

Mahler Ninth, IV

1. Details of formation of harmonies--linear aspects (pc sets)
2. Harmonic progression and large-scale melodic structure (Schenker).
3. Pc sets--e.g., 4-18 in m. 9
4. m. 7: replacement of 5th of triad by 6th (Gurrelieder and other works of the period)--relation of this to the subdominant.
5. Replacements: suspensions without preparation or resolution!
6. The turn as musical symbol: the complete expression of adjacency centering upon and emphasizing a central pitch. Many of the chromatic gestures in the movement relate directly to the turn, even though they are not direct statements of it.

e.g., C-Cb-Bb in m. 13 and EbFb in the same measure

Apertosis of the Tumor

m. 63 - F<sup>b</sup> realized

m. 107 - Dmg. cloud

p. 122 - m. 126 - beginning of last large section

Not all suspensions  
and turns are shown.

4-18: 6,7,10,1  
↓ (6-2 so with m. turn)

cf. upper voice, m. 9

5 Slow turn: Eb - F - F# - F

R.T.

9 cf. upper voice, m. 2

6 7 9 10

6 7 5 6 7 5 4 3 9 8

6 4 - 5 3 b

bVI III IV V I I I V VI I IV V I

4-16: 6,7,10,2,3

4-12: 11,1,2,5

cf. m. 2: C<sup>b</sup>-B<sup>b</sup>-A

F<sup>b</sup>/E?

4-19: 8,9,0,4

13 new Kopftone (cpt. invented) Überspr.

17 cf. m. 3

cf. m. 5

6 5 4

6 10

10

b6 5

VI V III I V I = V

3rd subs.

21

6 5

bas: cf. m. 2

to A

Chromatics as components of  
linear progression - e.g.  
mm. 8-9