ending into F \sharp major, between the dates of 27 or 28 August and 2 September, the week after Mahler returned from seeing Freud in Amsterdam. Coburn accepts this scenario though not without expressing his unease regarding the length of time Mahler had at his disposal to orchestrate, even if not particularly fully (as can be witnessed by the shockingly skeletal state of the F \sharp minor Scherzo's PtD), such a large amount of musical material.¹⁵ Mahler's time constraints are compounded further as he also began to assist Alma with the preparations for publication of five of her lieder during this time. Nor are these the only obstacles defying such a proposal. The F \sharp minor Scherzo PtD title page reads "2.Scherzo–Finale" with "Partitur" written underneath in the same hand. The Adagio PtD and first two

15. Coburn ("Form and Genesis," 343) does grant the possibility that the orchestration of the Adagio began earlier, in that he finds no evidence to contradict such a scenario.

bifolios of the F \sharp minor Scherzo PtD are both found on № 12^a paper, which, as has been established, was the paper type Mahler employed during mid-July. The Adagio PtD begins remarkably well-textured but gradually becomes sparser as the movement progresses, save its monumental climax, not unexpected if Mahler was fast approaching the end of his final week in his composing hut. The F \sharp minor Scherzo PtD is surprisingly unrefined with regard to orchestration and texturally inadequate, further lending credence to the theory that he was dangerously out of time. However, the Purgatorio's partial orchestral draft is then puzzling. Despite not reaching its double-barline like the scherzo preceding it, the majority of its 31 measures is surprisingly detailed and well-orchestrated, certainly far more than any moment found in the F \sharp minor Scherzo PtD. Therefore, the period of time in which Mahler worked on these scores, as well as the order in which he approached them, is something in desperate need of critical reevaluation.

An obvious challenge to the conventional wisdom that the orchestral draft scores were begun after Mahler completed the short score drafts for all five movements is what is written on the title page to the F \sharp minor Scherzo: “2. Scherzo–Finale Partitur”. Both Coburn and Filler rationalize that Mahler appended the word ‘Partitur’ to the title page when he was ready to begin orchestrating the movement, citing the possibility of a paper shortage to explain why he did not generate a new page.¹⁶ There are several problems with this thesis. First, if Mahler had begun orchestrating that week, he would have known right from the start if he was running out of paper, and certainly wouldn't have created yet another title page for the Adagio if that had been the case. Second, if Mahler had taken the time to neatly write the word “Partitur” beneath “2.Scherzo–Finale”, surely he would have realized the movement was no longer either the second of two scherzi nor the finale, and would have altered the designation accordingly (or would have at least crossed it out à la the title page of the E minor Scherzo). He most certainly would not have been too rushed to do this. Third, the script Mahler used for “2. Scherzo” and “Partitur” are identical, indicating they were written at the same time. It is in fact “–Finale” that seems as if it were appended at some later date, as the darkness of ink and quality of penmanship are mismatched.¹⁷ Finally, the following two bifolios are also of № 12^a stock, suggesting that he not only began work on the score immediately after writing the title page, all three bifolios were written during the same period of time he used that paper type elsewhere, namely material written during the middle to end of July. Therefore, Mahler could only have started work on the F \sharp minor Scherzo PtD when it was still confirmed as the second of two scherzi, as well as the final movement of the piece, long before summer's end.

Yet another clue that can help alleviate the confusion surrounding possible

16. Coburn, “Form and Genesis,” 66–67; Filler, “Editorial Problems,” 400–401.

17. This was most certainly not too much later, however, given when this movement could have been placed as the finale of the symphony, its overall legibility, and that it was written in pen and not in colored pencil.

dates for the orchestration of the first three movements is, oddly enough, offered to us by the fourth, as well as precedents set by his composing habits as early as the Third Symphony. As we have witnessed over the course of the previous section, Mahler did not begin that movement and focus all of his efforts on it until it was completed. He constantly jumped between working on that movement and others, sometimes seemingly only finding the mental energy to return to it after extended sessions addressing the revision of the Adagio or the composition of the F \sharp minor Scherzo. Furthermore, it is fallacious to assume that Mahler would only begin work on a draft orchestral score when he felt the movement itself was finished in short score. Mahler has been known to begin work on orchestral drafts quite early in the composition process. Filler points out in her assessment of the extant Third Symphony manuscript sources that not only does the short score reduction of the alto solo — what would become that symphony's fourth movement — postdate the draft copy of its full score, the very sparsely-textured PtD along with absolutely no draft material surviving that predates it suggests that Mahler might have begun drafting in that format.¹⁸ Even the Ninth Symphony's orchestral draft score shows that Mahler wasn't quite finished with any of the movements, with major revisions and even sweeping formal alterations introduced throughout. Therefore, it is more reasonable to presume that the generation of the orchestral draft scores was not a separate phase of his composition process, but that it was the final step of the drafting phase, with him moving onto a PtD for any particular movement once he felt too constrained by the otherwise convenient short score format. With this in mind, we are now free to take into account all of the clues we've unearthed about each of the movements of the Tenth Symphony so far, a revelation that helps to place Mahler's work on these scores into a timeframe that is more humanly possible than what has been previously suggested.

Mahler's progress on the Adagio and F \sharp minor Scherzo, along with the types of paper upon which a number of the bifolios comprising their two PtDs are written and the title page of the scherzo, strongly suggests these two scores were begun before the end of July. Mahler reached a completed, revised state of the Adagio quite early, so it would stand to reason that he would begin its PtD first. This would explain the relatively neat and fleshed-out state we find the beginning of the score to be; if Mahler had worked on it at the conclusion of his composing activities for the day, or perhaps during breaks he'd set aside while generating more continuous draft material for the E minor and F \sharp minor Scherzi, he was not feeling particularly rushed and probably relished the respite orchestration provided him from otherwise continuous compositional activity.¹⁹ Progress on this draft, however, was suddenly stymied by his drastic reformulation of the symphony. As the E minor Scherzo was now placed first

18. Filler, "Editorial Problems," 141–158.

19. This may also explain why there is no movement designation in pen, as at this time the Adagio was an interior movement and Mahler was yet uncertain if it should precede or follow whatever other movement he had yet to draft.

and the F \sharp minor last, Mahler felt he needed to subject the latter to some amount of expansion, and while he began work on a second PcD, he quickly came to realize that he'd be better served by moving to a more expansive full-score format, especially if he were planning on introducing some amount of contrapuntal complexity, heretofore missing in the symphony (and a staple of all of his symphonies from the Fifth onward). He then quickly sketched some material to insert in PcD, and began work right away on PtD. The relative roughness of even the first page is perplexing, as it's missing basic information such as instrumentation indications, but if Mahler's goal was to open up more space for contrapuntal writing instead of focusing on orchestration, he might have not worried overmuch about the lack of these details; the lack of specific instrumentation assignments to save might have even been intentional.²⁰

One thorny question remains that places this analyst in an uncomfortable position of choosing between paleographical consistency and biographical reality: when was the orchestral draft of the Adagio finished? The F \sharp minor Scherzo PtD transitions from № 12^a paper to № 13 as expected — it is unlikely that Mahler exhausted his supply of the former precisely on 31 July — but the Adagio PtD remains on № 12^a throughout. Both the Purgatorio and Finale are found exclusively on № 13 stock, and can be confidently dated to a point in time beginning no earlier than 8 August. That is the day when Mahler finally found himself able to return to his composing hut after recovering from the aftermath of Gropius' letter and subsequent visit. If the nonachord is symbolic of Mahler's horror and despair, and let us not forget that Mahler wrote over the previous version of the Adagio's apex with the newly-composed chord, then surely its orchestration would have come sometime after this point and written on the same paper he used for all other material written during this time. Given the nonachord is the embodiment of the tonal conflict between F \sharp and B \flat at its most intense, a conflict that had been established from at least Mahler's commencement of PcD1, could the appearance of this sonority during the same summer his marital crisis came to a head be an unhappy coincidence? Is the observation of how Mahler progressed through his paper supply, a quirk that has held up thus far to close scrutiny, ultimately flawed? Or might there be some other explanation for this anomaly, some answer that can somehow reconcile these two conflicting points of data?

There is one possibility that allows for both the notion that the nonachord was directly inspired by Alma's affair and the integrity of the theory of Mahler's paper usage to coexist, even if somewhat uncomfortably: Mahler had set aside several bifolios of № 12^a paper when he started working on the Adagio PtD. The key to this are the revised folios V and VI of the E minor Scherzo. As mentioned back in Chapter 2, they are written on № 12^a despite the revised folio IV using the newer batch of № 13. If Mahler was running out of № 12^a paper he might

²⁰. The uncharacteristically unsatisfactory orchestration found throughout lends credence to this.

have switched to № 13 to preserve what was left of the former for the sake of visual continuity of the Adagio's orchestral score. However, he accidentally missed one bifolio of № 12^a, thus the brief reversion in the E minor Scherzo PcD. The mismatched paper types likely did not bother him for the score of the F \sharp minor Scherzo. He likely regarded that format as a necessary next step for the potentially contrapuntal movement but did not feel it was as yet refined as the Adagio; remember that Mahler even refrained from writing instrument names in the first page's margins. The Adagio, on the other hand, had already been through a thorough revision and expansion via a second short-score draft, and was ready for detailed orchestration and textural revision. Mismatched paper types might have ended up hindering Mahler's orchestrational endeavors by confusing him regarding instrumental placement. Plus, the slightly larger space in between each staff is more ideal for setting dynamic and stylistic instructions, regardless of how detailed Mahler's was at the time he stopped work on the score. Therefore, Mahler may have been working on the score intermittently through the rest of his summer in Toblach, and very likely was.

This explanation satisfies not only the enigma surrounding the timeframe in which these scores were created, but also the baffling difference in quality between the Adagio and partial Purgatorio PtDs and that of the F \sharp minor Scherzo, not to mention Mahler's bizarre decision not to have altered the latter's title page to reflect its new position in his F \sharp major symphony. Instead of dedicating his final week to an overwhelming amount of orchestration, Mahler instead worked on these drafts bit by bit from mid-July onward when breaking from composing new material. The short score drafts of both the Adagio and the Purgatorio were of sufficient compositional and textural refinement for Mahler to begin the orchestration process, while Mahler felt the F \sharp minor Scherzo still needed more compositional attention; the orchestration is merely approximate as he needed the extra room to more fully develop counterpoint (that sadly never materialized). Regarding the anachronistic designation on the latter's title page, Mahler may have finished the orchestrational skeleton of the scherzo far earlier than what has heretofore been surmised, and after the crisis diverted his attention to the other movements.²¹ The only attention he might have paid to the F \sharp minor Scherzo after 31 July was to quickly scrawl a Roman numeral II on its cover, and while it is nevertheless odd he chose not to strike out "2.Scherzo-Finale" at the same time, he might have been in the process of reconsidering the movement's place in the symphony.

21. As we will soon discover, there may have been a point in time where Mahler jettisoned the F \sharp minor Scherzo completely.

6.2.3 The Gradual Evolution of the Tenth Symphony, Part II

Symphonic Phase VI (8–10 August)

- Adagio – PcD2c + PtD (partial): $F\sharp (f\sharp, a)$
- 2. Satz 1. Scherzo – PcDix: $e \Rightarrow d$ (C, C+a, A, b)
- Nro 3. Purgatorio oder Inferno? – PcD1: $b\flat$ (d)
- 2. Scherzo–Finale PtD: $f\sharp \Rightarrow F\sharp$ (F, Eb, D) [?]

It is difficult to determine precisely what music Mahler began working on when he resumed his compositional activities on 8 August. Nevertheless, this particular window of time carries with it the greatest likelihood the following were accomplished: the nonachord was introduced to the climax of the Adagio, the first PcD of the Purgatorio was written, and a preliminary sketch of the modulation to D minor in the recapitulation of the E minor Scherzo (with the possibility of the first draft of the coda, now lost) was composed. Oddly, the majority of the histrionic inscriptions were most likely not yet written, with Mahler presently focusing his expressive energies on the music itself. The nonachord is perhaps the simplest, yet most striking, expression of anguish, horror, and torment in the whole Symphony, so it would follow that Mahler conceived this sonority when his emotions were at their most raw. While the disquieting, diminutive Purgatorio satisfies the need for a movement in $B\flat$, the potential allusions to Salome and its overall character do not make sense as a movement composed before Mahler's receipt of Gropius' letter; this movement would have probably turned out to be something fundamentally different if the architect never addressed that letter to Gustav. Finally, the E minor Scherzo's abrupt modulation to D minor, a harmonic link to the Purgatorio's inner core, along with its thick, discordant climax and eerie conclusion, seems too jarring for it not to have been some sort of musical reaction to the circumstances Mahler found himself in. However, the inscriptions adorning the revision to the Purgatorio's short score, along with the final page of the E minor Scherzo (and likely most of what is on that score's title page), were not yet written.

He also reversed the order of the E minor Scherzo and the Adagio; instead of the latter bringing peace and tranquility after the storminess of the scherzo—the nonachord notwithstanding—the repose at the end of the Adagio is shattered traumatically by the sudden minor seventh jolt into E minor.²² This carries with it further implications to the fate of the key centrality of $F\sharp$, since an E stacked on top of an $F\sharp$ Major triad transforms the chord into a dominant seventh, thus breaking apart its structural integrity and forcing it to assume a position of subservience. This very phenomenon is captured in the second chord of its introductory herald figure: an improperly-resolving $F\sharp^7$. Furthermore the movement's shadowy D minor ending provides a neat and easy transition into

22. This may have been the germ from which the minor seventh “cry” motif in the Finale sprung.

the textural and harmonic world of the following Purgatorio.²³

However, what is at present unclear is Mahler's stance regarding the F \sharp minor Scherzo. It seems unthinkable that he would keep the movement as the symphony's finale, for both personal and harmonic reasons. In addition to his emotional distress, Mahler's choice to reverse the Adagio and E minor Scherzo, leading to the aforementioned unstable minor seventh, effectively lead to the dissolution of F \sharp , a key that had emerged seemingly triumphantly after its battle with B \flat but which is now in ruins. The scherzo then shifts us into D minor, serving as a link by third into the shadowy realm of B \flat minor. However, the state of the E minor Scherzo's title page shows that what is now the Finale had not yet been started, for a reason given presently, and as no correction to the designation "2. Scherzo-Finale" was ever made, Mahler may have done what Coburn posits and set the movement aside (perhaps for inclusion in a future Eleventh Symphony).²⁴ Mahler would then have begun contemplating a brand-new final movement for what is quickly evolving into his potentially darkest work.

Symphonic Phase VII (11 August)

Adagio – PtD: F \sharp (f \sharp , a)

Nro 3. Purgatorio oder Inferno? – PcD2: b \flat (d)

Finale (3. Satz – PcDix: e \Rightarrow d (C, C+a, A, b)

This is the one instance where it is confirmed that Mahler had, at one point, considered presenting the Tenth Symphony as a three-movement work. He reinstated the E minor Scherzo as the Finale of the work, replacing the F \sharp minor Scherzo, scribbled out both "2. Satz" and "1. Scherzo" on the title page and wrote "Finale (3. Satz" adjacent to the old, penned designation of "Finale".²⁵ What is unclear are his overarching compositional motives for doing so. Unless Mahler was planning yet again a large-scale expansion of the E minor Scherzo, something he must have considered earlier given its previous placement as the symphony's final movement but abandoned, the combination of that movement and the Purgatorio would not provide enough of a counterweight against the massive Adagio they followed. Then again, with the E minor Scherzo terminating with a sudden stroke of a muffled military drum, Mahler might have entertained the idea of presenting the symphony as an analogue to his marriage, a work unexpectedly cut short by devastating tragedy.

While Mahler did not provide any indication on the Purgatorio's title page to indicate its new position in the symphony (he at least did not negate the "Nro. 3" adorning the part of the page that survives), it is undoubtedly that

23. As the page following PML 115218, 8 is no longer extant, it is currently impossible to determine if the muffled military drum strike had at yet been introduced.

24. Coburn, "Form and Genesis," 80.

25. "I. Satz" was struck out by Mahler in blue pencil for the previous phase. The separate instance of deletion can be perceived by the difference in stroke quality and lack of connectivity to the vague scrawl seen elsewhere.

movement and not the F \sharp minor Scherzo assigned as the second movement. While the scherzo is marked with a Roman numeral II in blue pencil, Mahler had not yet begun labeling any of the other movements in that manner yet, and seeing as he just used an Arabic numeral for the E minor Scherzo it seems unlikely he would mix the two. Also, he had just written the more narratively-appropriate Purgatorio, so it would seem exceedingly unlikely he'd remove that movement from the symphony, and even more so the Adagio. Mahler's plan for a three-movement symphony may have been so brief that he had not yet had the opportunity to revisit the score of the Purgatorio to change the 3 to a 2, hence the duplicated movement designation.

Symphonic Phase VIII (12–14 August)

[I. Satz (Finale material)]: c \sharp

Adagio – PtD: F \sharp (f \sharp , a)

Nro 3. Purgatorio oder Inferno? – PcD2: b \flat (d)

Finale (4. Satz – PcDa: e \Rightarrow d (C, C+a, A, b)

Mahler's new-found uncertainty over the form of his symphony and necessity for material to fill the void left by the removal of the F \sharp minor Scherzo led to the beginning of a new movement. Mahler had not considered the idea for a symphony in only three movements for very long, as he wrote over the 3 in "3. Satz" with a 4 in pen.²⁶ This indicates that a movement had been inserted somewhere in the symphony, with the most likely candidate being the one movement not yet seen in the symphonic plan: the Finale. The obvious problem here is that the E minor Scherzo is still labeled as the finale of the symphony, meaning that what would soon usurp it as the Tenth Symphony's ultimate movement was originally to be placed elsewhere. But where?

While good arguments could be made for either the first or second movement slot, the likeliest candidate is the former. Mahler never altered the "Nro. 3" on the title page of the Purgatorio, so that movement was, for all intents and purposes, cemented in that position for the remainder of the gestation of the symphony. With the exception for the prior few days, the Adagio had been assigned to an interior slot for the majority of the symphony's development, and as the E minor Scherzo no longer directly followed it, thus negating the possibility of the rather compelling minor seventh relationship between the two movements, there was no compelling reason for it to remain as first movement.²⁷ As the yet-to-be-named Finale is fundamentally a sonata-allegro movement, it being first with the Adagio second adheres more readily to conventional symphonic order, with the Purgatorio miniature and short, disjointed sonata-allegro E minor Scherzo acting as a sickly, bizarre distortion of the form. Furthermore,

26. This is the one instance in the Tenth Symphony manuscripts where a correction was made in pen to writing in blue pencil. This was no doubt done to differentiate the new designation from the tremendous amount of blue scrawl already accumulated on the page.

27. Mahler still refrained from giving the Adagio a movement number, likely feeling it was the most flexible out of all of the movements to be repositioned.

as the movement is still pitched in C♯ minor at this point, this ordering provides an interesting, if not dark, parallel to the Fifth Symphony, a work that also begins in C♯ minor but ends triumphantly in D major. Finally, given the previous notion — based on the mysterious musical fragment adorning the recto of folio 8 in PcD2a of the Adagio — that Mahler had been planning a first movement in C♯ minor with a scherzo-like sonata-allegro finale in the parallel minor to C♯ minor’s relative major from sometime during the previous month, this move would revert back to those previous tonal endpoints, even if the musical material comprising half of the symphony itself was new or altered.

The E minor Scherzo/Finale was most likely finished by this point, save the inclusion of the final inserted pages. This means that the symphony would end with the muffled drumstroke, enhancing the impact of the inscriptions at the end of folio XI. The work concludes with the very gesture that moved Gustav and Alma both so during the fireman’s funeral in New York, along with Mahler bidding his “Saitenspiel” farewell through his many inscriptions. These are far more despairing and removed in tone from “für dich leben! für dich sterben! Almschi!” found at the end of both endings of the Finale, and without the sense of spiritual rebirth that movement provides following the E minor Scherzo, demonstrates that Mahler was not at all optimistic about any kind of reconciliation with Alma at that point.

Finally, we can reliably date this draft to shortly before 14 August 1910, thanks to the letter Alma had sent Gropius referred to in Chapter 1. In this letter, she had referred to her husband having “just made a symphony” containing “all of the horrors of this time within it.” This draft of a dark symphony, with moments of bittersweetness in its first two movements and ending with a terrifying blow, would certainly fit the description Alma gave. While it is exceedingly unlikely what was completed resembles the Tenth Symphony as it stands today, it is within the realm of possibility that Mahler finished the first draft of his new movement in C♯ minor, thus resulting in a laterally complete four-movement symphony.²⁸ However, the ending, and possibly even the beginning, of the C♯ minor movement might have been quite different than what is seen in the D minor Finale to come. The Finale’s climax and ending would have been inappropriate for the opening movement of the symphony given its narrative. Furthermore, as is seen on folio 5½, there is material not introduced until the Finale’s conclusion found in the C♯ minor movement’s development, so Mahler no doubt subjected it to some amount of formal restructuring to allow it to function as the Finale during the following phases of composition.

28. The draft would be laterally complete in the sense that there were no gaps of musical material, presuming the C♯ minor movement was completed at this time. This does not mean that Mahler would not have subjected each of the movements, save perhaps the Adagio, to further expansion, as the symphony would still have been uniquely short and proportionally lopsided given Mahler’s typical orchestral output.

Symphonic Phase X (15–21 August)

I Adagio – PtD: F \sharp (f \sharp , a)

II – PcDa: e \Rightarrow d (C, C+a, A, b)

III Nro 3. Purgatorio oder Inferno? – PcD2: b \flat (d)

[IV Finale] – PcDa: d \Rightarrow B \flat (B, D, D \flat)

For largely autobiographical reasons discussed at length previously in this study, Mahler made the decision to rearrange the order of movements of the symphony yet again, placing the E minor Scherzo now as the work's second movement and a thorough revision of the C \sharp minor movement, now beginning in D minor — a key with significant autobiographical connotations in Mahler's oeuvre — and ending in B \flat major, as its finale. As Mahler's thoughts began to turn from accusatory toward his wife to those of guilt and a desire to make amends, hoping to win back her love, he no doubt felt the drum stroke, eerily similar to the hammer blows of the Sixth Symphony, currently ending the symphony was no longer indicative of his feelings toward his marriage. This is also the formal plan that Mahler likely preserved until the 21st of August, at which point he stopped composing for a week due to his streptococcus infection, followed soon thereafter by his visit with Sigmund Freud in Amsterdam. This can be determined by Mahler's appending on the title pages of the Adagio, E minor Scherzo, and Purgatorio Roman numerals in blue pencil cementing their position in the symphony.²⁹

One point worthy of mention is that the Finale either had a different title page at this time, or did not yet have one generated, with Mahler making use of folio 1 as a temporary makeshift wrapper until he felt confident enough to make one. The Finale's current title page shows an inked Roman numeral V written above "Finale", indicating that this title page was created when the Tenth Symphony was comprised of five movements, not four. The missing movement is undoubtedly the F \sharp minor Scherzo, yet while the title page of the E minor Scherzo has a later correction of the Roman numeral II into a IV, the title page of its counterpart in F \sharp features no such correction of a IV into a II. Therefore, it is more reasonable to presume that the symphony was still in four movements at this time. One possibility to consider is that another title page for the Finale did exist, one that featured a Roman numeral IV (and possibly some inscriptions of its own) but is now lost; this could have even been the same title page used for the movement in C \sharp minor, presuming that did not recycle the older title page labeled "I. Satz".

This plan also provides an adequate explanation for the duplicated drum-stroke between the E minor Scherzo and Finale, along with the lack of an expected *attacca* or *folgt* indication at the end of the former. As the E minor Scherzo had once again been placed second in the Symphony, the two drum-

29. That the Roman numerals were meant to confirm and not simply revise can be seen in the redundant pencilling of "III" alongside "Nro. 3" on the Purgatorio's title page, and later the overwriting of a blue-penciled "V" overtop the very same numeral written in ink on the title page of the Finale.

strokes would have framed the Purgatorio. Had Mahler lived long enough to revise the Finale further, he might have removed its now redundant opening stroke and supplied some sort of indication connecting both E minor Scherzo and Finale together.

Symphonic Phase X (28 August–2 September)

- I Adagio – PtD: F \sharp (f \sharp , a)
- II 2. Scherzo–Finale – PtD: f \sharp \Rightarrow F \sharp (F, Eb, D)
- III Nro 3. Purgatorio – PcD2+PtD: bb (d)
- IV – PcDb: e \Rightarrow d (C, C+a, A, b)
- V. Finale – PcDb: d \Rightarrow F \sharp (B, D, Db, Bb)

Mahler returned to Toblach from Amsterdam in much higher spirits, and while it's difficult to determine what effect his visit with Freud had on the Tenth Symphony, two circumstances came to pass during this final week of his composing holiday: the ending of the Finale was transposed from Bb major to F \sharp , and the F \sharp minor Scherzo was reinstated into the symphonic plan, assigned now as the piece's second movement while the E minor Scherzo was relegated to fourth. While Coburn puts forth the notion that the transposition of the Finale was undertaken in direct result of Mahler's new-found optimism, the composer's inconsistent treatment of both F \sharp and Bb throughout the symphony renders this theory tenuous at best.³⁰

The manuscripts hint at the transposition being an indirect result of the reinstatement of the F \sharp minor Scherzo, and that Mahler's decision was made to prevent the symphony from feeling bipartite, as Filler suggests. The first clue can be found on the new title page for the Finale. As one can tell, the Roman numeral "V." was written first in pen, and then overwritten in blue pencil (Plate A.25). This means that the page was generated when Mahler made the decision to reinstate the scherzo, and that the decision came some time before Mahler returned to the movements' title pages one last time to confirm their movement numbers in blue pencil; there would otherwise be no reason why the Roman numeral was written with both writing implements. Even with Mahler's other last-minute obligations during his final week in Toblach, he would still have ample time to rewrite the final three pages of the Finale in F \sharp as, aside from very minute alterations, the content is virtually identical to his earlier attempt in Bb. This is a necessary to preserve cohesiveness of the symphony's tonal plan. With the F \sharp minor Scherzo immediately following the Adagio, the listener is faced with almost forty minutes of music predominantly in F \sharp . As the remaining forty minutes or so of the Tenth Symphony doesn't feature F \sharp in any particular salient way, a return to F \sharp at the end is necessary to prevent the piece from feeling as if it were two different symphonies conjoined at the border of the first scherzo and the Purgatorio; the nonachord and return to the

30. For more discussion regarding the F \sharp transposition of the Finale, see Chapter 5.

Adagio's refrain at the climax is not enough to accomplish this.

It was also during this final week that the orchestral draft of the Purgatorio was begun, but not finished, as well as a few refinements made to the orchestration of the Adagio; the F \sharp minor Scherzo PtD was likely not touched at all. Even though Mahler ran out of time before he could finish the Purgatorio PtD, he might have wanted to begin his orchestration to remind himself of the instrumentation he wished to employ. A number of the instruments called for in both PcDs — trumpets, trombones, tuba, and timpani (along with contrabassoon in PcD1) — do not appear in the first, or any following, system of PtD, and as he was still quite far from the fair copy stage where he would reduce the staves written on any particular system to only the instruments needed in that system, Mahler might have been intending on reducing the orchestral forces considerably for that movement. A reduction in the orchestra may have been planned for the symphony as a whole, as that might explain some odd thinning of texture in places throughout the Adagio the composer undertook during this week when he should have logically been augmenting it. Despite Mahler's decision to reinstate the movement, he paid little to no attention to the F \sharp minor Scherzo whatsoever, only touching the score to mark a Roman numeral II on its title page. If he had devoted time to finishing the movement, he would have at least thought to correct its designation. This further supports the idea that the PtD was meant more for space to experiment with contrapuntal layering than a serious attempt at orchestration. Mahler did not have the luxury of time to begin such work, so he used whatever time he could spare, once finished with the Finale's transposition, on the orchestral draft scores of the Adagio and Purgatorio.

6.3 Conclusion

An analysis of the manuscript sources for the Tenth Symphony yields a remarkably vibrant, yet volatile, burst of creative energy. Mahler's remarkably consistent use of manuscript paper types makes for a useful and thus far underappreciated tool for understanding chronologically the gestation of Mahler's Tenth Symphony, alongside other analytical methods. This has resulted, as seen above, in an appreciation of more stages of evolution than have generally been identified. That Mahler had been struggling with the form of this symphony has been recognized for decades. However, the notion that this struggle was due to his spontaneous desire to have this symphony, originally with a fundamentally different narrative (albeit one that remains mysterious), reflect his emotional turmoil as he was coming to grips with this wife's affair is one that has been underplayed thus far.

That the earliest surviving pages conclusively ascribed to the Tenth Symphony are written on the same type of paper used to draft revisions to the Ninth Symphony PtD, revisions that were undertaken while the composer was

in Manhattan, points to the possibility that these were written before Mahler's return to Europe. Mahler is known to have made extensive use of sketchbooks to write down stray musical ideas outside of his dedicated composing holidays. This should come to no surprise, as the font of creativity does not operate like a tap in one's washroom, and jotting down basic musical ideas can be done in minutes. Mahler was acutely aware of the nature of the coming summer, and as motivic germs for the Tenth Symphony were no doubt preoccupying him, possibly for a year or more given the sketch in the Ninth Symphony's sketchbook, he might have taken a little more time and sketched out a few fragments more fully so he could get right to work upon arrival in Toblach. That he was able to do just that and arrive at a point where he had two completed movements in short score along with the beginnings of their orchestral drafts (the Adagio and F# minor Scherzo), in addition to significant progress made on the E minor Scherzo, by the end of July 1910 strongly suggests the existence of a repository replete with sketches of Tenth Symphony material already developed to some degree.

With the exception of the primary function of the E minor Scherzo, a movement that Mahler must have felt quite attached to but struggled significantly with its form and length (not unlike the second movement of his Ninth Symphony), the form of his Tenth Symphony remained relatively consistent for the first half of its development. It was to be a symphony in four movements with the Adagio planned as an interior movement and some sort of scherzo as its last. While the idea to bookend the symphony with two scherzi did not come until towards the end of July, such an experimental and unique form likely appealed to Mahler and he probably would not have swapped places for the Adagio and E minor Scherzo as he did after 8 August. While one can but speculate on the details surrounding the remaining movement, Mahler would doubtless have begun drafting that during the month of August. Given the pace he already set for himself, he was on track to completing all four movements in orchestral draft form by 2 September.³¹

It was the composition of the Purgatorio, in addition to the decision to expel the F# minor Scherzo, that led to the constantly-changing movement order of the symphony during the first half of August. Mahler was not thinking rationally for weeks following the first of August, leading to autobiographical circumstances having a greater impact on his compositional approach than before recorded. Whereas in the past Mahler could depend on the counsel of his friends and of his wife in times of duress, during this tragedy he was betrayed by the latter, and no evidence remains suggesting he ever wrote anyone else during August for any advice on the matter; all indications point to Mahler shouldering this burden completely alone until his visit with Freud. That Mahler was considering

31. Another reason for the Tenth's accelerated development cycle could have been Mahler's premature decision to prioritize what free time he would have in Manhattan subjecting his Ninth's orchestral draft to massive revisions and prepare its fair copy in lieu of finishing the orchestration of his Tenth.

a three-movement *sinfonietta* concluding abruptly with a thwack on a muffled military drum speaks volumes to the strain on his psyche. He was letting his volatile emotions and whims dictate how his symphony was to proceed, and it wasn't until sometime during the third week of August, while writing the D minor Finale, that he was able to get something of a grip on himself and structure the Tenth Symphony in a way almost as it stands today, though still without the F♯ minor Scherzo included.

Mahler's five-movement concept for the symphony did not come to pass until after his return from Amsterdam, and in all likelihood its remarkable symmetry was a product of pure happenstance than something meticulously engineered. The impetus one can extrapolate behind Mahler's temporary removal of the F♯ minor Scherzo was that it was incompatible with his new vision of the symphony, one that conveys the "horrors of [the] time." In all likelihood he had no intention of discarding it completely, perhaps including it in some way in his next symphonic work. Since its internal harmonic plan complements the symphony's and provides more of a solid foundation for the role of F♯, once he started feeling more like himself again Mahler felt it prudent to reintroduce it to the symphonic flow. This newfound emphasis of F♯ during the first half of the symphony led Mahler to rework the end of the Finale in that key, in order to prevent a feeling of harmonic disconnect between the first two and the remaining three movements. The resulting product is a symphony that is surprisingly symmetrical in not only the order of its movements but also in its overall proportions, though there is no evidence that Mahler himself was aware of this particular accomplishment. Just as the second draft of the Purgatorio proves less symmetrical than the first, further revisions to the Tenth Symphony may have been similarly disruptive to this balance.

Finally, despite the consensus view, Mahler most likely began the orchestral drafts of both the Adagio and F♯ minor Scherzo much earlier than the final week of August; it was most likely in July when he began both scores. This notion is best supported by paleographic evidence, and presents a more realistic timeframe for Mahler's compositional activity over the summer. Furthermore, Mahler may very well have reached the double-barline of the F♯ minor Scherzo PtD on or before 31 July, as the quality of the orchestration is well below his usual standard and he seemed more interested in the extra vertical space the PtD format offers for further contrapuntal elaboration later in the summer than engaging in an earnest attempt at felicitous orchestration.

7 Conclusion

This dissertation reconstructs the compositional genesis of Gustav Mahler's Tenth Symphony, employing higher resolution sources than had been used in earlier such efforts. High-quality scans of the original manuscripts made available digitally by the Österreichische Nationalbibliothek, Bayerische Staatsbibliothek, and Pierpont Morgan Library, supersede the previously released manuscript facsimiles in terms of resolution and accuracy. It was not until the end of the 20th Century that these libraries obtained Mahler's manuscripts from various private collectors. For the first decade of this millennium, the only way to be able to work with the primary sources was to visit these institutions in person.

As I examined the manuscripts I came to understand that each of the movements had existed in more integral stages of composition than previously thought. Previous studies that dealt with the autograph sources would at most divide each movement into early and late stages of progress. Furthermore, none would elaborate on how they determined which pages belonged to which stage, and on more than one occasion it seemed as if late-state material had been considered part of an early-stage analysis to fill in some gap in continuity. While cataloguing each constituent manuscript page and closely evaluating their details, I could see how Mahler would regularly rearrange the sections of each of the movements, especially the two scherzi. These kinds of recontextualizations of musical material engendered a state of flux in the symphony, as motives and tonal areas that had once been seen as subservient would suddenly find themselves in a dominant position, and vice versa. This awareness proved helpful in explaining some heretofore inexplicable compositional choices, such as the transposition of the Adagio's development down one semitone. In addition, being able to define clearly how each of these interim states were put together empowered me to analyze and adequately describe how Mahler's conception of movements, and of the symphony overall, had changed.

While certainly not the first to notice such details, this study uniquely critically evaluates paleographic data in discerning the compositional chronology of the Tenth Symphony. Examining sketches and drafts of symphonies prior to the Tenth Symphony informed and confirmed my sense that Mahler had been consistent in remaining with one particular type of manuscript paper when working on a continuous draft, and that he would only change types when supply of his favored paper ran out. This led to several new insights regarding the order of composition of the symphony's movements, in addition to that concerning

internal sections of individual movements.

This study also reevaluated the extent that Mahler had explored his post-tonal language while working on his final symphony. This could be explained most fully with respect to the Adagio, as none of the other movements ventured nearly as far with regard to treatment of harmony and pitch collection. In this regard, Steven Bruns had provided the most progressive and thorough treatment of this topic to date, and my work supplements his study. Bruns bypassed the opportunity to examine earlier versions of musical material, barring him from seeing how Mahler had experimented even more boldly at first. He thus perpetuated the “correction” undertaken by Cooke, the Matthews brothers, and Goldschmidt, whereby measures 170 and 171 of the orchestral draft are considered in error with Mahler misidentifying clefs when transferring from his *particell*. These authors further claim that the proper way to rectify this perceived mistake is to rescore several string parts, in addition to altering various accidentals along the way. By addressing and analyzing discarded material, in particular the cut transition from the exposition to the development, I have shown that this so-called error was likely intentional, and that it resulted from the preservation of certain key superimpositions of pitch collections that had previously belonged to the cut transition.

My typeset reconstructions of the earliest versions of material from the symphony have highlighted how Mahler had very different ideas, at first, as to the role the movements would play within the symphonic framework. In the case of the F \sharp minor Scherzo, the earliest iterations of the movement could scarcely be more different than how it stands today. These perceptions also support my thesis that each page of the manuscript had at one time been thought of as viable by the composer, and that they would have been considered as fitting together with others in ways that have been scarcely gleaned to date. The implications of the earliest phases of the Tenth Symphony’s genesis strongly informed my larger-scale chronology and structural and harmonic analyses in Chapter 6.

The evolution of the nine-note chord, or nonachord, a sonority that ranks as the most daring and terrifying Mahler ever wrote, is begun in Chapter 2 and continued in great detail in Chapter 3. While the jarring nature of the chord is predicated on Mahler’s volatile emotional state at the time, it nevertheless was a result of a period of dedicated and meaningful harmonic experimentation. Even before August, Mahler realized that a tranquil, ethereal episode like he had first composed for that section was insufficient for the narrative of the Adagio, and while the beginnings of the new section in A \flat minor were hardly as apocalyptic-sounding as what came forth from Mahler’s agony, he still had always intended a section that epitomized the struggle between the key centers of F \sharp and B \flat , one that had been brewing since the frustrated resolution to B \flat at the end of the very first refrain.

My multi-layered analysis also reveals extramusical references and quotations that invite reflection, even if they were to be downplayed in the process of

revision. Further ties to *Das Lied von der Erde* within the E minor Scherzo and Finale that have come to light are not only thematic but also harmonic, the latter never having been mentioned before in analyses of the symphony. I also highlight allusions to *Salome*, an opera by Richard Strauss that Mahler had admired since Strauss played a mostly-complete reduction in a piano showroom in Strasbourg. Associations between the eponymous character and his wife may have sprung forth from Mahler's subconscious mind and littered his score, perhaps to an extent that he felt inappropriate soon thereafter. This may be why he culled them somewhat in revisions to his Purgatorio and Finale movements.

Issues of performance practice addressed here include special emphasis on unresolved tempo issues in the Adagio and Purgatorio. As Mahler did not live long enough to finalize tempo and stylistic markings, much has to be interpolated in order to deliver a convincing performance. However, without a fundamental understanding of how the movements work or of the nuances resulting from the few markings Mahler did leave behind, this is difficult to achieve. While the issues surrounding the Purgatorio are murky and ultimately inconclusive, the Adagio contains enough clues to piece together Mahler's imagined difference between Adagio and Andante in that movement, in addition to how the tempo should fluctuate within the movement's interior.

I have sufficiently demonstrated that the Tenth Symphony was to be a fundamentally different kind of a symphony prior to the close of July 1910, one that was formally ambitious and ultimately uplifting in spirit. After the mystical and ecstatic Eighth Symphony, Mahler's next two works were of a much darker hue, obsessed with the topic of death as he was at the time. Mahler may have exhausted what he had to express on the topic at that point in time and wished to turn to musical exploits of a more harmonically and formally experimental nature. The first partcell draft of the Adagio was the most harmonically ambitious music Mahler ever wrote, and a symphony bookended by two scherzi would have been a novel undertaking by any composer.

Finally, I offered further clarity to Mahler's compositional timeline of the Tenth that places his progress over the summer into better perspective. The very first sketch that, while not analogous to any one identifiable section of the symphony, encapsulated the germs for a number of the melodic and rhythmic motives found in the Adagio and two scherzi dates back to 1908, when Mahler was sketching material otherwise destined for his Ninth Symphony. While a sketchbook dedicated to the Tenth was never found, it almost certainly had existed, and Mahler would have jotted down themes and ideas intermittently during his stay in New York over the 1909–1910 New York Philharmonic concert season. Furthermore, even though he dedicated what limited free time he had to revise the orchestral draft score of the Ninth Symphony he might still have written the few prototypical, yet still somewhat lengthy, sketches for the Adagio that don't fit neatly into any existing draft score, as they happen to be written on the same paper types used for the Ninth Symphony revisions. This allowed

him to begin composing in earnest as soon as he arrived in Toblach, as he was well aware of the unusually eventful summer ahead of him and the amount of time he truly had to write his new symphony. He successfully stayed on track to finishing the work, getting as far as completed short score drafts of the Adagio and F \sharp minor Scherzo, two-thirds of a partcell for the E minor Scherzo, and perhaps some preliminary draft work for what would have been the remaining movement (though no conclusively attributable material has ever been found). In addition, he began work on the full scores to the Adagio and F \sharp minor Scherzo, and very likely reached the double bar on the latter, despite it existing in a state that could generously be described as skeletal. However, the tragedy that befell him upon receiving the fated letter from Gropius put a stop to his plans, and resulted in not only Mahler drastically changing the form and makeup of his symphony, but added so much extra work to his schedule that he no longer had any chance of finishing on time. His streptococcus infection and psychoanalysis ensured that his Tenth Symphony remained incomplete upon his departure from Toblach; his death ensured the symphony remains unfinished.

Despite the amount of interest in the work, the bewildering number of performing editions available (with more continuing to arise with every passing decade), and the amount of research into the work, Mahler's Tenth Symphony remains somewhat misunderstood and underestimated. Complimenting numerous articles, books, dissertations, performing editions, and recordings, this study has taken full advantage of high-quality resources accessible to the general public. It is my sincere hope that its finding point toward further treasures that can be unearthed, and serve as a catalyst for a new generation of theorists, musicologists, and enthusiasts to revisit and analyze the manuscripts in even greater detail. Outstanding work has already been done on the Adagio movement; the other four invite more of that individualized, exhaustive kind of treatment. While there is much to admire in terms of organic motivic treatment, structural symmetry, and heartfelt expression, the real beauty of what we can access of the Tenth Symphony lies in its preservation of potential. That one can glance at a page and see simultaneous results of various creative outcomes of a composer as experienced and accomplished as Mahler, and that one can figuratively enter the mind of the composer as he deliberated on compositional decisions great and small, is at once both exhilarating and magical.

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A Appendix: Plates

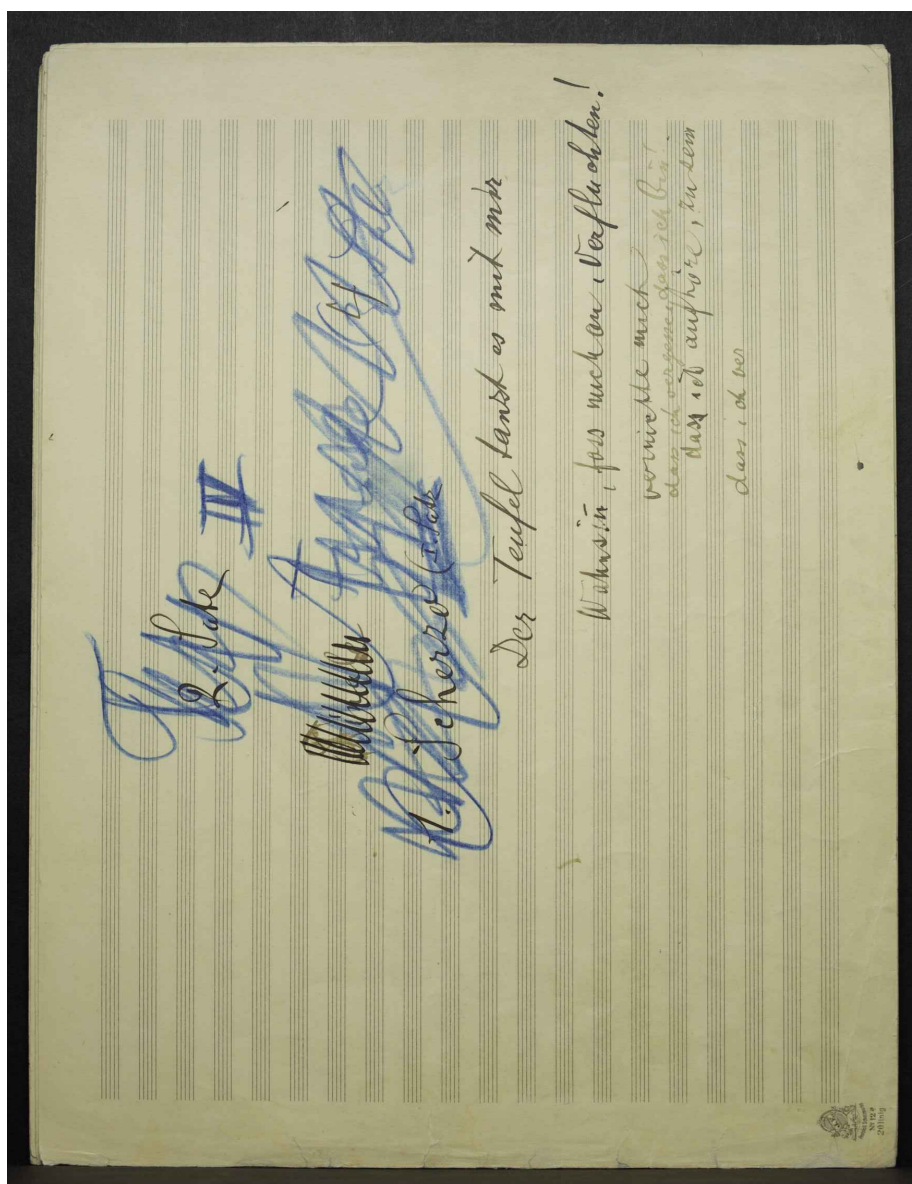


Plate A.1: The chaotic title page of the E minor Scherzo.

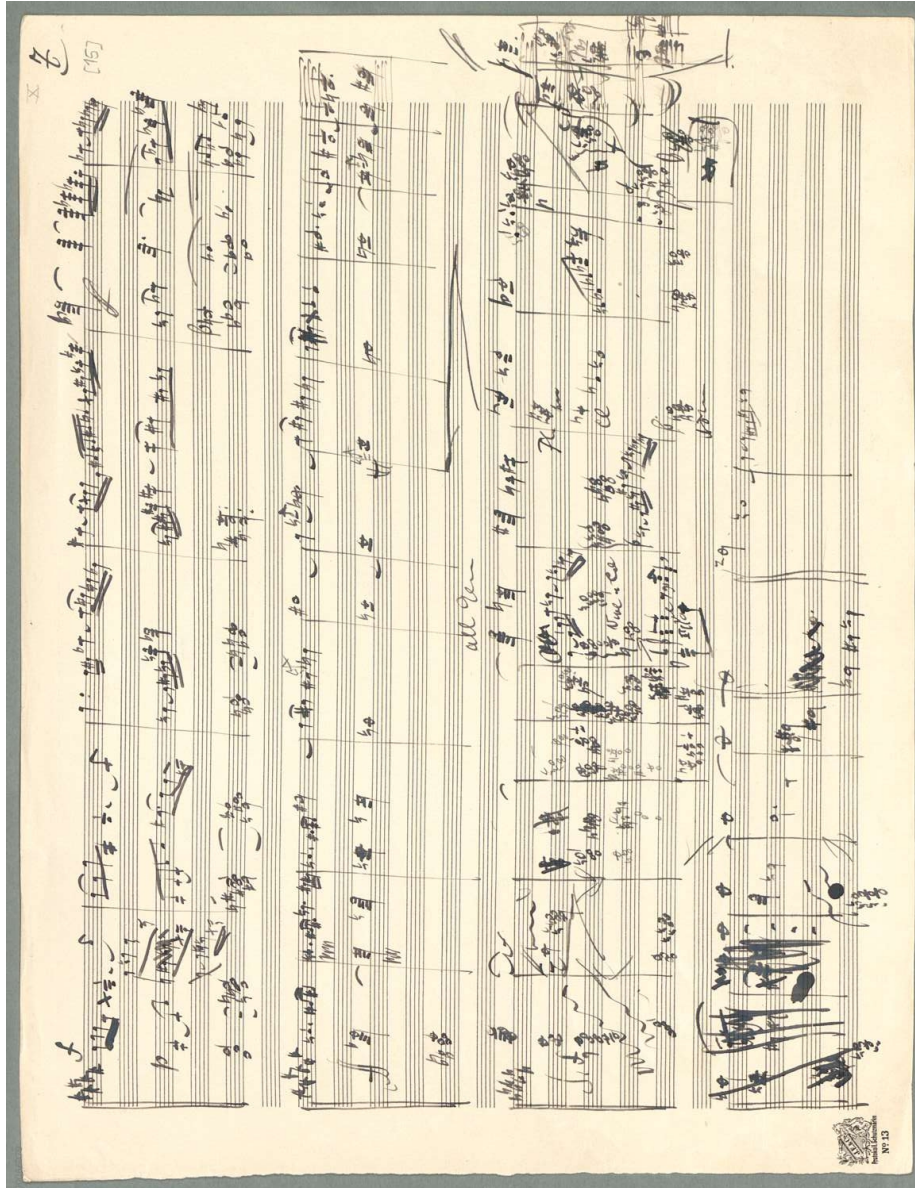


Plate A.2: The previously missing folio 7 of the Adagio, with the first appearance of the nonachord penned over the previous climax.

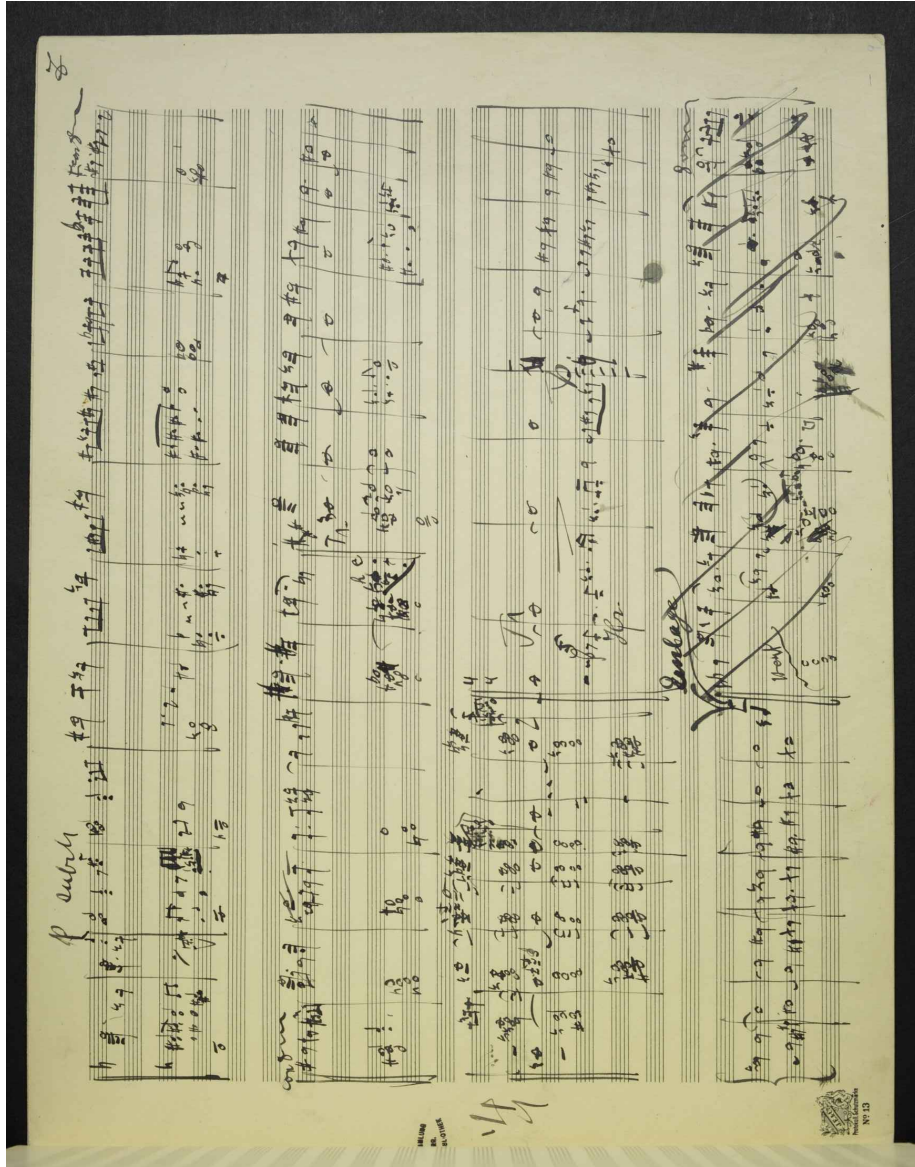


Plate A.3: The climax of the Finale, featuring the second appearance of the nonachord.

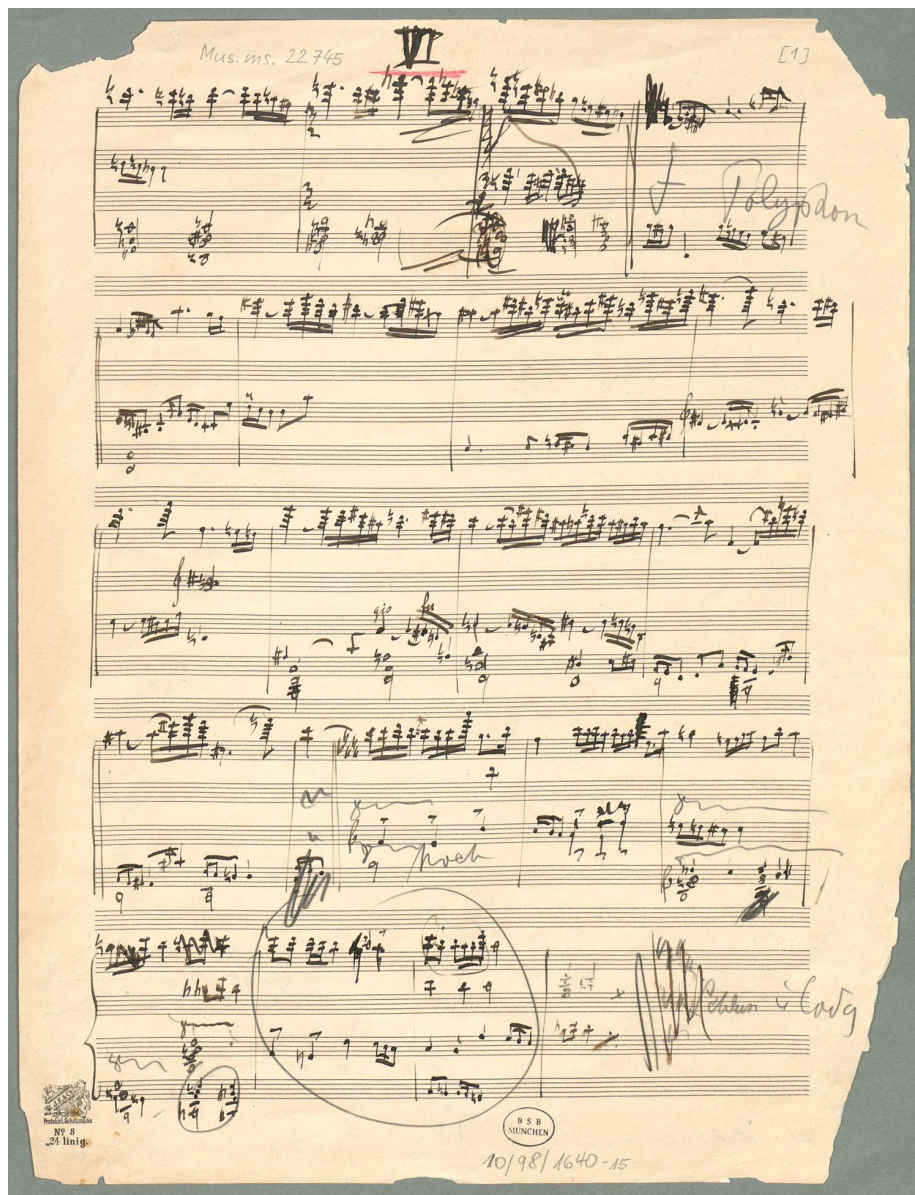


Plate A.4: Old state of folio VI of the Adagio.

The image shows a page of handwritten musical notation on aged paper. At the top left, there is a logo for 'CULAN' with the text 'www.culan.com' and 'www.culan.com' below it. The page contains several staves of music. The first staff has a red horizontal line above it and the word 'Adagio' written below it. The music is written in a style that includes Korean lyrics. The lyrics are written in Korean characters and are interspersed with musical notes. The notation includes various symbols such as clefs, notes, rests, and dynamic markings. The page is numbered '270' at the bottom center.

Plate A.5: Revised folio I from PcD1 of the Adagio.

Handwritten musical score on a single page, featuring multiple staves with musical notation and Korean text. The page is numbered '8' in the top right corner. The notation includes various musical symbols such as notes, rests, and clefs, along with Korean characters and some Latin characters like 'f' and 'p'. The text is written in a cursive style, typical of historical manuscript notation.

Plate A.6: Folio II from PcD1 of the Adagio.

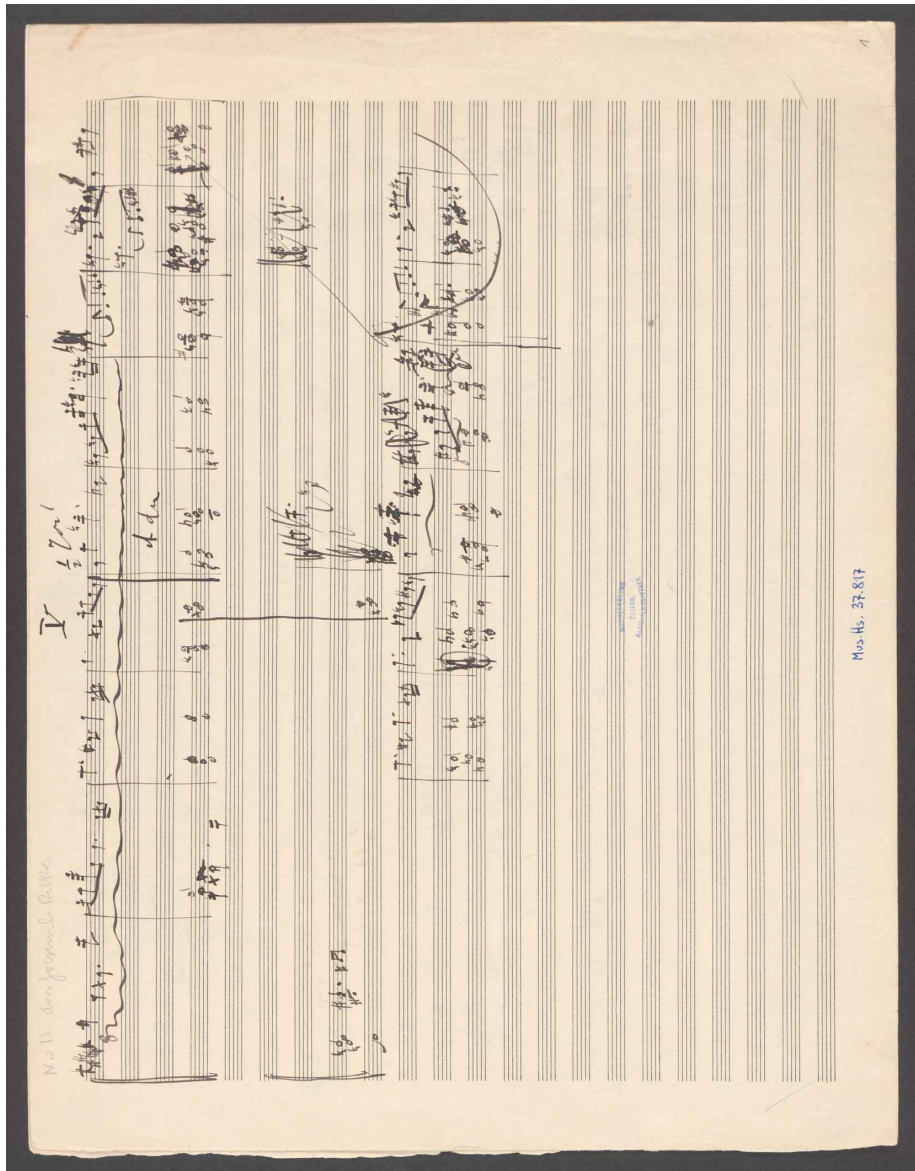


Plate A.9: An aborted draft of folio V of the Adagio.

2 (5)

Handwritten musical score on a single page, featuring multiple staves with musical notation and Korean lyrics. The page is numbered "2" in the top left and "(5)" in the top right. The notation includes various notes, rests, and dynamic markings, with lyrics written in Korean characters below the staves.

Plate A.10: Folio 2 of PcD2 of the Adagio.

This image shows a page of handwritten musical notation on aged paper. The score is written in black ink and includes several staves. At the top left, there is a circled number '8' and a bracketed number '[19]'. The notation consists of rhythmic symbols and notes on a five-line staff. Below the musical notation, there are columns of Korean text, which appear to be lyrics. The score is annotated with various performance directions and markings, including 'Mozz.' (Mozzando), 'V. cadenza', 'P. molto', 'P. molto', and 'N. Naturale'. There are also some handwritten numbers like '125 (60)' and 'X6'. The paper shows signs of age, with some staining and a small logo at the bottom right corner that reads 'No. 13'.

Plate A.11: Folio 8 of PcD2a of the Adagio.

Handwritten musical score on a single page, oriented vertically. The page is numbered '9' in the top left corner and 'R 5' in the top right corner. The score is written on ten staves. The first staff is labeled 'Violino' and contains a melodic line with various ornaments and slurs. The second staff is labeled 'Violoncello' and contains a similar melodic line. The third staff is labeled 'Violoncello' and contains a melodic line. The fourth staff is labeled 'Violoncello' and contains a melodic line. The fifth staff is labeled 'Violoncello' and contains a melodic line. The sixth staff is labeled 'Violoncello' and contains a melodic line. The seventh staff is labeled 'Violoncello' and contains a melodic line. The eighth staff is labeled 'Violoncello' and contains a melodic line. The ninth staff is labeled 'Violoncello' and contains a melodic line. The tenth staff is labeled 'Violoncello' and contains a melodic line. The score is written in a cursive, handwritten style with various musical notations including notes, rests, slurs, and ornaments. The paper is aged and shows some discoloration.

Plate A.13: Folio 9 of PcD2b of the Adagio.

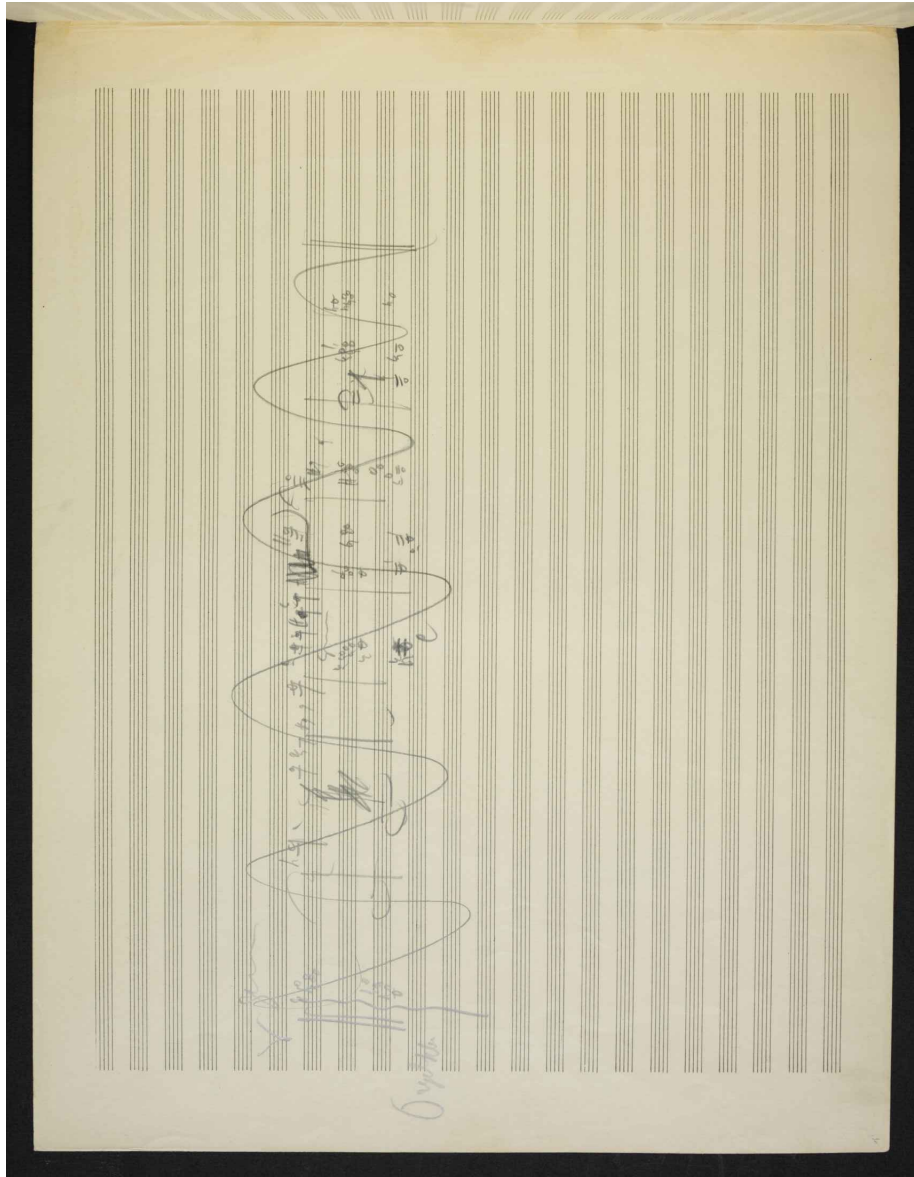


Plate A.14: First draft of the material inserted between R4 and the Coda.

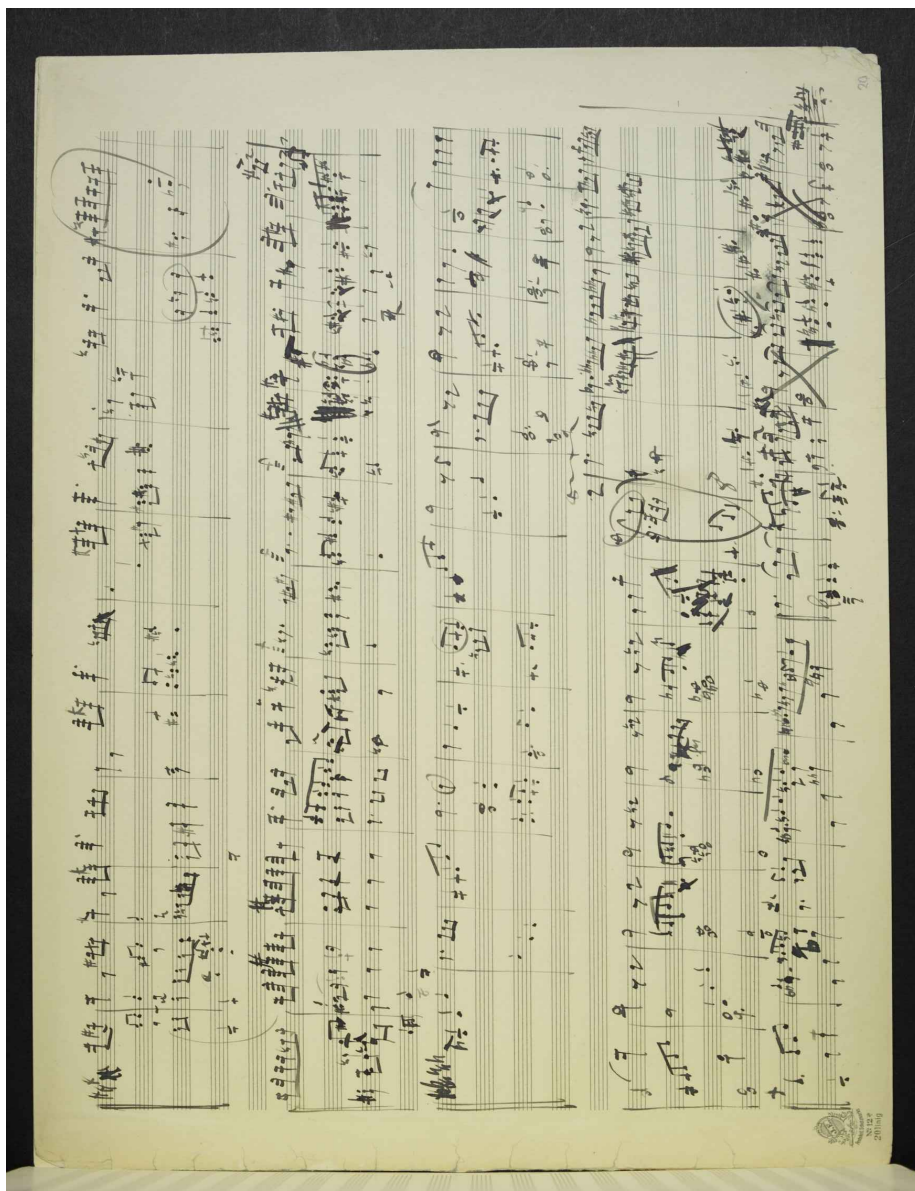


Plate A.15: The original opening of the F# minor Scherzo.

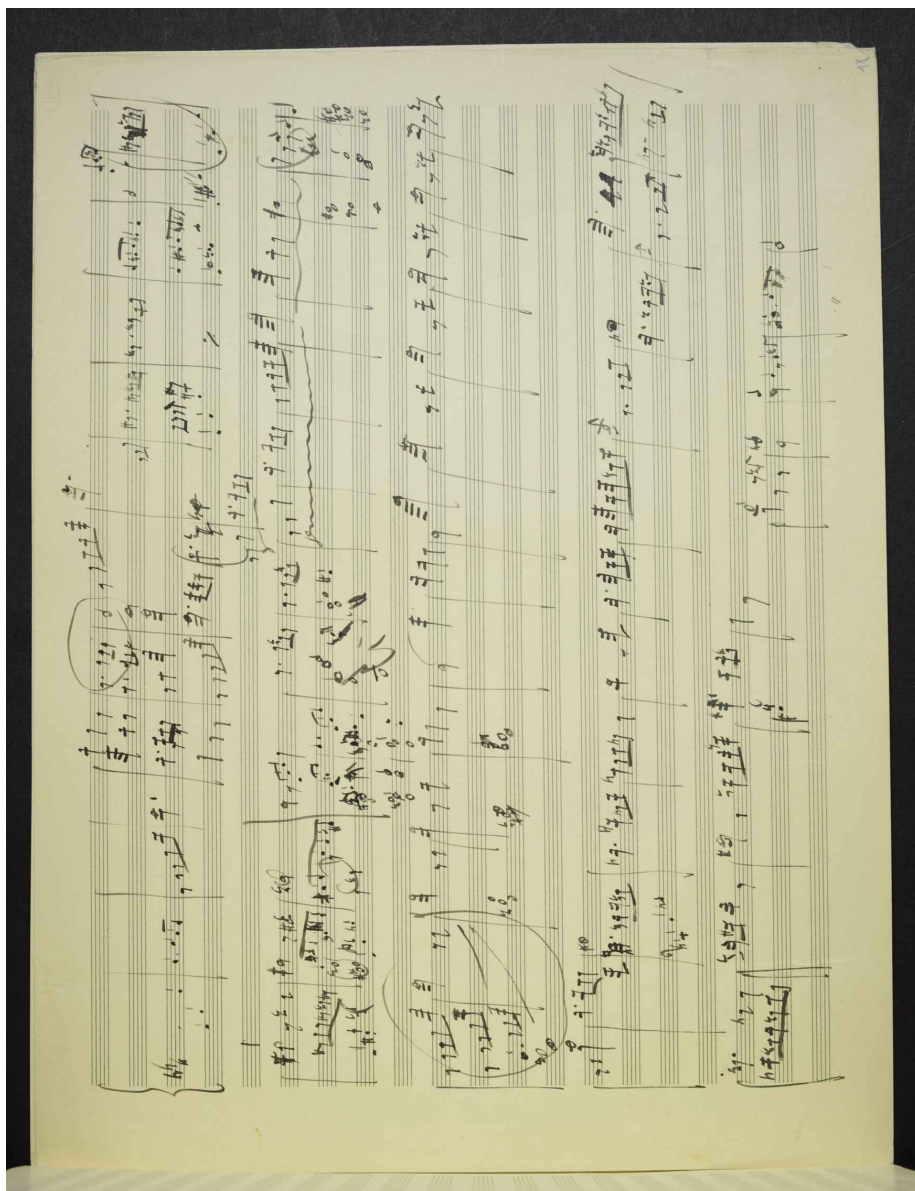


Plate A.16: The first sketch of the Trio in E \flat Major from the F \sharp minor Scherzo.

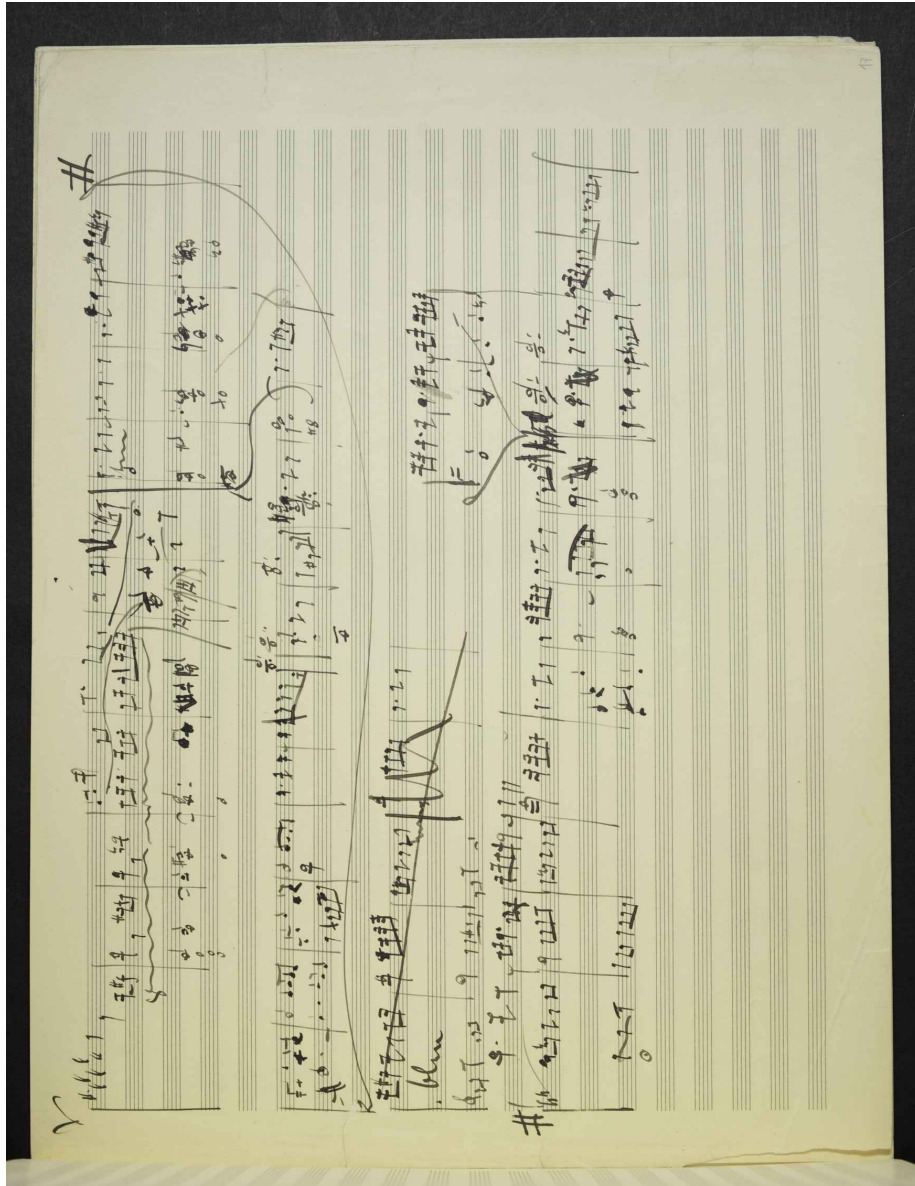


Plate A.17: Preliminary sketch for “Einlage zu VIII (Coda)” from the F# minor Scherzo.

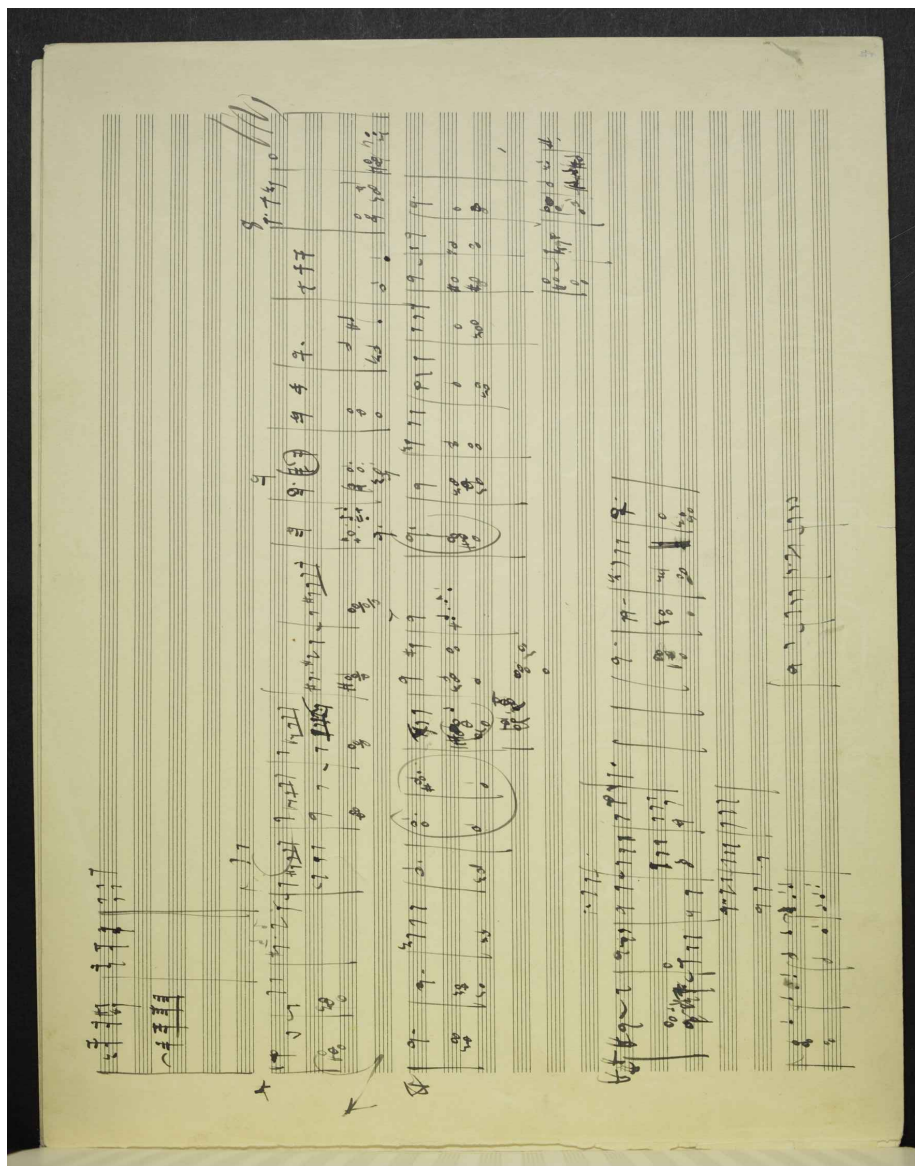


Plate A.20: Page of sketch material catalogued in the ÖNB as Mus. Hs. 41.000/8, 4.

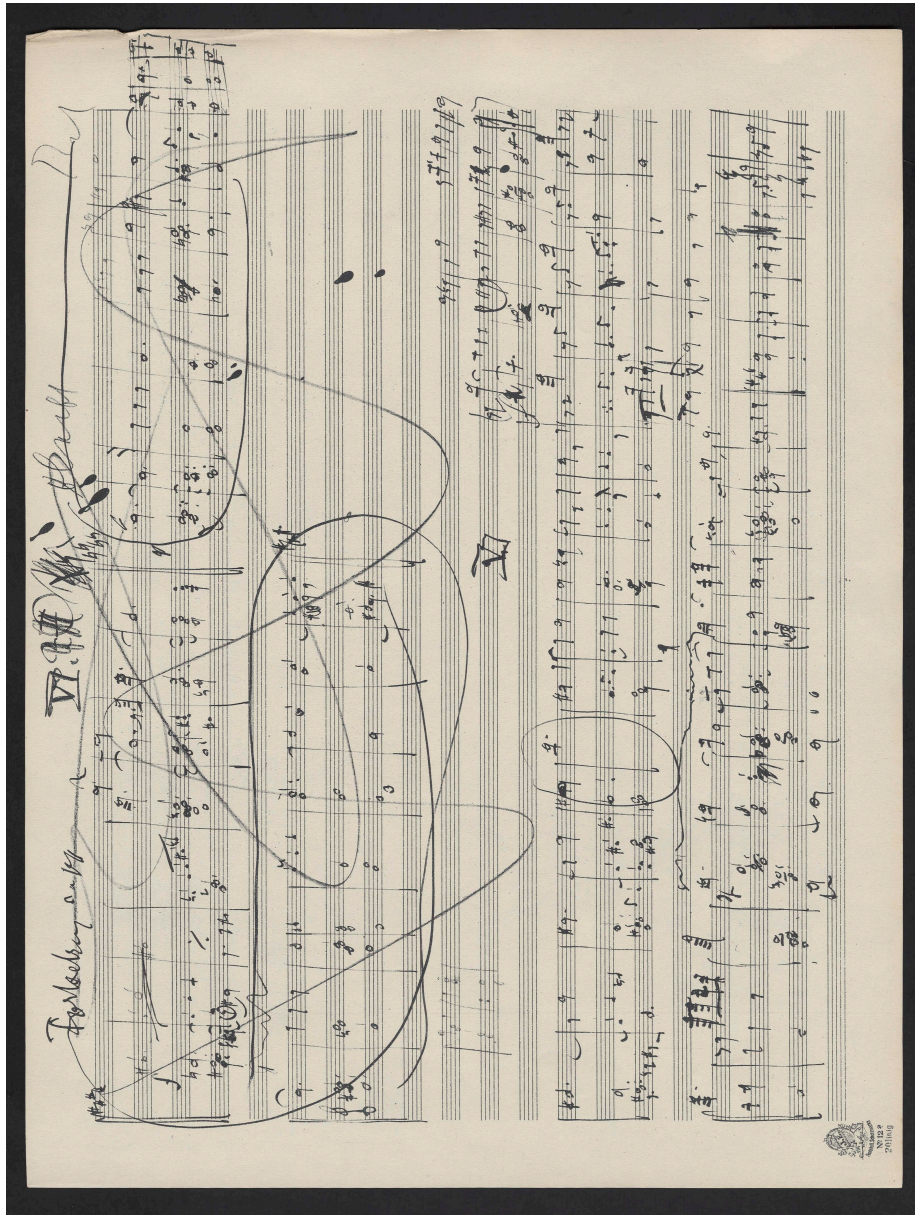


Plate A.21: The Zsolnay facsimile's reproduction of folio VI [?]H + V(I).

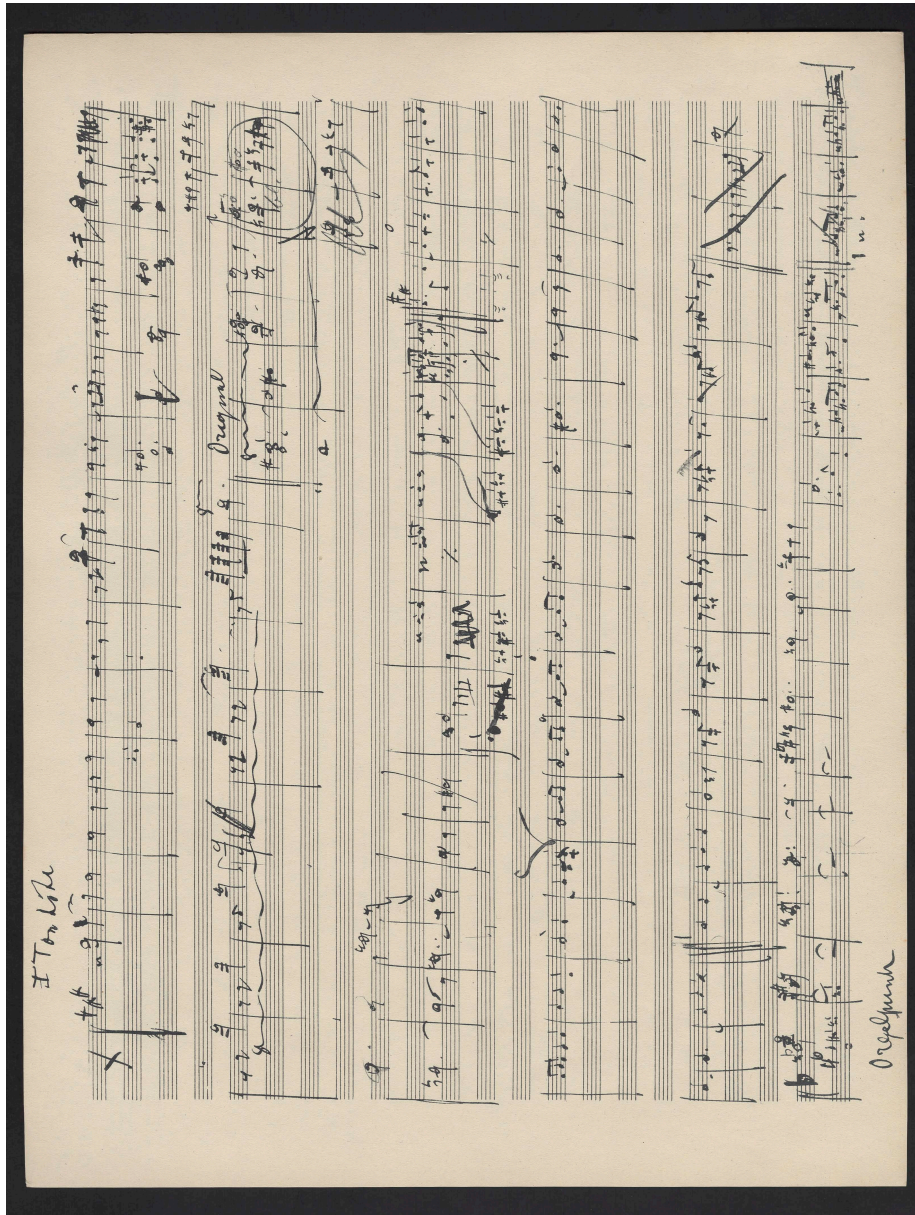


Plate A.22: Unlabeled prototype of folios IX and Xa.

This image shows a page of handwritten musical notation, identified as Folio II of the E minor Scherzo, containing ST2. The page is filled with musical staves, each containing notes, rests, and other musical symbols. There are several annotations in blue ink, including "mod. ass. rit." and "Gall. scherz.". The notation is dense and appears to be a working draft or a composer's sketch. The paper is aged and shows some wear. In the bottom right corner, there is a small circular stamp with the text "Musikbibliothek Bonn" and "2011/12".

Plate A.23: Folio II of the E minor Scherzo, containing ST2.

Handwritten musical score on a single page, featuring a large Roman numeral 'XV' at the top left. The score is written on ten staves. The first two staves contain musical notation with various notes and rests. The third staff begins with a treble clef and contains more musical notation. The fourth staff contains the text 'Ja alleen weet men es beduukt.' followed by 'Ach! Ach! Ach!' on a separate line. The fifth staff contains the text 'Leb' wol men Sautenpid!' followed by 'leb wol' on a separate line. The sixth staff contains the text 'Leb wol' followed by 'Leb wol' on a separate line. The seventh staff contains the text 'Leb wol' followed by 'Leb wol' on a separate line. The eighth staff contains the text 'Leb wol' followed by 'Leb wol' on a separate line. The ninth staff contains the text 'Leb wol' followed by 'Leb wol' on a separate line. The tenth staff contains the text 'Leb wol' followed by 'Leb wol' on a separate line. The page is numbered '13' in the bottom right corner.

Plate A.24: Folio XI of the E minor Scherzo.

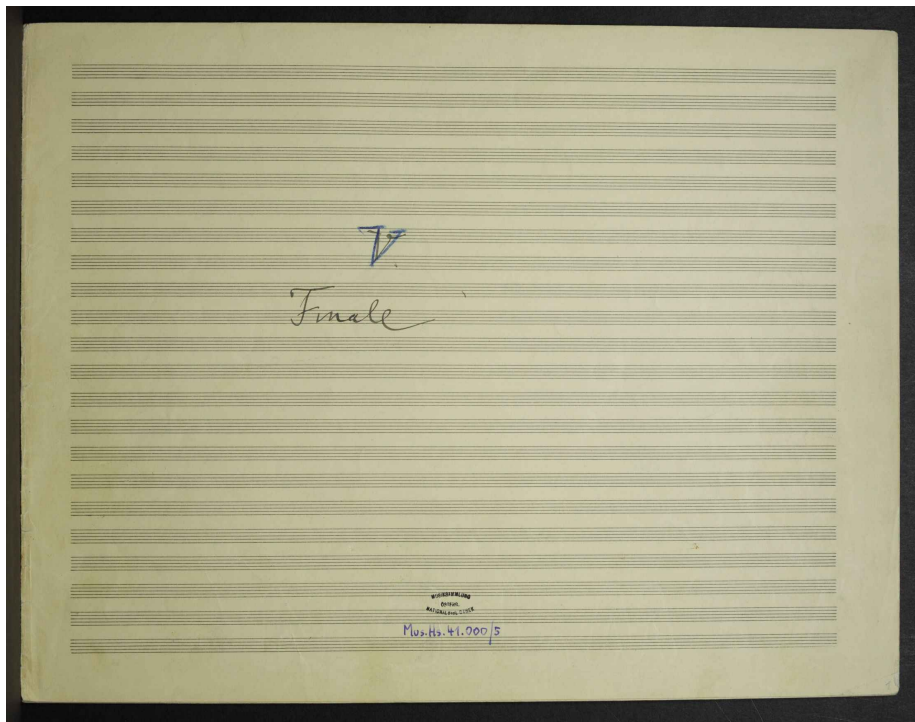


Plate A.25: The title page of the Finale.