

[307]

**DER ABSCHIED**  
**(THE FAREWELL)**

[308 blank]

[309]

**DAS LIED VON DER ERDE**  
**NINTH SYMPHONY**

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[311] **Mahler** closed his first symphonic cycle with the song of heaven in the Finale of the Fourth. The song of love completes the second cycle, summarizing all that has gone before. The course seemed completed. But a new cycle already begins. *Das Lied von der Erde* (*The Song of the Earth*) provides the first sounds.

The inner laws in the development of this artist have something moving about them. Seen from the human, psychological, and aesthetic standpoints, it is the picture of constant Becoming, driven by necessity. Everything obeys as if under an inevitable command, and yet no intention, no speculative will is behind it. The works stand in stark contrast to one another. Each appears to be the closing personal declaration. And yet each already carries the following one within itself, and if one observes this, the earlier one appears only as a preparation. From the youthful dream of the First, beyond the *Wunderhorn* fantasies, and beyond the mighty tensions of the instrumental symphonies, up to the Eighth, is an uninterrupted ascent, driven up to a feverish intensification of forces in the last work. Here was the summit. What could still come? The miracle of change occurs. Three new, large works begin to grow. If one makes an assessing comparison of them to the complete previous works, it almost appears as if the actual Mahler were only now beginning to speak. The giant symphonic works up to the Eighth are again only a preparation to release Mahler's tongue for the most unusual things that were given him to say.

Taken in a human, psychological way, it is a breakdown, in its certainty of feeling a frightening premonition of the end. There was no external reason for this. Mahler was 48 years old when he composed *Das Lied von der Erde* in the summer of 1908. The loss of his position in Vienna hurt, but had brought at the same time a freedom from petty battles. If Mahler had to leave his directorial work unfinished, then he could give himself to creating with less hindrance.

Financial worries did not burden him. During the winter months, he had committed himself to America, with unusually advantageous conditions, as a concert conductor. This activity also gave him rich stimuli for his creative work. He was healthy in body, insofar as a man of his nervous constitution can be called healthy. Resignation may be explainable from external experiences, from the change of his practical activity for the conscious secondary purpose of earning money, from the failure of his plans in Vienna. It is not, however, sufficient to justify the change in the curve of feeling in his creative work.<sup>1</sup> Here, an inner transformation took place whose ultimate causes are not comprehensible to the mind. The unprecedented intensity of the Eighth, the rebirth of a world from the idea of love, had a terrible reaction as a consequence. The consciousness of being finished suddenly awakened the realization of being alone. The resounding universe had been created, and the creator appeared to himself as redundant. But the man in him had not yet entered into the heaven of his visions. An ardent hunger for life and love broke through, allowing him to feel the gulf between a divinely enthused soul and an earthly, yearning drive with deep sorrow. The command to take farewell struck the man who only in his own ecstasy [312] had matured to understanding the gratifying value of existence. It is the tragedy of the prophetic nature that goes blind from the clairvoyance of its own view, lovingly encompasses everything in the intoxication of creative rapture, but in reality is incapable of grasping anything more. From this inner conflict of one wandering between worlds emerge the three final works of Mahler, *Das Lied von der Erde*, the Ninth and Tenth Symphonies. A third cycle is formed, different from the two earlier ones in basic poetic mood and in musical style, and yet growing up out of them, the most intimate of Mahler's creations.

The two first named works were completed, but did not reach performance in Mahler's

lifetime. Of the Tenth Symphony, only the sketch of the score, which is completely carried out, exists. It is an instrumental work, laid out in five movements, beginning with a viola Adagio in D-sharp minor. The lines of notes frequently only record a leading voice. Between them are strange, diary-like cries, diabolical faces mixed with visions of an ardent yearning for life and love. “The devil dances it with me” (“Der Teufel tanzt es mit mir”) stands on the opening page of the first Scherzo. Beside this are melancholy words of farewell, intimate confessions of love, always in brief, warm words that are written with moving intensity. This score will never be heard.<sup>2</sup> It was not burned, as Mahler wished,<sup>3</sup> but its orchestral completion would place impossible tasks before the best authority on Mahlerian craft. So this draft remains Mahler’s most personal legacy, a stammering confirmation of the developmental line that begins with the last chord of the Eighth.

For the consideration of the Mahlerian oeuvre there only remain two final works, *Das Lied von der Erde* and the Ninth symphony. Mahler described *Das Lied von der Erde* as a “Symphony for tenor and alto (or baritone) voices and orchestra.” It is a cycle of six solo songs. The texts are taken from Bethge’s *Die Chinesische Flöte (The Chinese Flute)*, a free translation of old Chinese poems. As he often did, Mahler made small changes of details, and in the closing song drew two pieces into one.<sup>4</sup> It is said that he chose the description “symphony,” tormented by presentiments, in order to go around the number nine, which was fateful for all great symphonists after Beethoven, Schubert, and Bruckner. It is possible that such trains of thought had a say with Mahler. But they should not be attributed with decisive significance. Mahler’s concept of the symphony’s nature as a cosmic work of art found a new expression that corresponded to the inner change in his nature. The six pieces were not strung together

arbitrarily as a random sequence of solo songs. They were to him a complete picture of life and the world. Seen from the height of the lonely wanderer who is preparing to take farewell, they were composed out of the consciousness of a connection to the universe. A farewell that penetrates to all hearts and applies to humanity just as much as the grandiose call of love in the Eighth. The personal confession of the individual stands here against the super-personal in this work. The sharpest contrast to the preceding one, it is a complement and reflection in the sense of inner Becoming, perceived in a symphonic and universal way in its ideal and formal conception.

Nevertheless, its purely lyrical character signifies it as a hybrid work, [313] and therefore it is not included in the count of the symphonies. A characteristic trait for Mahler's creative method is repeated: the growth of the symphony from the song. At the beginning of each symphonic cycle stands a song cycle. It provides the essential mood and stylistic character for the budding symphonies. The First Symphony was an extension of the youthful experiences of the *Lieder eines fahrenden Gesellen*, while the Second, Third, and Fourth are rooted in the *Wunderhorn* songs. For the instrumental symphonies, Rückert's poetry, with the *Kindertotenlieder* and the individual songs that sink into the interior of the self, were the prelude. Particularly the *Kindertotenlieder*, although they did not arise as a sequence, appear in their present form as a preliminary study for *Das Lied von der Erde*.<sup>5</sup> Mahler always thought of orchestral accompaniment in his songs. Not because of external needs or for intended effects. The individual voice, the individual being, was not otherwise conceivable for him than within the complete organic picture of orchestral sound. The piano appeared to him, who never could adapt to the chamber format and the sensitivity for chamber music, only usable within the orchestra.

As an independent accompanying instrument, it was impotent for Mahler. Correspondingly, the piano accompaniments of his songs are expedients, piano reductions without appeal for the player or a life in their own sound.<sup>6</sup>

The songs in *Das Lied von der Erde* differ from Mahler's earlier songs only in their unity and symphonic structure, which was emphasized from the outset. Based on their integration between two large works, they signify, just like the earlier song compositions, the appropriation of a new circle of moods that were intended to be worked out in symphonic creation. The song and the word opened up new poetic associations, clearing the ground for a newly blossoming musical style. Therefore, *Das Lied von der Erde* is not only a personal counterpart to the Eighth, an emotional reaction of the individual being to the choir of humanity. It is not only the mediating bridge between two dissimilar symphonies. It is the foundation, determining the mood and style of the following creative cycle. It signifies for the last, externally incomplete series of Mahler's works the same determination of ideal character and inner direction of the will that the earlier songs did for the symphonies that followed them.

That Mahler himself, regardless of whether consciously or unconsciously, perceived this relationship in such a way is shown by the following works. He had no intention in principle of giving the singing voice, whether choral or solo, the leadership from the Eighth on. He required it either as a conclusion, a final summation as in the Eighth, or to obtain new ground, as in the songs. Beyond that, it had for him only an episodic significance or it was dissolved in the instrumental elements. Correspondingly, the Ninth and Tenth Symphonies are again kept purely instrumental. The sung word is not incorporated into them. Perhaps, however, in the Ninth and, according to the sketches, also in the Tenth, which is excluded from closer consideration here, a

continuation of basic lines can be recognized, in the course of moods as well as in the kind of musical style, that were drawn in *Das Lied von der Erde*. Determined by the inner change in Mahler, they emerge in detail from the world of feelings in the poetry.

[314] The poems chosen by Mahler come from the Chinese literature of the Eighth and Ninth Centuries. They are mostly songs of loneliness. “Das Trinklied vom Jammer der Erde” (“The Drinking Song of Earth’s Sorrow”), intermixed with wildly demonic tones, “Der Trunkene im Frühling” (“The Drunkard in Spring”) with burlesque, fantastic ones, “Der Einsame im Herbst” (“The Lonely One in Autumn”), based on the expression of unworldly melancholy, and the closing main piece “Der Abschied” (“The Farewell”), breathing shattering tragedy through restrained austerity. In between stand, as contrasts, the graceful idyll “Von der Jugend” (“Of Youth”) and the powerfully blossoming “Von der Schönheit” (“Of Beauty”). Life and longing, carried by the resigned consciousness of the impossibility of fulfillment, is at the root of this poetry. The exotic nature of the language, rhythm, and imagery, and the fragrance of the past that also streams from the tender poems in their sensitive reshaping by Hans Bethge, exalts the quiet charm of these moods, increases the melancholy of the basic feeling.

Mahler made use of these stimuli. The archaic and exotic gave the impulse for melodic formation, treatment of language, rhythm, harmony, and color. Not in the sense of artifice. The music has nothing Chinese about it in the philological sense. The strange and exotic becomes the means for stressing the feeling of loneliness. That Mahler did not strive for an external reproduction of incidental poetic color, but followed the deeply rooted urge to find a musical style, is shown by the Ninth Symphony. Here, what still appeared to be an accidental result of the poetic model in *Das Lied von der Erde* is consciously worked out.<sup>7</sup> One can call this type of

style the style of dissolution. Dissolution regarding melody, harmony, linearity, shaping of form, and the entire layout. A disintegration, not from weakness, but from the necessity of renewal, of the prophetic compulsion to express while searching for other foundations.<sup>8</sup> The visionary manifestations of Mahler are driven to an almost painful fervor and ruthlessness of confession. What had still appeared to be temporally conditioned is dropped. The drive toward a spiritual revelation, free of waste and unhindered by convention, alone remains decisive, shrinking back from no austerity, from no nakedness or self-exposure. Requirements of a pleasing, accessible sound are no longer considered. The musical vision places itself before the ear in unmediated originality and primitiveness. Thereby, compositional traditions fall away. Polyphony in the usual sense, consciously cultivated by Mahler since the Fifth, and developed in the Eighth to the utmost freedom and ease in the play of voices, disappears. It is no longer valid as a summation. The lines release themselves from artistic bonds, running free beside one another, swinging out without hindrance.<sup>9</sup> The voices cut and cross each other. Climaxes no longer lie at the great harmonic concentrations and explosions, but emerge from the autonomy of the melodic impulse of motion. The melodic line loses the tight, clear-cut contour that was previously characteristic of Mahler. The song-like periodic construction falls apart. A new, asymmetrical principle of design comes into play. The smooth, clear line disappears in fantastic, playful ornamentation. The exoticism of the Chinese poetry is the external cause. The thematic structure of the Ninth, in frayed melodic phrases, strung together like a mosaic, avoiding firmly closed connections, shows the [315] basics of the stylistic change. The harmonic principle of design, with its development of the melody out of key relationships and the construction in anticipation of a closing cadence, is eliminated. Horizontal structure becomes authoritative, and the firm rhythmic structure

dissolves into a free sequence of measures and a declamatory presentation. With the individual elements of expression, the formal shape changes. Until now, Mahler had, despite deviations and expansions in detail, held firm to the basic formal types: sonata movement, song, and rondo. Or rather, he finds them his own way with an inner redesign. Now they also disintegrate under the influence of the new stylistic principle. Both outer movements of the Ninth are kept in a rhapsodic, free construction and stand outside the formal scheme that was usual to this point. The apparently more tightly closed middle movements are more accurately ironic parodies of typical constructive principles than new implementations of them. The individual movements of *Das Lied von der Erde*, seemingly like other songs, also distance themselves from usual patterns. Episodic depictions and individual structures show a dependence on the previous type of design. The execution, however, runs unimpeded through conscious ideas of form. The impression of the improvisatory, almost arbitrary, is also predominant in the formal shaping.

The instrumental setting is similar. The orchestra of *Das Lied von der Erde* is handled in a chamber music-like way. In the Ninth also and, as far as the sketch allows inference, in the Tenth, Mahler strives, regardless of occasional increases in strength and sound, for an emphasis of the individual instrumental character, avoiding the total effect of the orchestral mass of sound. The individual voice dominates. The polyphonic style also leads to a layering of voices, heedless of tonal relationships. It has been said by those who are shocked by the acoustic stringency of the Ninth that Mahler himself would have softened and balanced it, had he been granted control through the ear. After all, he had belatedly carried out changes in earlier works, particularly the sweeping re-instrumentation of the Fifth, which was overburdened by heavy brass. It is easy to put forward such assertions, but difficult to disprove them. If one compares the orchestral

treatment with other peculiarities of style in the work, it is apparent that it corresponds to the musical language of the later Mahler. There is no reason, only for the sake of the musical tastes of astonished listeners, to assume a deficiency on Mahler's part. He also did not hear *Das Lied von der Erde*, and yet proved himself a carefully judicious expert of orchestral sound. In addition, it was precisely in these last years when he strengthened his knowledge of the concert orchestra through his conducting activities in America, and he even acknowledged this. It is unjustified and arbitrary to single out the Ninth in detecting contradictions between intention and effect. Of the many oddities in this work, the asceticism of the orchestral sound is only one detail. External objections, though, are the most easily approachable, particularly when the correspondence with other peculiarities of style are disregarded.

The two final works are in a late style. A late style, although Mahler was not yet fifty years old when he turned to it. Full of austere fantasy, like the late style of every great artist, and full of presentiments of the future. The material element of the sound and the rules governing its substance retreat in the face of [316] the spiritual vision of the sound. The rendering instrument sinks more and more down to a slave of the expression, and the ear is an organ subordinate to the transmission; the transcendental tonal conception prevails. While the concept of tonality is not abolished, it is definitely shaken, and ornamental play replaces the compact closure of the appearance. All elements of the previous musical language are tested in their truthfulness and their future validity. It is like a great accounting with what has been. Nothing holds that has not evolved to the need for the greatest increase in intensity. Fantasy, awakened to the consciousness of absolute freedom, wishes to shape the shapeless, to comprehend the incomprehensible. Spirit, rid of the earthly and the material, wishes to captivate the purely spiritual in sonic forms. The

irrational happens, both in the way ideas are shaped and in their sensually perceptible representation. It will require some time to make possible an absolute assessment here, to identify the boundary between idea and ability, to determine to what extent the unpronounceable has really been spoken or even implied.<sup>10</sup> Certainly, however, this late style of Mahler signifies no failing or expiration of strength. The pursuit of the irrational was the deepest aspect of his art. Beyond this elevation of the personal, his late style is the declaration of a prophetic gift. It carries within it the rudiments of modern instrumental music, in both chamber and symphonic styles. In the Eighth, Mahler led the elements of the symphonic monumental style up to their last heightening at that time, had created the most powerful symphonic architecture since Beethoven's Ninth. Now he shatters it. He lets it splinter apart and finds a new way of organizing and continuing it. He looks over his work, and would like to start all over again. "It seems to me as if I had written only a few notes," Beethoven expressed on his deathbed. The feeling that everything before was only a weak beginning, that the true creative life is only beginning now, this clear-sighted view of what stands on the edge of the other world, inspired Mahler's last works. The hereafter, a distant dream in the *Wunderhorn* symphonies, understood in the instrumental symphonies as the experience of creating, of the tragedy of fate, of the symbolism of day and night, and glorified in the Eighth as universal love—this hereafter has now become the property of the artist. He has transformed even himself into a resident of the other world. What he now creates is seen and felt from the perspective of a spirit that already soars upon distant heights.<sup>11</sup> The one-time activity of upward aspiration no longer dwells within him, and the love of God and of the universe provides no more impulse, for he himself has entered into it. He only continues to look down in retrospect. This retrospect allows a confession of love

for humanity and for the earth to once more ardently and overwhelmingly swell up in a song cycle. It then allows visions of the future, mixed with caricatures of the past, to rise up in the Ninth. It ends in a work that could no longer take shape because the mouth of the seer fell silent. Thus do the three last creations of Mahler arise, legacies of one who has overcome. Before he gathers himself to the prophetic word of the Ninth, he utters the word of farewell, *Das Lied von der Erde*.<sup>12</sup>

[317] “Das Trinklied vom Jammer der Erde,” after Li-Tai-Po,<sup>13</sup> 702-763, provides the beginning:

Schon winkt der Wein im gold'nen Pokale,  
 Doch trinkt noch nicht, erst sing' ich euch  
 ein Lied!  
 Das Lied vom Kummer soll auflachend in  
 die Seele euch klingen.  
 Wenn der Kummer naht, liegen wüst die  
 Gärten der Seele,  
 Welkt hin und stirbt die Freude, der Gesang.  
 Dunkel ist das Leben, ist der Tod.

Herr dieses Hauses!  
 Dein Keller birgt die Fülle des goldenen Weins!

Hier, diese Laute nenn' ich mein!  
 Die Laute schlagen und die Gläser leeren,  
 Das sind die Dinge, die zusammen passen.  
 Ein voller Becher Weins zur rechten Zeit  
 Ist mehr wert, als alle Reiche dieser Erde!

Dunkel ist das Leben, ist der Tod!

Das Firmament blaut ewig und die Erde  
 Wird lange fest steh'n und aufblüh'n im Lenz.

The wine already beckons in the golden  
 goblet,  
 But do not drink yet, for first I will sing you  
 a song!  
 The song of grief shall, laughingly, sound  
 into your souls.  
 When grief draws close, the gardens of the  
 soul lie desolate,  
 Joy and song wither away and die.  
 Dark is life, is death.

Lord of this house!  
 Your cellar buries the fullness of the golden  
 wine!

Here, I shall call this lute my own!  
 To strike up the lute and to empty the glasses,  
 Those are the things that belong together.  
 A full cup of wine at the right time  
 Is worth more than all the kingdoms of this  
 earth!

Dark is life, is death!

The firmament is eternally blue, and the earth  
 Will long stand fixed and bloom up in spring.

Du aber, Mensch, wie lang lebst denn du?  
 Nicht hundert Jahre darfst du dich ergötzen  
 An all dem morschen Tande dieser Erde!  
 Seht dort hinab! Im Mondschein auf den  
     Gräbern  
 Hockt eine wild-gespenstische Gestalt –  
 Ein Aff' ist's! Hört ihr, wie sein Heulen  
 Hinausgellt in den süßen Duft des Lebens!  
 Jetzt nehmt den Wein! Jetzt ist es Zeit,  
     Genossen!  
 Leert eure gold'nen Becher zu Grund!  
 Dunkel ist das Leben, ist der Tod!

But you, man, how long do you live?  
 Not even a hundred years may you delight  
 In all the rotten trinkets of this earth!  
 Look down there! In the moonlight on the  
     graves  
 Crouches a wild, ghostly form –  
 It's a monkey! Hear how his howling  
 Yells out into the sweet fragrance of life!  
 Now take the wine! Now it is time,  
     comrades!  
 Empty your golden cups to the bottom!  
 Dark is life, is death!

A minor, Mahler's tragic key, provides, as in the second movement of the Fifth, in the outer movements and Scherzo of the Sixth, and as later in the Rondo-Burlesque of the Ninth, the basic harmony. It is the key that for Mahler always symbolizes the heaviness and downward pull of earthly things. Yet another symbol returns again, a sequence of notes that pervades the whole work like a motto, such as the motive of a fourth in the First and the harmonic sequence A major–A minor in the Sixth. This time it is a motto rendered in a linear row, the descending sequence A–G–E:



[Example DL-1: A—G—E motto]

Its meaning is not conspicuously emphasized like the chord motive in the Sixth. While the sequence pervades all six songs, it is concealed, made unrecognizable by alterations of the most varied sort, inversion, and retrograde motion. It is like a power that is hardly outwardly recognizable, that creeps in everywhere and, without a violent intervention, always changing

itself, gives the decisive direction for the inner development, or at least a common undertone.<sup>14</sup>

In the “Trinklied,” it appears, immediately following [318] the upward striving opening theme in the horns, in the strings, pressing down the ascending direction of the winds, as it were:



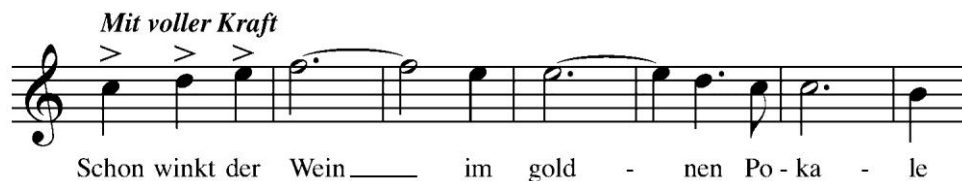
[Example DL-2: horns, mm. 1-9 with upbeat; first violins, mm. 4-9 (doubled by second violins, mm. 5-9, and violas, mm. 5-7)]

Woodwind trills and flutter tongues, hard ripped *pizzicati* of the violins, a high *tremolo* of the cellos, and blaring *fortissimo* muted trumpets give a lurid color, despite the external force. With a wildly explosive continuation of the violin motive, the brief prelude closes:



[Example DL-3: first violins, mm. 12-15, partially doubled by flutes and E-flat clarinet]

“With full strength” (“Mit voller Kraft”), the tenor enters:



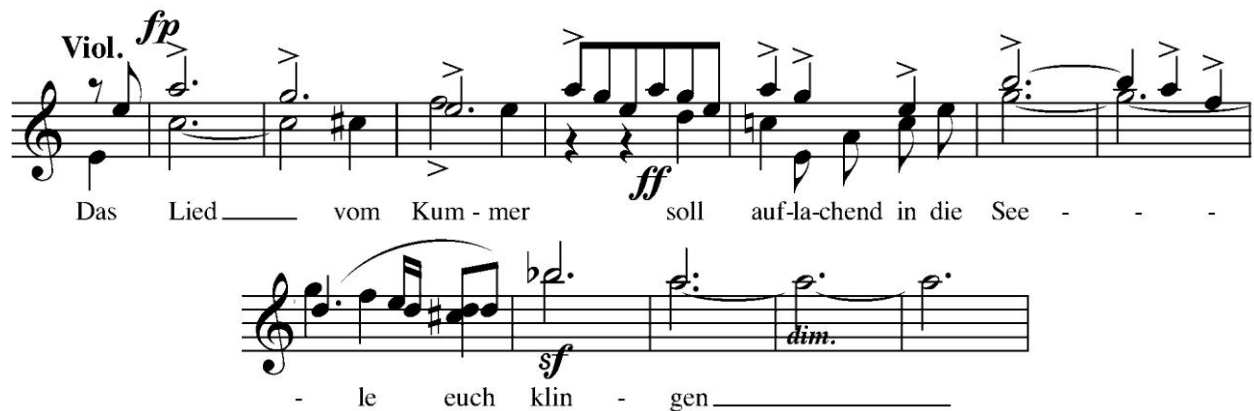
[Example DL-4: tenor voice, mm. 16-22]<sup>15</sup>

As if mocking, the second line veers over to major and closes in an ironic *cantabile*:



doch trinkt noch nicht erst sing' ich euch ein Lied!  
 [Example DL-5: tenor voice, mm. 28-33]

It is the “song of grief” (“das Lied vom Kummer”). In the violins, the main motive sounds sharply, and “always powerfully” (“immer machtvoll”), the voice rises up to B-flat:



- le euch klin - gen  
 [Example DL-6: first violins, tenor voice, mm. 36-48]

The challenge is given, and the orchestra changes to a quiet D minor. “Dark, tender, but despite the tender sound production always with the most passionate expression” (“Düster, zart, trotz zarter Tongebung stets mit leidenschaftlichstem Ausdruck”), played about by “cajoling” (“schmeichelnd”) instrumental voices, the song begins. It is not a melody in the usual sense, and rises up in free, rhythmically precise melodic declamation to an earnest lament:

*trotz zarter Tongebung stets mit leidenschaftlichem Ausdruck*

*düster zart*

Wenn der Kummer naht, lie - gen wüst die Gär - ten der See - le

welkt hin und stirbt die Freu - de der Ge - sang.

[Example DL-7: tenor voice, mm. 56-74]

The orchestra gently rises to G major. Falling back into minor, the voice gives a dissipating conclusion, woven with the main motive:

*sehr getragen*

*p*

dun - kel ist das Le - ben, ist der Tod.

[Example DL-8: tenor voice, mm. 81-89]

It is the refrain of the song, which is constructed in three verses, with the text and music forming the returning dark conclusion of each verse. In the second verse, life calls forth pleasure in wine and music. Similar to the beginning, the prelude is heard, now in G minor without the muted trumpets, heightened in the expression of wild joy by garish woodwind sounds, the main motive hammering in the glockenspiel, intensified by the depression of E to E-flat:

*ff*

*f*

Horns

*ff*

Trump.

[Example DL-9: horns, first violins, mm. 96-102 (with second violins, mm. 97-100); trumpet, m.102]

Herr dieses Hauses!  
 Dein Keller birgt die Fülle des goldenen Weins!

[319] Similarly as before, the major turn of the voice, then, corresponding to the announcement of the “song of grief,” “Hier, diese Laute nenn’ ich mein.” Songful B-flat major, penetrated by the main motive in the instrumental voices:

Flutes *8va* *p*  
*ausdrucksv.*  
 Die Lau - te schla - gen und die Glä - - - ser lee - ren  
 Viol. *p*  
 das sind die Din - ge, die zu - sam - men pas - sen.

[Example DL-10: tenor voice, mm. 136-150; flutes and clarinet, mm. 137-144; first violins, mm. 145-150]

The D minor of the first verse from “Wenn der Kummer naht” returns, raised to E-flat minor, the “dark, tender” (“düster, zart”) expression of the voice changed to “glowing” (“glühend”):

Ein voller Becher Weins zur rechten Zeit  
 Ist mehr wert als alle Reiche dieser Erde!

The brief major postlude of the orchestra is also repeated, now in A-flat major instead of G major. The inner agitation of this verse drives upward, and the epilogue, “Dunkel ist das Leben, ist der Tod,” sounds in A-flat minor instead of G minor, with a liberating close in major and the main

motive “*pianissimo*, but very expressively and with long strokes” (“*pianissimo*, aber sehr ausdrucksvoll und lang gestrichen”) in the violins, which lead the melody.

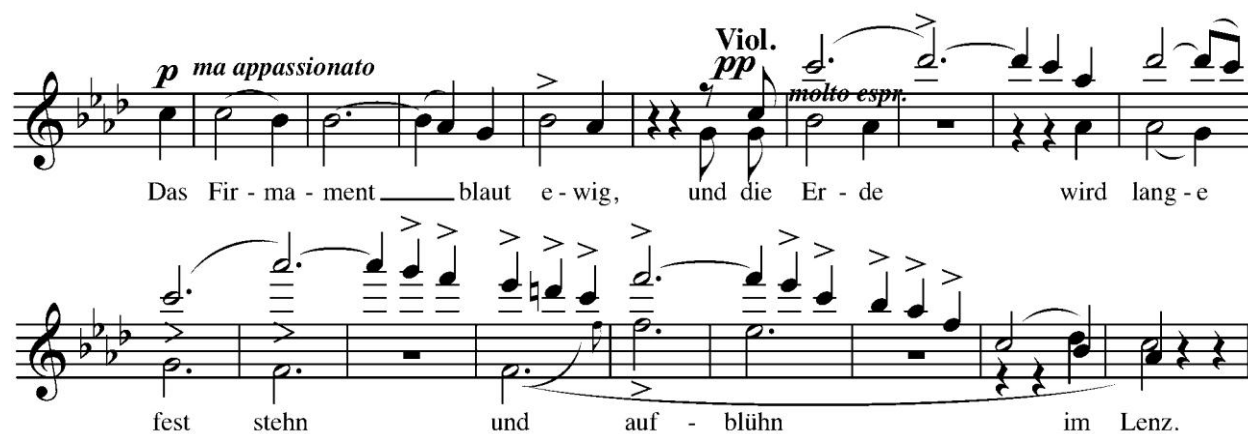
The third verse is treated most extensively, as the outcome of the two preceding ones.<sup>16</sup> From the juxtaposition of the eternity of divine life and the temporality of human life, there ensues an invitation to empty the cups in consciousness of the transitory nature of pleasure. Intoxication is the defiant self-assertion of the moment set against unavoidable death.

The A-flat-major postlude veers into a darkening F minor. From the muted trumpet sounds the main motive of grief, answered by the English horn with the introductory horn call. A soaring violin melody seeks to songfully reshape the motive of grief:

The image shows a musical score for two instruments: 1. Viol. and Clar. p. The violin part is written on a single staff with a treble clef and a key signature of three flats. It begins with a *pp* dynamic and features long, expressive notes with slurs. The clarinet part is written on a single staff with a bass clef and a key signature of three flats. It begins with a *p* dynamic and includes the instruction *ben marcato*. The violin part later features the instruction *mit größtem Ausdruck* and ends with a *f* dynamic. The clarinet part ends with a *ff* dynamic.

[Example DL-11: first violins, mm. 210-222; clarinet, mm. 214-222]

Driven by the “*ben marcato*” of the clarinet and trumpet, it rises “with the greatest expression” (“mit größtem Ausdruck”) to a passionate buildup, then sinks back into a quiet C minor. With a tender anticipation of the later farewell melody, the voice enters:



*p ma appassionato*  
*Viol. pp* *molto espr.*  
 Das Fir - ma - ment blaut e - wig, und die Er - de wird lang - e  
 fest stehn und auf - blühh im Lenz.

[Example DL-12: tenor voice, mm. 263-281; first violins, mm. 268-281]


Dreamily, the accompanying violin melody continues. “Passionately” (“Leidenschaftlich”), the question bursts out:



*f Leidenschaftlich*  
 Du a - ber Mensch, wie lang lebst denn du?

[Example DL-13: tenor voice, mm. 295-302]

[320] Crying out in agony, the answer:



*ff* *sempre ff*  
 Nicht hun - dert Jah - re darfst du dich er - göt - zen an  
 all dem mor - schen Tan - de die - ser Er - de!

[Example DL-14: tenor voice, mm. 307-325, with some first violin doubling, mm. 307-314]

The wild opening mood breaks through. A minor resounds again, and horns violently thrust their fanfares upward. An eerie vision rises up at this call, clothed in the tones of the grief motive:

The musical score consists of two staves. The top staff is for Horns and Tenor Voice. The Horns part begins with a *ff* dynamic and plays a series of ascending notes. The Tenor Voice part has the lyrics: "Seht dort hin - ab! Im Mond - schein". The bottom staff is for Cellos and Glockenspiel. The Cellos part begins with a *sempre ff* dynamic and plays a series of ascending notes. The Glockenspiel part has the lyrics: "auf den Grä - bern hockt ei-ne wild ge - spen-sti-sche Ge - stalt". The Glockenspiel part begins with a *ff* dynamic and plays a series of ascending notes.

[Example DL-15: horns, mm. 326-339; tenor voice, mm. 328-344; cellos, mm. 339-341; glockenspiel, mm. 341-342]

Ein Aff' ist's! Hört ihr, wie sein Heulen  
Hinausgellt in den süßen Duft des Lebens!

In the greatest strength, the motive continues to scream. Over the graves of life, stupidity wails its cacophonous song. The sight calls the instincts of life into frenzy, to an avaricious seizure of the moment in the consciousness of its rapid obliteration without a trace. The song is “wild,” now in A major:

*ff wild* Ge - nos -

Jetzt nehmt den Wein! Jetzt ist es Zeit<sup>3</sup>  
 sen! leert Eu - re gold - nen Be - cher zu Grund!

[Example DL-16: tenor voice, mm. 367-381, doubled by violins, mm. 369-372, 376-381; flutes, oboes, clarinets, mm. 373-380]

Major does not hold. Already in the second half, the darkening conclusion sounds into it. In A minor, it gives the song its last ending: “Dunkel ist das Leben, ist der Tod.” A short A-minor postlude, briefly summarizing the main motives. A hollow *fortissimo* beat in the depths closes it.

The formal structure of the three-verse construction is clearly discernible in the parallelism of individual lines of verse, the return of the prelude, and the refrain, which rises chromatically from G minor over A-flat minor to A minor. The novelty of the sound formation and the melodic shaping, however, unmistakably emerges at the same time. Periodic structure and tonal symmetry have vanished. In their place comes a chromatically pervaded, free declamatory treatment of the voice. Without lapsing into a reciting presentation, it clings to every irregularity in versification. The word is never interpreted in the conceptual sense, for only the inner emotionality of the poetic idea determines the expression. The orchestral treatment, supported by a few tightly shaped basic motives with sharp, insistent urgency in their intervallic steps, is richly structured and independently intervenes in the vocal presentation. This is no longer an accompaniment, for both parts, the vocal and the instrumental voices, are unified into a truly symphonic whole. Despite freedom in the treatment of the individual instrumental voice,

along with soloistic effects that are woven in, the complete orchestral sound predominates, and the piece retains the character of an opening movement.

[321] **The** next two songs are kept more intimate, and also show a more chamber music-like character in their orchestral treatment. The first one to follow is “Der Einsame im Herbst,” after Tschang-Tsi,<sup>17</sup> from around the year 800:

Herbstnebel wallen bläulich überm See;  
Vom Reif bezogen stehen alle Gräser;  
Man meint, ein Künstler habe Staub von Jade  
Über die feinen Blüten ausgestreut.  
Der süße Duft der Blumen ist verflogen;  
Ein kalter Wind beugt ihre Stengel nieder.  
Bald werden die verwelkten, goldnen Blätter  
Der Lotosblüten auf dem Wasser zieh'n.  
Mein Herz ist müde. Meine kleine Lampe  
Erlosch mit Knistern, es gemahnt mich an  
den Schlaf.  
Ich komm' zu dir, traute Ruhestätte!  
Ja, gib mir Ruh', ich hab Erquickung not!  
Ich weine viel in meinen Einsamkeiten.  
Der Herbst in meinem Herzen währt zu lange.  
Sonne der Liebe, willst du nie mehr scheinen,  
Um meine bittern Tränen mild aufzutrocknen?

Blue autumn mists flow above the sea;  
The grass stands covered by hoarfrost;  
They say that an artist has strewn dust of jade  
Over the delicate blooms.  
The sweet scent of the flowers is gone;  
A cold wind bows down their stems.  
Soon the wilted, golden leaves of the  
Lotus blossoms will wander upon the water.  
My heart is weary. My little lamp  
Went out with a crackle, it reminded me of  
sleep.  
I come to you, trusted place of rest!  
O, give me rest; I am in need of refreshment!  
I cry much in my times of loneliness.  
The autumn in my heart lasts too long.  
Sun of love, will you never more shine,  
To gently dry up my bitter tears?

“Somewhat stealthily, fatigued” (“Etwas schleichend, ermüdet”), the D-minor piece begins with interplay of muted first violins and the oboe:

[Example DL-17: first violins, oboe, mm. 1-6]

The main motive sounds at once, transformed into the lonely song of the tenderly lamenting oboe. Ever more broadly, the mournful melody spins itself out, answered by quiet responses from the clarinet, harmonically grounded by horns and clarinets, resonating in the echo of the flute. In a restrained tone, almost without expression, the narrative of the alto voice begins, played about by the clarinet with the oboe melody:

[Example DL-18: alto voice, mm. 25-31; clarinet, mm. 27-28]

“Singing nobly” (“Edel singend”), the horn takes up the oboe song, while flutes and clarinets “warmly” (“warm”) add an epilogue, flowing in melodic thirds:



[Example DL-19: oboes and clarinets, mm. 37-38]

The voice remains in a monotonous, descriptive narrative tone:

Man meint, ein Künstler habe Staub von Jade

But now, swept up by the beauty of the natural phenomena, the song intimately blossoms out, moving to major:



[Example DL-20: alto voice, mm. 42-44, partially doubled by flute 1 and clarinet 1]

[322] Tender woodwind registers take up the major-key turn in chordal filling. A light swelling of expression that then sinks back into the monotony of the beginning. The song sounds “very held back” (“sehr gehalten”) and “shuddering” (“schauend”):

Der süße Duft der Blumen ist verflogen,  
Ein kalter Wind beugt ihre Stengel nieder.

The horn sings, *espressivo*:



[Example DL-21: horn 1, with partial cello doubling, mm. 60-63]

The voice takes up the closing phrase and intensifies it in a threefold repetition “with affectionate expression” (“mit zärtlichem Ausdruck”):

*mit zärtlichem Ausdruck*

Bald werden die ver - welk - ten, gold - nen Blät - ter **Vcl.** der Lo-tos  
blü-ten auf dem Was - ser ziehn.

[Example DL-22: alto voice, mm. 63-70, solo cello, m. 67]

“Tenderly urgent, tenderly passionate” (“Zart drängend, zart leidenschaftlich”), the warm melody in violin thirds is carried by arpeggiated string accompaniment, heightened by longing, reaching wind melismas. The brief upswing weakens. “Without expression” (“Ohne Ausdruck”), the voice of the lonely one sings out, sinking into gloom:

*p ohne Ausdruck*

Mein Herz ist mü-de | Mei-ne klei-ne  
*pp*

Lam-pe er-losch mit Knis-tern, | es ge - mahnt mich an den Schlaf.  
*pp*

[Example DL-23: alto voice, mm. 78-87 (partially doubled by first violins, mm. 85-87); first violins, mm. 79-81]

A longing for death presses forward, and the happiness of approaching release becomes conscious. In D major, the melody in thirds obtains words and an “intimate” (“innig”) interpretation:

*innig*

Ich komm zu dir, trau-te Ru-he stät - te! | Ja, gib mir Ruh,  
*innig*

ich hab Er - quick - ung not!

[Example DL-24: alto voice, mm. 92-99 (doubled by clarinet 1, mm. 92-94)]

The dream vision of redemption melts away again, and the creeping violin figures rise up anew. The lamenting melody, begun by the bassoon, sounds from the oboe, and the narration quietly flows along:

Ich weine viel in meinen Einsamkeiten.  
 Der Herbst in meinem Herzen währt zu lange.

The pressure of suppressed feelings suddenly explodes. “With great expression” (“Mit großem Ausdruck”), E-flat major breaks through. Harps rush, the winds sound in broad chords, and violins “passionately” (“leidenschaftlich”) sing the melody in thirds. The fullness of the harmony displaces the previous monotony. In a broad sweep, the voice rises up:

*Mit großem Aufschwung Woodw.*  
*f*  
 Son - ne — der — Lie - - - - be, willst du nie mehr schei-nen,  
*sehr leidenschaftlich*

um mei-ne bit-tren Trä - nen mild auf-zu - trock-nen?  
*ohne Ausdruck*

[Example DL-25: alto voice, mm. 128-137; flutes, oboes, clarinets, mm. 129-130]

It only flares up briefly, shattering in the fervor of the expression and the vehemence of the excitement. And then it quickly sinks back. E-flat major falls to D minor. “Without expression” (“Ohne Ausdruck”) and dull, as if ossified, are the closing words, in the same [323] intonation as “Mein Herz ist müde” before. *Molto espressivo*, the lamenting tune of the oboe. From horn and bassoon comes an echo, dying away in dark clarinet sounds. The sun shines no longer; love is dead.

**Only** memory still lives, as longing, as a dream, giving rise to images of what once was: “Von der Jugend” (“Of Youth”), “Von der Schönheit” (“Of Beauty”), and of the blissful drunkenness of intoxication in spring.<sup>18</sup>

“Contentedly cheerful” (“Behaglich heiter”) is the song of youth, after Li-Tai-Po, composed by the poet himself as a delicate miniature in the rhythms of speech:

Mitten in dem kleinen Teiche  
Steht ein Pavillon aus grünem  
Und aus weißem Porzellan.

In the middle of the little pond  
Stands a pavilion of green  
And white porcelain.

Wie der Rücken eines Tigers  
Wölbt die Brücke sich aus Jade  
Zu dem Pavillon hinüber.

Like the back of a tiger  
The bridge of jade curves  
Over to the pavilion.

In dem Häuschen sitzen Freunde,  
Schön gekleidet, trinken, plaudern,  
Manche schreiben Verse nieder.

In the little house sit friends,  
Nicely dressed, drinking, chatting,  
Some writing down verses.

Ihre seidnen Ärmel gleiten  
Rückwärts, ihre seidnen Mützen  
Hocken lustig tief im Nacken.

Their silk sleeves slide  
Backward, and their silken caps  
Amusingly sit on the backs of their necks.

Auf des kleinen Teiches stiller  
Wasserfläche zeigt sich alles  
Wunderlich im Spiegelbilde.

Upon the little pond, the still  
Surface of the water shows everything  
In a wondrous reflection.

Alles auf dem Kopfe stehend  
In dem Pavillon aus grünem  
Und aus weißem Porzellan.

Everything standing on its head  
In the pavilion of green  
And white porcelain.

Wie ein Halbmond steht die Brücke,  
Umgekehrt der Bogen. Freunde,  
Schön gekleidet, trinken, plaudern.

Like a half-moon, the bridge stands  
With its arch inverted. Friends,  
Nicely dressed, drinking, chatting.

Awakened by soft triangle beats, the piece rises in fantastic charm, unreal, intangible in the skipping grace of its airy appearance. B-flat major provides the harmonic color. An F, struck in a bell-like way from the horn, leads in, first calling in long, reverberating whole notes, then lightly tapping in *staccato* quarter-note rhythms. Above, finely woven voices of the flute and oboe stretch out. They take up the main theme, not in the original, downward directed form of the grief motive, but striving upward in inversion, proclaiming life and serenity:

[Example DL-26: horn, mm. 1-2; flute and oboe, mm. 3-6]

In the higher octave, the melody flows further, and under it a dance tune from the clarinets: [324]

[Example DL-27: clarinets, mm. 6-13]

Only woodwinds and horn play in the introduction. Not until the entry of the tenor voice do the upper strings sound in a bouncing *saltando*. The piccolo runs parallel to the voice and gives it a cheerful highlight:

Mitten in dem kleinen Teiche steht ein Pa-vil-lon aus grünem und aus wei-ßem Por-zel-lan  
 [Example DL-28: tenor voice, doubled by piccolo, mm. 13-18]

An exotic linguistic image follows, and the main motive is woven in:

Wie der Rücken ei - nes Ti - gers wölbt die Brü - cke sich aus Ja - de  
zu dem Pa - vil - lon hin - ü - ber.

[Example DL-29: tenor voice, mm. 20-29]

Like a song in the old style—the form becomes the means for archaizing characteristics—a brief wind postlude follows with a repetition of the melody. A sudden change from B-flat to G major. Trumpet and bassoon divide up the melody. Above are delicate woodwind *staccatos*. The triangle rings merrily. Violins and tenor sing a delicate, coaxing tune “gently, but with feeling” (“*zart, aber mit Empfindung*”):

In dem Häus - chen sit - zen Freun - de, schön ge - klei - det, trin - ken, plau - dern,  
man - che schrei - ben Ver - se nie - der.

[Example DL-30: tenor voice, mm. 39-47; violins, mm. 39-44]

Ihre seidnen Ärmel gleiten  
Rückwärts, ihre seidnen Mützen  
Hocken lustig tief im Nacken.

The melody continues to sing tenderly in the solo violin, changing over E major and E minor to G minor, whispering even more secretively:

*Ruhiger*  
*pp*

Auf des klei-nen, klei-nen Tei-ches stil-ler, stil-ler Was-ser-flä-che —  
zeigt sich al-les wun-der-lich im Spie-gel-bil-de.

[Example DL-31: tenor voice, mm. 70-86, doubled by flute 1 and oboe 1, mm. 71-72, 74, piccolo and flute 1, m. 73, oboe 1, mm. 77-80 (with clarinet 1, m. 80)]

A strangely anxious mood, emphasized by the curiously lengthened word repetitions, begins to dawn. There the appearance, here its inverted reflection, one standing the other on its head, both moving and acting the same way. Like a delicate veil, with quiet dissonance, it runs through the stretched-out minor sounds, and the rhythmic tension is relaxed. For a moment it seems as if the whole were about to dissolve into a haze. A powerful attack of the horn on F. B-flat major is obtained, and the fright of the reflective image is overcome.<sup>19</sup> Only the folly of worldly activity, which appears now upright, now inverted, still sticks:

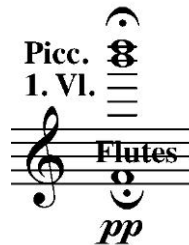
Al-les auf dem Kopfe stehend

[Example DL-32: tenor voice, doubled by bassoons, mm. 100-101]

In dem Pavillon aus grünem  
Und aus weißem Porzellan,

[325] Wie ein Halbmond steht die Brücke,  
Umgekehrt der Bogen. Freunde  
Schön gekleidet, trinken, plaudern.

The music sounds as before, dancing and hopping. The apparitions—what are they? They are the illusion of life, a specter, amusing in the manifestation of its being, which remains the same, even when it is inverted. The music flutters away into a six-four chord, as if into unreality. In the deep register is the F of the flute, almost two and a half octaves above it the high B-flat of the first violins, and a third higher the D of the piccolo. The root is absent.<sup>20</sup>



[Example DL-33: flute, piccolo, first violins, m. 118]

**The** dream of youth drifts away, and the dream of beauty and love, again after Li-Tai-Po,  
rises up:

Junge Mädchen pflücken Blumen,  
Pflücken Lotosblumen an dem Uferrande.  
Zwischen Büschen und Blättern sitzen sie,  
Sammeln Blüten in den Schoß und rufen  
Sich einander Neckereien zu.  
Gold'ne Sonne webt um die Gestalten,  
Spiegelt sie<sup>21</sup> im blanken Wasser wider,  
Sonne spiegelt ihre schlanken Glieder,  
Ihre süßen Augen wider,  
Und der Zephir hebt mit Schmeichelkosen  
das Gewebe  
Ihrer Ärmel auf, führt den Zauber  
Ihrer Wohlgerüche durch die Luft.  
O sieh, was tummeln sich für schöne Knaben  
Dort an dem Uferrand auf mut'gen Rossen?  
Weithin glänzend wie die Sonnenstrahlen;  
Schon zwischen dem Geäst der grünen Weiden

Young maidens pluck flowers,  
Pluck lotus flowers on the water's edge.  
They sit between shrubs and foliage,  
Gathering blossoms in their laps, and call  
Teasing words to each other.  
The golden sun weaves around the figures,  
Reflecting them in the bright water,  
The sun reflects their slender limbs,  
And their sweet eyes,  
And the zephyr, with flattering caresses, lifts  
the fabric  
Of their sleeves, and carries the magic  
Of their fragrances through the air.  
O see, how the handsome youths romp  
There on the water's edge upon brave steeds?  
Shining in the distance like rays of the sun;  
Between the branches of the green willows

Trabt das jungfrische Volk einher!  
 Das Roß des einen wiehert fröhlich auf  
 Und scheut und saust dahin,  
 Über Blumen, Gräser, wanken hin die Hufe,  
 Sie zerstampfen jäh im Sturm die hingesunk'nen  
     Blüten,  
 Hei! Wie flattern im Taumel seine Mähnen,  
 Dampfen heiß die Nüstern!  
 Gold'ne Sonne webt um die Gestalten,  
 Spiegelt sie im blanken Wasser wider.  
 Und die schönste von den Jungfrau'n sendet  
 Lange Blicke ihm der Sehnsucht nach.  
 Ihre stolze Haltung ist nur Verstellung.  
 In dem Funkeln ihrer großen Augen,  
 In dem Dunkel ihres heißen Blicks  
 Schwingt klagend noch die Erregung ihres  
     Herzens nach.

The young, fresh crowd trots along!  
 The horse of one of them cheerfully neighs  
 And shrinks and speeds away,  
 The hooves stagger over flowers and grasses,  
 In the storm, headlong, they trample the  
     fallen blossoms,  
 Ah! How its manes flutter in the frenzy,  
 And the nostrils are warm with steam!  
 The golden sun weaves around the figures,  
 Reflecting them in the bright water.  
 And the most beautiful of the maidens sends  
 Long looks of longing after him.  
 Her proud attitude is only a pretense.  
 In the sparkle of her large eyes,  
 And in the darkness of her ardent glance  
 Still echoes plaintively the excitement of  
     her heart.

[326] This song also arises *dolcissimo*: two flutes led in thirds with a gentle trill motive, muted first violins playing about the upward-directed theme, and as a bass voice a bell-like motive of a fourth in the horn:

The musical score consists of three staves. The top staff is for Flutes, marked 'Comodo Viol. dolcissimo' and 'p tr'. It features a trill motive. The middle staff is for Horn, marked 'p', and features a bell-like motive. The bottom staff is for Violins, marked 'pp', and features an upward-directed theme. The key signature is one sharp (F#) and the time signature is 3/4.

[Example DL-34: flutes, horn, first and second violins, mm. 1-5]

With the entry of the alto solo, the introductory motives disappear. A song melody, stretched in a

large arch, begins, accompanied by harp and second violins. In flutes, oboes, and clarinets there sounds, pointing back to the introductory violin motive, an active countermelody with the main theme woven in:

Woodw.

*p* >

Jun-ge Mäd-chen pflü-cken Blu - men, — pflü - cken — Lo - tos - blu - men —

an — dem — U - fer - ran - de. *pp dim*

[Example DL-35: alto voice, mm. 6-11, partially doubled by harp and second violins; flute, oboe, and clarinet, mm. 7-13]

Mood, recitation, and sound become ever more secretive. Horn and glockenspiel quietly start, woodwinds are silent, and only the piccolo provides flickering lights. The accompaniment falls exclusively to divided violas and to the first violins, soaring high above:

1. Viol.  
*pp*

Zwischen Bü - schen\_\_ und\_\_ Blät - tern\_\_ sit-zen sie,\_\_ sam-meln Blü - ten,\_\_ sam-meln

Blü - ten, in den Schoß und ru - fen sich ein - anderNecke - rei - en zu.

[Example DL-36: alto solo, doubled by top voice of violas, mm. 13-22; first violins, mm. 14-21]

It is a melody whose uninterrupted growth, naïveté, and heartfelt warmth have something of the emotional intimacy of an old German Minnelied. Again the glockenspiel rings, and the introductory motives, this time assigned exclusively to the strings, provide a brief interlude. The voice sings again in the cadence of the opening melody:

Gold'ne Sonne webt um die Gestalten,  
Spiegelt sie<sup>22</sup> im blanken Wasser wider.

The sun brightens, and G major changes to E major. Life stirs, and impulses to motion entice. In the orchestra are the introductory motives in graceful flute and clarinet voices, while violins, *dolcissimo espressivo*, caress the song:

*dolciss.*  
*pp*  
Viol. *espr.*

Son-ne spie-gelt ih-re schlan - ken Glie - der, ih-re sü - ßen Au - gen wi - der

[Example DL-37: alto voice, violins, mm. 32-35]

Und der Zephir hebt mit Schmeichelkosen das Gewebe  
Ihrer Ärmel auf, führt den Zauber  
Ihrer Wohlgerüche durch die Luft.

[327] It is an idyll that, in its intangibly tender melodic and tonal fabric, undresses the finely speckled words of the poet of the last remnants of conceptual gravity. Yet beauty does not exist for itself, and it awakens desirability, as well as unconsciously carrying within itself the wish to be desired. E major changes back to G major. The softly enticing postlude continues. Storming string scales, rushing harp *glissandi*, and short horn fanfares herald the awakening of new impulses. The harmony changes in rapid succession with powerful motions from G over D and F-sharp major to E-flat minor, and the tempo becomes animated. Clothed in blaring trumpets and wind trills, and accompanied by percussion, a vigorous C-major march sounds in the full orchestra:

*Marschmäßig*  
Strings  
*ff* Woodw. *sfp*<sup>3</sup> *sfp*<sup>3</sup> *sfp*<sup>3</sup> *sfp*<sup>3</sup>

[Example DL-38: first violins, mm. 52-56; second violins, mm. 52-54; flutes, oboes, clarinets, bassoons, mm. 53-56]

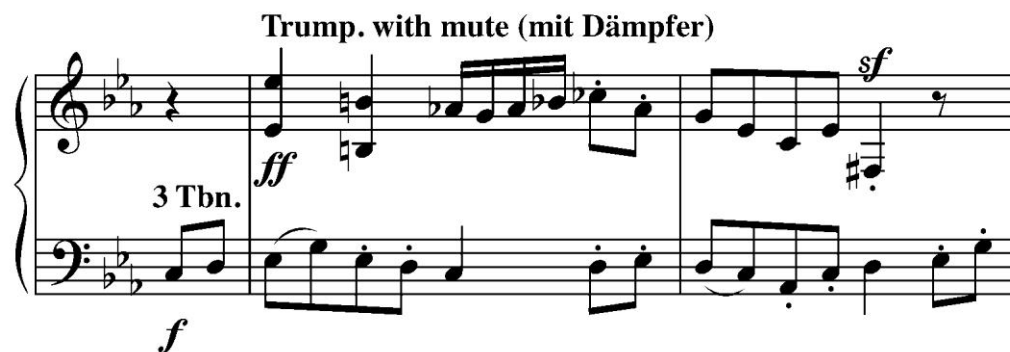
It is the accompanying melody of the winds at the beginning of the song, the main motive, alternating in upward and downward motion, the motive of earthly life, formed into the expressions of courageous strength and sensual desire. The voice gives interpretation to the new appearance:



O sieh, was tum-meln sich für schö - ne Kna - ben dort an dem U-fer-rand auf mut - gen Ros - sen,  
 [Example DL-39: alto voice, mm. 61-65; first violins and cellos, 61-62; flute, m. 64]

Weithin glänzend wie die Sonnenstrahlen.  
 Schon zwischen dem Geäst der grünen<sup>23</sup> Weiden  
 Trabt das jungfische Volk einher!

“Quicker” (“Flotter”) and “ever more flowing” (“immer fließender”) presses the march; the desire drives and rises to passionate excitement. In trombones and tuba, the march motive sounds with coarse harshness in C minor, Allegro, as if threatening, and a garish fanfare of muted trumpets shrills into the conclusion of the trombone march:



[Example DL-40: trombones, tuba, muted trumpets, mm. 80-82]

Chromatically distorted, the march and song motives sound. The voice veers to F major to relate:



Das Roß des ei-nen wie-hert fröh-lich auf, und scheut, und saust da - hin,  
[Example DL-41: alto voice, mm. 87-90; violas and cellos, m. 88]

Über Blumen, Gräser, wanken hin die Hufe,  
Sie zerstampfen jäh im Sturm die hingesunk'nen Blüten,<sup>24</sup>  
Hei! Wie flattern im Taumel seine Mähnen,  
Dampfen heiß die Nüstern!

“Ever more urgently” (“Immer noch drängender”) the march. A sudden change and a breaking off of the march rhythms. B-flat major, Andante, Tempo primo. In the violins, the trill motive of the introduction, in the voice the return of the words and melody of the opening verse, turned to B-flat major:



Gold-ne Son-ne webt um die Ge - stal-ten spie-gelt sie im blan-ken\_\_ Was-ser\_\_ wi - der.  
[Example DL-42: alto voice, mm. 97-101, partially doubled by first violins and harp, mm. 98-99]

[328] A quiet slide back to G major. The game of the introduction is renewed, but the voice now sounds changed, longingly pondering the experience:

Und die schön-ste von den Jung - frau sen - det lan - ge Bli - cke ihm der  
Sehn - sucht nach. Ih - re stol - ze Hal - tung ist — nur — Ver - stel - lung.

[Example DL-43: alto voice, mm. 106-114]

Reminiscently, the song of beauty again starts up, but far away are the thoughts of happiness and former serenity without desire:

In dem Funkeln ihrer großen Augen,  
In dem Dunkel ihres heißen Blicks  
Schwingt klagend noch die Erregung ihres Herzens nach.

An echoing lament sounds from the animated intimacy of the song, from the brief epilogue with alternation of major and minor, from the quietly twitching viola sounds. Similar to the song “Von der Jugend,” this image also floats away in the celestial sounds of a six-four chord: three-voice harmonics of the cellos, harps, and three flutes. The foothold in the terrestrial, the root, is absent.<sup>25</sup> Youth and beauty dreamily drift away.

**Wenn** nur ein Traum das Leben ist,  
Warum denn Müh' und Plag'!?  
Ich trinke, bis ich nicht mehr kann,  
Den ganzen lieben Tag!

If life is only a dream,  
Then why all the toil and trouble!?  
I drink until I cannot any more,  
The whole livelong day!

Und wenn ich nicht mehr trinken kann,  
Weil Kehl' und Seele voll,  
So tauml' ich bis zu meiner Tür  
Und schlafe wundervoll.

And when I cannot drink anymore,  
Because my throat and soul are full,  
Then I shall stagger to my door  
And sleep wonderfully.

Was hör' ich beim Erwachen? Horch!  
 Ein Vogel singt im Baum.  
 Ich frag' ihn, ob schon Frühling sei,  
 Mir ist als wie im Traum.

What do I hear when I awake? Hark!  
 A bird sings in the tree.  
 I ask him if it is already spring,  
 I feel as if in a dream.

Der Vogel zwitschert: Ja! Der Lenz  
 Ist da, sei kommen über Nacht!  
 Aus tiefstem Schauen lauscht' ich auf,  
 Der Vogel singt und lacht!

The bird twitters: Yes! Springtime  
 Is here, is come overnight!  
 From the deepest vantage point I listen,  
 The bird sings and laughs!

Ich fülle mir den Becher neu  
 Und leer' ihn bis zum grund  
 Und singe, bis der Mond erglänzt  
 Am schwarzen Firmament!

I fill the cup again  
 And empty it to the bottom  
 And sing until the moon shines  
 Upon the black firmament!

Und wenn ich nicht mehr singen kann,  
 So schlaf' ich wieder ein.  
 Was geht mich denn der Frühling an!?  
 Laßt mich betrunken sein!

And when I cannot sing anymore,  
 Then I shall fall asleep again.  
 What does spring have to do with me!?  
 Let me be drunk!

[329] Thus sings after Li-Tai-Po the “Drunkard in Spring” (“Der Trunkene im Frühling”), drunk with the joy of burgeoning life, with the consciousness of a carefree existence of happy enjoyment. A major provides the fundamentally bright sound, and a brilliantly flaring, powerfully struck E of the winds, in “bold, but not too fast” (“keck, aber nicht zu schnell”) Allegro half-measure beats, starts the introduction. The main theme, directed upward in oboes and clarinets, becomes a grace note anticipation that is easily thrown off, but in the horn, it pounds in high-spirited rhythms:

**Allegro. Keck, aber nicht zu schnell.**  
**Oboes**  
*f* *sf* *p* *sf* *p* *tr* *tr* *p*  
**Horns**  
*f* *p* *fp* *fp* *p*

[Example DL-44: flutes, oboes, clarinets, mm. 1-3; horns 1 and 3, mm. 1-2; piccolo, horns 2 and 4, bassoons, m. 3]





[Example DL-48: first violins, mm. 8-11]

The voice lurches in powerful pounding rhythms over F major, D major, G major, C minor, and E major, moving toward A major:



Ich trin - ke bis ich nicht mehr kann, den gan-zen lie - ben Tag!

[Example DL-49: tenor voice, mm. 11-15, doubled by violins, mm. 12-14]

Again the prelude. The second verse is essentially patterned after the first:

Und wenn ich nicht mehr trinken kann,  
 Weil Kehl' und Seele voll,  
 So tauml' ich bis zu meiner Tür  
 Und schlafe wundervoll!

The third also begins with the prelude, but soon changes to a tender mood:



Was hör' \_\_\_\_ ich beim Er-wa - chen?

[Example DL-50: tenor voice, mm. 32-34]

The call to life sounds like a bird call from the woodwinds, and the B-flat-major motive of the

voice sounds, transformed, in soft A major:

Oboe *p*  
Horch! Ein Vo-gel singt im Baum

[Example DL-51: tenor voice, oboe 1, mm. 35-37]

“Restrained” (“Zurückhaltend”), it sings *espressivo* from the violin:

*p espress.*  
zurückhaltend Viol.  
Rit.  
dim.  
Langsam

[Example DL-52: solo violin, mm. 36-40]

“Musing” (“Sinnend”), chromatically and tenderly rising, “hesitantly” (“zögernd”), then suddenly floating up lightly, the question: [330]

*sinnend*  
Picc.  
zögernd  
*pp*  
*ppp*  
Ich frag' ihn, ob schon Früh-ling sei mir ist, mir ist als wie im Traum,

[Example DL-53: tenor voice, mm. 39-45; piccolo, mm. 41-44]

Enticing in the play of the woodwinds, enlivened by triangle beats, the bird call. The B-flat-major melody of the singer is taken up, stripped of its crude character, by violins in lightly

bouncing sounds, to which the voice adds itself:

Viol. > > *sf* *p*  
*dolce*  
 der Vo - gel — zwit - schert; Ja! Ja!

[Example DL-54: tenor voice, solo violin, mm. 47-48]

The cheerful mood is condensed to intimate warmth. In serious D-flat major, animated by chirping woodwind voices, the spring motive blossoms in full song:

*espress.*  
 Der Lenz ist da, sei kom-men ü-ber Nacht

[Example DL-55: tenor voice, first violins, mm. 52-54]

Singing broadly, the violins rise up “hesitantly” (“zögernd”), almost solemnly. Similarly as at the question “if it is already spring,” but more deeply meditative, more dreamily prescient, the song is heard:

*Picc.* *pp*  
 Aus tief-stem Schau-en lauscht' ich auf *pp* der Vo - gel singt  
*Ob.* *espr.* *p* *pp*  
 und lacht! und lacht!

[Example DL-56: tenor voice, mm. 56-63; second violins, bassoon, mm. 58-59; piccolo, mm. 59-61; oboe, mm. 61-62]

The awakening of nature, doubly striking within this piece, is celebrated in the cheerfulness of intoxication. Yet this cheerfulness is not frivolity. It grows from the deep experience of the wonder of spring, a rapturous surrender to its spell.<sup>26</sup> It is only a moment of obliviousness. The laughing of spring, as it sounds from the winds, also awakens the dreamer. The melody of longing forms itself into a vigorous drinking song in C major:



[Example DL-57: tenor voice, mm. 64-68]

High spirits again break through:



[Example DL-58: tenor voice, mm. 68-72, with doubling from piccolo and first violins in m. 71]

A major is won, rapture and meditation forgotten. Exultantly, the cheerful opening melody sounds in B-flat major, but then starts immediately with the same words of text for the second time; the melody of spring inspires the singer to a hymnal glorification of drunken pleasure:

Und wenn ich nicht mehr singen kann,  
 So schlaf ich wieder ein.  
 Was geht mich denn der Frühling an?  
 Laßt mich betrunken sein!

A-major jubilation, scales of strings and woodwinds swirling in bacchanalian excitement, blaring trumpets and horns, ringing triangle. The intoxication of spring has grasped the senses, and springtime draws over the earth.

[331] **Youth**, beauty, and spring, the bright images of the third, fourth and fifth pieces, are the joys of the earth. Youth, aped by the reflection without substance, beauty, passing away into longing, and spring, only tangible in drunkenness—comforts of the moment, dream images, melting away into a mist. “Dark is life, is death.” The sun of love shines no longer, the tears remain undried, and the little lamp goes out. Only the trusted place of rest promises refreshment. The course comes to its end. “Farewell” (“Abschied”) bids the command:

Die Sonne scheidet hinter dem Gebirge.  
In alle Täler steigt der Abend nieder  
Mit seinen Schatten, die voll Kühlung sind.  
O sieh! Wie eine Silberbarke schwebt  
Der Mond am blauen Himmelssee herauf.  
Ich spüre eines feinen Windes Weh'n  
Hinter den dunklen Fichten!  
Der Bach singt voller Wohllaut  
    durch das Dunkel.  
Die Blumen blassen im Dämmerchein.  
Die Erde atmet voll von Ruh' und Schlaf.  
Alle Sehnsucht will nun träumen,  
Die müden Menschen geh'n heimwärts,  
Um im Schlaf vergeß'nes Glück  
Und Jugend neu zu lernen!  
Die Vögel hocken still in ihren Zweigen.  
Die Welt schläft ein!  
Es wehet kühl im Schatten meiner Fichten.  
Ich stehe hier und harre meines Freundes;  
Ich harre sein zum letzten Lebewohl.  
Ich sehne mich, o Freund, an deiner Seite  
Die Schönheit dieses Abends zu genießen.

The sun departs behind the mountains.  
In all valleys, the evening descends  
With its shadows that are full of coolness.  
Oh, look! Like a silver barque, the moon  
Floats above on the blue sea of heaven.  
I feel the blowing of a wispy wind  
Behind the dark fir trees!  
The brook sings, full of melodious sounds,  
    through the darkness.  
The flowers become pale in the twilight.  
The earth breathes full of rest and sleep.  
All longing now wants to dream,  
The weary people go home  
So that, in sleep, forgotten happiness  
And youth may be learned again!  
The birds sit quietly in their branches.  
The world falls asleep!  
It blows coolly in the shadow of my fir trees.  
I stand here and wait for my friend;  
I wait for his last farewell.  
I yearn, o friend, at your side  
To enjoy the beauty of this evening.

Wo bleibst du? Du läßt mich lang allein!  
Ich wandle auf und nieder mit meiner Laute  
Auf Wegen, die von weichem Grase schwellen.  
O Schönheit! O ewigen Liebens – Lebens –  
trunk'ne Welt!

Er stieg vom Pferd und reichte ihm den  
Trunk  
Des Abschieds dar. Er fragte ihn, wohin  
Er führe und auch, warum es müßte sein.  
Er sprach, seine Stimme war umflort:  
Du, mein Freund,  
Mir war auf dieser Welt das Glück nicht hold!  
Wohin ich geh'? Ich geh', ich wand're in die  
Berge.  
Ich suche Ruhe für mein einsam Herz.  
Ich wandle nach der Heimat! Meiner Stätte.  
Ich werde niemals in die Ferne schweifen.  
Still ist mein Herz und harret seiner Stunde!  
Die liebe Erde allüberall blüht auf im Lenz  
und grünt  
Aufs neu! Allüberall und ewig blauen licht  
die Fernen!  
Ewig . . ewig . . .

Where are you? You leave me long alone!  
I wander up and down with my lute  
On paths that swell with soft grass.  
O beauty! O world, drunk of eternal love –  
of eternal life!

He dismounted his horse and offered him the  
drink  
Of farewell. He asked him whither  
He was going and also why it had to be.  
He spoke, and his voice was veiled:  
You, my friend,  
Luck was not on my side in this world!  
Where I am going? I go to wander in the  
mountains.  
I seek rest for my lonely heart.  
I travel to my homeland! To my place.  
I will never again roam into the distance.  
My heart is still and waits for its hour!  
The dear earth blooms everywhere in spring  
and becomes green  
Once again! Everywhere and eternally, the  
distant places become bright blue!  
Eternally . . eternally . . .

[332] This closing movement of the work, after Mong-Kao-Jen and Wang-Wei, 8<sup>th</sup> century, is the main piece of the whole. In scope, it surpasses all the previous songs, whose longest, the introductory “Trinklied vom Jammer der Erde,” only has about half the number of measures of the sixth piece. The lengthening can be partially explained in that Mahler combined two poems, “In Erwartung des Freundes” (“In Expectation of the Friend”) and “Der Abschied des Freundes” (“The Farewell of the Friend”). Apart from the external emphasis of the closing piece, it also stands outside the preceding songs in its substantive significance. As precious and moving as these are, in relation to the “Abschied,” they only have a preparatory effect. The basic rule of Mahlerian symphonic composition shows itself again, the direction toward the Finale, in

which all the preceding movements flow together. Thus, the first five songs place themselves, like a colorful wreath of dark and bright images of life, in a circle formed around the last piece. The announcement of the farewell from life and from the earth also retroactively gives them an interpretation of their individual contents and their juxtaposition.<sup>27</sup>

Not only in scope and poetic force is the closing song the main piece. It also brings the musical high point, the strongest breakthrough of the force that forms the new style. Details were already noticeable in the preceding songs: freedom in the treatment of diatonicism, emphasis on linear motion and a retreat of harmonic complexes and their effects, the ornamental dissolution of voices, a characteristic use of chromaticism to recolor the expression, independent leading of individual instruments without regard to their simultaneous sound. Particularly in the first two pieces, many of these were to be found, and even earlier in Mahler there were occasionally discernible, but now consciously and heavily emphasized features of a new musical manner of speech. The desire to loosen the firm formal architecture in the old sense, the pursuit of a free rhapsodic construction while maintaining a large unified structure, also appeared. The three middle pieces of youth, beauty, and spring signified an apparent relapse into older stylistic principles, though only an apparent one. Here it was necessary, similarly as in the “Nachtmusiken” of the Seventh Symphony, to characterize images of the past musically. The way of creating a style was, despite many archaically imagined features, strongly interspersed with elements of a musical language that flowed from new sources. Now the look back is finished, the procession through the past completed. The artist stands in his present. He keeps to himself, he is at the destination. The changes of life are overcome, and only the individual soul still resounds through the solitude.

The “Abschied” displays a broad-lined architecture. Mahler divides it as if it were in three verses. Each is introduced by a recitative-like narration that leads to a closed songlike section. These song passages, as well as the introductory recitatives, are conceptually related to each other. The execution is varied and intended as a broadly ascending buildup. An extensive orchestral interlude separates the second and third verses and provides preparation for the last transformation. The keys also change. The first recitative is in C minor, the following song in F major. The second verse begins with an abbreviated recitative in A minor and introduces the song in B-flat major. The orchestral [333] intermezzo returns to C minor, likewise the third recitative. The last song resolves C minor into C major.

The song begins “heavily” (“schwer”). Resounding in whole measures, a hollow stroke of contra-C in contrabassoon, low horns, harp, and tolling *pizzicato* string basses. Tam-tam beats. Not until the third measure is there a harmonic supplement, E-flat–G, in the horns. Above, an oboe motive is like a shepherd’s pipe:

The musical score for the Oboe part, measures 3-10, is written in C minor (one flat) and 3/4 time. It consists of two staves. The first staff contains four measures of music. The first measure starts with a forte (*sf*) dynamic and a crescendo hairpin leading to a piano (*p*) dynamic. The second measure starts with *sf* and ends with *p*. The third measure starts with a decrescendo hairpin from *sf* to *sfp*. The fourth measure starts with a decrescendo hairpin from *sf* to *sfp*. The second staff contains one measure of music starting with a decrescendo hairpin from *sf*.

[Example DL-59: oboe, mm. 3-10]

Violins take up the tune. Out of the harmonic filling voices of the horns, a chromatically sinking motive in thirds is formed. In the basses is the characteristic fourth C–G, similar as in the first

movement of the Second Symphony:

The image shows a musical score for four instruments: 1. Viol., Horn, Vcl., and Clar. The score is written on a single staff with a treble clef and a key signature of two flats. The dynamics are marked as *pp*, *espr.*, *f*, and *pp*. The music features a mix of eighth and sixteenth notes, with some rests and accents.

[Example DL-60: first violins, cellos, basses, harps, contrabassoon, mm. 10-13; horns, clarinets, mm. 10-12]

Everything remains a shadowy suggestion. The shepherd tune, taken up by the flute in light motion, concludes in a timid oboe trill. The sinking motive in thirds breaks off uncompleted in the bassoons. The hollow, steady step of a fourth trails off. “In a narrative tone, without expression” (“In erzählendem Ton, ohne Ausdruck”), the alto voice begins:

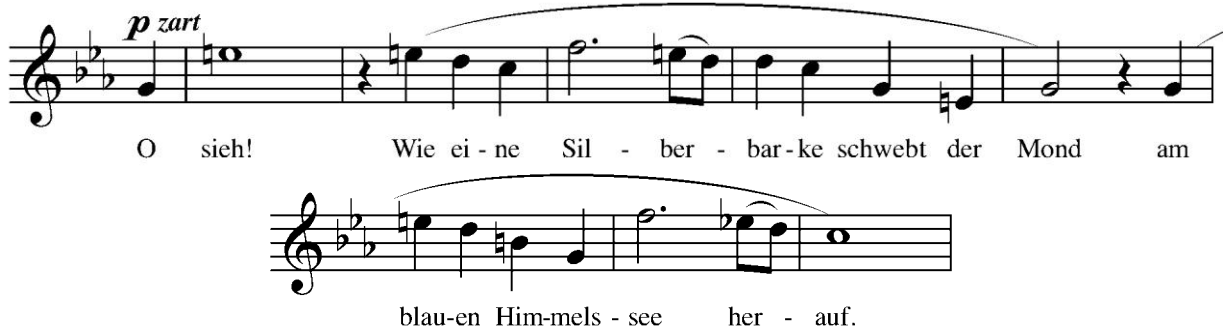
The image shows a musical score for the alto voice. The score is written on a single staff with a treble clef and a key signature of two flats. The dynamics are marked as *p*. The music is a simple, steady melody. The lyrics are in German and are written below the staff.

*In erzählendem Ton, ohne Ausdruck.*

Die Son-ne schei-det hin-ter dem Ge - bir - ge In al-le Tä-ler steigt der A-bend  
 nie - der mit sei-nen Schat - ten die voll Küh - lung sind.

[Example DL-61: alto voice, mm. 19-26]

The division of the meter is free. In the orchestra, there only sounds the low held C of the cellos and the bird voice of the flute, fading out *morendo*. Then, Tempo primo, a quiet revival: the hollow bass beats on C, the monotonous motive in thirds, the oboe tune. A stirring melodic nature image arises, and C minor dissolves for a few measures into C major:



*p zart*

O sieh! Wie ei - ne Sil - ber - bar - ke schwebt der Mond am  
blau - en Him - mels - see her - auf.

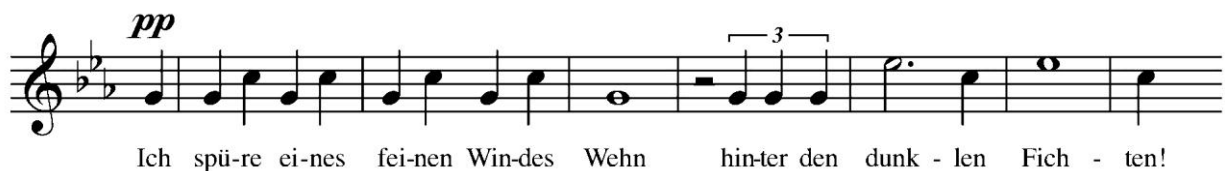
[Example DL-62: alto voice, mm. 31-39]

The melodic and harmonic direction, particularly from the sixth measure on, is reminiscent of the major-key melody from the funeral march of the Fifth Symphony:



[Example DL-63: Fifth Symphony, first movement, flutes, oboes, clarinets, bassoons, cellos, mm. 124-128]<sup>28</sup>

The briefly blossoming voices die away, and only the motive of a fourth oscillates in steady motion:



*pp*

Ich spü - re ei - nes fei - nen Win - des Wehn hin - ter den dunk - len Fich - ten!

[Example DL-64: alto voice, mm. 42-49, doubled by harp 2, mm. 43-45]

Once more the bird voices, a chromatic line that flares up, then fades away in the cellos on F minor. Evening has come. Quiet undulation of the harp and [334] clarinets in F major.

Stretching above, an oboe melody, deeply breathing and singing out, the evening call of the opening with the motive of life woven in:

[Example DL-65: oboe, mm. 57-63]

The peace of nature and its sounds enter into the soul. Without desire, only lovingly grasping the beauty of the surrounding life, the voice sings:

*pp* *sempre pp*

Der Bach singt 3 vol - ler Wohl - laut 3 durch das Dun - kel.

Die Blu - men blas - sen im Däm - mer - schein.

[Example DL-66: alto voice, mm. 70-80]

Die Erde atmet voll von Ruh' und Schlaf.  
 Alle Sehnsucht will nun träumen,  
 Die müden Menschen geh'n heimwärts,  
 Um im Schlaf vergeß'nes Glück  
 Und Jugend neu zu lernen!  
 Die Vögel hocken still in ihren Zweigen,  
 Die Welt schläft ein!



*aber mit innigster Empfindung*

*pp*

*pp*

[Example DL-69: first violins, mm. 172-185]

The beauty of the manifestation releases the previously suppressed feelings:

Ich seh - ne mich, — o Freund, an dei - ner Sei - te

[Example DL-70: alto voice, mm. 198-206]

Die Schönheit dieses Abends zu genießen.  
Wo bleibst du? Du läßt mich lang allein!

[335] The theme of life awakens in the song:

Ich wan - dle auf und nie - der mit mei - ner Lau - te

[Example DL-71: alto voice, mm. 236-246]

Auf Wegen, die von weichem Grase schwellen.  
O Schönheit! O ewigen Liebens – Lebens – trunk'ne Welt!

A hymnal upswing, then an uncompleted, dying conclusion, disintegrating in A minor. *Tremolo*

in the violins, oscillating harp triplets, through which the shepherd call sounds. In the cellos, an echo of the first F-major evening song. Again “heavy” (“schwer”), the C-minor of the opening, the tam-tam beat. The oppressive moods of the introduction gather and collect themselves. The motive in thirds sounds like the accompaniment of a funeral procession. The theme of life appears in a painful distortion of the intervals:



[Example DL-72: bassoon 2, horn 4, trombone 3, solo cello, solo bass, mm. 309-310]

Rising up from the basses, it grabs the upper voices in a passionately growing excitement, swelling to a funeral march:

[Example DL-73: flutes, oboes, horns 1 and 3, mm. 324-332; clarinets, mm. 330-332]

With it, the downward constraining theme in thirds resounds powerfully from the winds. In shattering hard, pitiless tones, the vision of death is set up.

The march trails off. “Narrating and with no expression” (“Erzählend und ohne

*espressivo*”), the voice sings in the inflection of the opening recitative:

*p erzählend und ohne Espressivo*

Er steig vom Pferd und reichte ihm den Trunk des Ab-schieds dar. Er frag-te ihn, wo-hin er  
füh - re und auch wa - rum, wa-rum es muß - te sein.

[Example DL-74: alto voice, mm. 375-381]

No bird call accompanies anymore, only the death knell of the tam-tam over the gloomy emptiness of the contra-C.<sup>29</sup> Only after the song fades away do the voices of the lament stir: the funeral march theme, the evening call, the downward thrusting theme in thirds. “Without tone” (“Tonlos”), the voice continues to sing:

Er sprach, seine Stimme war umflort:

As if springing up out of an excess of pain, with a sudden turn to major, a melody of the innermost warmth of feeling, the release of the tormented heart:

*sehr weich und ausdrucksvoll*

Du, — mein Freund, — mir war — auf die - ser Welt das  
Glück nicht — hold! —

[Example DL-75: alto voice, mm. 398-405, doubled by flute, mm. 398-399]

[336] The path is not yet at its end, but it leads over into another land, the land of peace, the land of solitude:

*p* *sehr ausdrucksvoll*

Wo-hin ich geh? Ich geh, ich wandre in die Ber - ge.

Horn

Ich su - che Ru - he, Ru - he für mein ein - - - sam Herz!

[Example DL-76: alto voice, mm. 410-419; horn 1, mm. 414-415; first violins, mm. 415-417; second violins, mm. 415-416]

Home is not here. The home of the heart is where day no longer awakens from the night, where no more longing besets the heart. The F major of the first song returns again with gently undulating triplets and the “soaring” (“schwebend”) evening song above. “Very tenderly and quietly” (“Sehr zart und leise”) dreams the singing voice:

*Viol.* *schwebend*

*sf* *pp* *sehr zart und leise*

Ich wan - dle nach der Hei - mat! mei-ner Stät -

te! Ich wer-de nie - mals in die Fer-ne schwei-fen.

[Example DL-77: alto voice, first violins, mm. 432-445]

Still ist mein Herz und harret seiner Stunde!

The course of the lonely one is complete, and he aspires for rest. As he grasps the staff for the last journey, he turns his view with deepest love back to the earth. What had been illusion for him—youth, beauty, and spring—is still truth because it is always new. The melody of the eternally blue firmament from the “Trinklied vom Jammer” once again returns, C major begins to shimmer, and, played about by harps and strings in ethereal harmonies, the melody of eternity:

Die lie - be Er - de all - ü - ber - all \_\_\_\_\_ blüht  
auf \_\_\_\_\_ im Lenz \_\_\_\_\_ und grünt aufs neu! \_\_\_\_\_

[Example DL-78: alto voice, mm. 459-476]

Allüberall und ewig blauen licht die Fernen!

The earth theme rises up for the last time, free from pain and deception, toward the stars:

Flutes  
Oboes  
*pp* *morendo*

[Example DL-79: flutes and oboes, mm. 499-508]

In ever more tender colors it entwines itself in the voices, proclaiming constant blossoming, renewal that cannot be disturbed. Further and further echoes the voice of the lonely one, wandering into the mountains, homeward. Almost expiring, as if from other worlds, is his word

of blessing: “ewig, ewig.” The image floats away. “Completely dying away” (“Gänzlich ersterbend”), the closing harmony. In the depths, C major of the trombones and strings, with the A of oboe and flute placed above it. The earth theme E–G–A, in chordal intertwining, comes to rest upon the mystical foundation of the low C.<sup>30</sup>

## NOTES

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- 1 It is curious that Bekker mentions neither the death of Mahler's eldest daughter in 1907 nor the circumstances of his own heart diagnosis, particularly given his access to Alma Mahler. He even goes so far as to say that Mahler was "healthy in body" in 1908. Indeed, Stephen E. Hefling asserts that Alma's own accounts "somewhat exaggerate Mahler's physical and psychological frailty" in this period. See Stephen E. Hefling, *Mahler: "Das Lied von der Erde"* (Cambridge: Cambridge University Press, 2000), p. 30. Hefling is attempting to correct the later tendency to exaggerate the biographical crises, which is heightened by the so-called "Alma" problem—the fact that she is frequently an unreliable witness. At any rate, Bekker's minimization of the effects that the external circumstances of Mahler's life had on the composition of *Das Lied* and the Ninth (in favor of an "artistic" explanation) is striking given that later critical tendency.
- 2 Or so Bekker very reasonably would have assumed when he was writing. Alma Mahler had given him access to the yet-unpublished draft. The attitudes of Arnold Schoenberg and (initially) Richard Specht, who were in favor of letting it lie, were still prevalent. But Ernst Křenek's realization of the first and third movements was already performed in 1924. This was three years after Bekker published this book. Alma herself approached Křenek about preparing the draft for performance. He would later marry her daughter Anna. In the "Anmerkungen," Bekker states that he refrains from reproducing more of the inscriptions on the manuscript because of their intimately personal nature. Alma, of course, released the manuscript facsimile herself, also in 1924. Bekker's statement here essentially echoes what Specht had said in his 1913 biography *Gustav Mahler* (Berlin: Schuster & Loeffler), p. 355.
- 3 Bekker bases this assertion and the following one about the feasibility of a completion on Specht, *ibid.* Specht later completely reversed himself and confessed that he had been in error. In a postscript added to the 17<sup>th</sup> printing of his book in 1925, he asserted that Alma had revealed that Mahler considered the work "complete in draft form." In fact, Specht claims that he was the first to encourage Alma to take a closer look at the score and to reconsider its fate. Despite this, the statement that the work was "complete in draft form" was a wild and misleading oversimplification and a further example of the "Alma" problem.
- 4 Hefling sheds much light on the various stages of the text between the original Chinese and Bethge's paraphrases, or *Nachdichtungen*, including a table comparing progressive versions of the fifth poem "Der Trunkene im Frühling," a literal English translation of the original Chinese, the 1862 French version by Le Marquis d'Hervey de Saint-Denys, the German translation by Hans Heilmann from 1905, and Bethge's 1907 version, for which Heilmann was the primary source (*Mahler: "Das Lied von der Erde"*, pp. 36-42). The translation in Hefling's appendix (pp. 120-31) is word for word and indicates Mahler's interpolations into the Bethge text. Donald Mitchell's exhaustive study of *Das Lied von der Erde* in *Songs and Symphonies of Life and Death* (London: Faber & Faber 1985, rev. edition Woodbridge, UK: The Boydell Press, 2002), includes several versions of each poem before his discussion of the corresponding song. He always includes Heilmann. French sources are given for Nos. 2-3 (Judith Gauthier, 1867), 4 (Saint-Denys), and the first part of 6 (Saint-Denys). The original Chinese, with literal translation, is given for Nos. 1, 4, 5, and both parts of 6. The sources are explained on pp. 435-43.
- 5 Mitchell precedes his study of *Das Lied von der Erde* with a thorough consideration of all the Rückert songs. Part I of *Songs and Symphonies of Life and Death* is entitled "Preparing for *Das Lied*: Fünf Lieder nach Rückert/Kindertotenlieder: From Darkness to Light and the Birth of Dichotomy." Hefling challenges the idea of the songs as a "preparation for *Das Lied*" as "historiographically questionable," though he goes on to confirm Mitchell's basic intuition linking the works aesthetically, saying that "their affinities to Mahler's later symphony for voices and orchestra can scarcely be overestimated" (*Mahler: "Das Lied von der Erde"*, p. 21).

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- 6 Of course, Mahler's earliest *Wunderhorn* songs were only written with piano accompaniment and never orchestrated by Mahler himself. In the chapter on the Third Symphony (p. 286), he seems to imply that "Ablösung im Sommer" has an orchestral version, which, other than its free transcription in the third movement of the Third Symphony, it does not, at least not one by Mahler. Bekker's main point, of course, is Mahler's orchestral conception of the songs.
  - 7 Bekker's assertions here are somewhat dubious. While it is certainly true that *Das Lied von der Erde* and the Ninth Symphony share many stylistic elements, the "Chinese" elements in the music have been analyzed by scholars such as Hefling and Mitchell. Hefling emphasizes the pentatonicism in the work, particularly in the first movement, stating that "pentatonic scales, the most frequent modes of pitch organization in Eastern music, are central to both horizontal and vertical dimensions of *Das Lied*, and nowhere more so than in the opening movement" (*Mahler: "Das Lied von der Erde"*, p. 84). Hefling goes on (p. 86) to cite Theodor Adorno, who considered the high register of the tenor voice to be "denatured in the Chinese manner." Adorno also noted the "blurred unison in which identical voices diverge slightly through rhythm" (*Mahler: A Musical Physiognomy*, trans. Edmund Jephcott [Chicago: University of Chicago Press, 1992], p. 150). The "blurred unison" is also known as heterophony, as Hefling notes. Mitchell also discusses Adorno's perception of the "Chinese" dimension of *Das Lied* (*Songs and Symphonies of Life and Death*, pp. 125-27), and includes a full translation of the 1908 essay "Über Heterophonie" by the respected musicologist Guido Adler, Mahler's close friend and early biographer (pp. 624-31). Mitchell even includes a discussion of early recordings of Chinese singing.
  - 8 Terms such as "dissolution" and "disintegration" are common in discussions of Mahler's late style. Constantin Floros echoes Bekker when he states that "the style has been regarded as 'dissolution,' as 'decay,' as having a tendency toward 'disassociation' and 'disintegration'" (*Gustav Mahler: The Symphonies*, trans. Vernon Wicker [Portland, Oregon: Amadeus Press, 1993], p. 241).
  - 9 While Bekker's main point is that traditional polyphony no longer plays a role, he also probably has in mind the free rhythms and lines at the opening of "Der Abschied."
  - 10 Bekker's wording here is a strong echo of the Chorus mysticus at the end of Goethe's *Faust*, Part II, set by Mahler in the immediately preceding Eighth Symphony: "Das Unbeschreibliche / Hier ist's getan" ("The indescribable / Is accomplished here").
  - 11 This is another distinct reflection of a text previously set by Mahler, in this case the final line from the fourth of the *Kindertotenlieder*: "Der Tag ist schön auf jenen Höh'n" ("The day is beautiful upon those heights"). Strikingly, the setting of this particular line is quoted at the very end of the Ninth Symphony. See p. 829, note 31.
  - 12 The entire final passage of this preliminary section, beginning with Bekker's comments on orchestration, contains some of his most original ideas. The discussion of musical thoughts, which can be irrational, and which of them can actually be spoken in the real sonic terms of the orchestra, is a fascinating anticipation of an approach like that of Adorno. The assertion that Mahler, now a master of orchestral sound who had finally completed the definitive re-orchestration of the Fifth, would not have changed anything in either of the late works had he been able to hear them, is another bold pronouncement. Bekker strives to express the unique visionary power of the late works, and his metaphorical telling of it reveals more than the analysis that follows. Such passages must have struck Adorno very strongly. His "musical physiognomy" of Mahler reads much like the preliminary discussions of Bekker's analytical chapters. In other words, Adorno finds more "truth" in these discussions than in the "facts" of an analysis, and thus emphasizes and distills the former, reaching a point that Bekker did not quite attain, yet would have been unachievable had the earlier writer not prepared the ground.

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- 13 Bekker retains Bethge's renderings of the poets' names. "Li Bai" and "Li Po" are the transliterations most commonly seen today. "Li-Tai-Po" is one of several possibilities combining the family name with the "style" or "courtesy" name.
- 14 It is notable that Bekker's rather effusive explication of the motto does not mention its pentatonic implications.
- 15 In a departure from Bekker's usual practice in works with text, where either the entire text is given at the outset and then portions are repeated in examples, or the whole of the text is mixed between examples and the main body, both methods are used in *Das Lied von der Erde*. I have chosen not to repeat the translations in the repeated appearances of the texts.
- 16 Hefling notes that Mahler compressed Bethge's four stanzas into three, and that the third verse of the song includes text from Bethge's third and fourth stanzas. He also treats the instrumental interlude preceding the third verse, and the first part of the verse itself (before "Seht dort hinab!") corresponding to the portion of Bethge's third stanza that he retained) as a development section. From that point, the verse (Bethge's fourth stanza) is seen as a recapitulation of the two "expositions" of the first two verses. See *Mahler: "Das Lied von der Erde"*, pp. 82-84. Mitchell's scheme (outlined in *Songs and Symphonies of Life and Death*, pp. 176-77) is similar, but he gives the "development section" the status of a third strophe.
- 17 A better transliteration in English would be "Chang-Tsi" or "Zhang Ji." At any rate, this is now known to be an incorrect attribution. The actual poet is thought to be Chien Chi, or Qian Qi, a contemporary from the same region, though this is far from certain. See Hefling, *Mahler: "Das Lied von der Erde"*, p. 122.
- 18 Adorno also groups these three songs together, seeing in them a picture of "the missed and lost possibility" of youth, "rescued by the very late Mahler, by contemplating it through the inverted opera glass of childhood, in which it might still have been possible" (*Mahler*, p. 152, translation modified by Hefling in *Mahler: "Das Lied von der Erde"*, p. 94).
- 19 Mahler emphasizes the arch-like, reflective form by reversing the last two stanzas from Bethge's original.
- 20 Since this is a six-four chord, Bekker presumably means the root position tonic triad and the expected root in the bass register or position. The actual tonic note is of course present.
- 21 The original Bekker text has "sich" (incorrect) instead of "sie" here.
- 22 This orthography ("sie") is correct, as opposed to the earlier appearance of "sich" in the full text above.
- 23 An error in Bekker has "jungen." "Grünen" in the earlier full text is correct.
- 24 Bekker does not include the apostrophe here in "hingesunk'nen," although it does appear in the earlier presentation of the full text.
- 25 Again, Bekker means the root position tonic triad. Adorno spoke with particular effusiveness about this closing, calling it "a passage the like of which is granted to music only every hundred years." Having stated that the music has an almost Proustian character, he concludes that "in that his idiosyncratically unmistakable, unexchangeable aspect nevertheless became universal, the secret of all, he surpasses all of the music of his time" (*Mahler*, p. 145-46, translation modified by Hefling in *Mahler: "Das Lied von der Erde"*, p. 101).

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- 26 Adorno saw it differently, calling it “the intoxication of self-destruction” and stating that “the drunken man’s ecstasy, imitated by the music, lets in death through the gaps between notes and chords” (*Mahler*, p. 152).
- 27 Hefling quotes the preceding two sentences and refers to Bekker’s statement about the pull towards the finale that is characteristic of the Mahlerian symphony in *Mahler: “Das Lied von der Erde”*, p. 104. It is the only direct citation of Bekker in this extended study. This is a major theme of Bekker’s opening chapter, “The Symphonic Style.” The other large work devoted to *Das Lied*, Mitchell’s *Songs and Symphonies of Life and Death*, makes no direct reference to Bekker.
- 28 See Example 5-8, p. 409.
- 29 According to Hefling, Arthur Neisser, after the work’s premiere, observed that “the ‘friend’ in question is none other than Freund Hain [sic], the spectre of Death who appeared as an ape howling on the gravestones in the first movement” (*Mahler: “Das Lied von der Erde”*, p. 106). The poet is engaging in an interior monologue with death. Bekker’s observations here, at the “friend’s” arrival, support this interpretation. Freund Hein, of course, is known from the Scherzo of the Fourth Symphony as the skeletal leader of the dance of death. Hefling discusses further influences of the Fourth Symphony on pp. 16-18.
- 30 Of the ending of “Der Abschied,” Benjamin Britten stated in a letter to Henry Boys in 1937: “I cannot understand it - it passes over me like a tidal wave - and that matters not a jot either, because it goes on forever, even if it is never performed again - that final chord is printed on the atmosphere” (Quoted in Mitchell, *Songs and Symphonies of Life and Death*, pp. 339-40).