[35]

THE PRELUDE:

FIRST SYMPHONY

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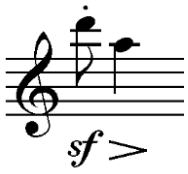
[37] **Mahler** did not begin as a symphonist. Chamber music, songs, and operas were his first attempts at creation. He later destroyed most of them himself. Is there a cause to deplore this strict judgment? The internally unfinished offers in itself a singular historical interest. Regarding personality, it can only be considered as a preparation. Out of the variety of genres to which Mahler turned at the beginning speaks the searching and grasping of immaturity, the uncertainty regarding his own calling, the imitative drive of one who is still becoming. But this vacillation only lasts a short while. To the measure in which scholastic learning drops off, chamber music and opera are set aside. Songs come forth in greater numbers, a choral work with orchestra, *Das klagende Lied*, leads in the decisive direction, and with the First Symphony the way is found. This symphony, sketched in 1885 and completed in 1888,[1] is perhaps a debut but not an apprentice work. It shows the personality of the 28-year-old in a clear expression of all its intrinsic features. A mediating assessment of this work is impossible. There remains only the choice between approval and rejection.

The special characteristics are not in external signs of a revolutionary attitude. The orchestration is usual for large symphonic works of recent times, triple and quadruple woodwind divisions, four trumpets, trombones, tuba and full percussion. Seven horns are required, to which Mahler asks for reinforcement at the end, so that the "hymn-like chorale that sounds above everything can achieve the necessary fullness of sound" (damit der "hymnenartige, alles übertönende Choral die nötige Klangfülle erreicht"). In addition, the horn players should stand up here "in order to achieve the greatest possible power of sound" ("um die möglichst größte Schallkraft zu erzielen"). These, as well as the direction that appears in another place: "Woodwinds: bells in the air" ("Holzinstrumente: Schalltrichter in die Höhe"), are striking

instructions, yet they are only of a kind regarding technical execution. They do indeed hint at the monumental direction of the Mahlerian perception of sound, but they cannot, in the context of the whole, be judged as key indicators of a special character. The structural layout also has little external difference from the familiar one. The symphony is in four movements, and the order corresponds to the well-known scheme: a lively first movement, "Sehr gemächlich" ("very leisurely"), opened by a slow introduction, a "Kräftig bewegt" ("vigorously moving") in $^{3}/_{4}$ time with a trio, a "Feierlich und gemessen" ("solemn and measured"), and the Finale. The extent of the opening movements, which have a simple structure, is nothing striking, and is even, in comparison to other ambitious symphonies of different origins, of a concise dimension. Only the richly structured Finale appears more externally weighty. It fills almost half of the score, and even if this spatial extent, because of the mostly fast tempo, does not completely correspond to the duration, the movement is at any rate also the most demanding for the listener.

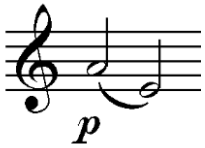
This Finale is striking. The novelty, however, lies not only in the structural dimensions. It also lies in the turning away from a poetically and conceptually determined music of illusion, in the return to the original symbolism of the musical language, and in the deployment and unconditional development of pregnant [38] sound symbols, out of which is formed a new emotional world of sonic ideas.

In the introduction, a motive appears that is continually assigned to the clarinet and here carries the instruction to "imitate the call of a cuckoo" ("der Ruf eines Kuckucks nachzuahmen"):



[Example 1-1: clarinet, m. 30]

The call of a cuckoo generally moves in the interval of a major third, and the most well-known use of it within the symphonic literature, in Beethoven's "Pastorale," also indicates it in this orientation. Mahler chooses the fourth and thereby distances himself from reality. He thus does not imitate the call of a cuckoo—he symbolizes it in that he only retains the characteristic rhythm but changes the melodic sequence. This change is not arbitrary. The motive of a fourth that here symbolizes the cuckoo call already appears in the beginning of the introduction in another rhythmic ordering, as a sequence of downward sinking half notes. It carries the description "like a sound of nature" ("wie ein Naturlaut").



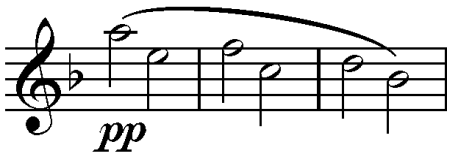
[Example 1-2: descending fourth (flutes, m. 5?)]

The melodic sequence of downward directed perfect fourths is thus for Mahler the symbol for a sound of nature, the sonic translation of the natural voice *per se*. The cuckoo call is to him only a rhythmically individualized statement of the same natural voice which, at the cost of realism, remains melodically unchanged. It is not important that the cuckoo calls, but rather that nature calls in changing rhythmic shapes.

Does a programmatic hint perhaps lie in the direction "like a sound of nature" at the first

appearance of the fourth motive? Those who impartially hear it will answer the question in the negative. The natural elements in the sonic effect of the perfect fourth, unadulterated and harmonically indeterminate, are so absolutely clarified through the uniformly floating rhythm, the mysteriousness of the orchestral garb, and the tender dynamics, that this note of Mahler's is superfluous to the hearer and is only to be considered as a performance indication for the players. The motive of a fourth is given without conceptual awareness as a symbol of that which is untouched in nature, as a musical utterance of that which is speechless in reality. It has this effect because the power of impression in the motive of a fourth is here comprehended in its elemental meaning. The pure interval becomes the symbol of a pure nature. One can label it simply as a "motive of nature." As a sonic phenomenon, it embodies nature becoming a musical sound.

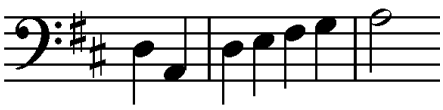
The fourth motive does not only govern the beginning of the first movement. Out of it are generated a whole group of related themes and motives of the first, second, and third movements that shoot around the sound of nature in ever new formations. First is the introductory theme in its complete shape: the striding fourth, beginning three times, sinking down from the fifth, A, to the root, D, of the D-minor chord, the nature motive extended to a nature theme in a tenderly floating minor character:



[Example 1-3: oboe (doubled by bassoons), mm. 7-9]

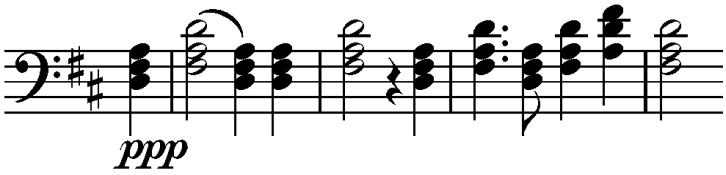
The second appearance is the cuckoo call of the clarinet. Out of it develops the third, the "very

leisurely" ("sehr gemächlich") striding main theme of the first movement:



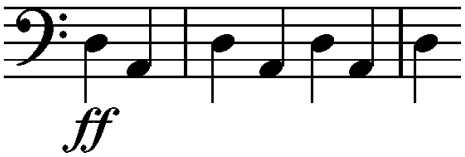
[Example 1-4: presumably cellos, mm. 62-64]

Here the fourth motive only provides the beginning, which then continues in diatonic [39] major-key steps. In opposition to this, it appears during the course of the movement in a pure chordal continuation, thematically spun out and rounded off:



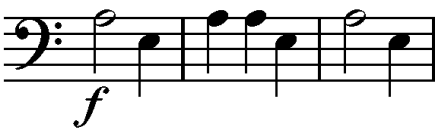
[Example 1-5: horns, mm. 208-212]

And in powerfully resounding thumps of the timpani it closes the first movement:



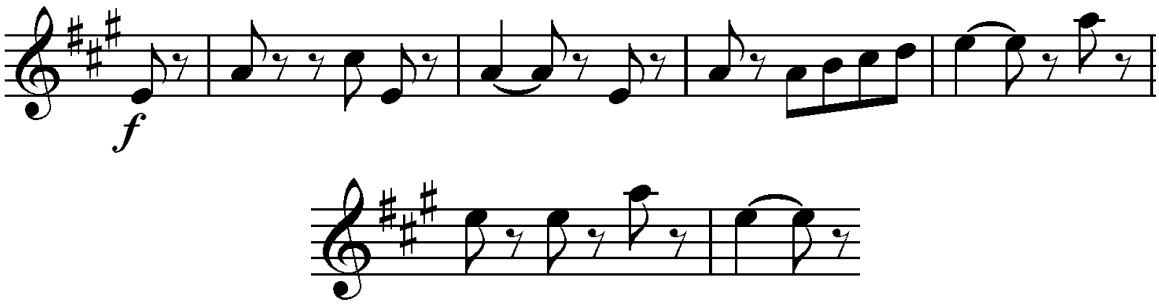
[Example 1-6: timpani, mm. 448-450]

In crude rhythms, it initiates the second movement:



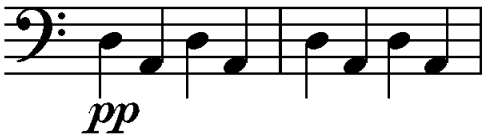
[Example 1-7: cellos and basses, mm. 1-3],

and also returns again in the dance theme that is laid above this:



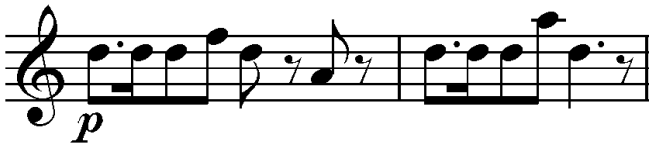
[Example 1-8: winds, melodic line, mm. 8-14]

Taken back all the way to the original primitive version, it leads into the funeral march-like third movement with quiet, continually sounding timpani beats in the nature of a *basso ostinato*, and likewise brings it to a close:



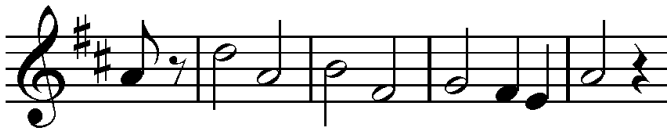
[Example 1-9: timpani, mm. 1-2]

It then appears varied as a countermelody to the canonic theme:



[Example 1-10: oboe, mm. 19-20]

In the original version as a nature theme, it newly sounds several times in the course of the Finale, and here it also experiences the crowning transformation to major and to a hymn-like chorale:

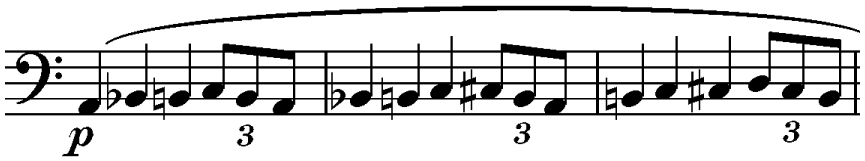


[Example 1-11: horns, mm. 652-656 (or similar passages)]

These are not episodic details or coincidental relationships. Here are shown the beginning, the main points, and the conclusion of a large organic Becoming. Everything that comes to pass in this symphony is the transformation of the nature theme from the mysterious minor of its initial appearance to the triumphant major of the concluding apotheosis. The path to this leads over a strong, muscular Ländler[2] and over the funeral-march rhythm of the third movement. The nature motive always provides the beginning, the goal, and the important directional points.

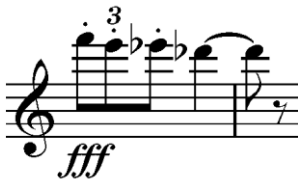
This is a new type of sonic-symbolic formation, as far removed from coincidence as from programmatic intention.[3] Equating it with a sort of "*idée fixe*" would be to misunderstand the peculiarity of this type of design. The effect does not rest upon a preconceived arrangement with the listener, but it rests upon the strength of impression in the sonic phenomenon. The question of the level of consciousness in the application of these resources is irrelevant. The decisive factor is that the symphony is pervaded and governed in the most important sections by a group of motives whose complete formations have their origins in the interval of the falling fourth. According to the manner of its composition, one can call it a chordal motive.

In opposition to them stand the chromatic motives. There are two that have significance for the course of the symphony: the first is the slow bass motive that thrusts upward from the depths in the introduction:



[Example 1-12: cellos and basses, top lines, mm. 47-49]

It now brings about the rhythmic solidification of the nature theme, and like that, it becomes significant for the further course of the first movement and the Finale. The second chromatic motive first appears in the Finale:



[Example 1-13: piccolo, flutes, oboes, clarinets, mm. 8-9][4]

It is the opposite of the first one: hard and thrust out where that is gently slurred, crashing down from above where that climbs from below, belted out in stormy triplet motion and triple *forte* [40] from the winds where that achieves its coloristic character through the creeping quarter-note motion of the soft string basses. The chromatic principle is represented in these two motives by two opposites that supplement each other and are thus exhausted, as it were.

Both groups, the chordal and the chromatic motives, are polar contrasts. The nature motive appears purely as harmonic space. Cut through by no individualized line, periodically unbounded, it perhaps obtains in its thematic extensions a rhythmic and chordal consolidation, but no melodic shape. It lacks the linear impulse. On the other hand, this is so strong in the chromatic motives that it leaves no possibility for other energies to unfold and remains restricted to its original statement that was only organized by rhythm. Both groups of motives, the chordal

and the chromatic, are of an elemental character, so to speak, the one purely spatial and harmonic, and the other of a purely linear motion, but both are without the capability of achieving from their own powers a rounding to a melodically individualized harmonic fullness.

Their union brings about a third group: that of the diatonic themes. These lack the characteristic common to both others: the invariability of the primary elemental feature, the explicitness of the symbolic value. They are both chordally as well as chromatically constituted. Their presence is based precisely therein, that they prove to be amenable to such changing combinations. The way in which this happens determines the course of the symphonic narrative. If the chordal motives denote both the beginning and the endpoint of the whole work, the chromatic ones appear as the unsettled, forward-striving element, so it is the diatonic motives that are impacted by the opposing forces. In their appearances and changes, the events of the work are thus carried out. They are the material: the players, where both of the others signify the awakening and driving forces.

From such symbolism of the symphonic action in Mahler, the baselines of his thematic formation emerge in details as well as in the complete symphonic construction. It is not a play with arbitrarily assigned roles. The meaning of the various motivic symbols emerges only from the character of their sonic appearance. That Mahler again recognized the symbolic strength of such fundamental motives, and that he pulled them forward in their bare natural state and made them into the foundation of his creation is the most significant novelty in his art. He demonstrates through this a sense of the original sonic phenomenon of music that had become lost to his time, yet which alone could provide the basis for a symphonic output that is perceived as truly monumental. In that Mahler again climbs down into the primeval world of musical

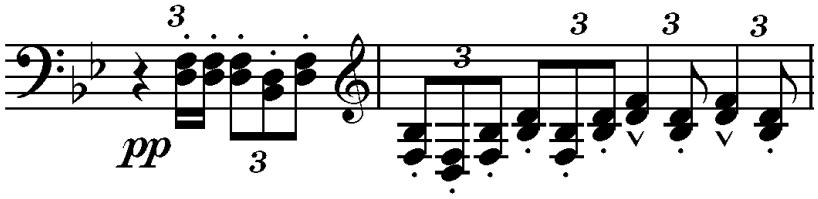
sound phenomena, evoking these in their unadulterated, natural force of meaning, he also arrives at results of a poetic character. They are only consequences, however, not conditions of the musical events. The poetic idea as a driving or leading force is not present with Mahler, although [41] the course of the work results in a poetic whole.[5] It would therefore be inappropriate, based upon the appearances of the nature motive, to describe the First Symphony as a "Nature" or "Forest" Symphony or something similar. It is likewise superfluous to develop a definite program out of the changes in the motives, their contrast, and their mutual influence, although the incorporation of individual melodies from the *Lieder eines fahrenden Gesellen* could suggest an interpretation of such kind. It is the life of the sound in itself which is here laid bare to its roots, and whose original harmonic and rhythmic strengths, with all their expressive possibilities, are again brought into the sound. Mahler himself did give belated poetic headings to individual movements of the First and later symphonies. One can apply them, insomuch as they are understood in the descriptive sense as poetic consequences of a musical event. But only the knowledge of this event itself, the sound symbols upon which it is based, the tonal appearances that develop within it and out of whose continual working the musical organism grows, leads also to the knowledge of the poetically imagined world to which the whole belongs.

So considered, the introduction to the first movement is shown to be a pedal point on A, laid out to the highly unusual extent of 62 measures. In common time, "slowly, dragging" ("langsam, schleppend"), this A sounds at first most delicately in the string orchestra, divided into nine parts, in curiously unreal tones. Over the deep A from one part of the contrabasses, according to Mahler's direction to be played "very distinctly, although *pianissimo*" ("sehr deutlich, wenngleich *pianissimo*"), the remaining contrabasses, cellos, violas, and violins lie in

atmospheric harmonics. Only in the third measure is a melodic stirring released from the spectral, shimmering sound vision: the motive of a fourth appears in the piccolo, oboe, and clarinets, sinking down from A to E and then again disappearing. It sounds a second time two measures later, this time an octave lower in the dark coloration of flute, English horn, and bass clarinet. Again it is submerged back into the unison A, and only with the third appearance does it obtain a thematic contour through threefold repetition on the degrees of the downward sinking D-minor chord:

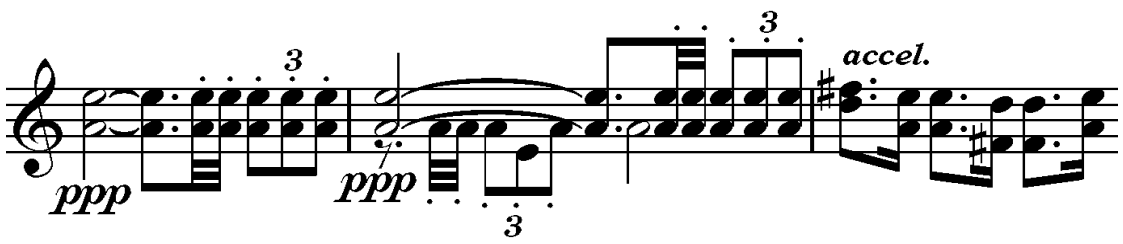
[Example 1-14: oboe (doubled in lower octaves by bassoons), mm. 7-9, as above]

It does not lead, though, to the expected A an octave lower, but remains sitting on B-flat. A new counter-motive is heard, in fanfare-like, lively eighth-note chordal triplets, climbing from the depths in the clarinets:



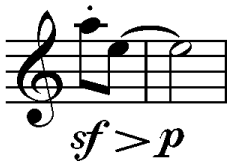
[Example 1-15: clarinets, mm. 9-10]

The clarinets here provide a preliminary hint at the trumpets that are positioned “very far away” (“in sehr weiter Entfernung”), who answer with a new fanfare:



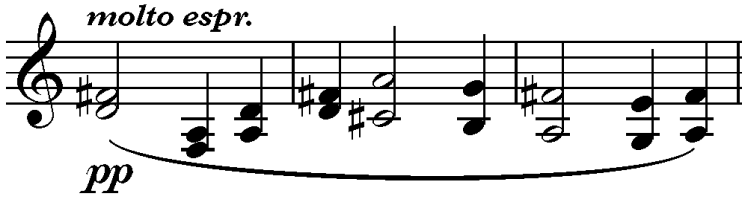
[Example 1-16: trumpets in the distance, mm. 22-24]

Under the enlivening influence of the fanfares, the fourth motive, which until now has floated disembodied in even half notes, also bestirs into its own rhythmic pulsation with a sudden start:



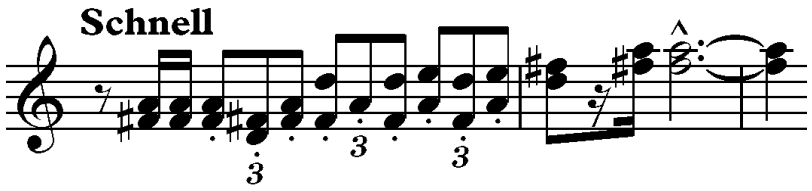
[Example 1-17: oboe, mm. 25-26]

The cuckoo call sounds out and repeats itself urgently, and then into it enters the sound, "very softly sung" ("sehr weich gesungen"), of the horn melody:



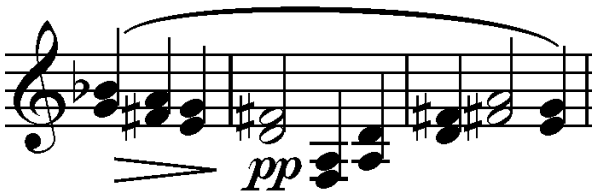
[Example 1-18: horns, mm. 32-34]

It is answered with sudden acceleration by a third [42] fanfare "in the distance" ("in weiter Entfernung"):



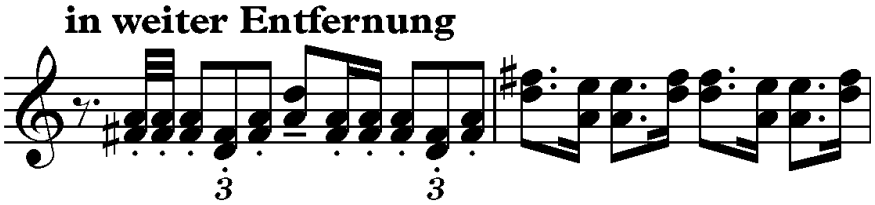
[Example 1-19: trumpets in the distance, mm. 36-38]

It thrusts cheekily up to the high A in a sharp, almost painfully biting contrast to the A of the pedal point, which belongs to a completely different, unearthly sphere. This flares up in several intense *pizzicato* strokes while flutes and oboes slide down into the dissonant diminished-seventh chords on F-sharp and C-sharp until they again relent to the "soft and expressive" ("weich und ausdrucksvoll") horn melody:



[Example 1-20: horns, mm. 39-41]

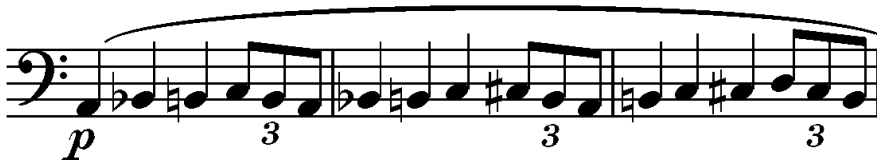
For the fourth time, trumpet fanfares are heard at the same time as the cuckoo call.



[Example 1-21: trumpets in the distance, mm. 44-45]

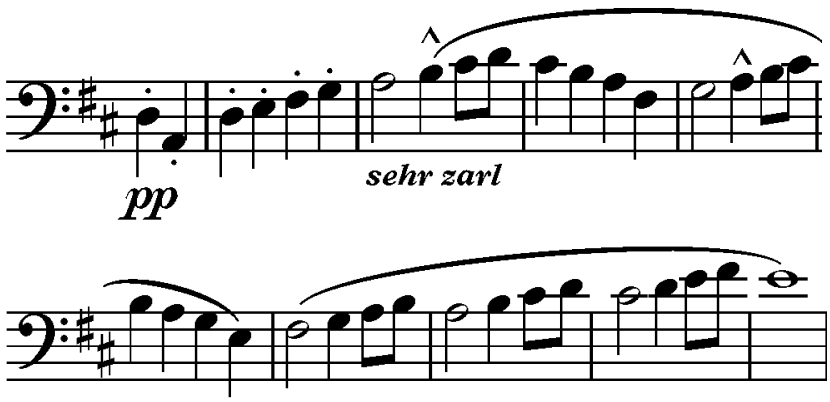
Now the spell of the secretive calm finally appears to be broken. The higher octaves of the pedal point have already gradually disappeared during the preceding fanfares. Only the basses still

continue to lie, and they are now joined by the timpani in a softly pulsating roll. In the low strings, however, the chromatic bass motive begins to move forward and push upward:



[Example 1-22: cellos and basses, top lines, mm. 47-49, as above]

Unceasingly driving to the heights, it appears to direct itself against the fourth motive, which lowers itself against it in accelerated motion, as if to repel it and suppress it. And after the bass motive has risen through two octaves, it again sinks quietly and quickly back into the darkness. The fourth motive has asserted itself, but it has become something different. The chromatic impetus to motion has informed it. It has been torn out of the dim calmness of the beginning and become a firmly throbbing quarter-note rhythm, it has arrived from the expectant dominant orientation, A–E, to complete tonal closure on the tonic, D–A , and it has mixed its purely harmonic original form with diatonic stepwise motion: it has become a melodic and periodically rounded theme which, coming out of its embryo of a fourth, strides upward, "always very leisurely" ("immer sehr gemächlich"), tenderly singing, but still determined and with clearly pronounced individual character:

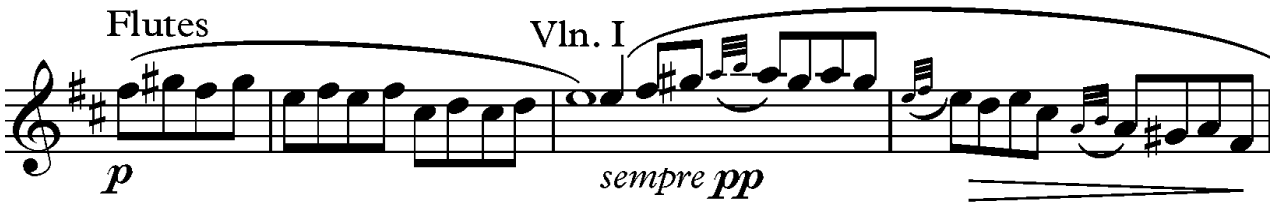


[Example 1-23: cellos, mm. 62-71]

The events of this introduction can be summarized as the nature motive taking shape. That is the path from its beginning to its conclusion. There the original motive, delicately glowing out of an atmospheric shimmer of sound—here its lively completed form, fulfilled with the energy of action. In between are the awakening calls of the fanfares, unceasingly calling out of the distance to wake the life that is emerging, the mellow horn melodies, which are fantasizing presentiments and inviting promises of a future melodic presence, and last of all the bass wave that presses itself from below against the nature motive. The birth of the theme is carried out by an intangible vision climbing down into the world of appearances. The relationship of the structure with the introduction to Beethoven's Fourth stands out without lessening Mahler's independence. The events in the two introductions are fundamentally different. In Beethoven, it is the gradual brightening and expulsion of an atmosphere pervaded by heavy, dark tensions, and in Mahler it is [43] the gradual accumulation of a pure appearance of light, bright as crystal, into a more and more tangible embodiment.

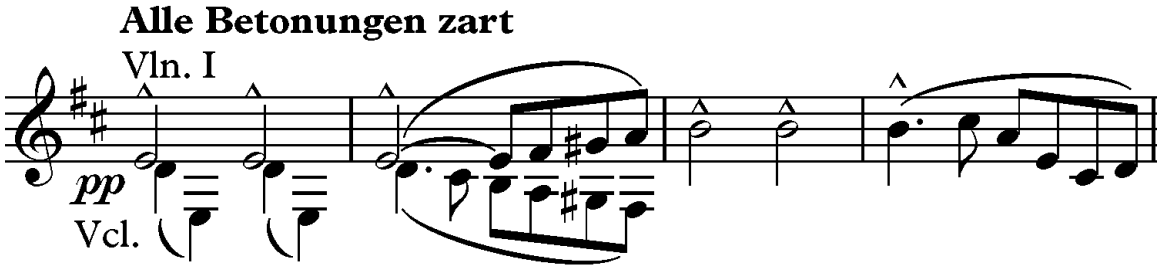
The first theme releases the energy that has been drawn together and dammed up in the introduction. It now pours forth, commencing in a gentle stream, growing continually broader

over the entire exposition. In an unceasing sequence, new shapes unfold; one grows from the other without interrupting the consistency of the line, leading it up on the contrary to an intensification of the greatest organic strength that is carried by a purely melodic impulse of motion. The initially very tenderly intoned bass theme, imitated canonically by the bassoon, ends with a thoughtful pause, into which the cuckoo call sounds. The trumpet takes it over, still *pianissimo,* and then passes it to the violins. The flute and the violins that follow it spin the quarter-note motion further into a delicately woven eighth-note pattern:



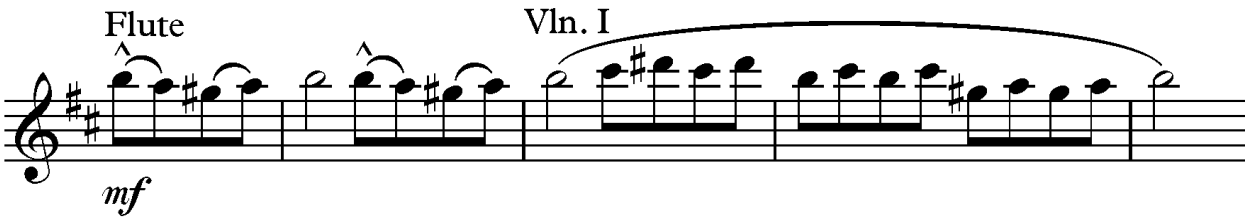
[Example 1-24: flute, mm. 78-80; first violins, mm. 80-81][6]

New melodic formations join in, such as the languid violin theme:



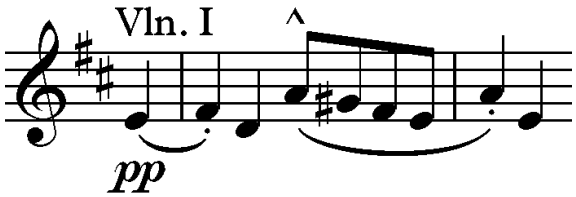
[Example 1-25: first violins, mm. 84-87; cellos, mm. 84-85]

Then the wind motive that sounds like the trilling of a bird call:



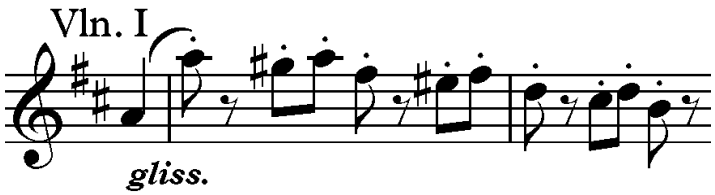
[Example 1-26: flute, mm. 94-95; first violins, mm. 96-98]

The motion becomes livelier, and into the *legato* that has been favored to this point are mingled hopping *staccato* motives:



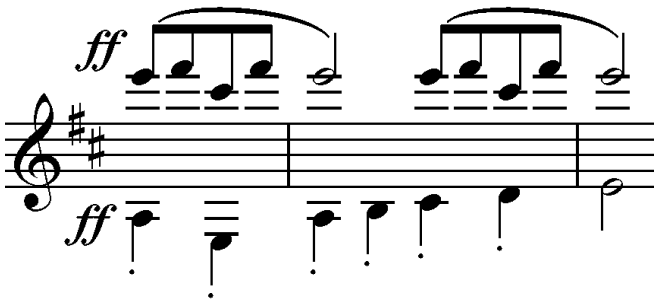
[Example 1-27: first violins, mm. 120-122]

and skipping *spiccati*:



[Example 1-28: first violins, mm. 128-130]

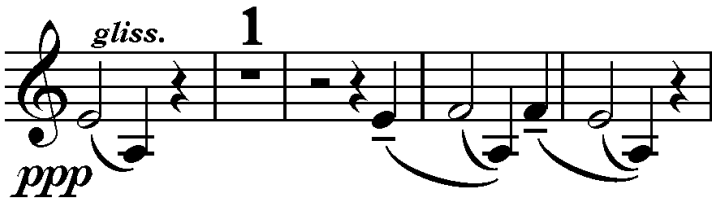
At the A-major *forte*, together with the main theme intoned by the horns, the bird call rings out in a new shape:



[Example 1-29: flutes, two oboes, first clarinet, E-flat clarinet, horns, mm. 135-137]

The *crescendo* swells ever more strongly and the tempo speeds up until the climax is reached with a triple *forte*. The gleaming A major fades quickly away and loses itself in the unison A of the violins and violas. The cuckoo call, expanding to an octave, enters quietly, and once again the picture of the melodic stream, broadening to serene strength, passes over.

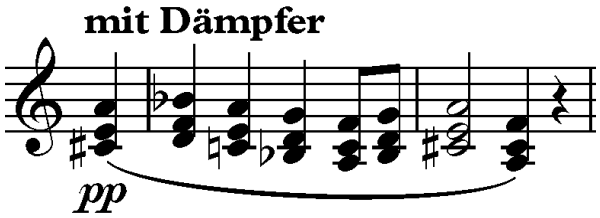
With this twofold unfurling, the melodic strength of motion is exhausted for now. As in the introduction, the high A stretches out in string harmonic tones. The lively tempo is halted, becoming twice as slow and moving to that of the introduction as the bird trill motive and the cuckoo call are sounded in isolation from solo woodwinds. But now a cello voice answers like a sigh:



[Example 1-30: cellos, mm. 167-171]

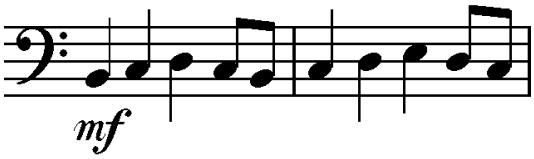
The major mood sinks to minor, and the pedal point falls from A to F. Called by the recitative-like, lamenting cello voice, the two elemental motives appear again: the fourth and the

chromatic, layered upon each other. A horn melody, this time in minor, enters muted, similarly as in the introduction:



[Example 1-31: muted horns, mm. 192-194]

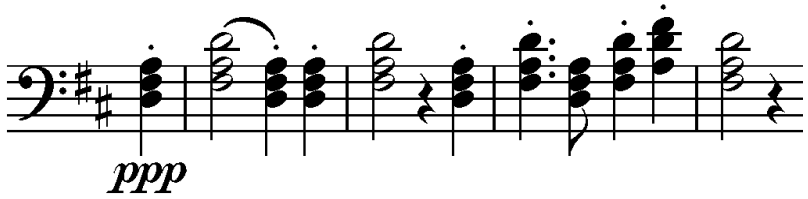
As the flutes repeat the last melancholy phrase of the horn melody, a new theme sounds in the harp: [44]



[Example 1-32: harp, mm. 195-196]

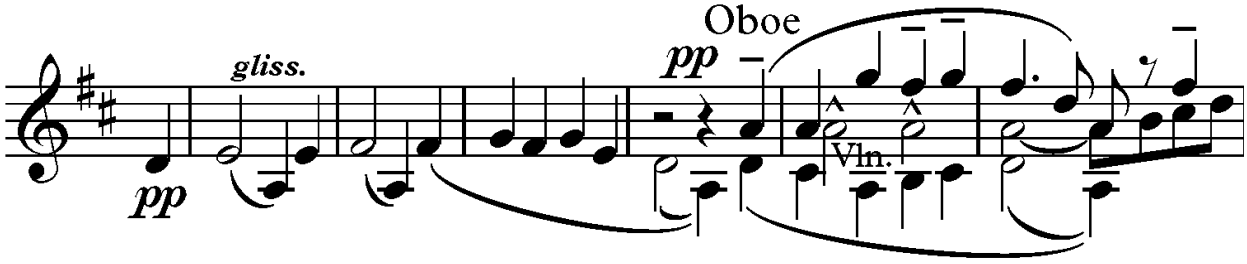
It is, in a certain sense, the counterpart to the main theme in D major. As that is the enlivening of the nature motive, so can the step motive of the harp be described as the descendant of the chromatic motive. The major-key theme, which does not find in itself the strength to continue further, sinks back into the darkness of the elemental motives, and attempts to animate these through the lamenting cello calls. But the darkness does not lighten as before, the chromatic motive initially shows itself to be mightier than the nature motive, and it now forms a new countersubject. The lamenting voice sounds further, the cuckoo call answers like a promise, the gloomy D minor is transformed in long-held harmonies into an intense secondary dominant chord on B-flat, then this changes quietly into the augmented sixth chord[7] on E-flat, and out of

the harmonic darkness, a suddenly bright D major flares up again. Through the sound of the trombones, playing here for the first time, it is a mood that also leads into the mystical, overcoming, as if by an otherworldly power, of the dark forces that have just begun to newly unfold. This mystical mood also remains for the first twelve measures in the newly won D major: violin *tremolos* in the highest register, and under these the new appearance of the nature motive as a periodically rounded horn melody:



[Example 1-33: horns, mm. 208-212, as above]

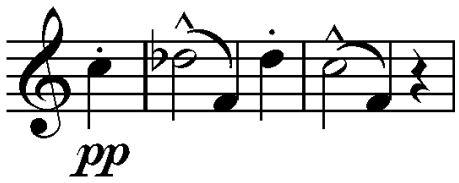
It is only a vision that does not emerge from the triple *piano* of its distant appearance. Yet the first crisis has been overcome, and the breakthrough of the melodic force has succeeded. Under the exultant bird trill motive in the flute, the formerly lamenting cello voice now sounds in a peaceful, happy song:



[Example 1-34: cellos, mm. 220-226; first violins, mm. 225-226; oboe, mm. 224-226]

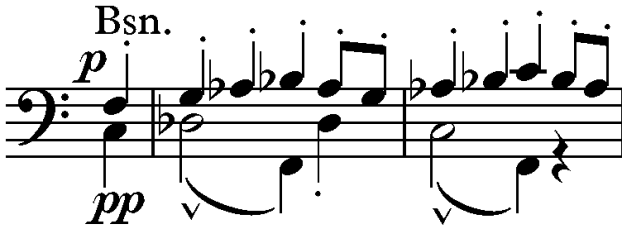
The melodies of the exposition find themselves again, moving in richer modulations, and decorated with new contrapuntal voices. The song theme first intoned by the cellos mingles

itself with the earlier themes in a broad unfolding. The harmonic motion, which in the exposition had only included the nearest neighbor keys to D and A major, spreads itself in an abundant jubilation of sound toward D-flat, A-flat, C, and F, a life in sound that blooms ever more lavishly, both thematically and harmonically, and always retaining the major-key mood. However, the naïve streaming of melodic energy is lost. The dynamic line does not now strive upward in a straight direction. It plays in changing colors and holds itself thereby within gentler contrasts. Trombones exit completely, the trumpet is used only at the beginning in a soloistic appearance and then is likewise silent, and the horns are used either in a pair or a group of four, primarily for tender effects that fill the harmonies. The thematic direction is left to the strings and woodwinds; they and the pedal tones of the harp determine the transparent but, due to the absence of all the strong instruments, somewhat pale coloration of this section, which seems overshadowed by pressure from within. The opposing elements have not yet been delivered, and the disturbance is only pushed aside under the liberating aftereffect of the D-major vision. There suddenly follows, *pianissimo* in the violins, a turn of the song theme to F minor:



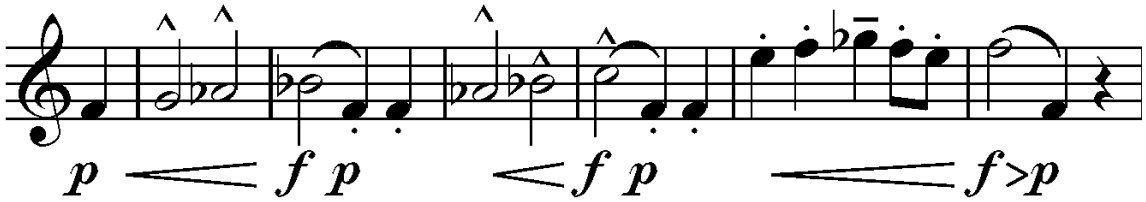
[Example 1-35: second violins, mm. 304-306]

[45] Reiterated by the basses, it immediately calls the threatening step motive onto the scene:



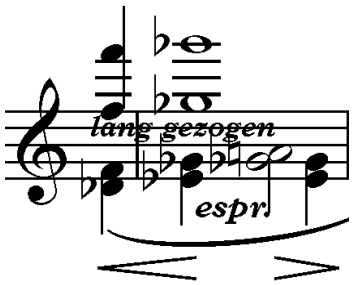
[Example 1-36: clarinets, bassoons, cellos, basses, mm. 306-308]

This time it asserts itself as a countersubject to the song theme. It broadens its opening notes and thereby obtains increasing strength:



[Example 1-37: flutes, oboes, clarinets (with some second violin doubling), mm. 310-316]

Violent and trenchant escalations as well as lamenting buildups that swell and recede reach their high point in the long-sounding G-flat of the violins, whose dissonant effect is strengthened even more by the groaning horns:



[Example 1-38: violins, horns, mm. 321-322]

Even the fanfare motive of the introduction, now begun by muted trumpets in D-flat major,

fortissimo, brings no help. The darkening theme marches further with increasing strength, and with the entrance of the trombones along with long-held horn and trumpet harmonies, the colors darken more and more. Here the theme inverts itself into a contrary motion:

[Example 1-39: one-measure motive first heard in basses and bassoons, m. 334, then repeated in m. 336, then, with cellos, in mm. 338-343]

In a powerfully swelling *ostinato* repetition, it presses on to the decisive moment. Horns and trumpets find the path to a long-held A. Holding this firmly, at the climax of the buildup they bring about the liberating turn to the dominant seventh chord on A. With full strength, the trumpet fanfares resound in D major, continued by horns and woodwinds in A. With a victorious sweep of the dominant, they lead to the resumption of the previously only visionary D-major nature theme, now ringing out in the full sonic strength of the horns and trombones. The vision has become a joyous sounding reality. As before, the song theme follows. This time, however, it sounds out in the bright, radiant color of the trumpet. Supplemented by the woodwinds and without falling back into its playful wandering, it now leads with a short, impetuous upswing back to the main theme, which now marches in triumphantly in a trumpet *fortissimo*, repeated canonically by the basses. The melodic force is now freed from all crippling counteractions. In an unrestrained jubilation of the full orchestra, it presses forward until, at the peak of its power, it has exhausted its diatonic urge to motion. Turning back to the source motive of its existence, the call of a fourth, it closes the tempestuous course with its high-spirited, jubilant call from the violins down to the timpani.

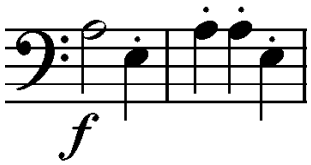
Without considering the slow introduction, the course of this movement represents, according to its internal structure, a struggle for the free unfolding of the melodic forces that are locked in the main theme. In the exposition, these achieve a more playful than exhaustive inner activity and then sink, as if they were still too shallowly rooted, back into the unmoving calm of the introduction. That which follows from here, the awakening call of deeper forces and the vision of the nature theme, which had dawned in a mystical promise, in the purity of its harmonic splendor, awakens new melodic urges which initially however, under the pressure of the opposing manifestations, only achieve a restricted development. The confrontation must first take place. It occurs in the large F-minor crisis of the movement, which becomes the birthplace of the Finale. Here, it flows into the breakthrough,[8] proclaimed by fanfares, of the nature theme, shining out in full harmonic glory. With this, a free path is created for the main theme. [46] The singing, playing, urging forces that lie within it are unfolded to an unrestrained brilliance and finally lead back again to the fourth motive out of which this theme had arisen and into which it returns as if coming back under its spiritual spell. With this, the first metamorphosis of the fourth motive is concluded. The adventure of this theme was the principal content of the movement. Through the unfolding of this adventure, however, visions are brought forth that could here perhaps be appeased, but not clarified. The countermelody, which for the time being is insufficient, only recognized and unfolded with a small portion of its energy, still awaits its development. Along with it, the exhaustion of the elemental motives of the work remains in reserve.

One can naturally also view the movement in terms of its compositional technique and layout, although in this particular case, this type of viewpoint is not very productive, emphasizes

the incidental, and subordinates the significant. In the very simply constructed exposition, the bird trill theme would be granted the significance of a second theme, while in reality it only belongs to the retinue of the main theme. After the repetition of the exposition, the development would then begin with the deployment of a new thematic group: that of the song theme that begins recitative-like in the cellos, of the countermelody that develops out of the chromatic motive, and of the horn theme in D major that proceeds out of the nature motive. This development section comprises the complete expansion up until the *fortissimo* intonation of the horn theme. It is followed by the return of the main section as the first theme is taken up by trumpet and basses and the second theme is given in D major. The short coda, developed out of the fourth motive, attaches itself directly onto it. This thematic analysis is therefore applicable and shows that the work is also suitable for a pedantic consideration.[9] But at the same time, it blurs the main lines of the inner development and therefore shows the fruitlessness of this kind of consideration, which shoves the technical craft of the compositional labor into the foreground. It is only useful insofar as it shows with what strength of inner animation Mahler permeated the constructive layout, how he filled it with the creative impulse and knew how to make the schematic parts of it completely forgettable, without allowing the valuable aspects of the old sonata-form movement—the organizational strength of the construction—to be missed.

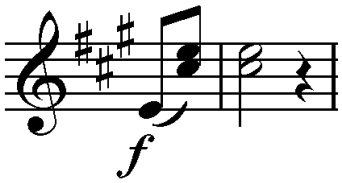
The first movement has brought the first metamorphosis of the basic motive: its appearance as a forcefully striding, melodically rounded theme that is suited for the origination of a broadly executed symphonic narrative. The second movement, following directly in the presentation, brings the second metamorphosis. It appears without preparation, and this time it

also needs none. It is not, like the theme of the first movement, the outflow of a slowly gathered melodic energy. It is pure rhythmic force that discharges itself in stamping two-bar periods in the basses and cellos that continue to be heard as an *ostinato.*



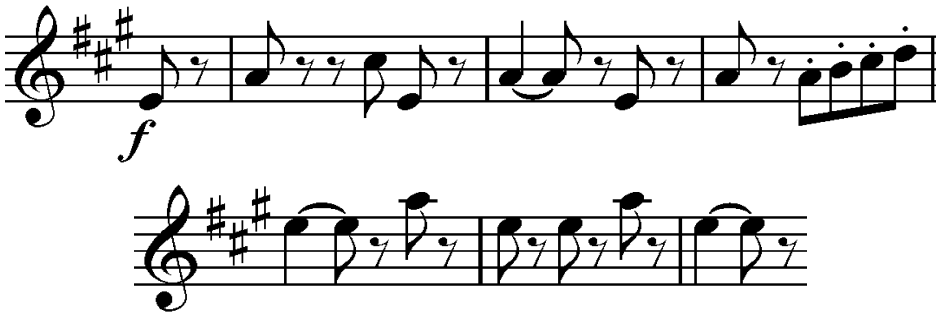
[Example 1-40: cellos and basses, mm. 1-2]

The first upper voices to enter, violins and violas, also strengthen, with their coarsely sweeping, joyfully shouting upbeats: [47]



[Example 1-41: violins and violas, mm. 2-3],

the rhythmic weight of the opening motive, to which they also provide a simple harmonic supplement. Only the entry of the woodwind choir brings a melodic canopy to the two basic rhythmic formulas:

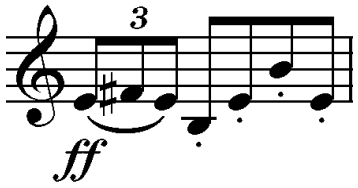


[Example 1-42: 1st flute, 1st oboe, 1st clarinet, mm. 8-14]

For this theme, the motive of a fourth is also decisive at the outset, at the melodic rise in the third measure, and in the following three closing bars. The fourth thus remains, as in the first movement, the kernel around which the growth of the theme begins. If one observes that the line from the second to the fourth measure corresponds to the main theme of the first movement note for note, the dance theme of the second movement reveals itself as a reorganization of the first D-major theme, in which the emphasis is shifted from the unfolding of melody to the stressing of rhythm. The layout of the whole movement and the further direction of the thematic ideas correspond to this. It is not directed at the spreading of melodic urges, but primarily at an ever sharper hammering home of the basic rhythmic idea. Out of this arises a structure with the dispensing of drawn-out thematic-motivic work, the emphasis of all characteristic rhythms, and their further direction into modulating, changing motion. The orchestral layout shows avoidance of soloistic effects and uniting of the individual groups for choral effects. The harmony is notable for the retention of a single sonority for the broadest possible periods, with sudden jarring transitions to new keys along with the circumvention of chromatic alterations and the preference for distinctly shaded modulations by thirds and fifths. All these technical stylistic attributes arise from the subordination of the whole to the dominant rhythmic force. In its significance as a pulsating, ordering force of nature, it rules here and determines the course of the movement.

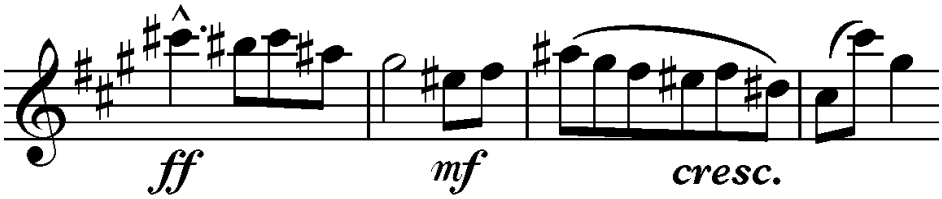
The first statements of the theme already identify this type of formation from the rhythmic impulse. In the basses is the restlessly stamping main motive, in the strings the rising, sweeping motive, and in the woodwinds the dance melody. Only in the ninth measure does a sudden turn from A major to E major follow. This is retained during the short epilogue, in which

the accumulated energy of the main rhythm, in eighth-note *staccatos* that are playfully passed here and there, gently eases and then collects itself anew. Then there follows, with a similarly jarring turn back to A major, the repetition with exchanged roles. The woodwinds take over the sweeping motive, the strings take the dance melody, and only the weighty stamping motive remains for the basses. This time, the turn to E major already takes place in the fifth measure and leads to a broad cadence and conclusion in the dominant key. A repetition of this entire brief first section precedes the takeover of the stamping motive by bassoons and horns, to which the first violins provide a complement with pointed *pizzicato* beats. The upper woodwinds lead the melody, and in the second violins and violas is a blustery accompanying motive in broken chords:



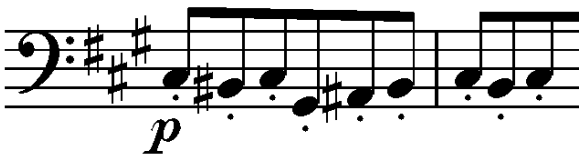
[Example 1-43: second violins and violas, m. 44, repeated through m. 51]

The whole is harmonically based on E, but it pushes itself abruptly down to D and from there to C-sharp, here supplemented by a “wildly” (“wild”) entering, but then pleasingly supple violin melody: [48]



[Example 1-44: violins, mm. 68-71]

The eighth-note motion rolls further along, as if seeking a way out of the weird, almost sinister C-sharp major. But the basses hold this C-sharp with unyielding firmness. Trombones join in with the main stamping motive on C-sharp, and horns intone the dance melody in C-sharp. The motion intensifies over sharply dissonant collisions of the upper voices with the basses, on to the establishment of C-sharp major in the full orchestra, and only then letting up with suddenly decreasing strength. The upper voices disappear, and only the basses continue to mutter in busy eighth-note motion, further circumscribing their C-sharp:



[Example 1-45: cellos and basses, mm. 108-109]

Only as they find themselves alone and unchallenged do they sink in a chromatic descent over C, B, and B-flat again down to A. Quietly joining in, violins, woodwinds, and horns find their way back again with the opening themes. With powerful brilliance, the dance melody appears in trumpets and horns along with the stamping motive of the basses, accompanied by trilling violins. The building turn to the dominant, however, is dispensed with this time, and over a brief swing to D major, the main key is again reached. After a short preparatory pedal point on E, the last sweep up to the dance follows in the horns. Then the main movement closes with jubilant A-major trills in all woodwinds and blaring triplets in the trumpets.

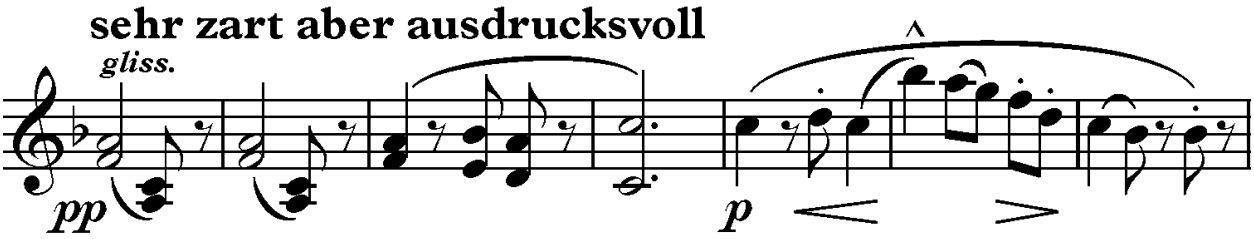
The whole of this movement is a rhythmic experience of unusually increasing strength and compelling intensity. As far as melodic formations play any role therein, namely the dance tune and the later-appearing C-sharp-major melody, they retain secondary significance. The

melodic development here serves exclusively for enlivening and tightening the tension of the rhythmic element. For the same purpose, the dynamic and harmonic effects are subordinated. They also, particularly the C-sharp-major buildup, held firm with almost dogged tenacity and led to the brink of a sinister demonism through its wildness and long duration, only receive their special meaning through the active rhythmic forces that achieve their unfolding within them. Their presentation and summation of the statements of primitive force in the beginning, across the amassing of the C-sharp-major buildup, and on to the closing measures that vibrate in the highest excitement, identify the movement as a continuation of the motivic manifestations that appeared in the first movement into the areas of rhythmic and elemental life.

While corresponding in formal structure to the scherzo, this movement deviates significantly in its character from the scherzo type established by Beethoven. The vibrant, bustling, swirling, melodically disembodied rhythm, the urge to a resolution of firm melodic contours into a language of buoyant rhythmic accents, is lacking. The tempo has something cumbersome about it, and the melody, although relegated to the service of rhythmic vitality, displays a coarse, if vigorous cut. It does not lie, as in Beethoven, upon the spinning out of a short motive, usually of only one bar, but rather encompasses a genuine, song-like, rounded period. Also lacking are the suddenly jerking [49] accents. In their place come wide ranging dynamic and harmonic surface effects. It is not the resolving and incorporeal, but rather the solidly earthbound aspect of the rhythmic force that is brought forward with all resources, even in the nature of the instrumental treatment. In the place of the skipping *spiccato* effects of the strings come hard-thrusting, firmly grounded *staccatos* or clumsy, swirling *legato* phrases. The stamping motive that directs the entire movement is assigned to the basses, horns, or trombones

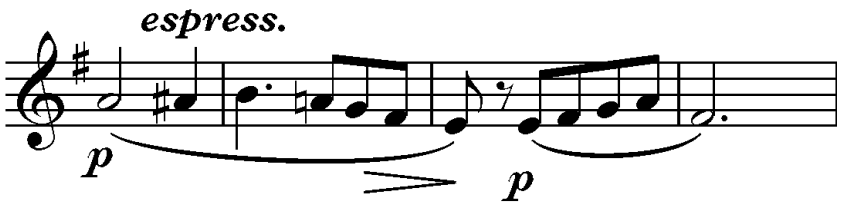
throughout, and the desire to achieve heavily weighted, compact sound effects likewise speaks from the choral scoring of the woodwind and string groups. In character, then, a new type of middle movement appears here. It represents in a certain sense a step back from Beethoven to the minuet of the symphony before Beethoven. It shares with this old minuet the measured rhythm of the main tempo, the firmly closed periodicity of the theme, the strong and recognizably organized construction, and the direct dependence upon a song-like dance type. From the scherzo of Beethoven, it takes over the rich and thorough internal shaping, the diversity of images, and in contrast to the first sonata movement, the symphonic organism that is driven not by the actions of themes, but by intensification of the rhythmic impulse. Mahler thus reaches, as did Beethoven, beyond the uncomplicated dance form of the old style, not through the establishment of a new one, but rather through the full internal reshaping of an old dance form that is closer to the suite than to the symphony.

In this new invention of the second movement, which takes the place of the scherzo, there lies a meaningful achievement in artistic style by Mahler. It does not rely on any suggestions of Bruckner, but is of a completely personal origin throughout. In contrast, a Brucknerian ancestry is apparent in the idyll of the Trio, which begins, after a short transition made up of long-held horn calls, with a tenderly rocking Ländler theme:



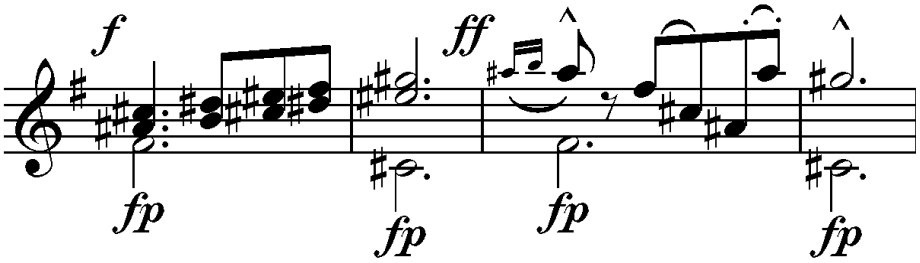
[Example 1-46: violins, mm. 175-178; oboe, mm. 179-181]

An intermezzo mainly held to the transparent and tender sounds of strings and woodwinds. In contrast to the main portion, it is primarily reserved for a playfully but delicately moving development of melodic inspirations, of which the first carries Brucknerian, the rapturous second Schubertian characteristics:



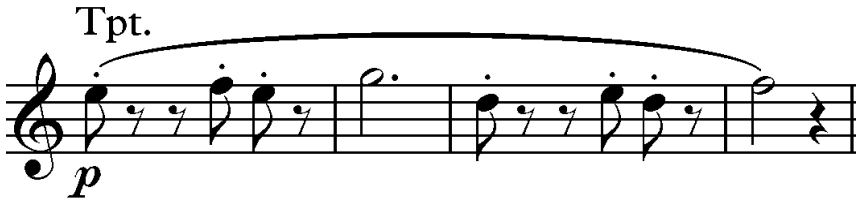
[Example 1-47: first violins and cellos, mm. 219-222]

Here as well there is an interruption brought by the motive of a fourth, which enters suddenly in both horns with a surprising F-sharp-major turn and is played around melodically by trumpets and flutes:



[Example 1-48: horns, trumpets, flutes, oboes, clarinets, mm. 229-232][10]

But this episode loses itself again after a few measures. The airy mood of the Trio asserts itself. A graceful wind motive:



[Example 1-49: trumpet, mm. 247-250],

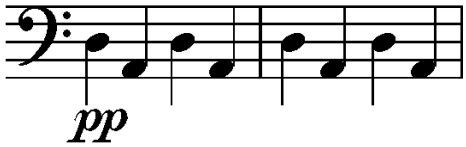
derived from the first theme and played about by new melodic accompanying voices, stands in line as the last of the Trio melodies. In alternating modulations, it leads from C across E-flat and back to C, then to the dissolution of the idyllic little sound picture in *pianissimo* string figures sinking to the depths. [50] Again it is the horn which, after a brief pause, arises, quietly calling, and prepares the renewed statement of the main movement. It now appears in an abbreviated setting. The C-sharp-major turn with its entire development falls away. The A-major mood, only interrupted by brief deviations in the dominant and subdominant, rules the whole and is led, similarly to before the entrance of the Trio, in undisturbed strength and joy of sound to the final buildup.

The development that has proceeded to this point can be represented as an unfolding, directed upward in a straight line, of all the melodic and rhythmic forces of an active character that lie in the fundamental motive of a fourth. This action brought the awakening and thematic diffusion of the D-major melody in the first movement. Under the increasing influences of opposing forces, it asserted and solidified itself until, after an unrestrained outward flow, it closed its course by returning triumphantly to the fourth motive. The second movement, beginning with the climb to the dominant key of A major, leads the line of inner development further from the point where the first movement broke off. Melodic outfitting and linear development no longer come into consideration. The basic motive remains unchanged in its

motivic appearance. Through the rhythmic power that resides within it, it calls forth a sequence of new appearances from another fantastical sphere. It acts here directly then, preserving its generative power in that it creates new formations through its rhythmic swings. The second movement is thus a direct consequence and continuation of the first, as the theme that there arose and was established is driven up to the highest intensification. With that, its course is closed, and the first part of the work—Mahler does not yet apply this description that was later used by him for the grouping of movements, but it already appears to be justified here—is ended.

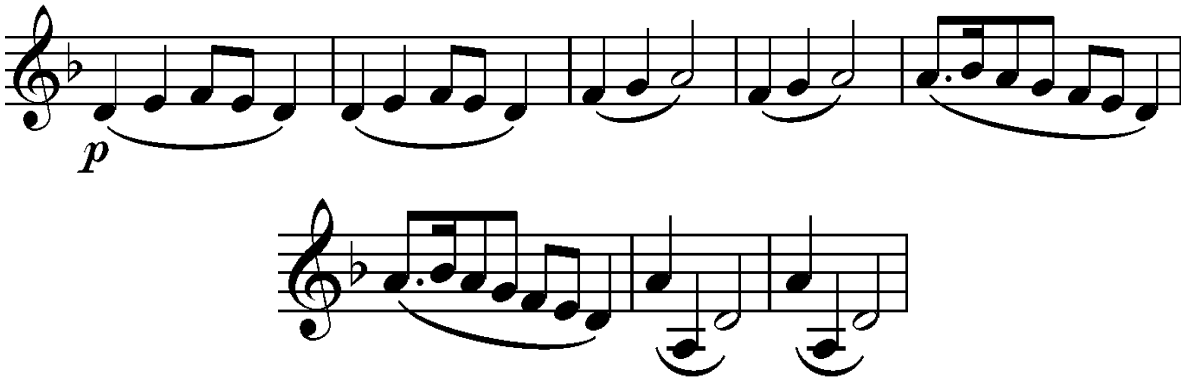
Certainly the nature motive is not yet exhausted in its full scope with this. The problems that have been touched in the introduction are in no way solved, and the symphony as a whole is still in its exposition. There lacks the decisive unrolling of the opposing motives, their definitive confrontation with the main theme. Bringing these to pass is the assignment of the last two movements which, according to the direction in the score, follow one another directly and are therefore to be grouped together as the second part of the symphony. Their opposition to the first part already arises from the keys. There, bright major colors: the warm and lively D major and the radiant A major. Here, dark minor tones: the dull, heavily shadowed D minor and the gloomy but agitated F minor.[11] This sequence of keys already gives an indication that between the two closing movements there is a similar relationship of intensification as there was between the two previous ones, even if the individual positioning of the closing movements toward each other is different. The first of them is the shorter one and has, despite its independence, a preparatory character. It stands in the place of the otherwise usual Adagio. The tempo is, as that would be, "solemn and measured" ("feierlich und gemessen"), but the layout displays such a strong

deviation from the traditional features that one must here, just as in the second movement, speak of a [51] new, individually minted type. The rhythmic and harmonic foundation is again provided by the motive of a fourth. It appears, however, in a completely altered form, in evenly pulsating quarter-note beats of *pianissimo* muted timpani, taken over in their further course by *pizzicati* in the basses and cellos:



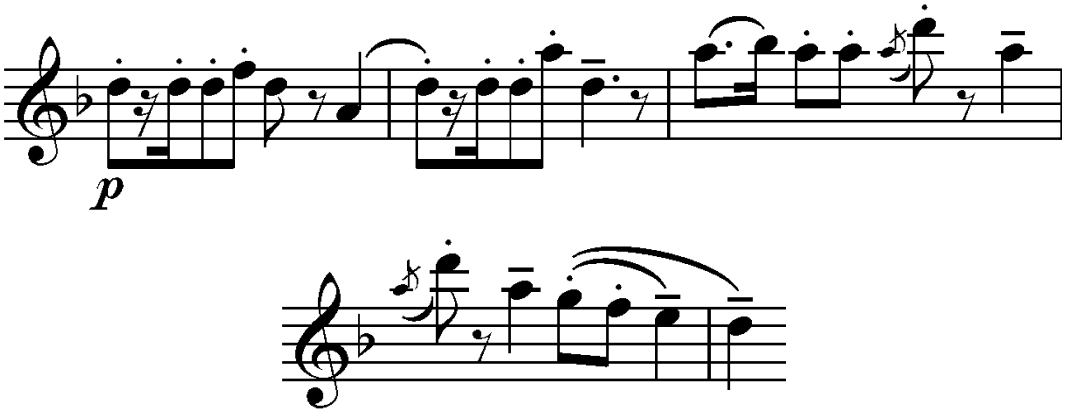
[Example 1-50: timpani, mm. 1-2]

It constantly sounds further, carrying the entire first section, which develops as an expansion of the D-minor triad that builds in orchestration, yet proceeds dynamically without a single *crescendo*. A muffled monotony rules the 38 measures of this first section. Its depressing effect, caused by the oppressive sameness of the basses that oscillate in unchanging lockstep, is strengthened even more by the leading of the upper voices. Climbing from the depths, they canonically lay out an eight-measure D-minor melody with regular repetition:



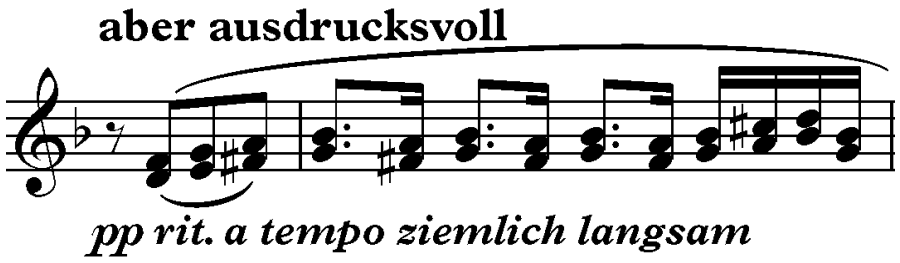
[Example 1-51: melody first presented by solo contrabass, mm. 3-10]

This melody, an old folk song that is sung to different texts in different areas,[12] is again divided into two-bar units. Each measure is repeated, and thus the character of tired, dragging sadness and sameness is brought even more strongly to the fore. As a third thematic element, a countermelody appears in the oboes, patterned rhythmically after the fifth measure of the canon, melodically a new paraphrase of the fourth motive:



[Example 1-52: oboe, mm. 19-23][13]

It remains almost exclusively in the oboes and is, with its timid, hesitant *staccato* effects and sobbing grace notes, whose prominence is made especially sharp by the pointed sound of the instrument, within the crawling *legato* of all the other voices, the only lively appearance, as it were, in this impression of a motionless shadow world. Soft tam-tam beats, added to the long-held pedal point D in the tuba, reinforce the eeriness of the sound picture. With the takeover of the canon melody by horns and harp, all voices have been interwoven into the dark fabric, and this unwinds again, finishing on the bell-like, echoing D of horns and harp. The dull, depressed mood dispenses itself into a restlessly swaying, chromatically interlaced oboe melody of Bohemian coloration that is led in thirds:

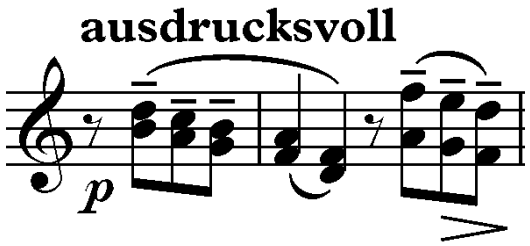


[Example 1-53: oboes, mm. 38-39]

Its sighing conclusion:

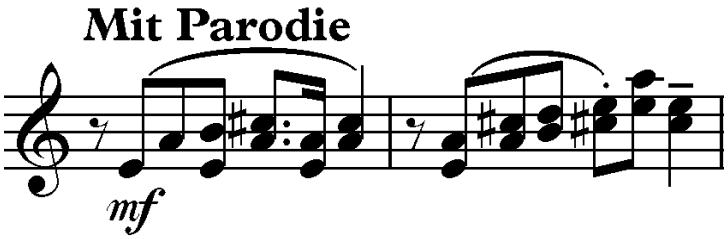
[Example 1-54: oboes, mm. 41-42]

and the trumpet melody that supplements it:



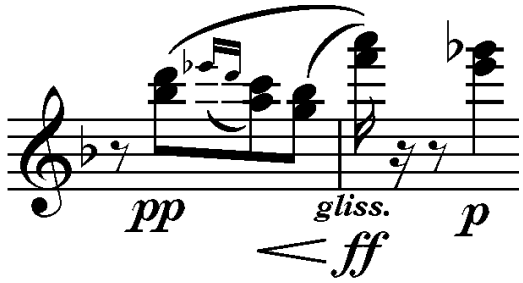
[Example 1-55: trumpets, mm. 39-40]

already bring a hint of that lamenting turn of the expressive buildup that is shown in the following continuation. Woodwinds, including the shrill-sounding E-flat clarinet, and trumpets, interrupting each other as they build, intone this melodic phrase:



[Example 1-56: E-flat clarinets, mm. 45-46]

Through the snapping effect of the highest note, it obtains an unintentionally humorous color. The melodic direction remains in the winds at first, with the string section accompanying guitar-like in rocking *pizzicato* chords, supported by cymbal [52] and bass drum. "With parody" ("Mit Parodie"), prescribes Mahler—the deeply serious mood of the first section changes into a grotesque lamenting mood, as if the representation of an oppressive, inwardly shattering occurrence is presented in the style of a ballad singer. The grotesque in the expression builds further at the takeover of the melody by the violins, and reaches a climax at the closing phrase, which begins energetically and then suffocates in a pathetically mewling dissonance:

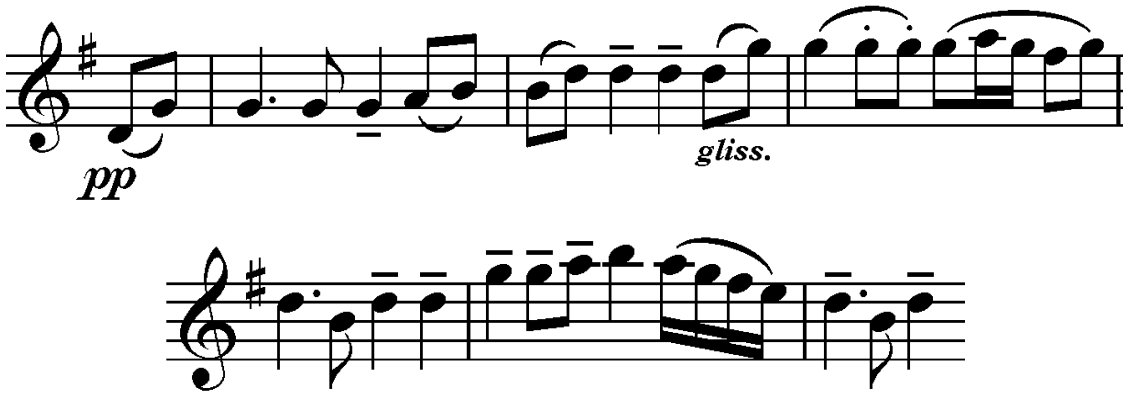


[Example 1-57: first violins, mm. 58-59]

From there on the voices lose themselves in chromatic sighs, and the timpani motive comes forward. While the last sounds of this interlude are still fading quietly away in the upper voices, the bassoon, accompanied by the viola with the supplementary oboe motive, takes up the canon

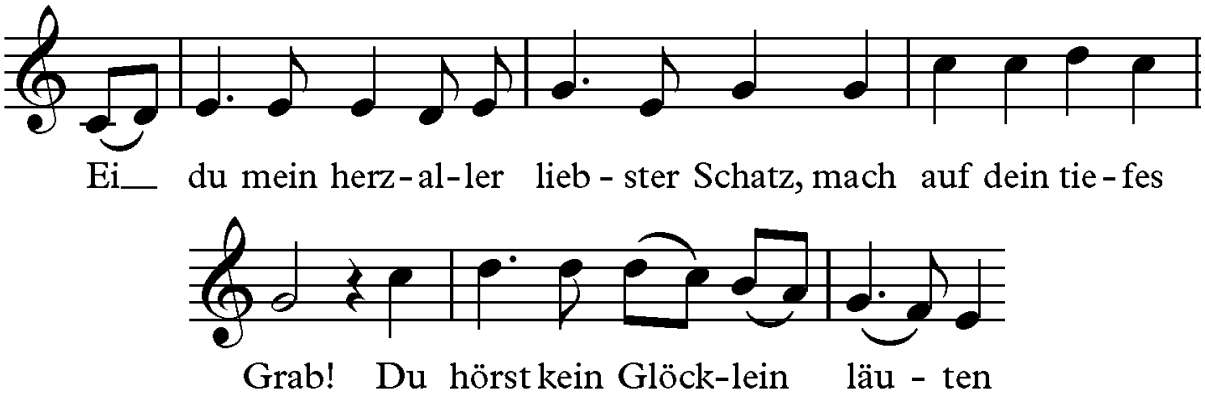
theme again—only once, as a reminiscence of the gloomy, oppressive primary mood. Then this appearance also loses itself in the fourth motive of the timpani until at last this, becoming gradually inaudible, disappears and only the long-held deep D of the horns lingers secretively.

This D quietly revives again. The first horn pair takes it up, muted, flutes and clarinets join in soft, pedal-like quarter-note syncopations, and the harp expands it harmonically, leading into the subdominant G major. The cellos also take up the new harmonies in gently rocking eighth-note *pizzicati*. It is like sinking into a liberating, yet deeply melancholy dream mood, which suddenly allows a new melody of tender charm to blossom forth in muted violins:



[Example 1-58: first violins, mm. 85-89; first flute, mm. 89-91]

"Sehr einfach und schlicht wie eine Voksweise" ("Very simple and plain like a folk melody"), writes Mahler. He himself had already used this melody earlier. The first measures are already found—with minimal alterations—in one of the youthful *Wunderhorn* songs: in the melancholy "Und nun Ade mein herzallerliebster Schatz" ("And now farewell, dearest treasure of my heart") at the ghostly turn to major set to the words that the young man calls into the grave to the dead bride:



[Example 1-59: "Nicht wiedersehen!", vocal line, mm. 51-57, text "Ei du mein herzallerliebster Schatz, / Mach auf dein tiefes Grab! / Du hörst kein Glöcklein läuten." ("Oh, you dearest treasure of my heart, / Open your deep grave! / You hear no little bell ringing.")]

From the third line on there then follows another continuation of the melody. Completely finished, it is found in the last of the *Lieder eines fahrenden Gesellen*, which like that *Wunderhorn* song commences in a minor mood that is full of denial: "Die zwei blauen Augen von meinem Schatz, die haben mich in die weite Welt geschickt" ("The two blue eyes of my sweetheart, they have sent me into the wide world"), and at the conclusion likewise transitions into a dreamlike major resolution:

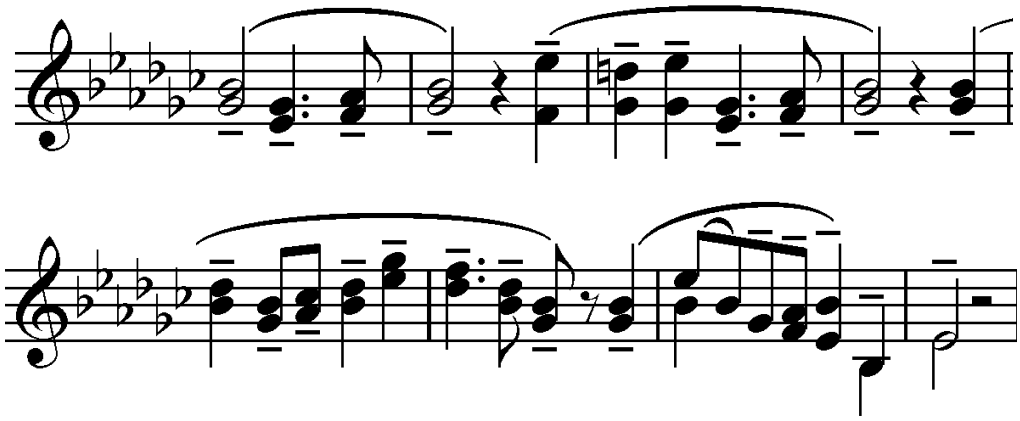
Auf der Straße steht ein Lindenbaum,	On the path stands a linden tree,
Da hab ich zum erstenmal im Traum geruht	There I rested for the first time in a dream
Unter dem Lindenbaum –	Under the linden tree –
Der hat seine Blüten über mich geschneit,	It snowed down its blossoms over me,
Da wußt ich nicht wie das Leben tut,	Then I knew not how life can be,
War alles wieder gut.	Everything was well again.
Ach alles! Lieb und Leid	Ah, everything! Love and pain
Und Welt und Traum.	And world and dream.

[53] It is a matter here of a melody over whose form Mahler struggled for a long time,

and which appeared in these years as a symbol of the liberation from pain through dreaming. In the first version he is only capable of establishing the outlines of the opening period. Later he succeeds in developing the line to a fuller intensity and also in finding an organic connection to the introductory minor portion. Only the symphony, however, brought the setting of the melody that fulfilled its complete emotional value. The melody itself is unchanged in relation to the song version, both in its enraptured ascent in the opening as well as in the chromatically pervaded continuation and the gently lulling postlude. With the framing that the whole has found within the symphonic movement, however, its emotional meaning has achieved its full significance. The sinking into the painfully happy dream mood is only properly achieved through the opposition to the weighty oppression of the D-minor movement. One can therefore say that Mahler perhaps here did not take over the mood of a song in the symphony, but rather the opposite: that he made several attempts to express a vision of sound that he imagined, at first in the song form, until the symphonic structure helped him to the definitive version. It is therefore not the words that are the source of this tender, inwardly moving melody. The idea of the melody and the urge to give it shape were first allowed by Mahler to reach to the aid of words, first someone else's and then his own, until the appearance from the depths of dark feelings was driven to the light and could only now, within the symphony, show itself in its very own meaning. It is a typical process for Mahler's song output, which in view of the numerous uses of his songs in the symphonies—as already seen in the theme of the first movement—demands particular attention. It would be a misjudgment of Mahler's method of creation if one were to speak in such cases of transcriptions. Transcriptions are not present here, rather the definitive and actual forms arise which are found after a long and searching preparation. And it is not the

words that lead to the recognition of the poetic meaning of such melodies. These words were only stammering helpers toward the invocation of a musical manifestation whose origin lies beyond all words and concepts, and which in its completed form elucidates the words far more than the words do for it. A poetic interpretation of such movements or parts of movements with the help of the song texts can therefore not be considered.[14] It would force the appearances that achieve completion in the symphonic realm back to a subordinate level of development. In addition, it is superfluous, for this musical language speaks so clearly that its poetic paraphrase could only distort the tenderness of its expression.

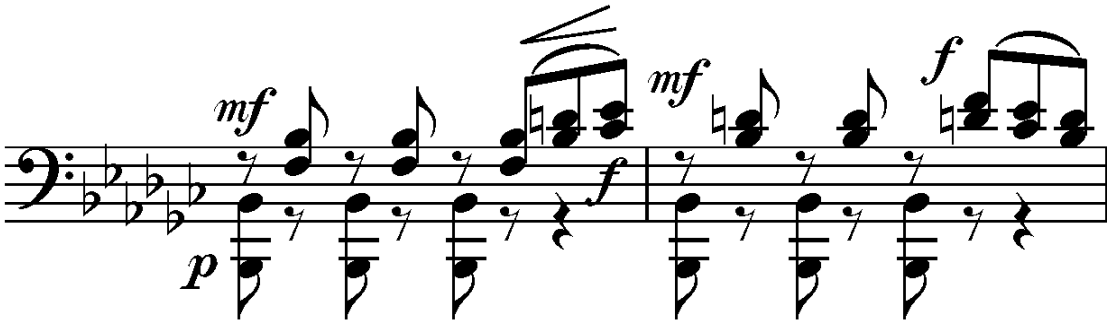
The song fades away in G minor. The canon melody begins anew, but changed in key, pushed up from D minor to E-flat minor, and in this chromatic disguise appears one degree more secretive and fantastically unreal. The melodic direction now remains reserved for the winds, and only one time do the violins briefly take up the sobbing countersubject. In the trumpets sounds a new countermelody: [54]



[Example 1-60: trumpets, mm. 124-131]

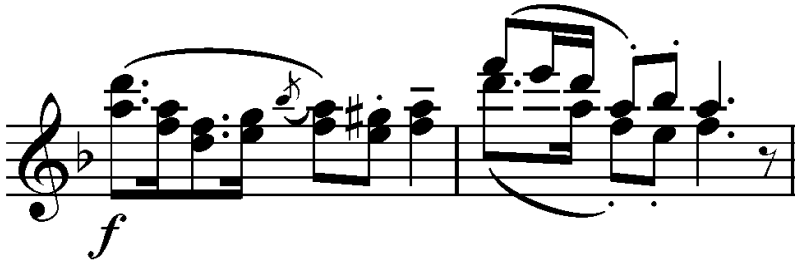
The mood of this section is related, through the prevalence of the winds, which are only

complemented by string basses along with the harp on the bell-like, echoing fourth motive, to that of the parodistic pathos in the first interlude, to which it also leads. The "ballad singer" aspect in this caricature of a heroic motive, which is now again taken up by the C and E-flat clarinets, obtains this time, through the accompanying off-beat rhythms of trombones and tuba, an even more grotesque character:



[Example 1-61: trombones and tuba, mm. 132-133]

With an almost unnoticeably gentle shift, the violins lead from the fantastic E-flat minor back to the main key of D minor. The tempo speeds up, and the different thematic appearances press themselves together: in the harp and bassoon is the canon melody, in the trumpet the new counterpoint from the E-flat-minor section, now distinctly "coming forward" ("hervortretend"), as well as the Bohemian tune in flutes, oboes, and clarinets, broadened into a completely closed version:



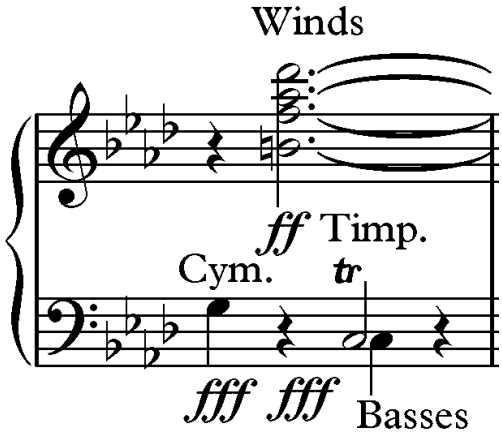
[Example 1-62: flutes, oboes, clarinets (including E-flat clarinet), mm. 139-140]

It is a powerful swelling in tempo and dynamics, until the upper string voices again provide a tenderly singing, ballad-like close. The lamenting voices gradually fade in chromatic melismas that trail away. Fragments of the canon melody sound from the harp, the sobbing oboe melody is heard one more time in the bassoon, and finally the fourth motive of the timpani echoes forth from a great distance—then the image vanishes in the darkness, like an eerie nocturnal funeral procession.

A piece of this sort of demonic character had not been written in the German symphony since the Scherzo of Beethoven's Fifth. One could in any case make reference to the visionary and fantastic symphonic movements of Berlioz. These, however, lack exactly that which is most decisive in Mahler: the deep, inwardly experiential aspect. With Berlioz in such episodes—the "March to the Scaffold" is the most characteristic example—the depiction of an eerie horror stands in the forefront, while with Mahler, this depiction is set primarily as the feeling that accompanies a shattering emotional event. That this event is not given in an agitated, passionate language, but in an apparently unfeeling and unmoving representation, heightens the oppressive nature of the impression. A new aspect individual to Mahler is the parodistic element, which certainly displays nothing of humor in the amusing sense, but rather serves to heighten the sinister emotional tension through opposing effects. It is a dark, despairing irony which generates this demonic humor. Although it obtains a conciliatory counterbalance in the liberating G-major vision of the folk melody, it is only temporarily quieted through this soothing effect, and as soon as the dream vanishes, it breaks forth all the more painfully and with greater inner agitation.

The meaning of the fourth motive has experienced a curious change in this movement. It

rules both externally and emotionally to an extent surpassing the previous movements. With the exception of the [55] parodistic intermezzi and the G-major vision, it pervades the movement from the first to the last bar, with its evenly meandering rhythm that now sounds like the solemn steps of a funeral march and now like a muffled bell sound, almost in the style of a *basso ostinato*. But with this, it has lost the active and generative energy of the two opening movements. It has lost its soul, so to speak, and become a shadowy phantasm, a ghostly counterpart of its earlier lively force, robbed of every initiative and sentenced to a paralyzing monotony. A new element has come into the world of the symphony that has been moved by cheerful forces. A subterranean element, which had stirred in the C-sharp-major episode of the second movement and even more so in the F-minor crisis of the first with brief, quickly placated suggestions, has now, however, risen in the course of the inner developmental curve of the third movement to an awful pressure, and now suddenly breaks out with a piercing cry:



[Example 1-63: fourth movement, all wind, percussion, and low string parts condensed, m. 1]

With it the last movement begins.

This Finale is the main movement of the work. In it the threads come together that had been spun by the three preceding movements. Here they are combined and woven from the initial disorder into a radiant fabric. The two opening movements were essentially dedicated to the awakening and spreading of a one-directional, or one could say a worldly, naively egotistical, empirical melodic force, so to speak. The third movement brought for the first time the idea of a dark power whose nature was unrecognizable, under whose crippling spell it stood, unable to free itself from its pressure or to comprehend it at all. The last movement now leads this power, until now only threatening in suggestions or indirect actions, to its unfolding into a conflict, penetrating to the depths, with the upward striving fundamental energies of the work.

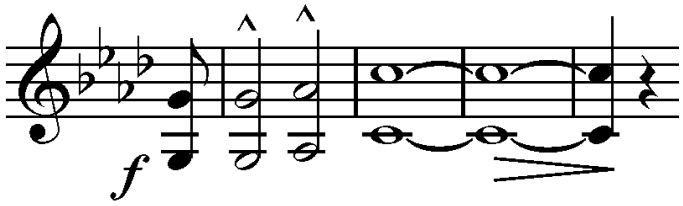
To recognize the developmental line of this movement, it is necessary to have its architectonic structure before the eyes. It shows three main sections. In themselves variously layered further, they resemble the layout of a sonata movement, though certainly with significant deviations from the usual scheme. The first section comprises the group of the first theme, which already experiences an independent extension with introduction, presentation, development, and coda. The principal key here is F minor. It changes at the conclusion of the section, which comprises around 170 measures, with a sudden shift to the dominant seventh chord on A-flat, which prepares the coming D-flat major of the second section. This comprises in 250 measures a second theme, along with its development, and culminates in an anticipation of the later coda. Its harmonic line leads from the D-flat major of the second theme to the D major of the conclusion—from the world of the first Finale theme back to the main key of the work. Corresponding to the sonata scheme, the recapitulation of the first theme must now follow. It is dispensed with. Instead, the coda follows immediately as a third main section. It is

in any case a coda that is laid out in such a gigantic extent—it comprises no less than [56] 300 measures—that it could count as a finale in itself.[15] In relation to the two preceding main sections, it signifies a similar summation as does the entire Finale in relation to the first three movements. It begins in D minor with the return of the introduction to the first movement, then turns, passing over a short reminiscence of the second theme in F major, to the F-minor theme, which once again reaches a development, and flows into an apotheosis that leads the Finale and introductory themes to a hymn-like intensification.

One must be aware of this structural outline in order to recognize the constructive strength that has formed this movement and back to which the overpowering impact of the whole is primarily directed. The musical architecture appears here as an independent element of the action. Whether the listener is aware of it or not, it influences him more deeply than the directly perceptible thematic events. The strength and foresighted consciousness of the linear direction reach far beyond the life of the musical appearances where they manifest themselves. They are in movements of this kind the actual creative element. In their unfolding is shown the great change and intensification that the symphonic concept in Mahler generally experiences. They are no longer individual themes with which he operates, they are great periodic structures, complexes with the extent and prestige of complete movements, which here come forward as active forces and demonstrate the events of a symphonic life. Their structural power now extends further, flooding over the individual obvious and perceptible thematic appearances and working itself out upon them.

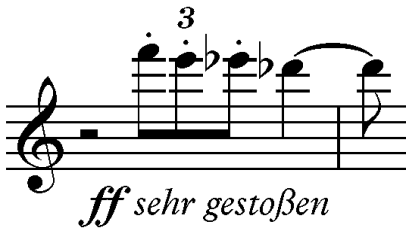
The individual construction of the three main sections corresponds to the great linear direction of the whole. The first section is divided again into three parts: introduction,

development, and coda. "With stormy motion" ("Stürmisch bewegt"), "Energetic" ("Energisch"), and "With great wildness" ("Mit großer Wildheit") read the three characteristic performance indications. They characterize the essential mood of this section, which belongs exclusively to the unfolding of the first Finale theme. A pedal point C spanning over 54 measures provides the dominant foundation for the exposition. It begins with a harsh, long-sounding *fortissimo* scream in the winds. Wild runs of violins and violas chase up to the triple *forte*, *tremolo* unison string C, and from trumpets and trombones sounds the opening of the powerfully striding main theme:



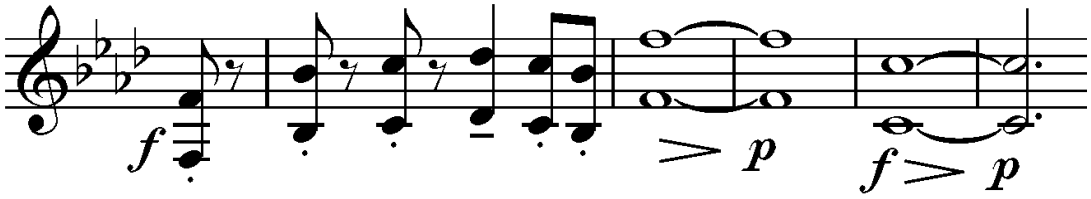
[Example 1-64: trumpets and trombones, mm. 6-10. Trumpets and trombones 3 and 4, then trumpet and trombone 2, successively drop out in mm. 8-10; 1st trumpet and trombone only on the first beat of m. 10][16]

It is not new—the F-minor episode of the first movement has already brought it as a prophetic hint. Now, however, it appears in unrestrained, demonic power. The chromatic triplet motive answers, directed against the thematic motion, thrusting forcefully downward—first in unison woodwinds, then strings, and finally horns, trumpets, and bassoons:



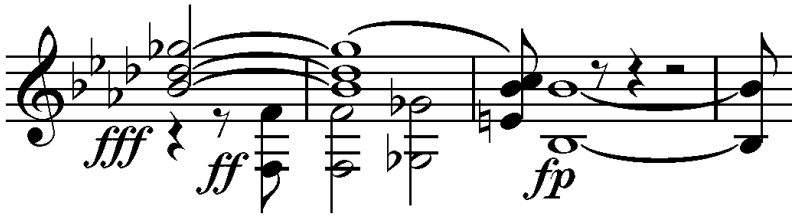
[Example 1-65: piccolos, flutes, oboes, and clarinets, mm. 8-9]

The strings storm onward, churning, interrupted by hammered F-minor blows from the brass choir and then by the triplet call of the full wind band: the second part of the F-minor theme, likewise known from the first movement, sounds out in unison of the heavy brass:



[Example 1-66: trumpets and trombones, mm. 19-24]

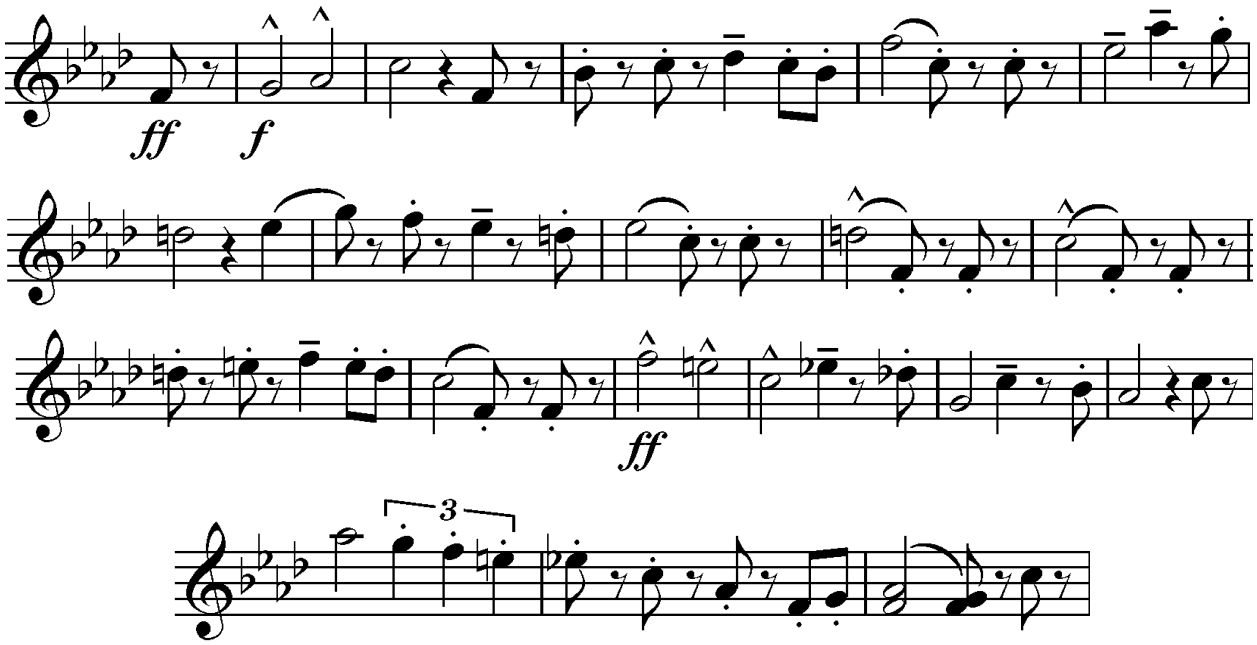
[57] The triplet motive follows again and now passes over into a heavily breathing chromatic surge in the upper voices. The triplet motive sounds further, with the final note D-flat rubbing hard against the continuously sounding pedal point C. It appears with magnified rhythmic strength in augmentation, pressing ever more violently to the depths until, as the woodwinds and horns roughly cut in with G-flat major, the trumpets and trombones again begin with the imperious upward-directed main theme on F:



[Example 1-67: woodwinds and horns, mm. 39-41; trumpets and trombones, mm. 39-42]

Ascending chromatically over F-sharp to the opening note G, it now commandingly asserts itself and closes the dominant buildup with a short F-minor turn. From the “stormy motion” (“stürmisch bewegt”) of the introduction, the “energetic” (“energisch”) main theme becomes

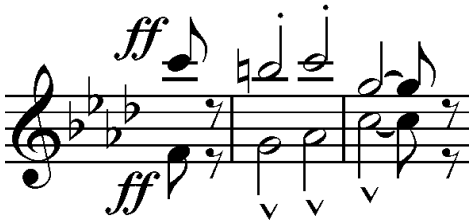
prominent as the governing force. Given to horns, oboes, and clarinets, it appears in a combination of its two motivic parts and stretches them in unrestrained forward penetration to a broadly marching thematic period:



[Example 1-68: oboes and clarinets, mm. 54-73; various horn doublings, mm. 54-60, 63-64, 66, 70-73; trumpets, mm. 67-72]

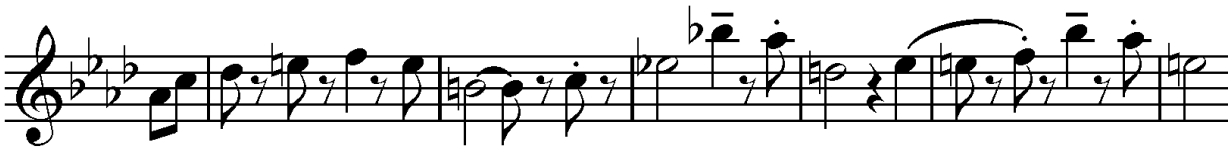
Of the motivic components of this theme that is spun out over 20 measures, the A-flat-major turn from the fifth to the eighth measures is apparently new. In reality it is also rooted in the first movement: it is a freely continued transformation of its contrasting theme. The third group from the ninth to the twelfth measures is taken in the same way from the opening of the first movement, a restructuring of the song theme that in this version also had already shown up there. The fourth group, beginning in the thirteenth measure, emerges as a downward directed contrary motion to the beginning, which then undergoes a closing intensification through the fifth group. The whole theme therefore represents itself as a summation of the minor-key

motivic structures that already appeared episodically in the first movement into an irrefutable, urgent thematic energy. In a violent onslaught, this motion continues. The F-minor character is preserved throughout with minimal deviations, and thus the uniform, unbending force is increased. As a contrapuntal countermelody to the opening motive, a new, downward directed motive appears in flutes, oboes, and clarinets:



[Example 1-69: flutes, oboes, clarinets, trumpets, first trombone, mm. 73-75]

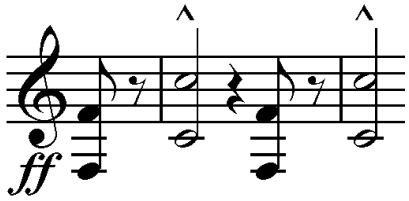
It develops itself into its own thematic formation:



[Example 1-70: flutes, oboes, clarinets, mm. 75-81]

Until this point, the motivic direction was exclusively entrusted to the winds, while the strings followed the leading wind voices or circumscribed them in violently rushing eighth-note runs. The main thematic accents stayed in the brass: trumpets and trombones, along with horns led in broad unison. The woodwinds provided the thematic [58] countersubjects, and a long streaming *fortissimo* constituted the basic dynamic color. Now, after the first powerful F-minor conclusion, the strings take over the direction. The tone color temporarily loses its metallic character. The song theme of the first movement with its sharply cutting accents churns further, preparing a new

onslaught. It announces itself with the entry of the opening motive in trumpets and trombones and initiates, after abbreviated fanfare-like horn calls:

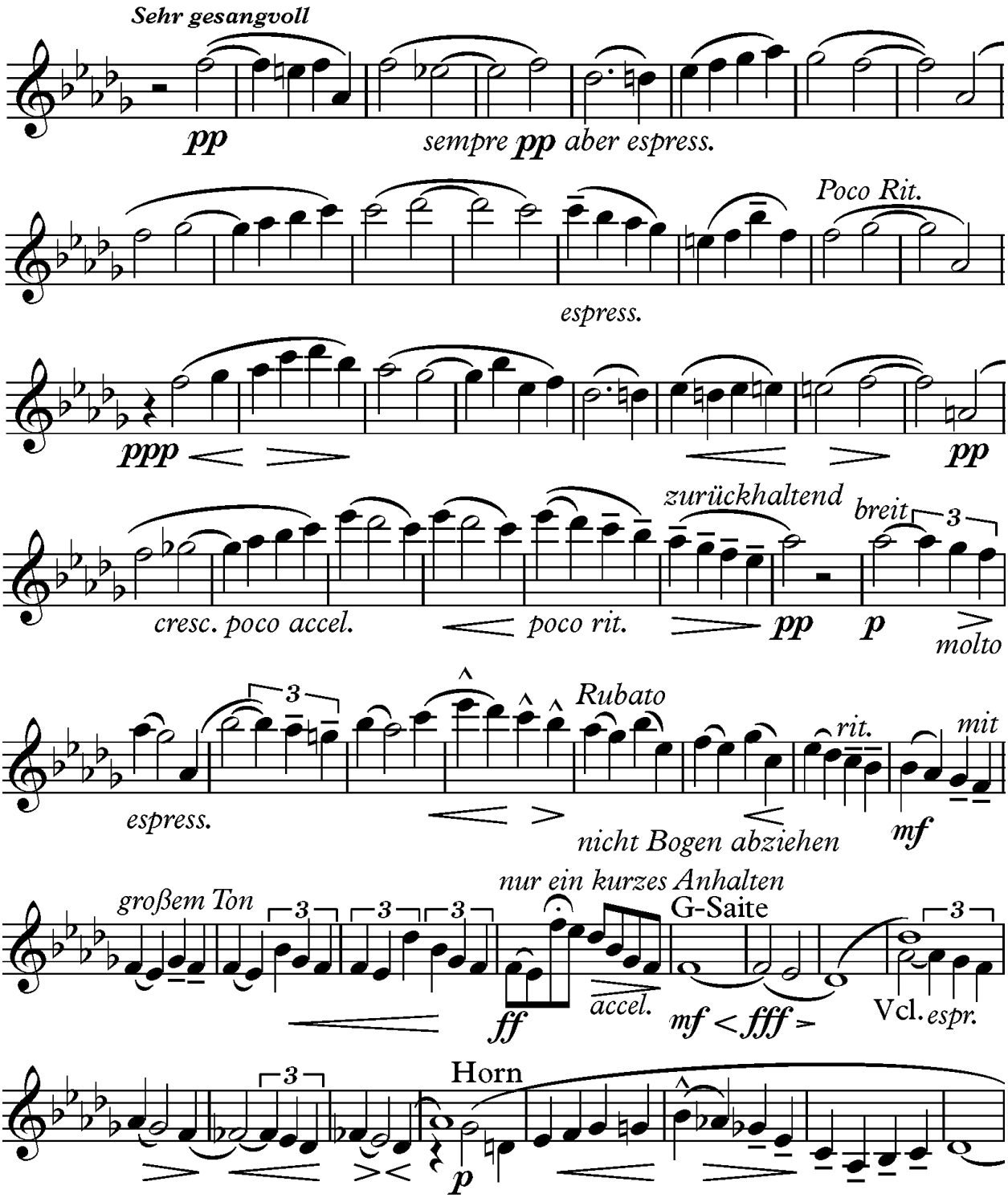


[Example 1-71: horns, mm. 101-103],

F minor for the third time. Now it is primarily the powerfully thrusting third bar of the theme that works in call and response between the trombones and the rest of the passionately moving orchestra as an unrelenting driving force until, with the closing group of the theme, the entire orchestra, with massive chords carried only by the continued stirring of the eighth-note motion in the basses, turns to the end of the development. "With great wildness" ("Mit großer Wildheit"), the F-minor motion exhausts itself over the firm and final tonic in the basses and arrives at a gradual diminishing and calming of the voices. The chromatic triplet sounds out, fading into the F minor as it dies away. A modulation of Schubertian simplicity: the dominant seventh on A-flat, placed directly beside the last F minor as a transitional harmony, and an "extremely tender but expressive" ("äußerst zart aber ausdrucksvoll"), chromatically thrusting violin line mediate the transition to the second section.

If one considers the course of the first section, one can, in the deeper sense, speak here neither of a thematic development nor of a working-out, only of an unrolling, a release of the forces pent up within the theme. The organic elements of the theme are unchanged. Perhaps it is broken down into its motivic elements and then brought back together, but on the whole, it remains in the details as it was. It does not experience anything—it works, so to speak, as a

force of nature which breaks out and is violently discharged, albeit without experiencing anything transformative in itself. This section cannot serve as a development in the sense of an internally altered formation of the evolutionary forces that lie within the theme. It is only an impetuous onward rush, liberating the thematic forces—without any opposition upon which these forces can prove themselves. It is an insatiable rummaging in F-minor sounds, marching and storming in hard, imperative rhythms and penetrative melodic passages, a powerful breakout of the elemental forces that were dammed up in the preceding movements. Yet it is still without a course or a goal, without an internal stimulation, collapsing into itself after it has been discharged. A transition via motivic formations would not be possible here, for the motivic elements of this section are not yet generative and cannot yet carry a development. Only an opposing contrast is capable of giving them an internal stimulation. This contrast now enters almost without mediation, only brought about by the most utterly simple harmonic and chromatic turns, and also as a complete and internally closed appearance beside the preceding one. Like that one, this one also still knows nothing outside of itself. Like that one, this one is an appearance that lies within itself, untouched by every interaction—yet of a completely different nature: tender and calm where the other was rough and stormy, flowing in broad *legato* where [59] the other stomped in brief, hammered steps. A song melody, stretched out in a large arc that restarts again and again, resting completely in its own beauty, richly moving in expression and yet, like the storm theme, requiring in itself no supplementation. It is world in itself, insatiable and inexhaustible in conjuring up ever new, deeply satisfying melodious sounds, like the storm theme was in its F-minor passions. And just like that theme, this one ultimately expires and sinks once again within itself:

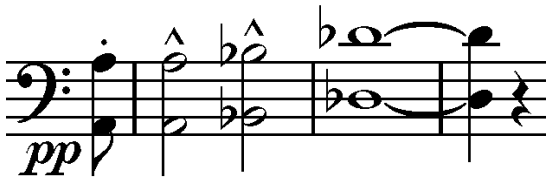


[Example 1-72: first violins, mm. 175-222, doubled at the octave by cellos, mm. 179-190, 205-209, doubled at the octave by second violins, mm. 191-205, 209-214, doubled in unison by second violins and violas, mm. 214-221; cellos (viola harmonies not included), mm. 222-226; horn, mm. 226-230; first violins, m. 230][17]

Here is presented the curious example of a melody that spans over 46 measures, not counting the concluding cadences, flowing without interruption, with which one can perhaps make reference to individual motivic outlines and new beginnings, but which takes a unified course throughout. The internal suspense of its motion does not at all die out with the first arrival at the final D-flat, but it still also carries, with only gradually abating strength, the two cadential cello and horn epilogues. This melody cannot be considered as a seed for continuing motivic direction. What is within it in lively, further effective capability is consumed in the unusual intensity of its single presentation, in which it is as if every segment glows and is then melodically exhausted. The concentrated wealth of melodic formation, pushed to the utmost level, already closes all developmental capabilities within itself, raising its appearance to a perfecting and rounding of its essence, such that it could not be outdone by the results of a gradually progressing development.

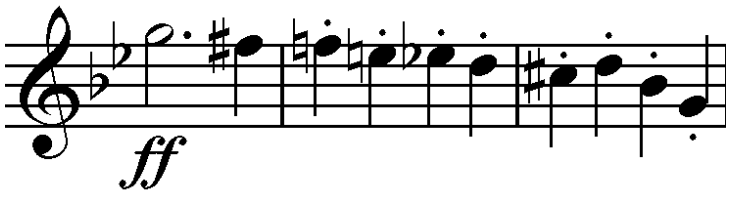
As an individual appearance, the song melody, with its single passing over, is just as finished and complete in itself as was the preceding F-minor passage. Both are worlds that lie within themselves, representing utter opposites. The one is only passion without desire, only motion without a goal, the other is only beauty without passion, only serenity without any effective continuing motion. The one is without light, the other without darkness. Thus, both stand unresolved beside one another, and the primeval twilight of the first introduction sinks in again upon the D-flat that quietly continues to sound. The chromatically rising [60] motive awakens, rhythmically augmented, in the cellos. From the clarinets, the long-drawn nature motive sounds in a deep, mysteriously dark register. The melody obtains a sort of ghostly horror through dark colors presented with the utmost delicacy—timpani rolls, divided contrabasses with

the contra D-flat, cellos with the doubly elongated chromatic motive, muted violas and first violins with a deep held D-flat, the mystical deep register of the clarinet, and in addition gradually beginning, rustling string *tremolos* on the bridge. Into this gloomy, fantastical intermediate realm sounds suddenly and quietly the calling motive of the horns, answered by the downward pressing chromatic trumpet triplet:



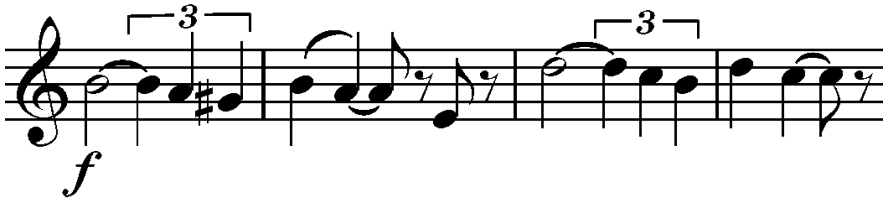
[Example 1-73: horns, mm. 244-247]

It sounds for the second time, during which develops in the rest of the orchestra an inexorable *crescendo*, until at the third statement, breaking out with full strength in the trumpet and trombone, it tears through the mist and, "again as at the beginning, with stormy motion" ("wieder wie zu Anfang, stürmisch bewegt"), falls back into the passionate agitation of the movement opening. But it is no longer the internally closed F-minor passion of the first exposition. The key has been raised to G minor. Out of the motives of the exposition there appears only the first imperative call. The downward pressing triplet loses its rigid motivic stamp and changes into a violently marching quarter-note motive:



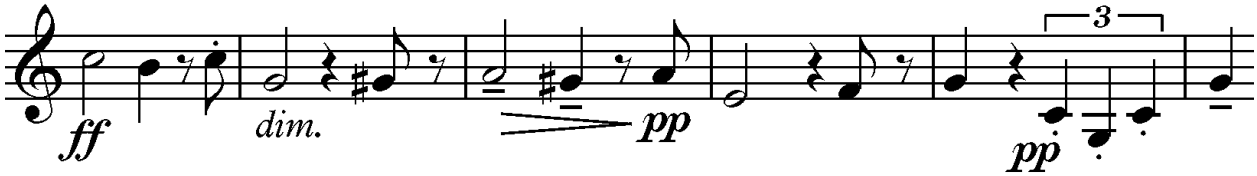
[Example 1-74: 2nd and 3rd oboes, clarinets, 1st and 2nd horns, mm. 255-257]

And now the passionate motives do not remain reserved for themselves. They also drag the song theme into the minor-key vortex:



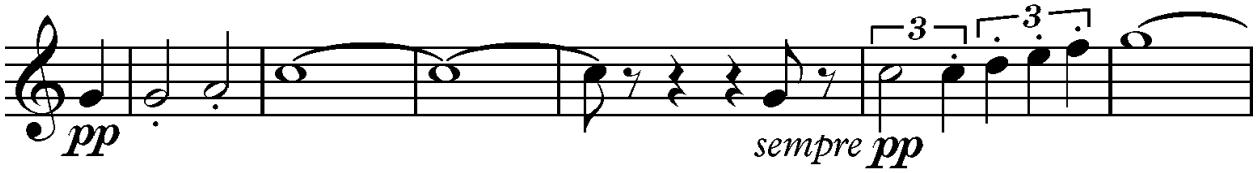
[Example 1-75: 1st, 3rd, and 5th horns, mm. 266-269]

The countermelody is present. It increases the forces of passion to a yet more violent breakout, but it continues to be heard. While it is still not capable of reshaping the first group of minor motives, the last one, which was obtained from the contrary motion of the beginning, suddenly sounds out in bright C major from the woodwind choir, with quiet string trills playing around it:



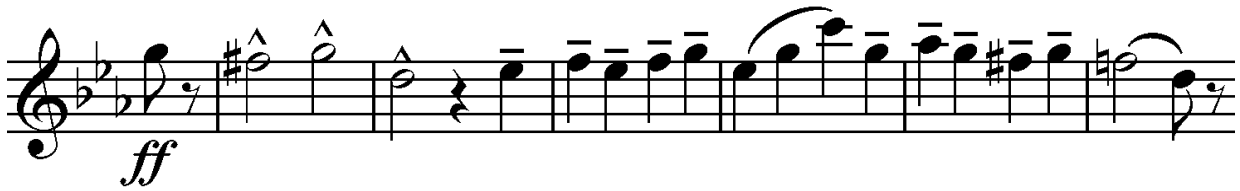
[Example 1-76: 1st oboe, 1st clarinet, mm. 290-294; all clarinets, mm. 294-295]

It is only a brief, bright gleam in *fortissimo* that quickly sinks back again into a tender *pianissimo*. Soft fanfares sound behind it. The opening motive itself changes to major and is now heard in a continuing ascent that is filled with promise:



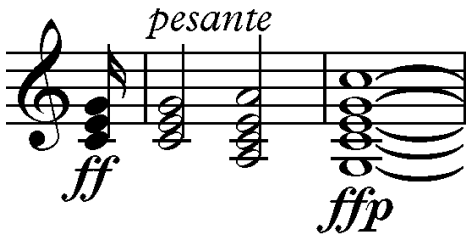
[Example 1-77: 1st trumpet, mm. 296-302][18]

But the change is still too little established and too inwardly unsure. With doubled strength—"Woodwind instruments: bells high" ("Holzinstrumente: Schalltrichter hoch")—the passionate motives again break forth, as if stamping down the gentle major sounds with impetuous force:



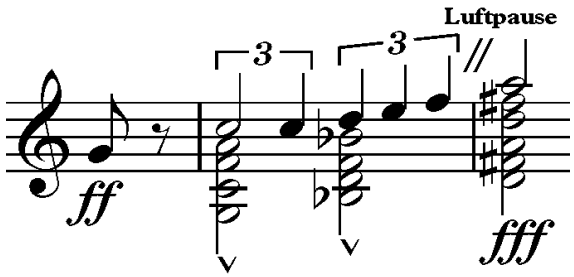
[Example 1-78: unison flutes, oboes, clarinets, horns, trumpets, mm. 315-321]

Once more the demonic minor unloads itself over the G pedal point with the full impact of an inexorable rhythm and a dissonant chromaticism, until the shining fanfare rhythm flows out of the unison G in a mighty C-major intonation of the opening motive by trumpets and trombones:



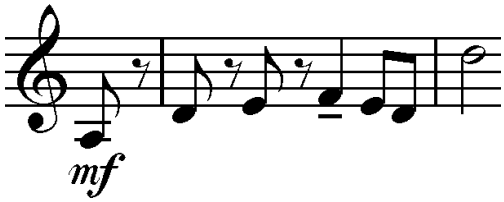
[Example 1-79: trumpets and trombones, mm. 368-370]

Insistent horn fanfares and plunging runs in woodwinds and strings firmly hold onto [61] this first fully triumphant sound. At the thematic continuation, it progresses with a surprising change, indicated by a "Luftpause," or pause for breath,[19] over B-flat major to D major:



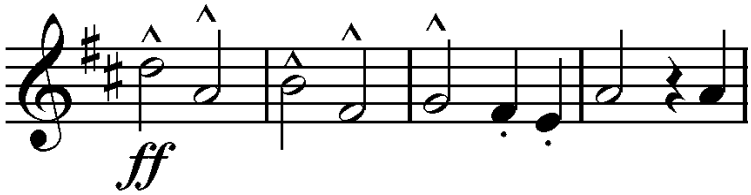
[Example 1-80: woodwinds and brass, led by oboes and trumpets, mm. 372-374]

With that, the victory is decided as the main key is reached. In a broad flow a festive sound now streams. The minor motive, raised threateningly and inaccessible to change, is also placed into the new harmonic circle as an enhancing force:



[Example 1-81: horns, mm. 383-385]

As the coronation and final confirmation of that which has been won, however, the nature motive now appears in luminous D major, leading and dominating the whole in a chorale-like, hymnal sweep:



[Example 1-82: horns, mm. 387-390]

until, with slowly abating strength, the splendor quietly pales and the harmonic fullness dissolves

into the long-echoing, hollow sound of the fifth, D–A–D.

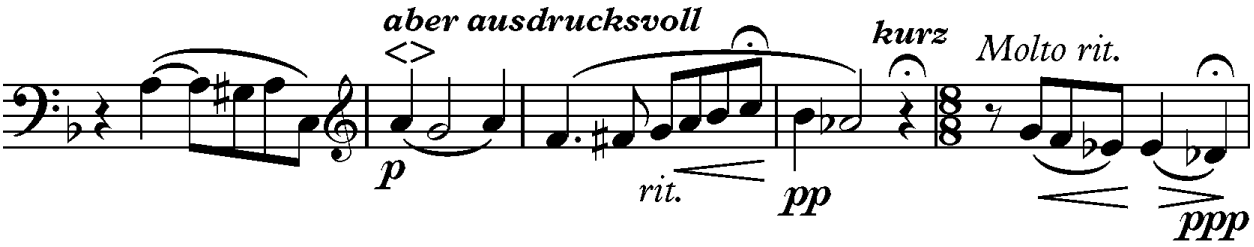
The symphony could end here, and another besides Mahler would have probably closed here. The external narrative has ended. The Finale themes, initially opposites foreign in relation to one another, are brought into a relationship through the returning introduction. The minor motives have, under the effect of the song theme, found their way out of the aimless F-minor passion to a highly active major-key transformation. The relapse into the minor mood has been made impossible by the decisive leap into the D-major sphere, and over the free-flowing D-major stream of sound, now restricted by no more hindrances, stretches the nature theme, transfigured into major, as a radiant arc. What could remain to be said?

Mahler does not stop here. He only pauses in order to now create, with the most expansive force, the dome for his symphonic edifice. He is not content with leading the themes to their end, as if the thematic events are not at all the aim of his symphony, but only the means to the end of architectonic design. The constructive drive is always the most important for Mahler the symphonist. He here required, where to this point the thematic narrative had stood in the forefront, an overarching of the whole, laid out in grand proportions, which, comprehending and summarizing all previous appearances from the high, newly won standpoint, only now gave the Finale and, in a further sense, the symphony, the constructive design that it was due and thus brought the fundamental moving forces to their full impact.

The coda, laid out to an enormous extent, also has a primarily architectonic significance. That which occurs in it thematically is less important in view the immediate sense of these occurrences. It serves much more as the last great release of all the sweeping forces that belong to the work and are enclosed within it. Raised above the detailed conflict that had been brought

by the course to this point, they only serve the grand leading ideas of the whole and unite them into a last upswing that surpasses everything that has gone before. Out of this synthetic determination of the coda, its design emerged as a look backward. It begins with the ground-laying introduction, which carries the seed of the whole within itself, and now leads, over all the changes that were decisive for further development, up to the highest vantage point.

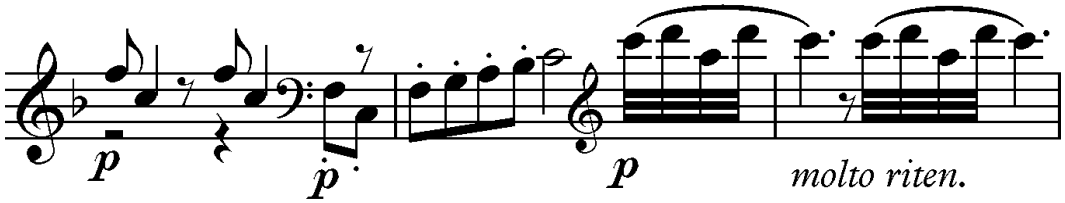
And so the close of the second main section, which slowly pales upon the preparatory D–A dyad without a third, [62] sinks back again into the dawn of the introduction. It now appears not in a somber and unreal D-flat, as in the second section where it only functioned as an image of remembrance. It sounds, as at the beginning of the work, in its natural D minor, pervaded by the awakening fanfares of the horns and clarinets, to which is added the falling triplet motive, interjected by muted trumpets, calling over from the world of the Finale. The cuckoo call, the trilling motive, and other bird voices symbolize the untroubled nature that is far from all storms. There now sounds in the cellos, continued by the violins, the longing human voice, the song theme of the Finale:



[Example 1-83: cellos, m. 443; first violins, mm. 444-447]

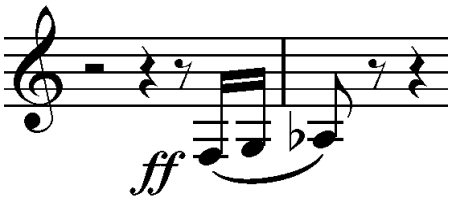
From F it leads to a cadence in D-flat and then turns further, as if unsatisfied, toward G-flat, recitative-like, over a stationary pedal point on C. Now the rising chromatic bass motive stirs, spanned above by the nature theme. The cuckoo call rings out again, and into it sounds from the

bassoon the main theme of the first movement, supplemented by the bird call of the flute:



[Example 1-84: clarinet, m. 453; bassoon, mm. 453-454; flute, mm. 454-455]

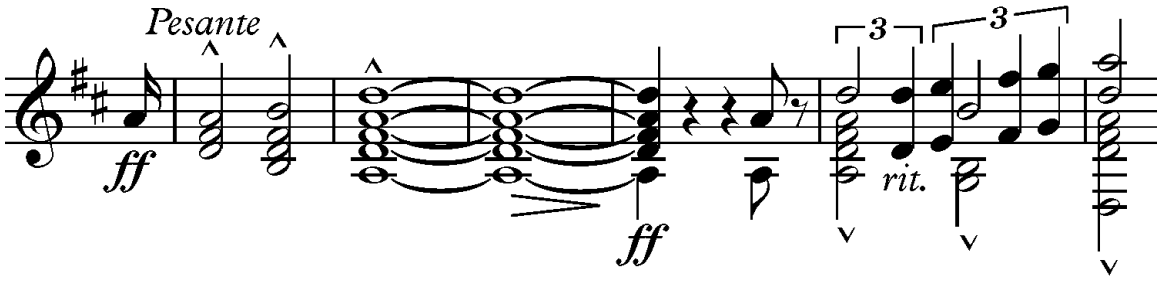
Yet these appearances from a sunken world filled with harmless, joyful feeling quickly sink away. The song theme of the Finale, grown from overcoming the storms of passion, carrying the fully formed, most highly blossomed beauty, peace, and comfort within itself, an ideal appearance of steadfast, mature strength with the melancholy overtone of experienced, unforgotten pain, now retains the lead. From a dreamy meditation, it lifts itself to a new, enthusiastic intensification, only then, unsatisfied, as if with a sighing question, to quietly fade away on the unresolved D of the flutes over the pedal point C. The harmony has unnoticeably changed to minor. Into the second lyrical closing mood, the violently jerking opening motive of the Finale suddenly sounds in the violas in rhythmic diminution:



[Example 1-85: violas, mm. 519-520]

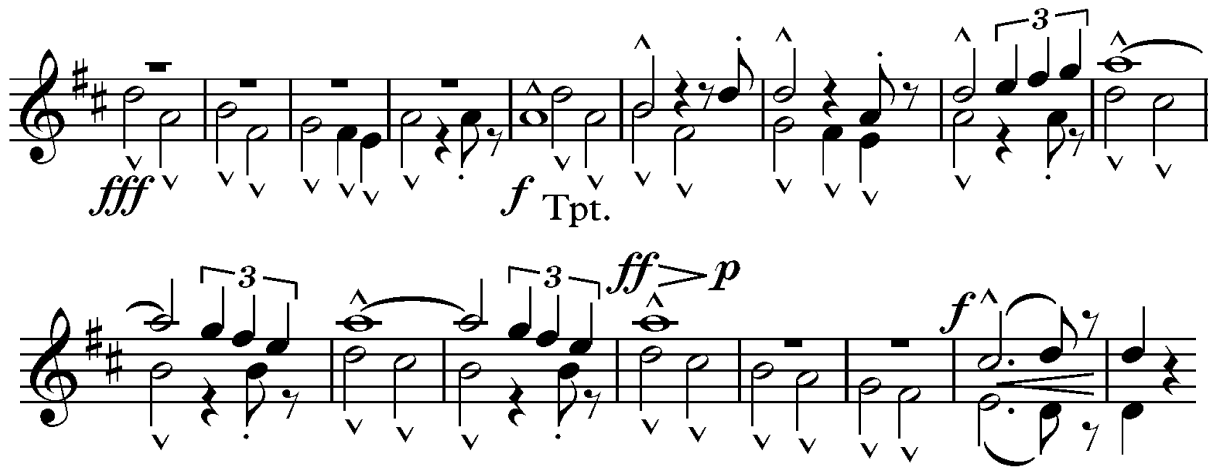
It slows down, becoming quieter. Over the continuing roll of the pedal point C in the timpani, a ghostly image now develops. The Finale motive, in a fugal *pianissimo* from the strings, rising up with rhythmic sharpness and growing strength, struggles again toward the heights. A spectral

play on startling memories of past battles grows to a terrible clarity and invokes the F-minor crisis of the first movement with its futile D-flat-major fanfares from muted trumpets, with its oppressive demonic forces that crave power, and also—with its liberating breakthrough of shattering A-major winds, with its radiant fanfares of victory. These now do not flow as before into the nature theme that appeared as a promise. Now it is the threatening motive itself which, in a newly won reality, reaches up to bright major sounds, proclaims the unassailable triumph of the forces of light in solemn harmonies, and broadens itself into a hymn pervaded by the sound of fanfares:



[Example 1-86: trumpets and trombones, mm. 630-636; horns, mm. 635-636]

And while strings, woodwinds, trumpets, and trombones further conduct this hymn with the highest sweep, the strengthened horn choir intones [63] the nature theme. Growing into a chorale of life, the creative symbol of the work resounds above the full orchestra and leads, its sound entwined by the upward striving countersubject into a unifying embrace, to the solemn, jubilant close:



[Example 1-87: horns and trumpets, mm. 679-695 (without 3rd and 4th trumpet parts from m. 691)]

A debut work. One stands in amazement when faced with this fact, incapable of comprehending it in any other way than as the proclamation of a creative genius. While only gifted for one area of creation, and therefore perhaps not evolved unto the diversity of a Beethoven, Mahler at once makes this area his own like no one before him. One sees well the paths upon which he has gone so that he could approach his goals. One can sense his groping for a path when one learns that a fifth movement was originally present, an Andante inserted between the opening movement and the Scherzo, which was subsequently destroyed.[20] One sees that, particularly in the type of wide-reaching structural design, connections exist to predecessors, especially to Bruckner. But when one also acknowledges all the stimuli received from others in their full significance, they hardly come into consideration in comparison to the creative accomplishment that is signified by this score. And when, in regard to the design, allusions can still be demonstrated, such as every master uses them—in regard to the melodic character, Mahler stands here without any model. His themes are directly drawn from the

primary source of melodic creation, with a boldness and lack of inhibition in feeling, as could only belong to a great one. This completely original type of melodic creation, emphasizing the songlike elements of thematic formation, corresponds to the layout of the individual parts. The character types in all four movements of this symphony could only be drafted by an artist who carried an undiscovered world within himself. The youthful freshness, cheerful leisureliness, and naïve joy of the senses in the first, the forceful earthiness of the second, trembling with demonic wildness, the eerie, shadowy melancholy of the third with the dreamlike vision of the G-major portion, and finally the monumental architecture of the Finale, leading from restless whipped up passion to hymnal transfiguration—these are appearances in the symphonic literature with which a new history of this artistic genre begins. It is tempting to give the work, which reflects a poetic development in such unmistakable clarity, a detailed programmatic interpretation. One could incline to this all the more, as Mahler used a melody from his *Lieder eines fahrenden Gesellen* not only in the middle section of the third, but also in the first movement. It is the second of the cycle, "Ging heut morgen übers Feld," and it contains almost the entire thematic material of the first movement with the exception of the introduction.[21] The funeral march-like motion in fourths from the basses in the third movement is also found to be quite similar to the passage in the last piece of the song cycle that is set to these words: [64]

Ich bin ausgegangen in stiller Nacht,	I have gone out in the quiet night,
Wohl über die dunkle Heide,	Well across the dark heath,
Hat mir niemand Ade gesagt,	No one said farewell to me,
Mein Gesell war Lieb und Leide.	My companions were love and sorrow.

Since the canonic melody of the third movement also goes back to a folk song, the tendency

toward a programmatic interpretation opens up a rich field of activity. It is questionable, however, whether an understanding of the work is thereby facilitated. Those who attentively pursue the paths of Mahler the musician, those who keenly observe the structure, thematic formation, and inner developmental line of the work, will recognize that a particular interpretation can provide in the best case a coarsening of and a conceptual assault on the delicate artistic structure of the work. This is confirmed by Mahler's own "program" which, as it was drafted later on, was not taken into consideration here.[22] According to a communication of Schiedermair, Mahler himself is supposed to have expressed that "absolutely nobody has understood the First Symphony like those who have lived with me."[23] To those, the earlier subtitle of the work, "Titan," was perhaps also comprehensible.[24] For us later ones, the deciphering of such inscriptions would have in the best case the attraction of a curiosity. The knowledge of Mahler's experiences at that time cannot be considered as truly enlightening, but rather that which the score says. It identifies Mahler's First Symphony as the artistic formation of a deep feeling in nature. Into this feeling of nature is mixed the reminiscence of an experience that had previously been particularly reflected in the *Lieder eines fahrenden Gesellen*. A youthful experience of "love and sorrow" ("Lieb und Leide"). For the song cycle, it had been the sole supporting and dynamic element. In the wider frame of the symphony, it works only as a driving force upon which the feeling of nature builds and strengthens itself until it becomes a firm, inalienable possession that defies all storms and conquers them. Out of the confinement of personal tragedy in the song cycle, the symphony leads to a gratifying liberation through a creative life in nature.

NOTES

1 Bekker says little about the origins of the First Symphony, in contrast to his more detailed discussions of this aspect of some later works, such as the Third and Fourth. Later in the chapter, he is particularly dismissive of the various programs, relegating the familiar program distributed at the early Hamburg and Weimar performances to the "Anmerkungen" (see p. 830-31). Other than a brief mention of the designation "Titan," he also does not touch on the colorful history of the work's title, such as "Symphonic Poem in Two Parts" (Budapest 1889) or "'Titan', a Tone Poem in Symphony Form" (Hamburg 1893/Weimar 1894). For detailed investigations of these subjects, see Donald Mitchell, *Gustav Mahler: The Wunderhorn Years* (London: Faber and Faber Ltd., 1975; Boulder, Colorado: Westview Press, 1976), pp. 149-61 or Constantin Floros, *Gustav Mahler: The Symphonies*, trans. Vernon Wicker (Portland, Oregon: Amadeus Press, 1993), pp. 25-32.

2 As stated in the first chapter, the German peasant dance, or "Ländler", will here always be rendered without translation, with the umlaut. The Ländler is a rustic triple-meter dance that features stamping rhythms. It is one of the precursors to the waltz. Schubert made frequent use of the Ländler and wrote several examples for solo piano. Its rhythms are frequently seen in Bruckner's scherzo movements. It is an important genre throughout Mahler's oeuvre.

3 This is another example of Bekker's attempt to distance the origin of the symphony from the programs attached to it. His critical stance in this matter is quite at odds with later writers.

4 Floros, working from the program and comparisons with Liszt's *Dante* Symphony, describes this figure as the "inferno triplet" (*The Symphonies*, p. 45). He cites this connection, in part, to justify Mahler's programmatic description of the Finale as *Dall' Inferno al Paradiso*. See also note 16 below. Mahler would explicitly return to the Dante theme in the draft for the third movement of the Tenth Symphony, which is titled "Purgatorio."

5 Again, Bekker's resistance to poetic/programmatic ideas preceding the composition of the symphony is notable.

6 The original example, reproduced here, contains an error. The last note in the middle measure (m. 80) should be F-sharp, not G.

7 The chord is a French augmented sixth. Bekker's German designation is "übermäßiger Terzquartakkord," essentially describing it as an augmented second-inversion (four-three) seventh chord.

8 Bekker's use of this term ("Durchbruch") in relation to these moments of the first movement and the Finale, constitutes one of his most familiar contributions to Mahler studies. The term and its implications were famously adopted by Adorno (Theodor W. Adorno, *Mahler: A Musical Physiognomy*, trans. Edmund Jephcott [University of Chicago Press, 1992], pp. 4-14) as one of his primary theses. Curiously, while he cites and even quotes Bekker extensively, Adorno does not credit him with this term, although he uses this same moment in the first movement of the First Symphony to introduce the concept. See also James Buhler's important article on the subject, "'Breakthrough' as Critique of Form: The Finale of Mahler's First Symphony" in *19th Century Music* 20/2 (1996), pp. 125-43.

9 In fact, most analyses, for example that of Floros (*The Symphonies*, p. 34), do not assign a second theme to the exposition and do treat the development section as a gradual buildup. If anything, the bird trill ("Tirili") motive is typically treated as a closing figure. Floros treats the *cantabile* cello theme in the development section as the true secondary theme of the movement. Bekker is certainly correct in questioning an overly pedantic application of sonata form to the piece, and later writers have followed him.

10 This trumpet figure also appears prominently in the main portion, which Bekker really does not note.

11 One sentence in the original combining "Here, bright major . . ." and "There, dark minor . . ." For clarity in English, Bekker's locators "here" and "there" have been reversed.

12 Bekker again downplays the program by minimizing this point, not even mentioning that the "old folk song" is typically in a major key. Mahler's admission that there was a pictorial source for the movement (generally believed to be "The Hunter's Funeral Procession" by Moritz von Schwind), is also omitted. Floros makes a very strong case for the preexistence of the programmatic idea for this movement in particular in *The Symphonies*, pp. 38-40. He includes references to the highly perceptive review of the Budapest performance by August Beer, the more generic title *A la pompes funébres* provided there, Ferdinand Pfohl's claim that the title *Totenmarsch in Callots Manier* stems from him, the letter of March 1896 to Max Marschalk in which Mahler stated that the composition preceded the program, but admitted the external inspiration for the third movement, and a revealing conversation with Natalie Bauer-Lechner that makes oblique reference to the pictorial source. Mitchell includes a reproduction of the Schwind woodcut in *The Wunderhorn Years*, but casts some doubt on whether it actually *is* the illustration in question (pp. 236-37).

13 Adorno notably describes this melody set against the canon as the "first specifically Mahlerian counterpoint" (*Mahler*, p. 113).

14 Bekker's persistent resistance to programmatic interpretation of this symphony now manifests itself in this explanation of the use of preexisting song melodies.

15 Most commentators do label Bekker's enormous "coda" as a recapitulation with reversed order of themes, but his perception is not unjustified. As Mitchell illustrates in detail (*The Wunderhorn Years*, pp. 205-9), the evidence of the earliest manuscript source reveals that Mahler initially intended to recapitulate the entire first theme complex with introduction after the conclusion of the reminiscence of the first movement at m. 428 (with which Bekker begins his "coda") and the F-major reprise of the second, lyrical theme, but later cut it, replacing it with the familiar unison viola re-transition at m. 519, leading to an abbreviated statement of the main F-minor material. Bekker, like many other commentators, notes that the movement could have easily ended before the reminiscence of the first movement, with a brief coda appended around m. 411. In view of this consideration, along with Mahler's decision to abbreviate the reprise of the F-minor material, labeling the remaining 300 measures as a "coda" does make logical sense. Buhler states that Bekker's designation of this entire closing portion as a coda is a "strange, if still provocative solution" to the problem of the first appearance of the chorale, and that he "cannot both do justice to the first arrival of the chorale and assimilate it to conventional descriptions of sonata form" ("'Breakthrough' as Critique of Form," pp. 125-26).

16 This is the minor-key version of the Lisztian "Cross symbol," which Floros uses, along with the "inferno triplets," to give credence to the programmatic description (*Dall'Inferno al Paradiso*) of the Finale. See *The Symphonies*, pp. 46-47 and note 4 above.

17 This is the longest example in the entire book, its length justified by Bekker in the passage that follows.

18 Here the major-key, or "paradise" version of the Cross symbol.

19 Bekker here indicates only "Luftpause" with dashes. I expand this for the sake of an English explanation of the term and an easier syntactic flow.

20 Or so Bekker reasonably thought. The so-called "Blumine" movement survived and is occasionally performed today, both in reconstructions of the original version of the First and as an isolated piece. It was only rediscovered in 1966 by Donald Mitchell in the earliest manuscript, which had recently resurfaced. Mitchell effectively demonstrated that the "Blumine" movement was in fact taken from an earlier lost work of Mahler, the incidental music for Scheffel's *Der Trompeter von Säkkingen*. Mitchell also chronicles early performances and offers other insights into why Mahler included and then discarded the movement. See *The Wunderhorn Years*, pp. 217-24.

21 It is curious that Bekker mentions the song source for the first movement material here, almost as an afterthought, rather than in the discussion of the movement itself. Downplaying this in such a manner fits with his discussion of the use of song melodies in the third movement, as mentioned in note 14 above.

22 Here Bekker finally provides his justification for ignoring the program. He takes the "after-the-fact" presentation of the program at face value.

23 The most accessible early source for this statement is Ludwig Schiedermair's commentary on the symphony in the *Meisterführer*, No. 10 ("Mahlers Symphonien"), published by Schlesinger (Berlin) in 1910. The volume includes commentaries on the first eight symphonies, to which Schiedermair contributed those on the First and the Third. The statement is found on p. 27. It is cited by Bekker in his bibliography and is surely one of the "preparatory works" he mentions in the Foreword. The analyses in the *Meisterführer* are much briefer than Bekker's, and because the volume was a collaborative effort, it does not provide a complete overview as Bekker does. The commentaries include musical examples, and could be described as elevated program notes.

24 This is the only reference to the title in Bekker's entire chapter. Naturally, he makes no connection to the novel by Jean Paul or to the other apparent references to the author in the Hamburg/Weimar program. This is not to say that he was necessarily unaware of the connection. Perhaps he is hinting at it in his reference to the Schiedermair statement. As Mitchell states in his excellent discussion of the matter, "the supposed link between the novel and the symphony's title was affirmed by many of those who were close to Mahler or close to his circle," including Alma Mahler and Bruno Walter. See Mitchell, *The Wunderhorn Years*, pp. 225-35 at p. 226. Mitchell also quotes an article by Robert Holtzmann in this context that makes reference to the Schiedermair statement (pp. 225-26).