The Construction of Closure and Cadence in Gustav Mahler’s *Ninth Symphony* and *Das Lied von der Erde*

Thesis

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Gustav Mahler’s Ninth Symphony and
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Appendices

Doctor of Philosophy
Music

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Appendix A: Cadence Examples from *Das Lied von der Erde*
Trinklied vom Jammer der Erde


Ex A.1.3 *Das Lied*, ‘Das Trinklied Jammer der Erde’, ‘Concluding Cadence’ (cC), bars 31-33: Perfect cadence

Ex A.1.4 *Das Lied*, ‘Das Trinklied Jammer der Erde’, ‘Refrain Initiatory Cadence’ (iCr), bars 75-8: Perfect cadence (whole-tone dominant).
Ex A.1.5 Das Lied, ‘Das Trinklied Jammer der Erde’, ‘Refrain Cadence’ (rC), bars 85-90: Perfect cadence.


Der Einsame im Herbst


Ex A.2.2 Das Lied, ‘Der Einsame im Herbst’, bars 32-33: Modulating deceptive cadence.

Ex A.2.4 *Das Lied*, ‘Der Einsame im Herbst’, bars 48-50: Perfect cadence (dominant omitted, $\text{II}-(V)-\text{I}$).

Ex A.2.5 *Das Lied*, ‘Der Einsame im Herbst’, bars 68-70: Perfect cadence (dominant omitted, $\text{II}-(V)-\text{I}$).

Ex A.2.7 *Das Lied*, ‘Der Einsame im Herbst’, bars 98-103: Deceptive perfect cadence.

Ex A.2.8a *Das Lied*, ‘Der Einsame im Herbst’, bars 124-28: Perfect cadence.

Ex A.2.8b *Das Lied*, ‘Der Einsame im Herbst’, bars 124-28 (Voice Leading).

**Von der Jugend**

Ex A.3.1 *Das Lied*, 'Von der Jugend', bars 22-25: Deceptive perfect cadence.

Ex A.3.2 *Das Lied*, 'Von der Jugend', bars 53-59: Perfect cadence.
Ex A.3.3 *Das Lied*, ‘Von der Jugend’, bars 84-86: Perfect cadence (minor dominant).

Ex A.3.4 *Das Lied*, ‘Von der Jugend’, bars 94-7: Unfinished (tonic evasion) perfect cadence (whole-tone dominant).
Ex A.3.5 *Das Lied*, ‘Von der Jugend’, bars 107-111: Deceptive perfect cadence.
**Von der Schönheit**

Ex A.4.1 *Das Lied*, ‘Von der Schönheit’, bars 5-7: Perfect cadence.

Ex A.4.2 *Das Lied*, ‘Von der Schönheit’, bars 41-43: Modulating deceptive cadence.
Ex A.4.4 Das Lied, ‘Von der Schönheit’, bars 82-83: Whole-Tone Deceptive Cadence

Ex A.4.5 Das Lied, ‘Von der Schönheit’, bars 121-4: Perfect cadence.
Ex A.4.6 *Das Lied*, ‘Von der Schönheit’, bars 136-41: Perfect cadence.
Der Trunkene im Frühling

Ex A.5.1 Das Lied, ‘Der Trunkene im Frühling’, bars 4-5: Perfect cadence.

Ex A.5.2 Das Lied, ‘Der Trunkene im Frühling’, bars 7-8: Modulating deceptive cadence.
Ex A.5.3 *Das Lied*, ‘Der Trunkene im Frühling’, bars 12-15: Perfect cadence.
Ex A.5.4 *Das Lied*, ‘Der Trunkene im Frühling’, bars 36-7: Perfect cadence.
Ex A.5.5 Das Lied, ‘Der Trunkene im Frühling’, bars 44-5: Modulating deceptive cadence (dominant substitution VII).
Ex A.5.6 *Das Lied*, ‘Der Trunkene im Frühling’, bars 64-5: Unfinished (tonic evasion) perfect cadence.
Der Abschied


Ex A.6.3 *Das Lied*, ‘Der Abschied’, bars 84-87: Deceptive Cadence.

Ex A.6.4 *Das Lied*, ‘Der Abschied’, bars 91-99: Unfinished (dissonance) perfect cadence.

Ex A.6.6 Das Lied, ‘Der Abschied’, bars 126-28: Unfinished (dissonance) perfect cadence.


Ex A.6.9 *Das Lied*, ‘Der Abschied’, bars 245-51: Unfinished (tonic dissonance) perfect cadence.


Ex A.6.15b *Das Lied*, ‘Der Abschied’, bars 341-43 (Voice leading).
Ex A.6.16  *Das Lied*, 'Der Abschied', bars 347-49: Perfect cadence.

Ex A.6.17  *Das Lied*, 'Der Abschied', bars 351-3: Perfect cadence (replacement dominant III).


Langsam

![Music notation diagram](image-url)

Appendix B: Cadence Examples from the Ninth Symphony
Andante comodo

Ex B.1.1 Ninth Symphony, I, bars 17-18: Perfect cadence.

Ex B.1.2 Ninth Symphony, I, bars 26-29: Perfect cadence.
Ex B.1.3 Ninth Symphony, I, bars 44-47: Perfect cadence.

Ex B.1.4 Ninth Symphony, I, bars 53-54: Modulating deceptive cadence.
Ex B.1.5 Ninth Symphony, I, bars 58-60: Mid-phrase cadential progression.

Ex B.1.6 Ninth Symphony, I, bars 63-64: Middleground deceptive perfect cadence completion of preceding deceptive cadence in bars 53-54 in D. Foreground unfinished (tonic evasion) perfect cadence in E♭.
Ex B.1.7 Ninth Symphony, I, bars 75-80: Modulating deceptive cadence.
Ex B.1.8 Ninth Symphony, I, bars 101-08: Unfinished (incomplete tonic) perfect cadence (Omitted Dominant \(\text{II}^7-(V^7)-\text{I}\)).
Ex B.1.9 Ninth Symphony, I, bars 147-48: Perfect cadence.
Ex B.1.10 Ninth Symphony, I, bars 158-60: Modulating deceptive cadence.
Ex B.1.11 Ninth Symphony, I, bars 196-204: Unfinished (dissonance) perfect cadence.

Mit Wut
Allegro risoluto

VII\textsuperscript{9} (E\textsubscript{b} major)

V\textsuperscript{7} (E\textsubscript{b} major)
Ex B.1.12 Ninth Symphony, I, bars 232-36: Perfect cadence.
Ex B.1.13 Ninth Symphony, I, bars 272-3: Perfect cadence.

Ex B.1.15 Ninth Symphony, I, bars 309-17: Unfinished (dissonance) perfect cadence.
Ex B.1.16 Ninth Symphony, I, bars 356-57: Perfect cadence.

Ex B.1.18 Ninth Symphony, I, bars 371-74: Perfect cadence (whole-tone dominant).

Ex B.1.20 Ninth Symphony, I, bars 412-16: Perfect cadence.
Ex B.1.21 Ninth Symphony, I, bars 418-34: Perfect cadence (Omitted Dominant II-(V)-I).

Ex B.1.22 Ninth Symphony, I, bars 441-44: Perfect cadence.

Ex B.1.22 Ninth Symphony, I, bars 441-44: Perfect cadence.
Im tempo eines gemächlichen Ländlers:

Ex B.2.1 Ninth Symphony, II, bars 3-4: Perfect cadence.

Ex B.2.2 Ninth Symphony, II, bars 24-32: Perfect cadence.

Ex B.2.3 Ninth Symphony, II, bars 56-58: Perfect cadence.
Ex B.2.4 Ninth Symphony, II, bars 64-66: Unfinished (tonic dissonance) perfect cadence.

Ex B.2.5 Ninth Symphony, II, bars 88-90: Unfinished (tonic evasion) perfect cadence.

Ex B.2.6 Ninth Symphony, II, bars 94-96: Perfect cadence.
Ex B.2.7 Ninth Symphony, II, bars 100-02: Perfect cadence (whole-tone dominant with interpolation V-(II)-I).

Ex B.2.8 Ninth Symphony, II, bars 103-04: Half cadence.

Ex B.2.9 Ninth Symphony, II, bars 108-10: Half cadence.
Ex B.2.10 Ninth Symphony, II, bars 112-13: Modulating deceptive cadence.


Ex B.2.12 Ninth Symphony, II, bars 152-54: Perfect cadence.
Ex B.2.13 Ninth Symphony, II, bars 160-63: Unfinished (tonic dissonance) deceptive perfect cadence (omitted dominant $\text{II}-(\text{V})-\text{VI}-\text{I}$).

Ex B.2.14 Ninth Symphony, II, bars 176-78: Deceptive cadence.
Ex B.2.15 Ninth Symphony, II, bars 226-230: Unfinished (tonic evasion) perfect cadence.

Ex B.2.16 Ninth Symphony, II, bars 238-243: Unfinished (tonic evasion) perfect cadence.
Ex B.2.17 Ninth Symphony, II, bars 247-52: Perfect Cadence (omitted dominant II\(^7\)-(V)-I).

Ex B.2.18 Ninth Symphony, II, bars 259-61: Perfect cadence (whole-tone replacement dominant VII-I).

Ex B.2.19 Ninth Symphony, II, bars 263-64: Perfect cadence (dominant replacement VII-I).

Ex B.2.21 Ninth Symphony, II, bars 295-99: Deceptive perfect cadence.

Ex B.2.22 Ninth Symphony, II, bars 330-33: Perfect cadence.
Ex B.2.23 Ninth Symphony, II, bars 363-69: Modulating deceptive cadence.

Ex B.2.24 Ninth Symphony, II, bars 373-75: Modulating deceptive cadence.
Ex B.2.25 Ninth Symphony, II, bars 382-84: Perfect cadence (replacement dominant VII)

Ex B.2.26 Ninth Symphony, II, bars 402-404: Deceptive Cadence.

Ex B.2.27 Ninth Symphony, II, bars 429-32: Deceptive perfect cadence.
Ex B.2.28 Ninth Symphony, II, bars 441-45: Unfinished modulating deceptive cadence.

Ex B.2.29 Ninth Symphony, II, bars 470-72: Perfect cadence (whole-tone dominant).

Ex B.2.30 Ninth Symphony, II, bars 512-515: Unfinished (incomplete tonic) perfect cadence.
Ex B.2.31 Ninth Symphony, II, bars 523-527: Perfect cadence.

Ex B.2.32 Ninth Symphony, II, bars 527-529: Modulating deceptive cadence.

Ex B.2.33 Ninth Symphony, II, bars 534-36: Deceptive cadence.
Ex B.2.34 Ninth Symphony, II, bars 556-58: Deceptive cadence.

Ex B.2.35 Ninth Symphony, II, bars 564-71: Deceptive perfect cadence.
Ex B.2.36 Ninth Symphony, II, bars 612-14: Perfect cadence.

Rondo. Burleske

Ex B.3.1 Ninth Symphony, III, ‘Burleske Cadence’, bars 5-7: Perfect cadence (dominant omitted II-(V)-I).


Ex B.3.3 Ninth Symphony, III, bars 42-44: Perfect cadence (dominant omitted II⁷-(V⁷)-I).
Ex B.3.4 Ninth Symphony, III, bars 71-73: Perfect cadence (dominant replacement II\(^6\)-I).

Ex B.3.5 Ninth Symphony, III, bars 113-17: Perfect cadence.

Ex B.3.6 Ninth Symphony, III, bars 143-47: Perfect cadence.

Ex B.3.8 Ninth Symphony, III, bars 185-87: Perfect cadence.

Ex B.3.9 Ninth Symphony, III, bars 272-75: Perfect cadence (omitted dominant II-(V)-I).

Ex B.3.11 Ninth Symphony, III, bars 300–303: Perfect cadence (whole-tone dominant).

Ex B.3.12 Ninth Symphony, III, bars 309–312: Unstarted (dominant evasion) perfect cadence.
Ex B.3.13 Ninth Symphony, III, bars 318-320: Unfinished (tonic evasion) perfect cadence.


Ex B.3.15 Ninth Symphony, III, bars 335-38: Perfect cadence (whole-tone dominant).
Ex B.3.16 Ninth Symphony, III, bars 344-48: Unfinished (tonic evasion) perfect cadence.

Ex B.3.17 Ninth Symphony, III, bars 364-71: Deceptive perfect cadence.

Ex B.3.18 Ninth Symphony, III, bars 376-80: Perfect cadence.

Ex B.3.20 Ninth Symphony, III, bars 398-402: Unfinished (tonic dissonance) perfect cadence.

Ex B.3.21 Ninth Symphony, III, bars 404-410: Deceptive cadence.
Ex B.3.22 Ninth Symphony, III, bars 434-45: Unfinished deceptive perfect cadence (Incomplete Tonic).

Ex B.3.23 Ninth Symphony, III, bars 477-480: Unfinished (tonic evasion) deceptive perfect cadence.
Ex B.3.24 Ninth Symphony, III, bars 557-559: Burlesque cadence.

Ex B.3.25 Ninth Symphony, III, bars 608-612: Unfinished (dissonance) perfect cadence (interpolated voice-leading prolongation of dominant).
Ex B.3.26 Ninth Symphony, III, bars 613-17: Burleske cadence.

Ex B.3.27 Ninth Symphony, III, bars 657-59: Unfinished (dissonance) Burleske cadence (with dIV).
Adagio

Ex B.4.1 Ninth Symphony, IV, bar 4: Perfect cadence.

Ex B.4.2 Ninth Symphony, IV, bars 10-12: Unfinished (incomplete tonic) perfect cadence.

Ex B.4.3 Ninth Symphony, IV, bar 24-25: Perfect cadence.
Ex B.4.4 Ninth Symphony, IV, bar 27-29: Unfinished (incomplete tonic\tonic evasion) perfect cadence (replacement dominant ,II diminished 7th).

Ex B.4.5 Ninth Symphony, IV, bar 47-49: Modulating deceptive cadence.

Ex B.4.6 Ninth Symphony, IV, bar 58-60: Unfinished (tonic evasion) perfect cadence.
Ex B.4.7 Ninth Symphony, IV, bar 62-64: Perfect cadence (omitted Dominant \( b^7-(V)-I \)).

Ex B.4.8 Ninth Symphony, IV, bar 72-73: Unfinished (tonic evasion) perfect cadence.

Ex B.4.9 Ninth Symphony, IV, bar 75-77: Unfinished (incomplete tonic) perfect cadence.
Ex B.4.10 Ninth Symphony, IV, bar 117-126: Perfect cadence (interpolation V-\textsuperscript{7}I-I).
Ex B.4.11 Ninth Symphony, IV, bar 137-138: Perfect cadence.

Ex B.4.13 Ninth Symphony, IV, bar 144-48: Unfinished (submediant dissonance) deceptive cadence (D\#) then half cadence (A).