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SEVENTH SYMPHONY

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[237] **August** Halm wrote a book about "The Symphony of Anton Bruckner."[1] The wording of the subject is notable. Regarding Bruckner's output, a point of view is possible that takes up the conditions of the individual work and applies them as typical. As different as his nine symphonies are with respect to thematic and structural design, they are strikingly similar to each other in the elemental traits of character and appearance. The overview of the complete works involuntarily urges the esthetician to the construction of an ideal model for "the" Brucknerian symphony. The reason lies in the curious psychological conditions for Bruckner's creation. His capability for spiritual experience did not correspond to his musical imagination. The musical aspect for him was again and again a variation of precisely that ideal basic idea, testifying of an ingenious, astonishing diversity of musical impulse, of a constantly growing maturity. Yet it is always a variation, not a new creation in the absolute sense, no progression from world to world.

With Mahler, it is different. Without question his symphonies show similarities of style, of the nature and direction of ideas, and of musical formulation. Abstracting from this, one can also recognize the basic type of his creation and formation. But it is not possible to make the multiplicity of his works clear from an ascertainment of the basic type. Each of them is a manifestation in itself, grown out of particular necessities, a new substance, and a new world, enlivened by stylistic rules of its own. These symphonies are not variations placed around the same nucleus. They are chain-like metamorphoses, reaching into each other. In them works the antithetical principle of development, the law of progression out of opposition, out of overcoming that which has gone before. If different works among them also come together into communal groups, such as the *Wunderhorn* symphonies and the instrumental symphonies, the

differences still persist within these groups. They give the single work its special and individual meaning, similar to no other. In this strength of Mahler—to consistently form new styles—lies his intellectual superiority in comparison to the musical genius of Anton Bruckner. Or vice versa: intellectual superiority gave him the power of stylistic formation that made each new work into a manifestation of its own legitimacy and its own essence.

The Seventh Symphony also stands as something new, arisen from previously unknown sources in the cycle of the instrumental symphonies. It does not have the grandiose impetus of the Fifth. It does not have the demonic tragedy of the Sixth. It signifies a return to life, to the joy of Becoming and Being. The special feature of the two preceding works was a sharp focus on the problems of the individual, the attitude toward the individual entity that is seen in opposition to the world. The Seventh removes such opposition. It orders the individual entity within the context of the world body, offsets apparent contradictions, and restores the cosmic unity. It thus bridges the gap from the individualistic instrumental symphonies to the all-encompassing choral symphony.

The five-movement construction is organized in three stages. Two large-scale outer movements—a sonata movement and a final rondo—frame three middle movements of smaller [238] design. Mahler gave particular headings to two of them, the second and the fourth movements. He calls them "Nachtmusiken" ("Night Music Pieces"). Explanations for this description are not available, as epistolary and anecdotal material about the Seventh has not yet become known. Therefore, we do not know what Mahler particularly imagined with "Nachtmusik." If programmatic intentions had a say, they remained a secret of the composer.[2] In character, the two night music pieces are different. The second in F major can be readily

approached as a serenade, and thereby justifies its name. The first is a piece full of lyrical, ballad-like moods, held in a narrative tone, such that the heading here allows a poetic interpretation. Between the two, a Scherzo is interpolated that could be called "Night Music" by the same right. It is a spooky piece, related in its restlessly hurrying tone to the earlier ghostly movements of Mahler—the funeral march of the First, the Fish Sermon of the Second, the Death Dance-Scherzo of the Fourth—but lighter and more removed from reality in the spider web-like sounds of the "shadowy" ("schattenhaft") minor portion and the songful, tender melodic character of the major-key Trio.

The three night pieces, which, with varying grades of shadows, portray the charm and horror of darkness, are framed by two day pieces full of blinding brightness. The first movement is the glowing light that breaks forth from the longing dawn into clarity, while the Finale is the blossoming day. Both movements are apotheoses of the Dionysian. They not only belong together in character, they are also linked thematically. The main theme of the opening movement becomes a driving force in the last part of the Finale and shines at the end in radiant splendor.

This opposition of light and darkness, of joy that loudly urges upward and quiet secrecy that is turned within itself, now dreamily meditative, now fantastically agitated, governs the work. Battles are not fought out; rather contrasts stand immediately and unresolved next to each other. Here are the two outer movements, untroubled, victorious without resistance, facts of an ever active life.[3] There are the three middle movements, secretive, confusedly agitated, and traversed by an enthusiastic dichotomy of feelings. A balance is not attempted, for it would lie outside the idea of the work. It is grown out of the shattering spiritual agitation of the Sixth Symphony and

seeks liberation in the simple view of great, cleansing manifestations of natural existence. The human torment and oppression, the tension and friction, is left out as insignificant, as too small for the breadth of the circle of feelings that is sought here. The memory of that is pushed back into the mood of the past in the middle movements. In the outer movements, however, is built a new, primitive world of facts from basic creative powers, which is introduced to the listener with naïve self-awareness.

The middle movements show that type of romantic melody and shape which, in mood, style, and character, point back to that which has been. It may not only be a conscious archaizing that leads Mahler to such designs, but rather a need that deeply took root in his nature for support from [239] that which has become a part of the past. Such a division of his essence, such a conflict in his own will is one of the most curious traits of Mahler. The childlike, believing, kind and trusting aspects of his essence, the joy in intimate life, in the idyllic, in the pure atmosphere of all sounds, in the serene limitation and loveliness of the individual appearance, stands within him against the skeptical agonizing, the fanciful wandering, the urge to a grand emotional gesture, the pleasure in painful disharmony, the will to exceed all limits. Mahler never succeeded in reconciling these basic elements of his character with one another. He mixed them often, but never fused them. In the *Wunderhorn* symphonies, poetic moods had created the bond for the volatile, changing streams of thought. In the Fifth and Sixth Symphonies, exactly this opposition, perceived as painful, was the driving force. Now he succeeds with a work in which he treats the contrasts as worlds that are separated unto themselves, appearing in no external relationships. While the three middle pieces form a unity through relationships of basic mood

and temporal succession, the two outer movements provide the powerful frame and simultaneously the summation of the sustaining spiritual force.

The outer movements are primarily, as always in such cases, particularly with Mahler, and despite the captivating success of the whole design, less accessible than the inner movements. These have the immediate attraction of the small, clear form, the melodic eloquence, and the casually archaic tone. There are no spiritual ties to be detected, for it is purely according to mood that the images unfold. The amiable, appealing tone also remains perceptible there, where the musical character, as in the Scherzo, passes into dark realms of feeling. These three pieces thus presented few difficulties to listeners from the beginning. They act of themselves through their musical attractions. That these are particularly refined in all three pieces, that Mahler's art in miniature reaches its summit here and makes all three movements into treasures even among his middle movements, can be emphasized as a sign of a continual increase in productive capability.[4] They are the last pieces of such a kind from Mahler's hand. The middle movements of the Ninth Symphony do not take up these models again. Those of the Tenth, insofar as the sketches allow a conclusion, also do not lead further down these paths. Here ends the line of idyllic and fantastically eerie Mahlerian pieces in a small format.

Despite all recognition of the individual value of these pieces, one must not consider them as creations for themselves outside of the frame in which Mahler placed them. Only this frame provides them the proper exposure. It gives them the ironic overtone of past romanticism and, in a higher sense, of the not quite serious, not completely realistic role that Mahler assigns them as middle symphonic members. If the listener initially holds onto the comfortably appealing middle movements and praises Mahler's special gift for miniature musical art in them,

he makes exactly the same mistake as the spectator who takes the comedy in a drama as the most essential element. For Mahler, the middle movements are primarily contrasts. As pieces for themselves, they have for him a significantly lesser meaning than the outer movements. They are interpolated in order to [240] unloose the flowing life between these two. The dynamic forces act in the outer movements. The course of the symphonist leads further onward from them.

In the outer movements, therefore, also lie the stylistic problems. As the Seventh Symphony stands beyond all tragedy, as it avoids artistic interlacing of ideas and leads from the mood of destruction and downfall in the Sixth back into the world of light and joy, so is its musical style also simplified. Mahler's basic homophonic sense again breaks through, along with the fondness for a broadly sweeping melodic line with its strong linear impulse of motion and the elemental strength of its rhythmic drive. The contrapuntal art of combining several ideas, their reorganization by augmentation, diminution, and canonic imitation merges with the earlier practiced art of thematic formation into a new melodic and contrapuntal style, as it were, or at least into the beginnings of such a style. The art of the musical line in the inherited sense changes into a freely handled art of melodic, thematic unfolding. The delight in craft, which particularly governs the Finale of the Fifth and passages of the closing movement of the Sixth, steps back again. It makes room for an inwardly stronger, urgent will to a form that can now support itself upon a strengthened technical capacity of expression. A comparison of the closing movements of the Fifth and the Seventh makes the progress recognizable. Both finales are rondo movements, and in both the goal is to monumentalize the old playful rondo type. In the Fifth, Mahler still needed to avail himself of the incorporation of fugue. This provided the basic

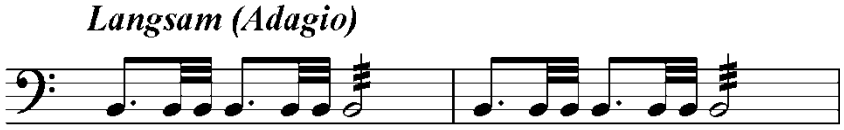
dimensions of the architecture and gave the Rondo both weight and sustaining force. With the Seventh, the formal scaffold is no longer required. Here the Rondo spins itself from the main idea in variation-like intensification. The architecture grows effortlessly and yet strongly out of the theme without making use of constrictive guides. The handling of form has progressed to a playful lightness without robbing the whole of weight or importance.[5]

A will to concentration governs the work. It shows the increasing maturity. A similar process takes place as after the Third Symphony. Until the completion of the Third there is a striving toward an enlargement of the form, toward a spatial and acoustic expansion. Then a sudden contraction, an abatement of the constructive will, of the drive into that which is unmeasured. In compensation there is a new awakening of the joy in intimate life, in the finely smoothed, delicate form, in the careful balance of dimensions, in the soloistic effect. With the Seventh, the process is similar in details, but not identical. The parodistic, archaizing tendency that dominates the Fourth in key features here remains limited to the inner movements. In contrast, the goal of a large architecture that characterizes the instrumental symphonies throughout is also decisive in the Seventh, for the whole layout as well as the outer movements. Its restraint in relation to the formal structures that reach extremes in the two preceding works does not signify a reversion or a relaxation, but rather a stronger concentration of strength, a capability for a more solid direction of the will. Thus the two outer movements, although the first in particular falls behind the usual proportions in regard to content, do not come across as reductions. The [241] monumental character stands firm from the first sounds. The invention is set up from the outset upon the production of powerful formal types.

This is a peculiarity of the art of the later Mahler. In general, little receptivity exists for this particular idiosyncrasy. One perceives his themes too much as individual appearances outside of the whole, whereby they usually do not gain, and occasionally may even appear as weak. One does not see them in context, as parts of the complete form, as seeds of mighty constructions. At first, these are not artistically constructed around them. Rather, the themes carry the movements in themselves from the first sound and then form them, unfolding them out of an urgent compulsion.[6] In this productive force of action, in this formal pregnancy of Mahler's themes, perhaps lies the explanation for their often surprisingly primitive cut, for a certain deficiency of appeal. Here is shown the inner limitation of the symphonic idea. In contrast to the song, it is not a singular, but rather a complementary conception. Mahler's complete development all the way up to the Ninth Symphony stands under the pressure of the assignment to acquire the capability to construct a theme from the idea of the whole movement. The fourth motive as a basic symbol in the First Symphony was a hesitant attempt. In the *Wunderhorn* symphonies, poetic relationships played into the thematic formation, and the word provided explanations and contexts that influenced the free working-out of the theme complexes. Only in the instrumental symphonies did Mahler find the possibility that was needed to unfold his constructive fantasy. It is pointless to question whether this kind of thematic formation from the whole picture was a necessity or a virtue. It was a necessity that was given not only through the personality of Mahler but also through the nature of the new symphonic art. The same way that Mahler went had been traveled by Bruckner before him. One could almost say that Bruckner was frustrated by the abundance of his natural musical talent. It happened that he allowed himself to be carried away by delight in the individual thematic appearance and, out of

an overflowing creative force, treated this more as a thing for itself than he allowed it to have a relationship to the symphonic whole. Themes such as the inexhaustible ascending one from Bruckner's Seventh Symphony necessarily had an oppressive effect on the movements that followed them. If Mahler was forced to budget more economically, this cannot be seriously pronounced as an accusation against his talent. Here, the inner will of the artist is covered by his necessities, and out of such an agreement grows the form that is perfect in itself.

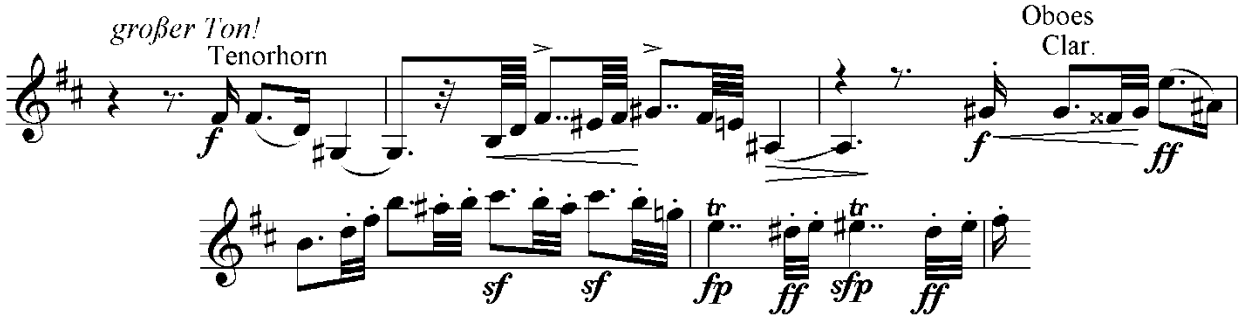
The first movement begins with an introduction. Built more concisely than the introductions of the First and Third symphonies and the Finale of the Sixth, it nonetheless carries within it the plan of the whole movement. "Langsam. (Adagio)" ("Slowly"), the solemn rhythm sounds in the dark registers of the strings and woodwinds:



[Example 7-1: low B in parts of cellos, basses, and bassoons, mm. 1-2][7]

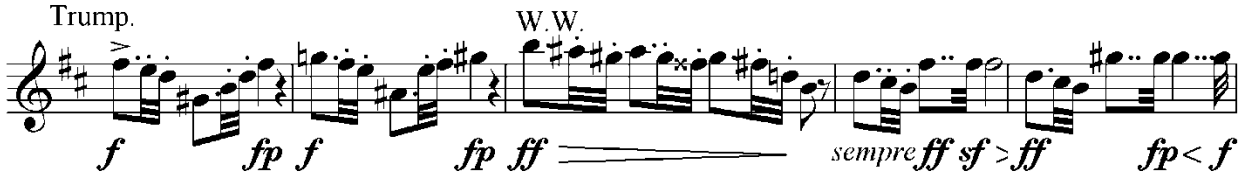
It is firmly held to *pianissimo* through eight measures. In the second half of each measure[8] there are deep, held harmonies of trombones and tuba with bass drum rolls. Based on the visual impression, one could think of a funeral march [242], but the harmony awakens other ideas. It is a strange floating, mystical sound: B minor with the added major sixth G-sharp, pedantically speaking the half-diminished seventh chord[9] on G-sharp in first inversion as a six-five chord. A groping, hollow thrust that obtains a sort of heavy mysteriousness through the uniform rhythm. This mood is further increased by the elevation of the harmony from the root B up to C-sharp in the third measure. Only with the turn to B minor in the fifth measure do firm tonal outlines

emerge. The basic harmony even now remains unstated explicitly. The whole introduction works as a harmonic intensification until the Allegro explosion in the main key, which finally appears clearly there. Into this fog of harmonies sounds, like a call, a wind theme of a particular kind such as Mahler to this point had never invented. It does not have the sharp cut of the fanfare like the opening theme of the Third Symphony. Through the seventh chord, into whose intervals it climbs down and back up, it obtains something uncertain, seeking, an expression of longing, but without the addition of lamenting and sentimentality. "Here roars nature," Mahler is supposed to have said according to a statement of Specht.[10] This description matches the character of the theme in its mixture of longing and grandeur. The tenor horn, not commonly used in the symphonic orchestra, is used soloistically here. The trombone may have sounded too heavy and cumbersome, the horn not sufficiently forceful. "Grand tone" ("Großer Ton") is prescribed. The structure shows a fertile strength and grandness of linear motion such that one could almost speak of a new melodic style. The arch of the melody is spanned over sixteen Adagio measures. As it unfolds ever new harmonic and ornamental attractions while it spreads out, it also releases new sound groups of the orchestra from period to period. Oboes and clarinets take over the call from the tenor horn, the trumpet follows them, and flutes and clarinets follow it in turn, until the tenor horn again obtains the lead up to the B-major breakthrough. It is like the unleashing of active forces from a hazy dream into a clear emergence of consciousness. The theme, in whose continuation the secondary voices of basses and violins also take part, has two rising lines. The first leads from the tenor horn solo up through the conclusion of the woodwinds, and moves in a straightforward ascent:



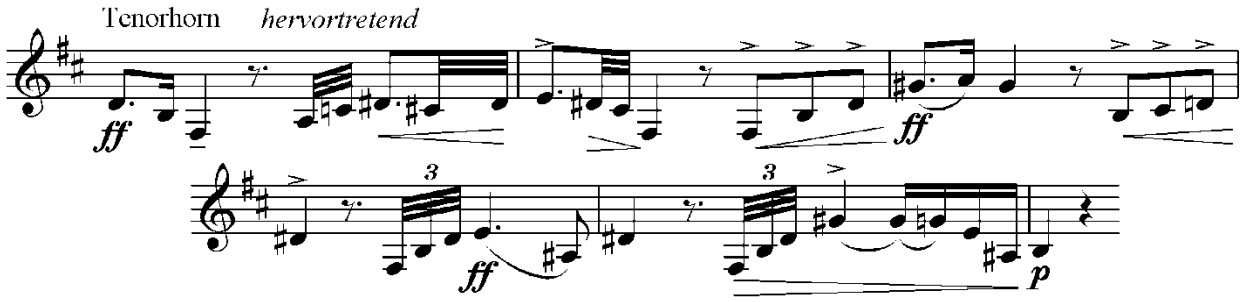
[Example 7-2: tenor horn, mm. 2-4; oboes and clarinets, mm. 4-7; first violins, mm. 6-7]

At once, this rise is astonishing, without taking a breath, without switching or turning. The strength flows solely from the broken chordal seventh motive of the first three tones, and with that actually from the opening harmony. With the F-sharp-major half-close of the sixth measure, the highest intensification is achieved. The strength has gathered itself and presses toward a release. The originally slurred seventh motive is further directed motivically as a sharp-edged trumpet call:



[Example 7-3: trumpet, mm. 7-8; flutes, oboes, clarinets, mm. 9-11]

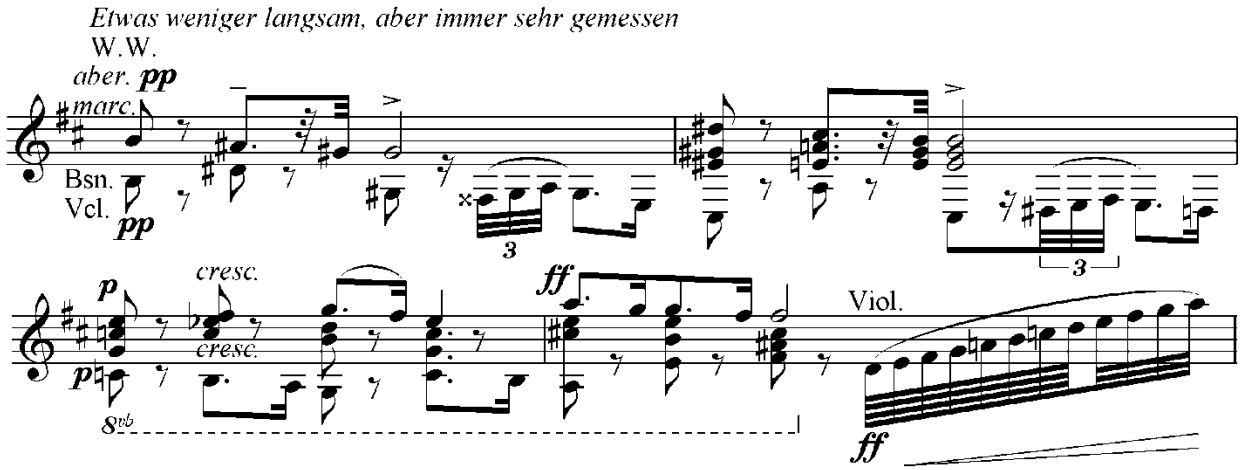
After this driving interpolating episode [243] is the closing tenor horn solo, *fortissimo*. It begins in a firm B minor and flows, intensified by chromatically thrusting basses, into a glorious and brilliant B major:



[Example 7-4: tenor horn, mm. 12-17]

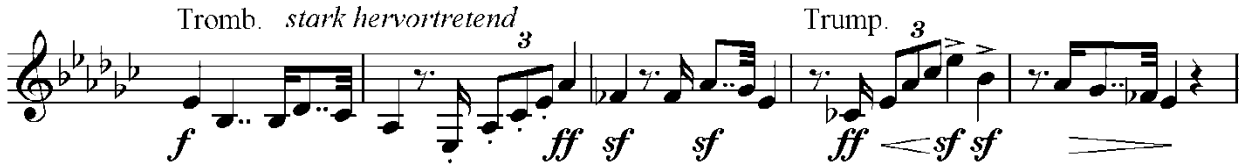
This theme, curious in construction as well as in the turn to songful melody, has something revelatory in the nature of its origin and passing. It makes an effect through its presence, and this presence is exhausted right away after one playing. That it is not only intended for the beginning of the introduction, but rather stands in relation to the emergence of the following movement, needs no confirmation with such a simultaneously organic and economical creative nature as Mahler. But these relationships are of a different kind than those of the introductory theme to a main movement in the usual sense. They do not affect the opening theme of the Allegro, rather they only come to a breakthrough in the course of the movement's development. Within this introduction, one playing is sufficient. As its appearance quietly and glowingly comes forth out of the darkness, so it also expires almost immediately with the last melodic note. The dotted accompanying rhythm still sounds after it through two measures in deep tones, and the opening call of the melody resounds, *fortissimo* and quickly cut off, from the tenor horn. "Somewhat less slowly, but always very measured" ("Etwas weniger langsam, aber immer sehr gemessen"), in short broken rhythms and briefly spaced intervallic steps, a quiet march motive from the winds, "*pianissimo*, aber (but) *marcato*." It has roots in the ninth measure of the opening theme, which now strides forward independently. Violins join in,

pizzicato, only then, suddenly breaking out, to turn the march toward the powerfully emotional with a stormy upswing:



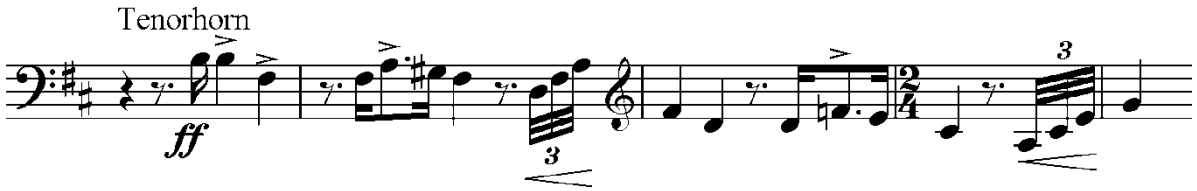
[Example 7-5: flutes, oboes, clarinets, bassoons, cellos, mm. 19-22 (*pizzicato* violins implied); first violin run, m. 22]

Again the harmonic certainty is lost. The march chords evade every establishment of a main key. Only the cadence of the strings steers unexpectedly to E-flat minor.[11] The opening rhythm is heard hammered, *fortissimo*, in the trumpets, horns, timpani, and string basses, while woodwinds trill on the E-flat, held like a pedal point. It is like an elemental awakening. In the trombones, "very prominently" ("sehr hervortretend"), a theme stretches out that is the subject of this call and the call of the introduction in general, and which represents the active force of this movement:



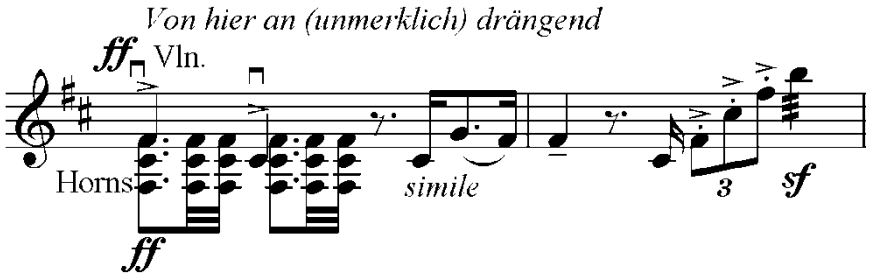
[Example 7-6: trombones, mm. 27-30; trumpet, mm. 30-31]

The passionate and rebellious E-flat minor sinks after a few measures again back into the mystical B minor. Over the quietly quivering rhythms, "Tempo primo Adagio subito, but more flowing than at the beginning" ("Tempo primo Adagio subito, aber fließender als zu Anfang"), the new theme is heard *fortissimo* in the tenor horn: [244]



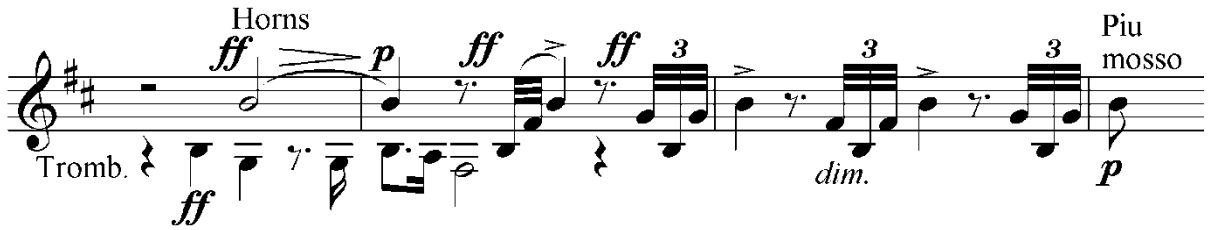
[Example 7-7: tenor horn, mm. 32-36]

Now the motion is increasing. With rhythmic impetus, the trumpet leads further; the accompanying rhythm and the new theme remain connected. Strings in unison, supported by horn rhythms, begin "imperceptibly pressing" ("unmerklich drängend") to cast off the slow tempo, the Adagio shell:



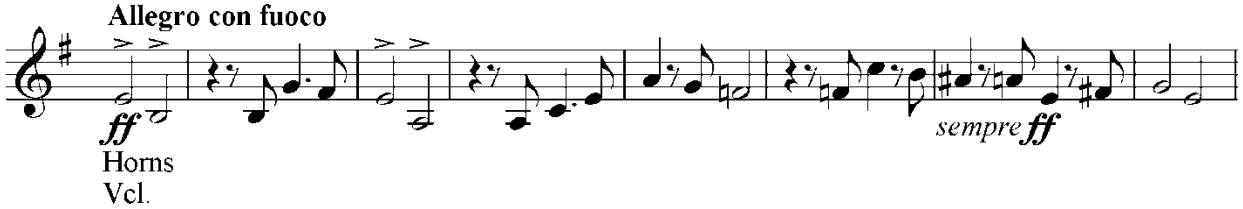
[Example 7-8: horns, m. 39; violins (with viola and cello doubling), mm. 39-40]

Horns, then trombones, as if calling, take up the opening theme. In a Più mosso that is quickly attained, the calls build up, driving forward in alternation through the shifting of the accented beat. The rhythmic motive is abbreviated and released into a soaring chordal motion:



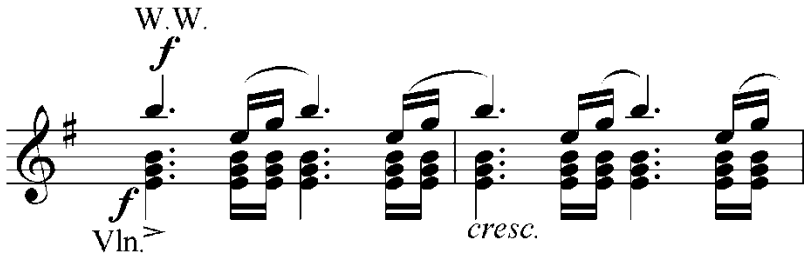
[Example 7-9: trombones and horns, mm. 42-45]

Without any external dynamic means, only through rhythmic acceleration, the "Allegro con fuoco" in E minor is suddenly achieved.[12] The theme sounds out in horns and cellos. With its short, strong head motive, the many breath pauses, the broken, yet uniform rhythms, the melodic line that is only based on sharpness of motion, but unattractive in itself, and the probing harmony, it reflects a passionately unsteady , hard grasping will:



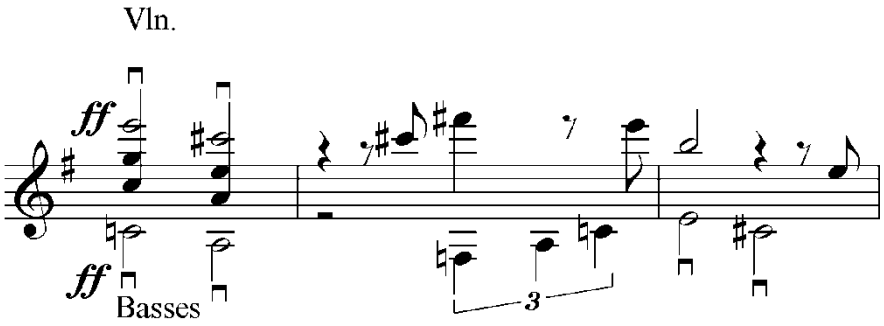
[Example 7-10: horns, mm. 50-57; cellos, mm. 50-53, some viola doubling, mm. 54-57]

It is actually a double theme. The opening rhythm accompanies as a counterpoint with persistently held E-minor harmony, partly in firm violin chords, partly in the violently soaring *legato* of the oboes and clarinets:



[Example 7-11: flutes, clarinets, first violins, mm. 50-51]

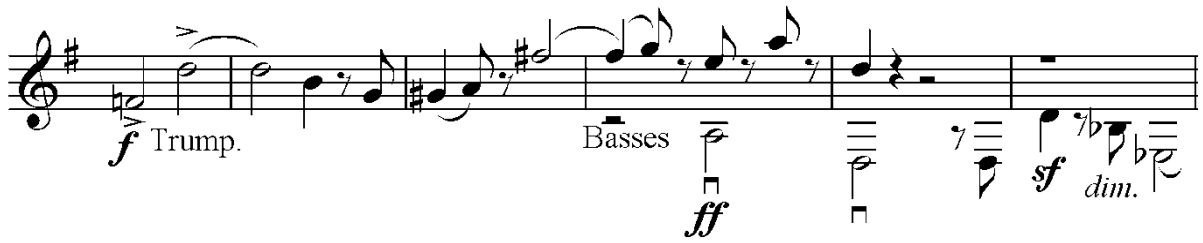
The stubborn harshness of the harmony of this accompanying rhythm, unconcerned with the contours of the theme and raging in willful monotony, together with the horn theme that is based on harsh accents, gives the impression of a ruthlessly storming force. Characteristic are the harsh cross relations of C and C-sharp between the basses and the upper voices at the continuation of the theme, or the juxtaposition of F and F-sharp in the basses and upper voices that almost lie bare in the second measure:



[Example 7-12: first violins and string basses, mm. 58-60]

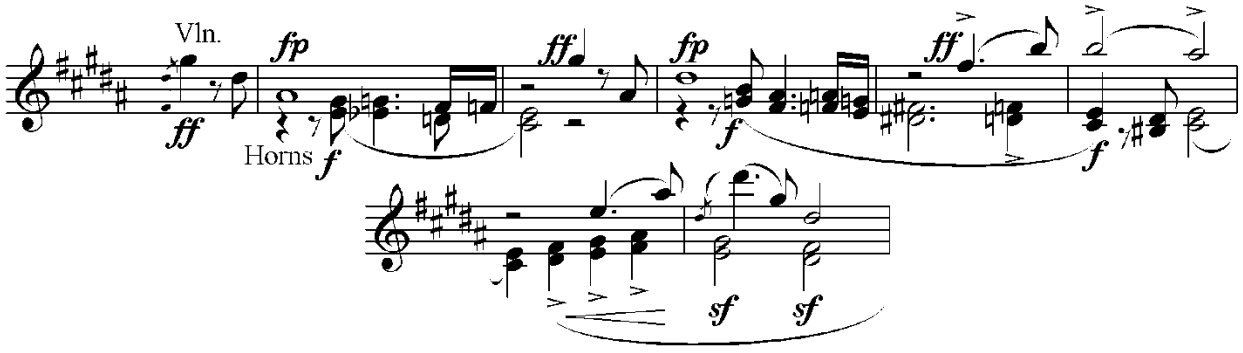
Mahler had previously used clashes of dissonant intervals, but mostly for purposes of color and in such a combination that the linear friction did not stand out. Here, by contrast, rudeness toward the sonic perception is the obvious intent. The insensitivity of the texture is taken to the extreme. Peculiarities of a late style are revealed that come forward with particular sharpness in the Ninth Symphony.[13]

Initially, the theme remains in the minor sphere. From E minor it turns to [245] B minor and then, exchanging stressed and unstressed beats and building up the rhythmic expression, back to E minor. A bold trumpet turn redirects to D major. The basses confirm the new key by attaching the theme:



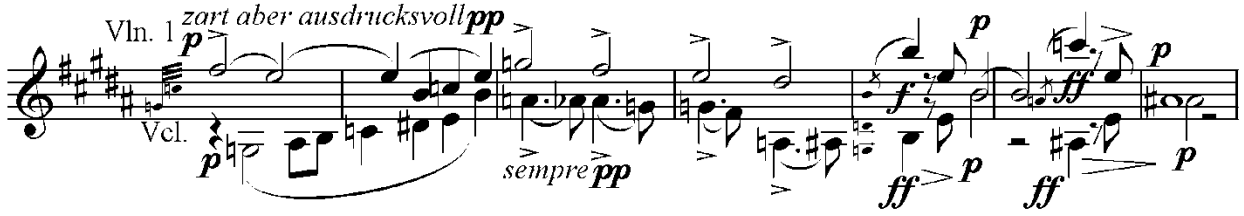
[Example 7-13: trumpet, mm. 72-76; bassoons, cellos, and basses, mm. 75-77]

In the continuation of the bass theme, a familiar echo comes to light: the beginning of the introduction theme with its striking broken rhythms and the downward directed leap of a seventh. From this combination of ideas is formed a new, enthusiastically leaping melody. It is a supplement and counterpart to the first Allegro theme. Related to it in the type of structure and the exclamatory development of a briefly formulated basic rhythmic motive, it is contrasted through emphasis of the vocal melodic line and through its major-key character:



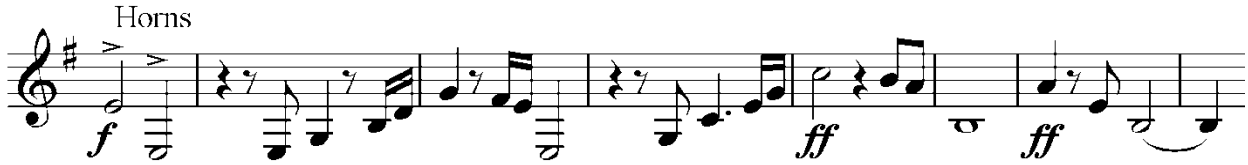
[Example 7-14: violins and horns, mm. 79-86]

Even the key, the warm, almost sumptuous B major, stands as a contrast to the sonically limited, monochromatic E minor. An epilogue, played as a duet between first violins and cellos, leads "tenderly, but expressively" ("zart, aber ausdrucksvoll") into the *cantabile* realm and concludes again with the jerky major theme:



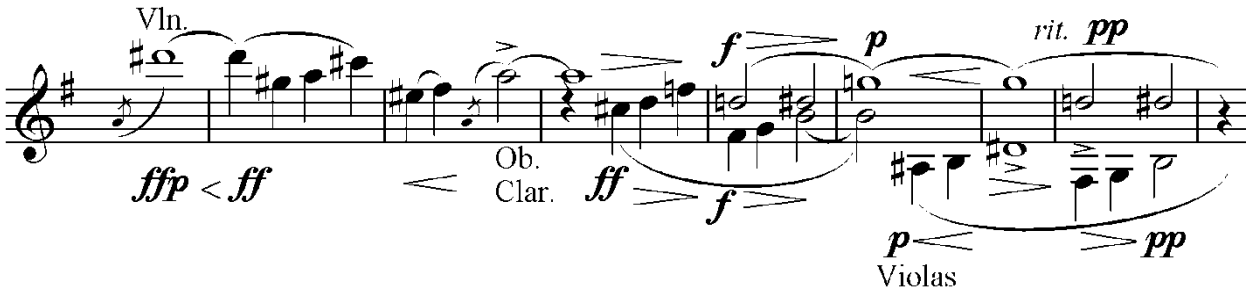
[Example 7-15: first violins and cellos, mm. 92-98]

With strengthened energy, the minor theme enters. Horns, with supporting voices, intone it *fortissimo*, while violins hammer the counter-motive. The roughly striding, powerfully expansive expression is increased even more, the downward directed leap of a fourth broadens to an octave, and the characteristic broken chord of the opening is independently directed further, emerging into the beginning of the major motive:



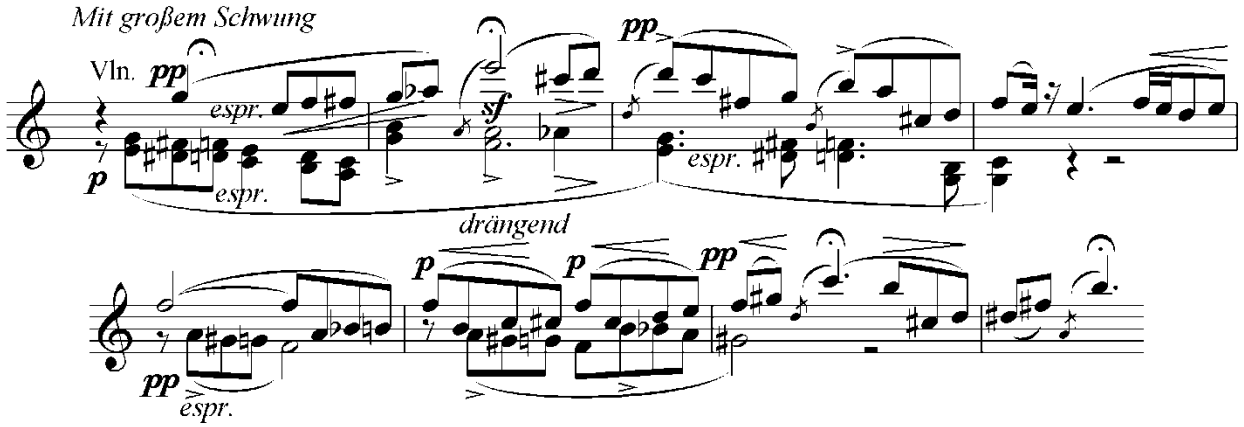
[Example 7-16: horns, doubled by English horn, clarinets, bassoons, violas, cellos, mm. 99-104; horns and trumpet, mm. 105-106]

This now quietly subsides. The tension of the last outbreak abates; the hammering rhythms are softened, E minor transitions into the dominant B major, and the thrusting motives change into widely spun slurs. In the melodic arch of a tender B-major phrase, the violins sink down to an expectant half-close:



[Example 7-17: first and second violins, mm. 110-117 (118); oboes and clarinets, mm. 113-115; violas, mm. 115-117 (118)]

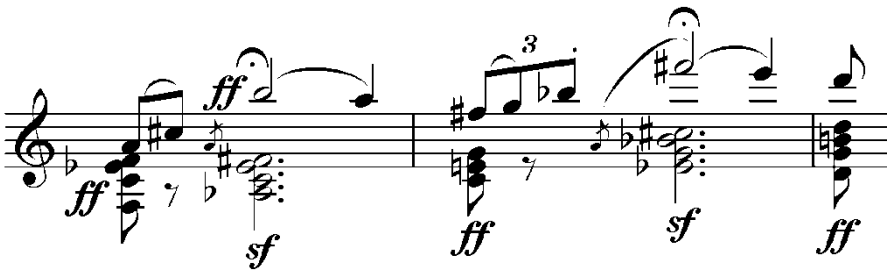
"With great sweep" ("Mit großem Schwung"), but *espressivo* and *pianissimo*, the song theme of the violins begins. It is a homophonically supported melody with an almost effusively [246] enraptured expression.[14] The counterpoint of the horns, led in chromatic thirds, strengthens the mildly sentimental character, while the sensuously warm octave doubling of the second violins, the lack of harmonic inner voices, and the arpeggio accompaniment of the cellos highlights the almost songlike simplicity. The key changes from B major into the bright C major:



[Example 7-18: first violins, first and second horns, mm. 118-125]

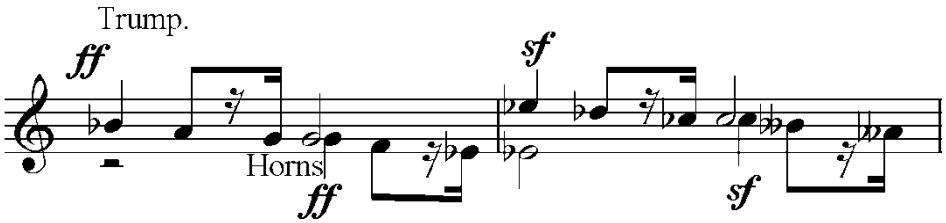
The frequent addition of short, yearning stretches, indicated by Mahler with fermatas, is striking. A comment in the score says about this that "𝄐 does not mean a pause, but only an insignificant lengthening; likewise, 'pressing' is only a directive for phrasing, and is to be executed very discreetly" ("𝄐 bedeuten keinen Halt, sondern nur eine unbedeutende Dehnung, ebenso ist 'drängend' nur eine Direktive zur Phrasierung und sehr diskret auszuführen"). The note is important for the execution of Mahlerian performance indications in general. The brilliant practitioner Mahler made the mistake of indicating the finest details, according to his own performance style, in his scores. He did not consider that such exactness brings more dangers than advantages. It tempts the re-creator to be too explicit and ignores the high-handed interpretation of the creator's will that comes, consciously or unconsciously, with the addition of an outside personality. The result is that Mahler's descriptions, tempo specifications, performance indications, and also dynamic instructions, which are always only meant to be suggestive, are usually interpreted too strictly, deliberately, and literally, and because of this they are frequently made into crude caricature effects in performance, while he himself, as is also demonstrated by the comment in the score of the Seventh, only wanted to give "directives" and desired a "discreet" execution of such pointers.[15]

In this song theme, the lengthening is not only an intensification whose use is exceptional. It becomes an actual factor of the expression, determines the direction of dynamics and contour, and culminates in two augmented sixth chords and their violin suspensions that nearly push the border of affective exaggeration:



[Example 7-19: full orchestral harmonies without highest first violin octave, mm. 132-134][16]

With the turn to G major, the temporary conclusion is reached. A development of this melody does not follow, as the enraptured, sentimental sweep changes into a lusty, striving Allegro. The march melody of the introduction sounds out "quickly" ("flott"), energetically condensed and motivically interlaced by wind voices that outrun one another:



[Example 7-20: 1st trumpet, horns 1 & 2, mm. 136-137, with doubling from trumpets 2 & 3 in m. 136, additional doubling from top voice of cellos, oboes, 1st clarinet, trombones 1 & 2]

As before, the motive shifts sequentially with the harmony and, with the entry of the Tempo primo, finally falls back into the basic harmony of the Allegro movement, E minor.

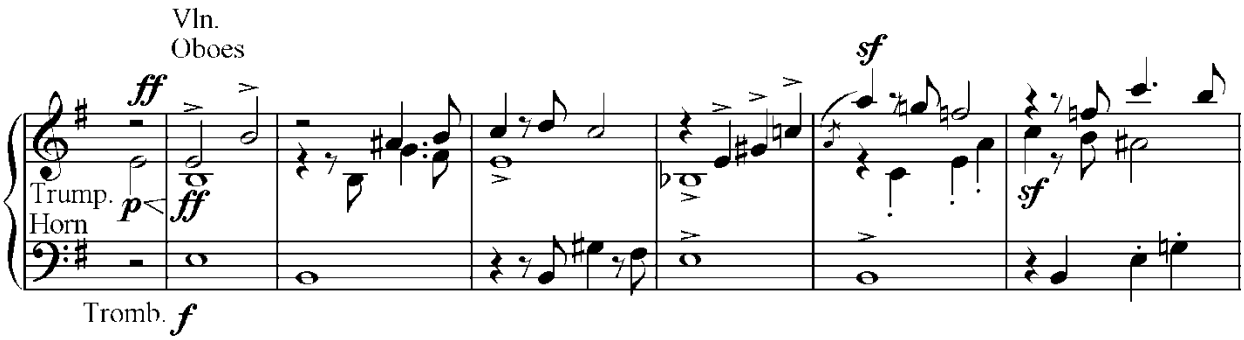
This is the exposition. The structure shows formal regularity of an almost pedantic kind. The introduction, along with the first and second themes, are placed in succession with such scrupulousness that one could believe to find the maturing Mahler swinging [247] into the academic realm. With a detailed examination, of course, such striking, individual aspects appear that the external correctness only has the effect of a secondary coincidence. The key

relationships are already curious. The main key of the Allegro is E minor, while the introduction begins with the six-five chord on B, turns in passing to B major, and then aims at E minor in its modulating changes. The Allegro theme brings together two contrasting characters: the E-minor theme, "*con fuoco*," with its harsh rhythmic motion, and the ardently impulsive B-major theme patterned after the introduction. This contrast is significant for the process. It carries sharply pronounced dualism into the first theme and with it, plants the seed therein for later conflicts. The actual song theme, on the other hand, works as a placating balance. It is placed in the key of the lower third, C major, lacks the developmental motivic material, and functions primarily as a contrast. All the more important are the thematic elements of the introduction. It appears here in a new way as a foreshadowing conception of the whole. The external scale is smaller than in earlier works, amounting to just short of 50 measures. Despite this, the introduction contains, with the truly grand unfolding of the first tenor horn solo, the intonation of the march motive, and the gradual divestment of the first theme that propels into the Allegro, not only the conceptual material of the following movement. It reaches beyond that and actually provides, in consequence of the moods that result, a vision of the whole. The fantastic, which lies in the conception of the introduction and which Mahler particularly attempted to grasp in the First Symphony, here becomes an incomparably certain event without robbing the following movement of its own significance. The course of this movement, however, is perhaps best understood from the anticipation of the introduction. The concise, almost objectively dry presentation of the themes in the first part of the Allegro only provides the exposition, the redeployment, so to speak, of the fantastic world of the introduction into thematically tangible

appearances. Their interweaving into an internally based reconstruction of that fantasy world, to their realization in a certain sense, is brought by the development.

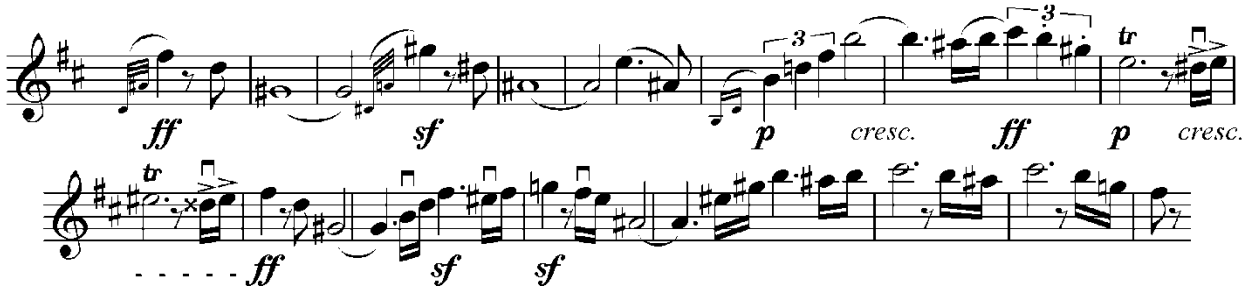
It is likewise concisely constructed, condensed into not quite 200 measures. The structure itself can also be easily surveyed. The two-part layout is grouped in such a way that each part comprises roughly half of the whole. In character, the two are sharply divided. The first part, in a lively tempo throughout, brings development of the thematic characters in the sense of the older practice. The second part, beginning with a slowing of the tempo and then broadening it to "Solemn" ("Feierlich"), leads over the sublime B-major intonation of the song theme in preparation for the climax of the movement: the return of the introduction and with it the beginning of the recapitulation in "*grandioso*" E major.[17]

Accordingly, the second half of the development is significant for its conceptual aspects, and the first for the force of the thematic development. It begins with a contrapuntally and artistically interwoven resumption of the Allegro theme. It starts with the upbeat from horns and trumpets, a half-measure later in the contrary motion of the violins and oboes, and at the same time, doubly augmented, in the trombones [248]:



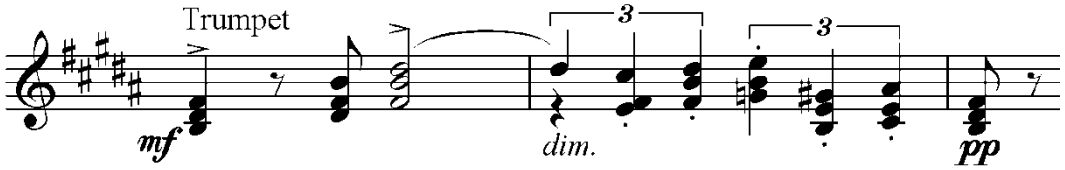
[Example 7-21: trumpet, horns, trombones, oboes, first and second violins, mm. 144-150]

The impetuous impact of this beginning dominates the following section and also remains in authority with respect to character and presentation at the entrance of the second, jubilant half of the theme.[18] This, which comes from the introduction, now experiences a reconversion. In a free transformation, the introductory theme appears in the violins, where the songful line is released into a heavily thrusting motion:



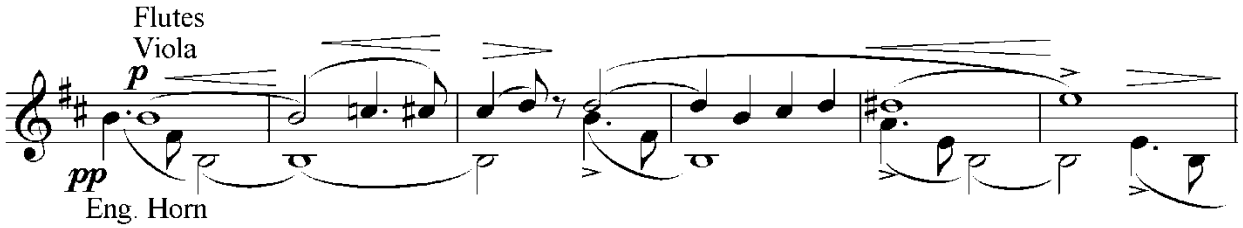
[Example 7-22: first and second violins, mm. 173-188]

Trumpets add an ambitious fanfare-like motive:



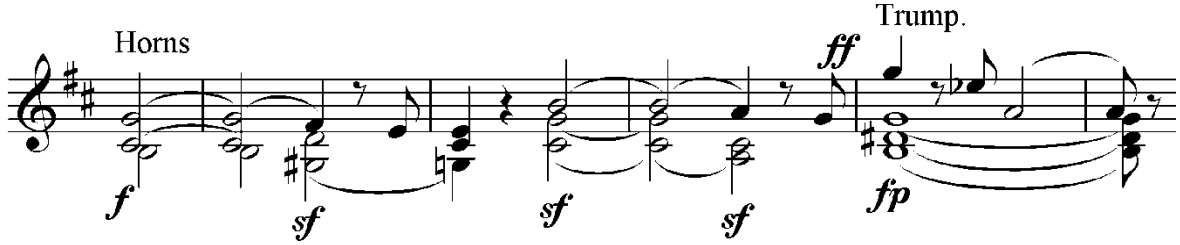
[Example 7-23: trumpets, mm. 188-190]

It is the inversion of the introduction's opening, from which the second half of the first theme also originates. This first developmental group also reaches back to the introduction in its closing with the softly after-beating rhythms and the tenor horn solo. There, the fading tenor horn was followed by the slow march. Instead of this, a "Moderato" in gentle B minor enters. In flutes and violas is a rising melody patterned after the song theme, including the opening call that softly sounds through:



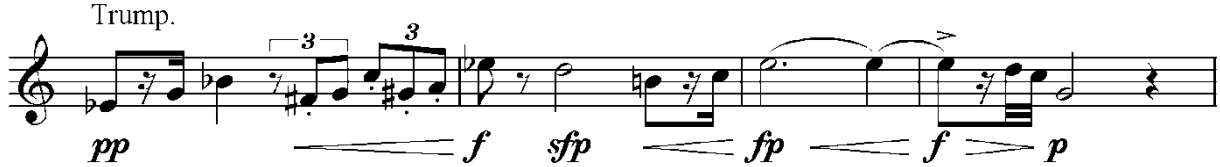
[Example 7-24: 1st flute, English horn, mm. 196-201; second flute, solo viola, mm. 197-201]

With a gentle *crescendo*, the new fanfare motive pervading the sound, the melodic phrase presses upward *espressivo* in a chromatic ascent. "Again Tempo primo Allegro" ("Wieder Tempo primo Allegro"), the main theme enters with reinforced strength. The march motive sounds out, building, lengthened and drawn out:



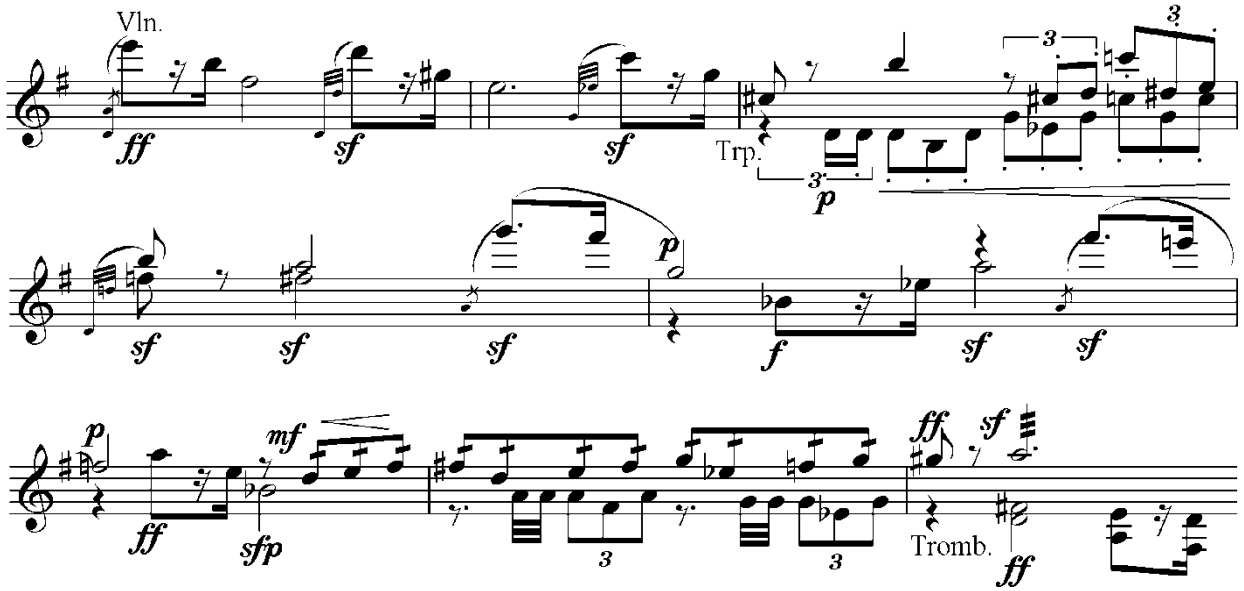
[Example 7-25: horns, mm. 220-225; 1st trumpet, mm. 224-225]

The major-key half of the first theme appears to announce itself. In its place, however, follows the fanfare motive, rhythmically shortened and extended to a thematic period:



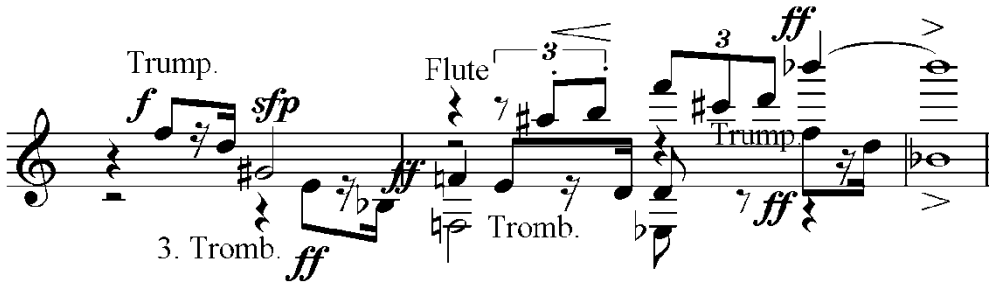
[Example 7-26: first violins, mm. 228-229; 1st trumpet, mm. 229-231][19]

Motives of the song theme sound in with exhilaration, and the expression builds to a violent urgency. The march sounds out in forceful chord progressions of the brass choir. Motives of the principal, song, and fanfare themes connect themselves into a line:



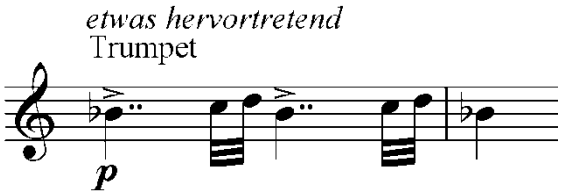
[Example 7-27: first violins, mm. 245-252; 1st trumpet, mm. 247-251, first half; 3rd trumpet, m. 251, second half;1st and 2nd trombones, m. 252] ([249] at penultimate measure of example)

From the trumpets, the opening call is intoned, taken up by trombones, and combined with the march motive:



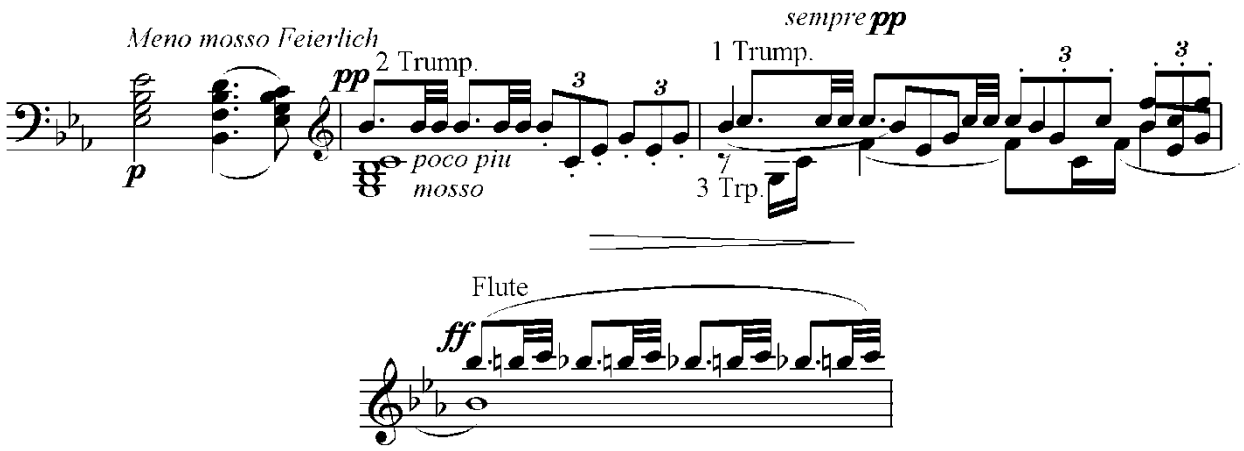
[Example 7-28: 1st trumpet, 1st and 3rd trombone (with bassoon doubling), 1st flute (with doubling from 1st oboe, E-flat clarinet, and first violins), mm. 253-255][20]

With the shrill-sounding augmented triad on B-flat, the buildup suddenly falters. The themes have entangled themselves in each other, and the development has run hot. A climax is reached out of which no path leads further, and the line breaks off. Only a gentle *tremolo* B-flat in the high violins continues to hum. The first trumpet strikes a quiet B-flat in a signal-like rhythm, from which the third [sic][21] trumpet sounds out the enticing motive, "somewhat prominently" ("etwas hervortretend"):[22]



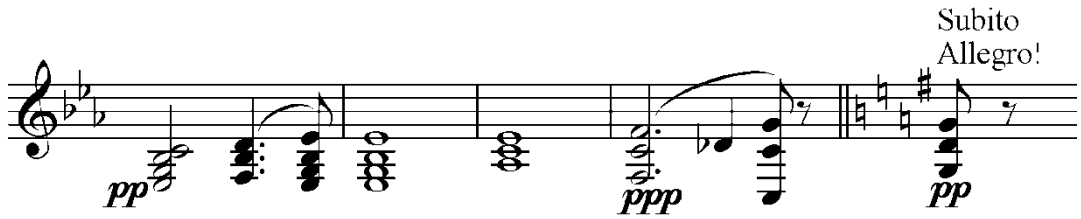
[Example 7-29: 2nd trumpet, mm. 257-258]

The first section of the development has come to an end. It has brought an increase of energy, but no consequence. A change of mood. "Meno mosso," mysteriously "Solemn" ("Feierlich")—a chorale-like tune in dark colors: fourfold divided violas and cellos supported by bassoons and clarinets and over them only the high *tremolo* B-flat of the first violins. The tune sounds out secretively, interrupted by quiet trumpet fanfares and the enticing motive, like a bird call, in the flute. The introductory call in inversion also sounds like a greeting from the recently abandoned world of day into the twilight:



[Example 7-30: violas, cellos, trumpets, flutes, mm. 258-261 (no trumpets in m. 258)]

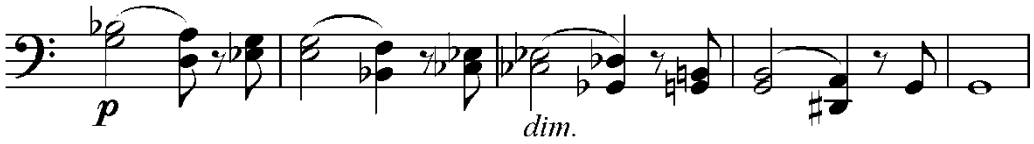
It is the march theme of the introduction which, through this "solemn" transformation, has a conciliatory effect upon the motives of the development. It now expands itself into a three-part chorale line:



[Example 7-31: low strings (violas, cellos, basses), mm. 262-266][23]

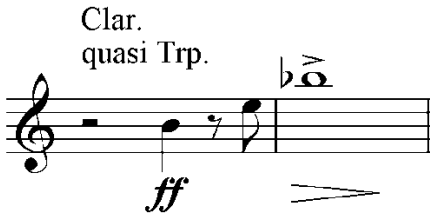
Quietly as it has arrived, the solemn manifestation then dissolves again. "Subito Allegro," yet "somewhat calmly" ("ziemlich ruhig"), the Allegro theme is now heard in an altered character, freed from all that is stormy and harsh, soft and almost elegiac in the English horn, supplemented by a tender counterpoint in the principal solo violin. A delicate soloistic play of voices commences. The idyllic G-major sound is held firm as first violins, and additionally flute and

oboe enter. Like chamber music, the episode spins itself out as the march motive, once again altered, provides the primary sound:



[Example 7-32: cellos and basses with bassoon doubling, mm. 284-288 (low C omitted from second chord (second beat) of m. 287)]

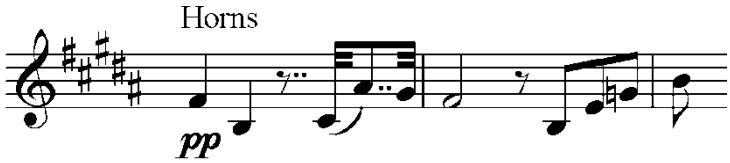
Suddenly, there is a glaring flash. "Bells in the air, quasi trumpets" (Schalltrichter auf, quasi Trompetten"), the inverted introduction motive, *fortissimo,* in three clarinets:



[Example 7-33: clarinets, mm. 296-297]

A whispering violin *tremolo* and quiet fanfares. Then again the strident trumpet call of the clarinets. Now, "very sustained" ("sehr gehalten"), once again the "solemn" ("feierlich") strings and winds that sound like an organ. Horns take up the chorale in A major, while "very softly blown" ("sehr weich geblasene") trombones lead [250], with a turn that builds to an almost celestial transfiguration, to B major. "Fading away" ("Verklingend"), the calling motive of the trumpets, now overcome and stripped of its provocative character, sounds into the chorale lines, which, "very solemnly" ("sehr feierlich") and "even more held back" ("noch mehr zurückhaltend"), flow into the blossoming B major of the song theme. "Very broadly" ("Sehr breit"), it is intoned by divided violins in a powerfully rising octave sweep, carried by undulating

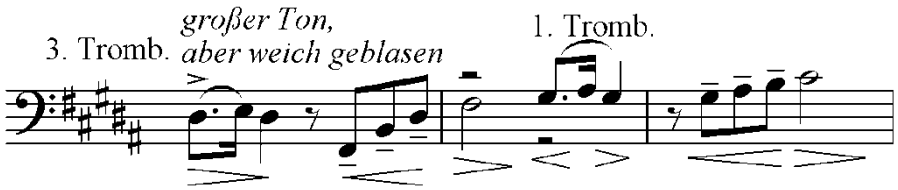
arpeggios in the low strings.[24] In the horns, the first theme is heard as a supplement, likewise transposed to major, the stormy motion transformed into tender pathos:



[Example 7-34: horns, mm. 319-321]

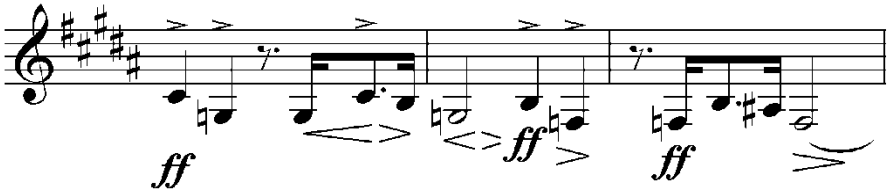
Under this, the march motive, lying in the trombones, is also reinterpreted into sublime religiosity, while the fanfare call sounds in the trumpets in triple *piano*. As if swelling from emotion in the face of a natural wonder that has finally opened up, the expression rises. Incessantly urging, yet nowhere grazing the limit of passion, it strives toward a powerful B-major cadence. It is a direct portent of the Eighth Symphony, of the "superna gratia" and "omne pessimum" of the first part, and the "noch blendet ihn der neue Tag" of the second part. In mighty breaths, taking in forces up to the most extreme emotional tension, the cadence flows, hymn-like into the Adagio of the introduction.

The development is at an end, but it has not brought the greatest intensification. This is assigned to the reprise with an artistry that had not yet been reached even by Mahler himself. The puzzle of the prelude is solved, and the veils of that mystical introduction fall. The muffled, gripping rhythms and six-five harmonies again sound, and again, now initially from the cello, resounds the strange opening call. But now the answer is in B major, rising up in the trombones with "grand tone, but softly blown" ("großer Ton, aber weich geblasen"):



[Example 7-35: trombones, mm. 340-342]

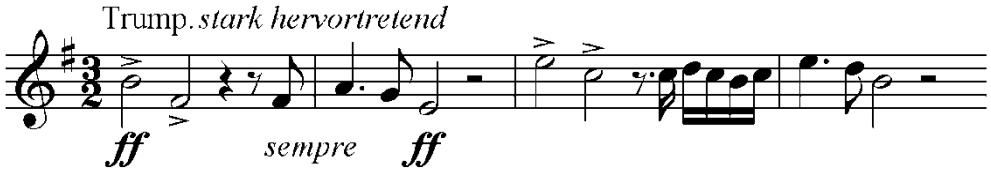
It points back to the second theme from the Finale of the Sixth, related in mood and almost identical in rhythm and linear direction. The tenor horn enters, likewise "with grand tone" ("mit großem Ton," for the moment continuing to increase the tension, carried by the full orchestra in the most intense fullness of sound:



[Example 7-36: tenor horn, mm. 343-345]

Dramatic trombone calls come from the depths, and the cadence over the dominant seventh chord on F-sharp broadens as if into the infinite, then flows over into the renewed B major of the song theme. The tempo becomes more fluid and "passionate" ("leidenschaftlich") as a mighty chordal *tremolo* resounds from the string section, fanfares resound, and the first E-minor Allegro with augmented main theme begins. Yet it is not the desired goal, and becomes only the last step of the great buildup. With overwhelming splendor, the "Grandioso" shines forth: the Allegro theme, in E major from the full orchestra, with a doubly augmented rhythmic beginning.[25] An elemental force that achieves its revelation through compulsive urging. The major sphere is achieved. The life that had previously been fulfilled by the Allegro now roars up again. The

jubilant second half of the theme follows in B major, then the song theme. Transposed to G major, it appears without the sentimental fermatas in the melody, more aware of its strength, carried by the feeling of a [251] grand experience, driving further. With rushing, swarming violin runs, it steers toward E major, the key of fulfillment.[26] Now, "fresh" ("frisch"), the inexorable, incisive march motive. The reprise approaches its conclusion, the last uttermost intensification. The meter changes from a two-beat *alla breve* to $^{3}/_{2}$ time. "Very prominently" ("Stark hervortretend"), the theme in trumpets and trombones, rhythmically expanded, takes on imperative aspects:



[Example 7-37: 1st trumpet with 1st trombone, mm. 495-498]

Sumptuous woodwind figurations play around it, while strings accompany in festive chords, then lead the continuation of the line themselves, giving it a broad concluding sweep, until the thematic call resounds from all choirs of the full orchestra like an enormous, vanquishing command. Then the *stretta*: Tempo primo, Allegro. The *alla breve* returns again, and the theme rushes forth in its original form in strings and woodwinds. Horns "blare" ("schmettern"), trumpets blow the fanfare. Victoriously, the last metallic wind chords rise up to E major in broad grandeur. The jubilant opening call provides the last sound.

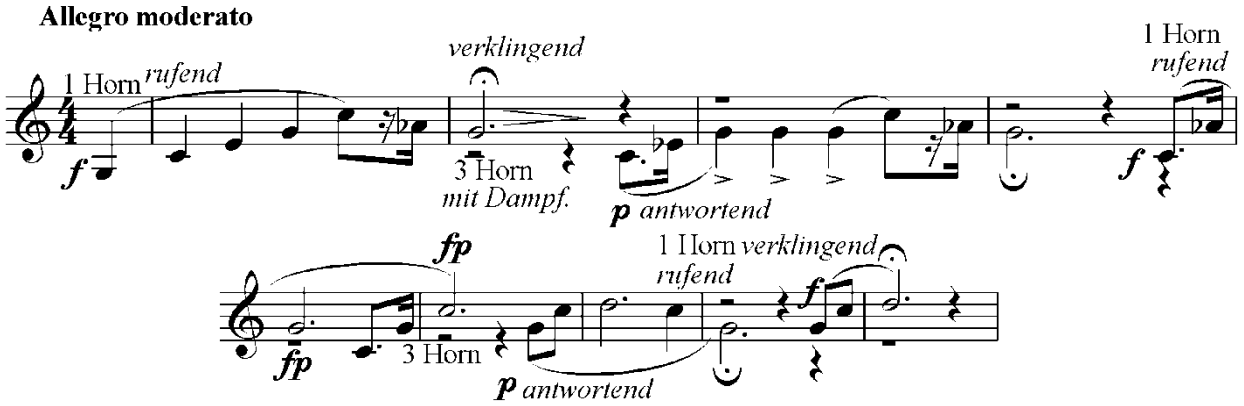
This movement is an experience of nature. It is this experience in the idea that one can only suggest if one does not wish to coarsen it. It is likewise this experience in the logic of its formal construction, the artistry of its thematic conception and integration. Unifying the most

simple and the most complex, it shows a power of construction that could only be applied by a full artistic nature standing upon the height of creativity. Here is a fullness which constantly appears to overflow and yet, in contrast to many other moments in Mahler's output, has nothing violent or whipped up. The whole is elementally felt, devised in one stroke, of overwhelming uniformity. That this uniformity works further, all the way into the Finale, will become manifest. Here, for the time being, closes the first part of the symphony, the first day piece, the revelation of the light. There follow the three night pieces.

Characteristic of the opposition of the outer and inner movements is, besides the formal differences, the choice of keys. The first movement is an E-major piece, beginning in the dominant key, the first half of the Allegro held in E minor, then achieving E major as a resolution. The Finale is a C-major piece, without the captivating warmth of the first movement, but providing a celebratory, vigorous mood. These are the day pieces, the framing movements. The three night music pieces are all in flat keys. The first is a C-minor movement, with C-major interludes, alternating like the twilight. The second, immersed in shadowy darkness, is a Scherzo in D minor. The third is an F-major idyll, like a serenade in layout and mood. Common to all three is the romantic color, and correspondingly common is the tone of the past, for the composer a falling back upon earlier areas of expression. In the first night music is revived one more time, for the last time, the type of the Mahlerian march song, as it had reigned over the *Wunderhorn* time. The piece appears as if it were brought over from the previous creative decade. In tone and layout, it displays echoes of Mahler's greatest creation in the genre of the march song, of "Revelge," [252], but without the demonic overtone.[27] Yet one perceives, despite a similarity of

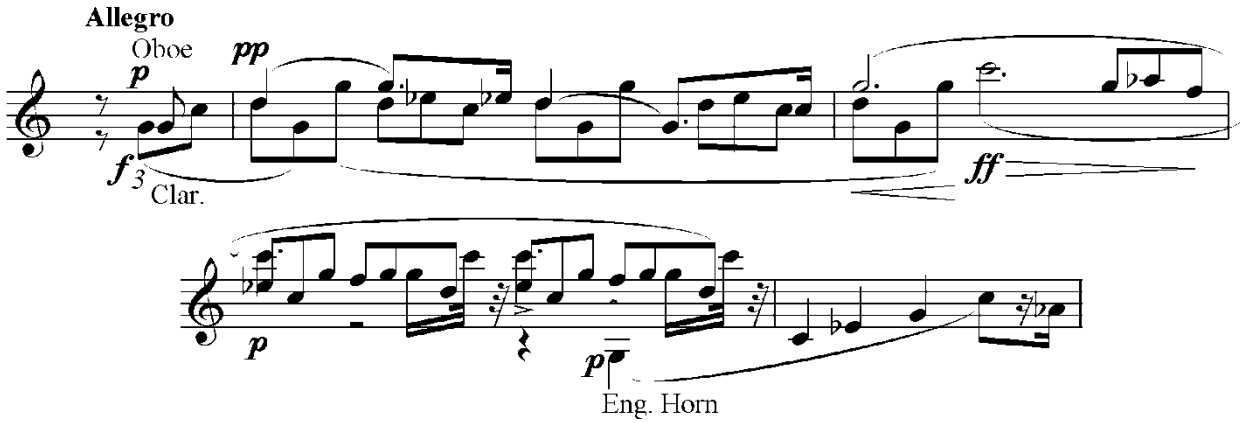
melodic formation, formal shaping, and color, the freedom of creative fantasy that has been won in the meantime. In this respect, Mahler is in this piece as in the second night music a conscious artist. The experience lies far behind him, and he plays with form and expression. From this game, however, speaks nevertheless a deep inward confession of yearning humanity that looks out dreamily from under the archaizing mask.

A nature piece with an enchanting fantasy of mood precedes the songlike main movement as an introduction. Two horns begin in a dialogue, one loudly "calling" ("rufend") in major and one "answering" ("antwortend"), muted, in minor:



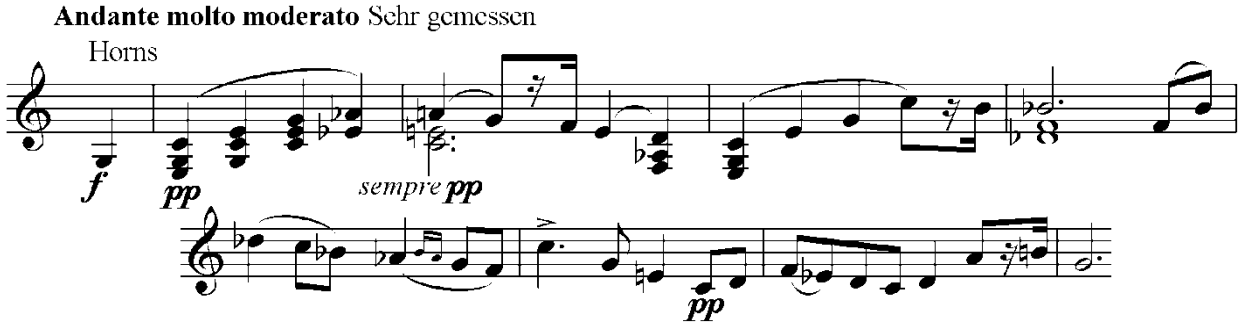
[Example 7-38: 1st and 3rd horns, mm. 1-9 with upbeat]

The last answer fails to appear. The clarinet takes up the calling motive, leads it further in the manner of a reed pipe, and the oboe joins in with a quiet counterpoint. Into this duet of the two pastoral voices sounds, as from a distance, the opening call in minor:



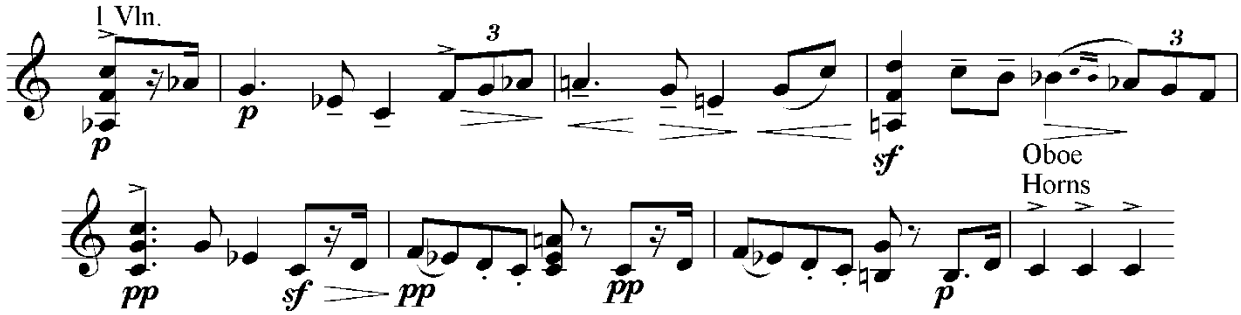
[Example 7-39: clarinet and oboe, mm. 9-12; English horn, mm. 12-13]

It is like an awakening call that brings silent nature to live. An unusual life of sound unfolds: quiet flute and bassoon trills, chordally undulating and thrusting bird call-like nature motives of clarinets and oboes, harp-like broken *pizzicato* harmonies of strings, and resounding bell-like horn chords. Under this, from the dark depths, expressively struggling toward the surface is the previous call in the tuba. A sudden lightning-like flash of C major in the full orchestra, and then, after a brief pause, a likewise sudden chromatic crash and a rustling disappearance in the bass regions.[28] Over this, "Tempo subito, Andante molto moderato," a folk-like march tune enters forcefully in the horns. It begins similarly to the awakening call. "Very measured" ("Sehr gemessen"), the nocturnal procession approaches, with strictly closed rhythm and a simple singing melody. Curious here is the vacillation between major and minor, the alternation of the major and minor third in the upper voice as well as the accompanying harmony.[29] Horns provide the romantic forest mood, and a cello line that enters imitatively highlights the dissonant modulation to B-flat minor. Struck "*col legno*," ghostly accompanying rhythms clatter in the second violins. Thus the melody quietly draws forth, wavering between dream and reality, half major, half minor, half friendly idyll, half terrifying nightmare:



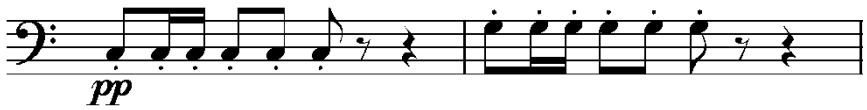
[Example 7-40: 1st horn, mm. 29-37, with some harmonies of 2nd and 3rd horns in mm. 30-33]

[253] Violins take over the epilogue. It also remains in the half-light of the major-minor mood:



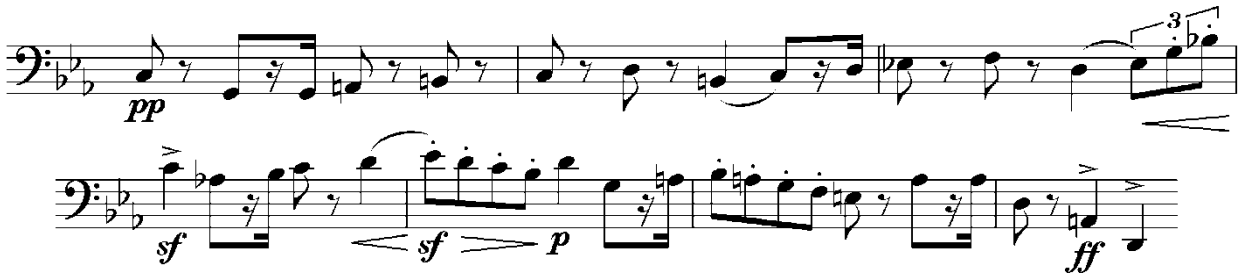
[Example 7-41: first violins, mm. 37-43, oboes and horn, m. 44]

Now the mood sinks completely down into minor. The accompanying rhythm beats quietly in the horns:



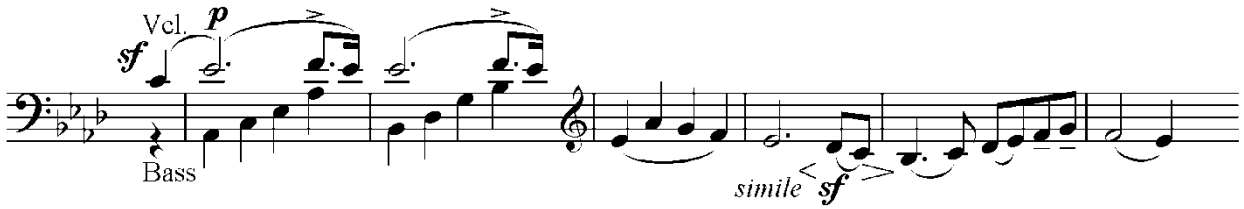
[Example 7-42: horn, mm. 48-49]

Basses and contrabassoon grope their way alone, *pianissimo*:



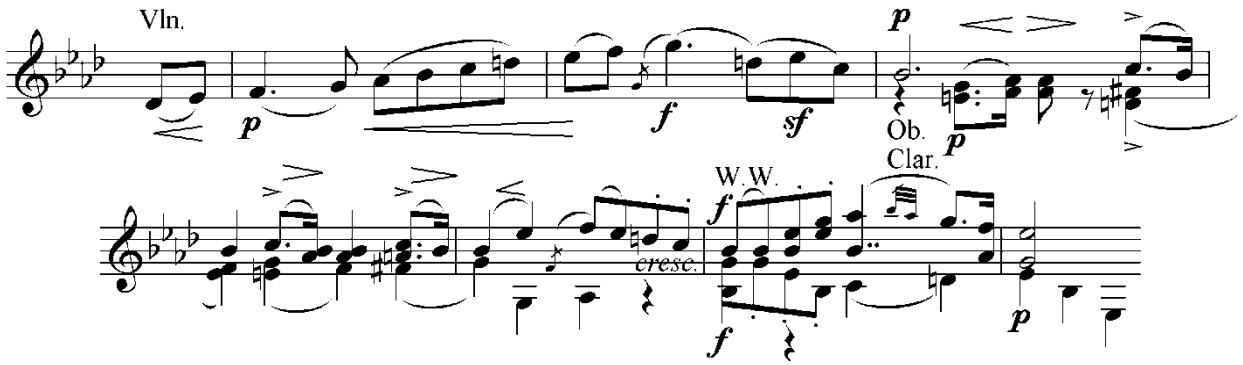
[Example 7-43: basses, mm. 48-54, contrabassoon, mm. 48-51, bassoon, mm. 51-54]

The interlude is repeated. Horns and violin *pizzicati* provide harmonic filling that is reminiscent of the orchestral sound of "Revelge" in its concise, suggestive style. The march song begins anew, this time assigned to the full string orchestra, pervaded by sounds of stopped horns and swirled about by the introductory triplet motive of the woodwinds. It is almost the effect of a ghostly troop of guards which, called up from the depths, passes by with its band playing and then disappears again in the darkness. A trio-like A-flat-major melody is heard, presented by gently singing cellos supported by simple bass *pizzicati*:



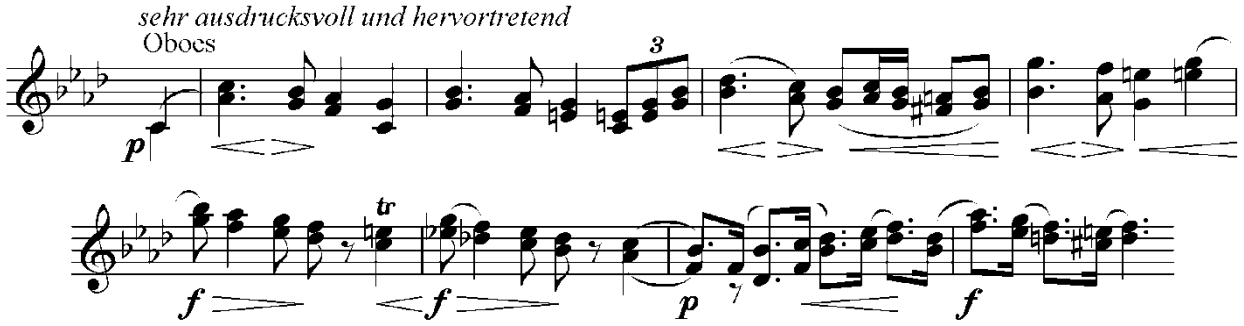
[Example 7-44: cellos, mm. 82-88 (top half only, mm. 87-88), basses, mm. 83-84]

Violins sweepingly take up the melody and woodwinds provide the close in a *scherzando* manner and in old-fashioned gracefulness:



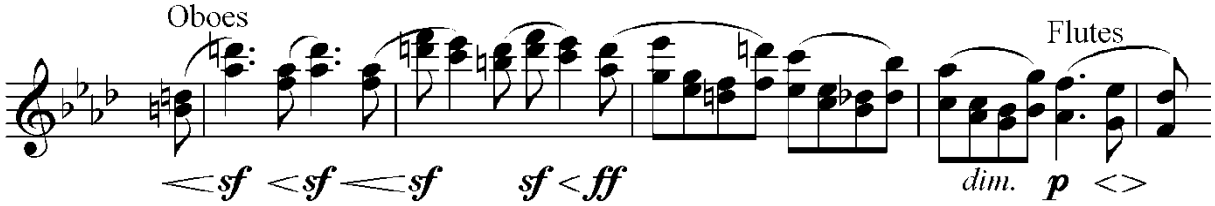
[Example 7-45: first violins, mm. 88-95, oboes and clarinets, mm. 91-93, beat 1, flutes, oboes, and clarinets, mm. 94-95, basses (and cellos), mm. 93-95]

This tune is also repeated songfully in the violins an octave higher, while woodwinds add a lightly lilting counterpoint. Then woodwinds and horns alone continue to sound, melodically expanding and varying the motives in a flirtatious game. A liberating, almost serene mood spreads out without destroying the fundamental dreamlike character. In a sudden termination of this, the voices lose themselves in quiet A-flat minor. Only the opening call of the horn resounds again out into the emptiness. Cowbells, the symbol of removal from the earth, are heard in the answer.[30] Call and response mix their sounds into each other, as if they do not understand, and trail off without closure. The interrupted A-flat-major march sounds once more, then cellos and basses lead back to the return of the first procession. This time, the reed pipe triplet accompaniment is assigned to the low strings, while woodwinds and horns have the melodic lead. The patrol only passes by one time and dies away in the basses. Through the gloomy F minor shines a C from violins and flutes and bird call-like trills in oboes [254] and clarinets on the fifth C–G. In the oboes is a wistfully singing melody in thirds, "very expressive and prominent" ("sehr ausdrucksvoll und hervortretend"):



[Example 7-46: oboes, mm. 164-172]

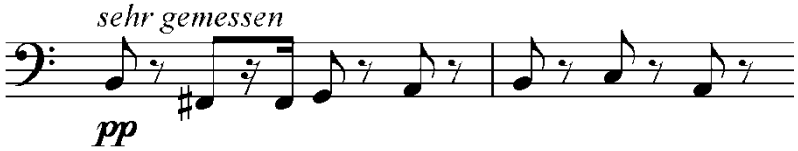
It rises to poignant accents with a passionately moving epilogue:



[Example 7-47: oboes, mm. 172-176, flutes, mm. 176-177]

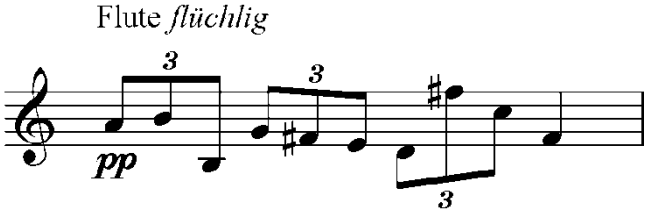
The reed pipe motives of the beginning quietly press forward, the awakening call sounds out from trumpet and violins, minor and major intermingle, all voices twitter and trill, and over the *fortissimo* awakening call, sounding in minor, radiates the bright C major of upward rushing harp sounds. But it does not hold and is drawn back to C minor. *Molto espressivo*, the melancholy tune of the oboes is reviewed in cellos, oboe, and English horn. Its passionately lamenting epilogue builds to a "garish" ("grell") *fortissimo*. The sharp reed instruments, oboes and English horn, dominate, flutes and violins are absent, and the reed pipe motive, thrusting forcefully, sounds only from the clarinets. The monotonously hammering accompanying rhythm is in the bassoons, with deep strings, stopped horns, and harp providing the fundamentally dark coloration.

This group also vanishes quietly. In the basses is the groping internal motive of the first march, now in B minor:



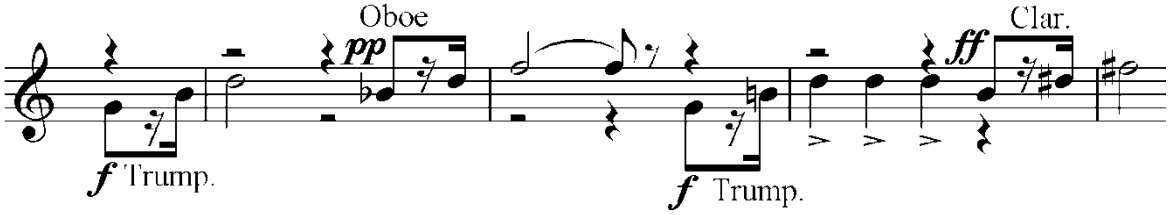
[Example 7-48: cellos and basses, mm. 212-213]

In the flute, "fleetingly" ("flüchtig"), as if blown over from the distance, is the reed flute motive:



[Example 7-49: flute, m. 213]

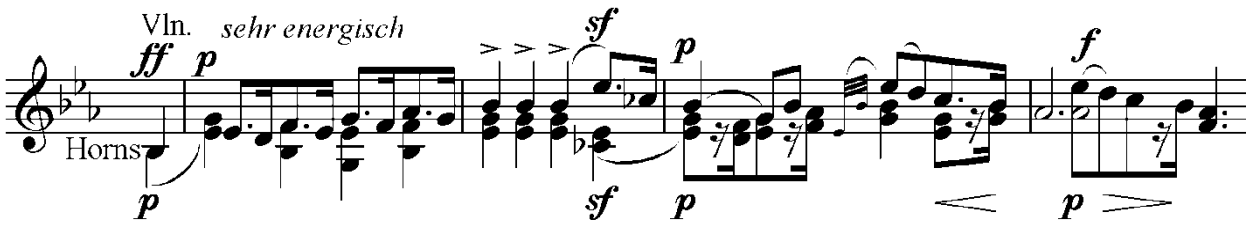
The basses insecurely search further, as if they wished to take up the interrupted march tune again, do not find the right tone, and become silent. In G major, B-flat major, and B major, trumpet, oboe, and clarinet attempt to come back to the opening melody with antiphonal calls



[Example 7-50: trumpet, oboe, clarinet, mm. 217-221]

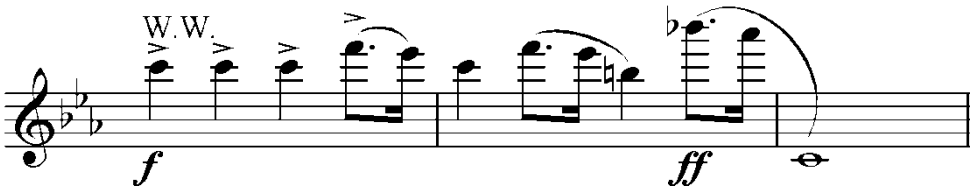
It is in vain. Flutes take up the call, and B major rises to the augmented triad on G. Suddenly, the beginning has again been achieved, and the march melody rises up in *forte* of the full

orchestra, unifying the woodwind choir, horns, and strings. "Very energetically" ("Sehr energisch"), the strings turn in the ninth measure to E-flat major, horns accompanying in a leisurely wandering folk style:



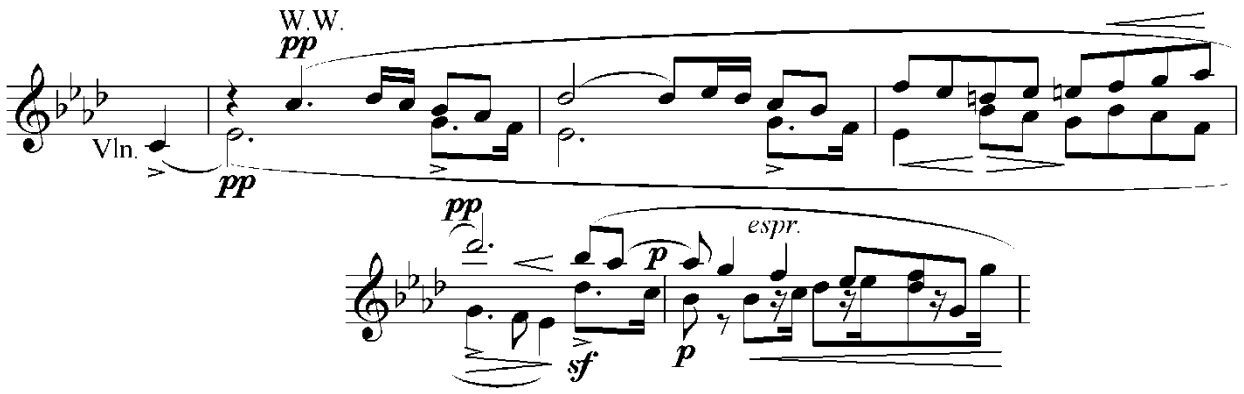
[Example 7-51: second violins, violas, horns, mm. 230-234]

Only the grotesque closing with its shrill cries restores again the spooky mood, mingled with something sinister:



[Example 7-52: flutes, piccolo, oboes, mm. 243-245]

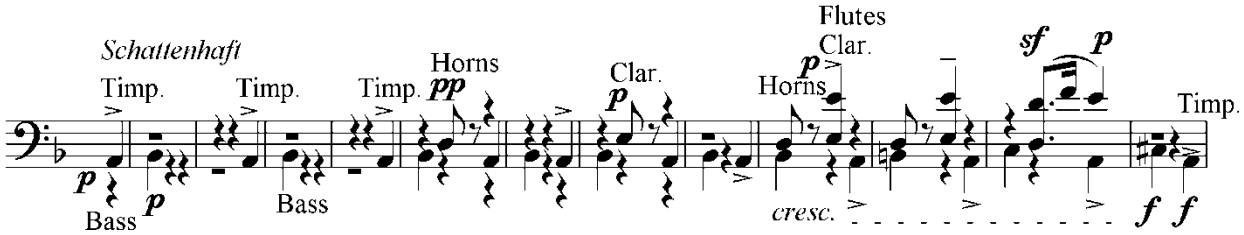
The C-minor bass theme again gropes forward, accompanied by the rattling rhythm and played about by the reed flute motive, which is muted down to a violin whisper. The A-flat-major melody again sounds out, lightly altered and [255] assigned to the violins, decorated by woodwinds with a rapturous countermelody:



[Example 7-53: violins, flutes, oboes, clarinets, mm. 261-266]

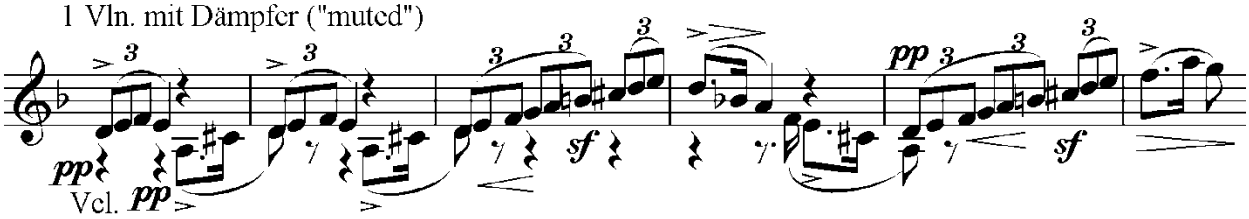
Similar to the first time, more richly figured and embellished in details, the voices sound and undulate, then fade away in A-flat major.[31] The last chord is no longer audible. It is blown away by the horn call which, *forte* but muted, brings the mood of the introduction again. "Very measured" ("Sehr gemessen"), almost somewhat heavy, the old march motives are heard from the basses and woodwinds. Thematic portions join one another, but no longer combine themselves into a closed melody as they make a recovery, break off again, roughly crash about from there, as with forced strength, and fall quickly back into shadows. The procession has passed, and only the last sounds are heard from the distance. The horn call once again, *pianissimo*, and over it flutes and clarinets "like bird voices" ("wie Vogelstimmen"). Dawn? Awakening of the day? Reed flute motives, trills, storming of the clarinets with a forceful evasion to D-flat major under a flute trill on G that is stretched over them, blazing C major in the trumpets, and a final decay in C minor. In a violin *pizzicato*, the reed flute motive flutters away and sinks to the depths in the cellos. A violin trill evaporates to inaudibility. Then dull beats of the cymbal and tam-tam. In a "long" ("lange") fading high harmonic G of the cellos, the vision of the nocturnal procession slips away.[32]

"Shadowy" ("Schattenhaft") is the heading of the third movement. Mahler's performance indications say everything. That which was still concrete, so to speak, in the march rhythm of the second movement, although it was a fantastical appearance, dissolves into a disembodied play of shadows in the $^{3}/_{4}$ time of the Scherzo. The piece begins without a clearly defined theme. Only a rhythmic existence urges and gathers itself, gradually taking on a melodic contour, until a theme emerges in the thirteenth measure.[33] Timpani and bass *pizzicati* begin, thumping closely behind one another. Low horns, then clarinets and flutes in dark registers, are added. The measure is divided so that each group strikes on one of the quarter-note beats and the motion swells up, as it were, from all sides. Basses press from B-flat chromatically upward to C-sharp, and the *crescendo* culminates in a rushing, chasing beat of the dominant A in the timpani:



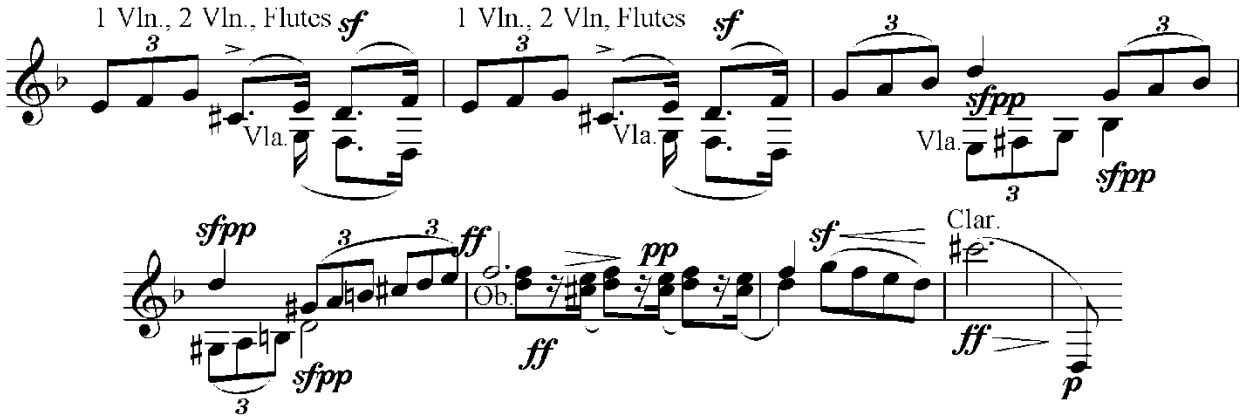
[Example 7-54: timpani, cellos and basses, horns, clarinets, flutes, mm. 1-12, with upbeat]

Now the theme is unfurled in motivic phrases that are broken off in each measure, as if breathlessly thrust out, only obtaining form through periodic repetition:



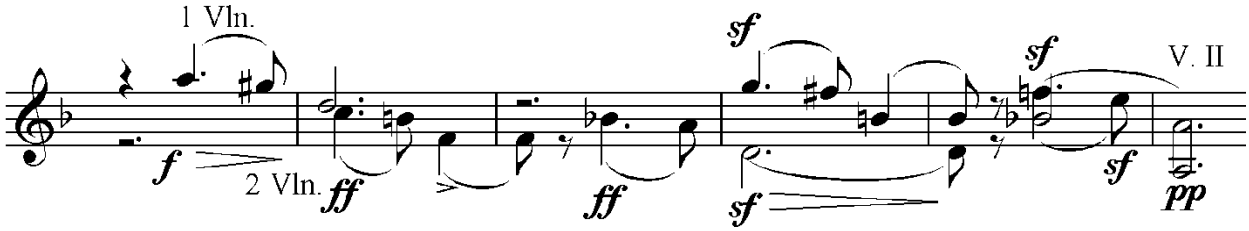
[Example 7-55: muted first violins and cellos, mm. 13-18 (before cello entrance in m. 18)]

[256] The motion becomes "gradually somewhat more flowing" ("allmählich etwas fließender"), second violins, violas, and string basses are added, and the woodwind group is also released melodically. The voices swallow and weave into each other. A sudden sweep of the violins up a diminished seventh to F continues further to a shrill, incisive C-sharp:



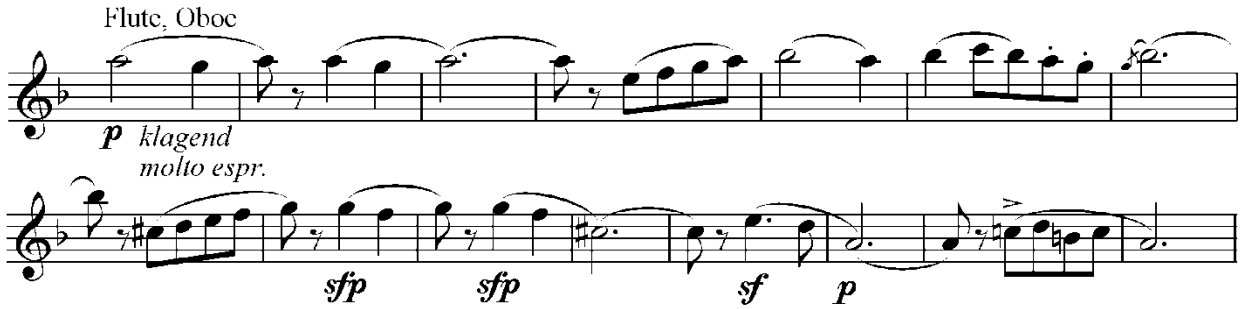
[Example 7-56: first violins, mm. 20-25; second violins and flutes, mm. 20-22; violas, mm. 20-23; oboes, mm. 24-25; clarinets, mm. 26-27][34]

The lower voices surge stormily upward, then the motion plunges quickly downward again in dissonant, overlapping intervals:



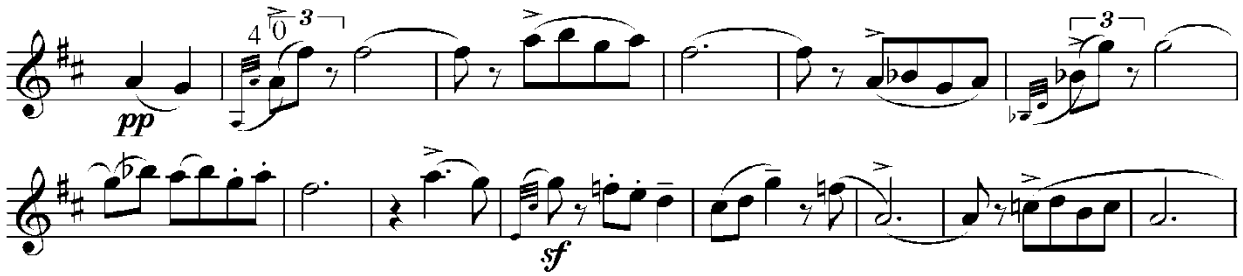
[Example 7-57: first and second violins, mm. 29-34]

The four last, storming introductory measures are repeated, with increased instrumentation. Varied in sound and figuration, the theme is heard in violins and violas, over which spans a *molto espressivo* "lamenting" ("klagend") song of flutes and oboes:



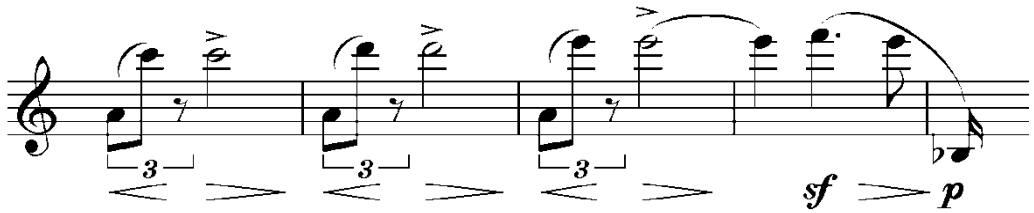
[Example 7-58: 1st and 4th flutes, oboes, mm. 38-52]

The tune maintains a strange midpoint between lament and dance, and it changes, after the minor-key period has been sung out, into a half high-spirited, half wildly desperate dance melody:



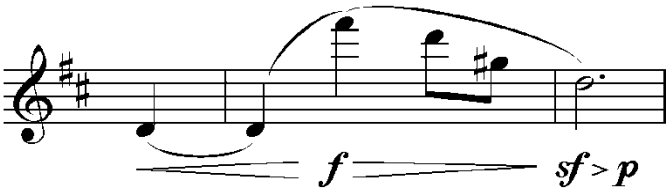
[Example 7-59: first and second violins, mm. 53-66]

In powerful intervallic leaps of the violins, it builds to a forced upswing, only then to slide back to minor in a sudden fall:[35]



[Example 7-60: first violins, mm. 68-72 (with second violins, mm. 71-72)]

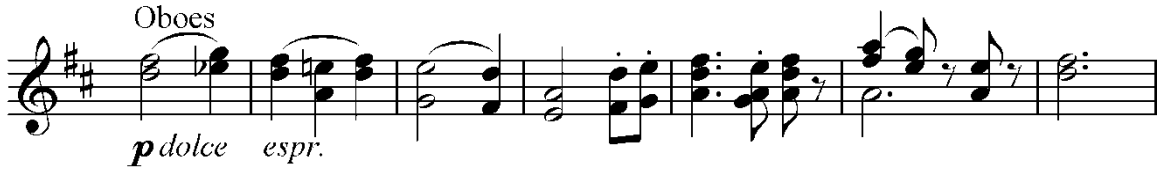
The major-key intermezzo was a hallucination, a whipping of the imagination to wild merriment upon a dark minor-key foundation. The illusion does not stand up, for the minor-key drive continues to bubble inaudibly and, after being briefly drowned out, breaks through anew, more agitated than before. The triplets churn, and the "lamenting" ("klagend") voice only sounds in cut-off calls. Once again the dance tune attempts to assert itself as minor and major struggle with each other. Flaring *sforzati* and whispering rustlings of the voices alternate without mediation as all instruments are drawn into the whirlpool of contrasts. With a garish shriek of delight the violins suddenly break off:



[Example 7-61: first violins, mm. 154-156]

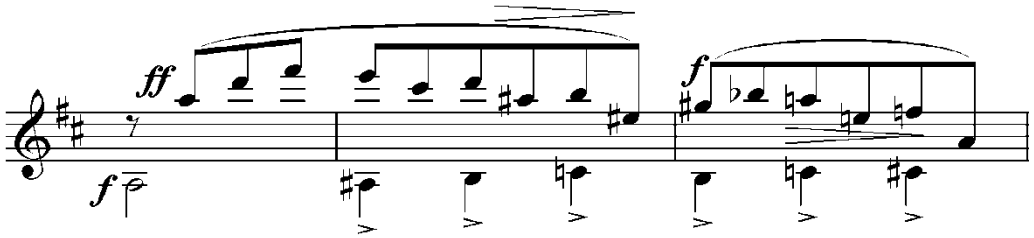
A crashing run of the woodwinds fades into the depths as the voices quietly unravel themselves. In the D minor of the opening, the main movement dies away.[36]

With the first measure of the Trio, a new image lights up. Again D major, but this time different than within the Scherzo. No major over a minor basis that glimmers through, no forceful surge, but rather genuinely enchanting, idyllic major sounds. A songful melody is intoned by a four-voice woodwind choir: [257] oboes, clarinet, and bassoon. *Pianissimo* trills of the horn and the violins quietly penetrate into it. The melody, with its accompaniment of natural intervals, is reminiscent in character of the post horn solo in the Third Symphony. Like that, it has a charming, folksong-like shape:



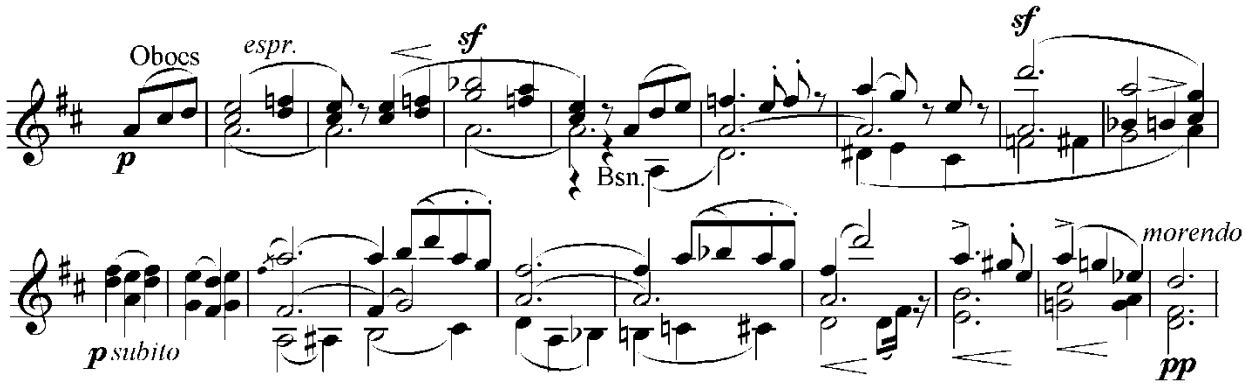
[Example 7-62: oboes, clarinet, mm. 179-185]

Like an echo of the Scherzo, *più mosso subito*, an inserted motive of the strings, rushing in chromatic double movement, interrupts the song:



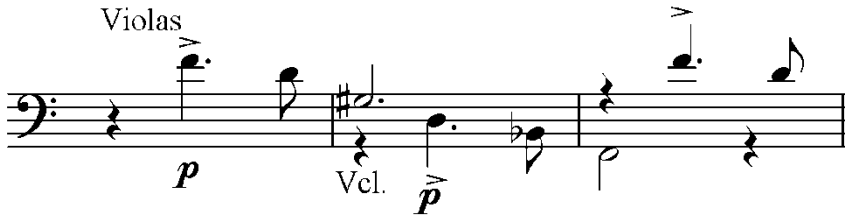
[Example 7-63: flutes, first and second violins with violin solo, mm. 185-187]

The song continues on undeterred, only it appears temporarily bent toward minor, and only the conclusion sounds again in pure major:



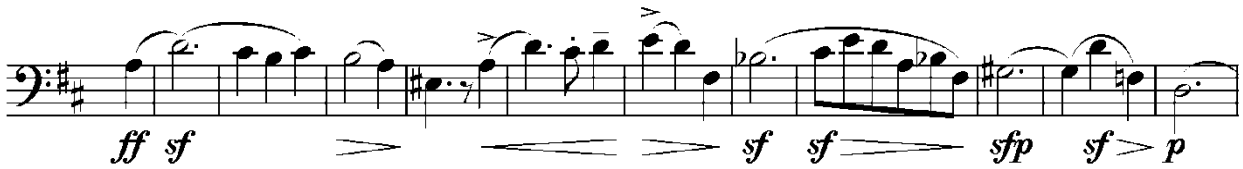
[Example 7-64: oboes and bassoon, mm. 188-206]

It is a sweet melancholy in this song, a remembrance of the distant happiness that appears when longed for in the mirror of pure harmony. Even the inserted chromatic motive is drawn into the liberating mood. It attaches itself to the rocking bass motive that is reminiscent of the first movement:



[Example 7-65: solo viola, cellos, mm. 210-212]

A broad D-major cadence sounds out in the epilogue of the cellos:



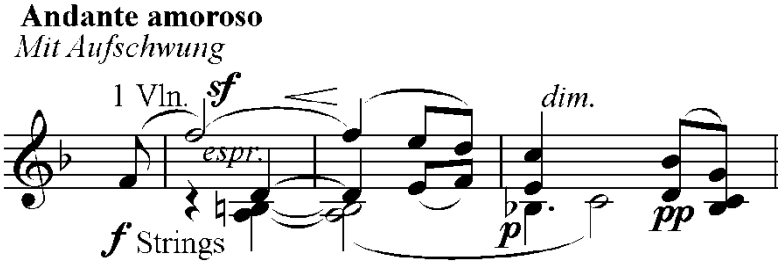
[Example 7-66: cellos, mm. 246-257]

The melody fades into minor. "Again as at the beginning" ("Wieder wie am Anfang"), the triplet motives of the strings. After a few D-minor measures they turn toward E-flat minor. The sharpening of the key by a half-step gives a demonic aspect to the ghostly scampering of the strings and the quiet singing of the "lamenting" ("klagend") oboe spread above them. The E-flat-minor episode breaks off shortly, and the main section of the Scherzo unrolls for the second time in the original key, the "lamenting" ("klagend") voice, the wild impertinence of the D-major dance—everything as before. Once again, the harmony becomes gloomy. B-flat minor now provides the basic color, and the oboes sing the lament *fortissimo*. Stopped horns, wildly

ascending shouts of joy in the violins, harsh harmonies, and "screaming" ("kreischend"), plummeting wind runs. Then a terrible *pizzicato* beat of the cellos and string basses in quintuple *forte*, "plucked so strongly that the strings strike the wood" ("so stark anreißen, daß die Saiten an das Holz anschlagen"). A pause. Scherzo motives of the beginning rapidly swell in dynamics. The last dance. "Wildly" ("Wild"), the D-major waltz of the Scherzo is played by woodwinds and imitating violins, and added to this in trombones and tuba, with crude force, is the tender epilogue of the trio.[37] Horns accompany with rough after-beats, and the string basses are similarly "*martellato*." It is an orgy of unleashed demons. Almost to the end, the dance rhythms sound. Harsh, dissonant wind chords, major, minor, and augmented [258] triads mixed together, provide the harmonic color. Suddenly plunging wind runs, interrupted by dance rhythms. Then a brief pause. A beat from timpani and a lingering, violently plucked *pizzicato* chord of the violas—and the game is over.

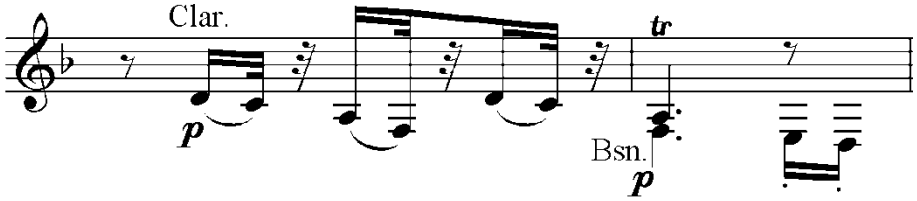
The fantastic procession of the guard in the first night music and the shadowy spooks of the Scherzo are followed by the second "night music" ("Nachtmusik") as the third piece of this cycle, headed "Andante amoroso." Here as well, the performance indication provides the poetic character. The instrumentation speaks even more eloquently. Two new string instruments are brought into use: the guitar, which provides resonant, harp-like harmonies and bell-like individual notes, and the mandolin, with pointedly tremulous, murmuring sounds, the instrument of the serenade.[38] The harp completes this trio. It sonically illustrates the serenade-like character of this movement, just as it is expressively represented by the yearning, swelling, intimate melodic lines. A four-bar introduction, which continues to return like a refrain, opens the

movement "with an upward sweep" ("mit Aufschwung"). The solo violin leads, and only the string quartet is used. The melodic phrase with its rapturous octave arch has in structure as well as in linear direction a similarity to Schumann's "Abendlied":[39]



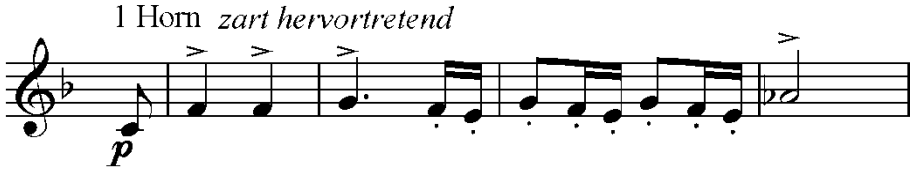
[Example 7-67: solo violin and strings, mm. 1-3 with upbeat]

Now the play begins. Harp and guitar chords are the prelude and a lightly rippling accompanying voice in the clarinet with a response in the bassoon are added:



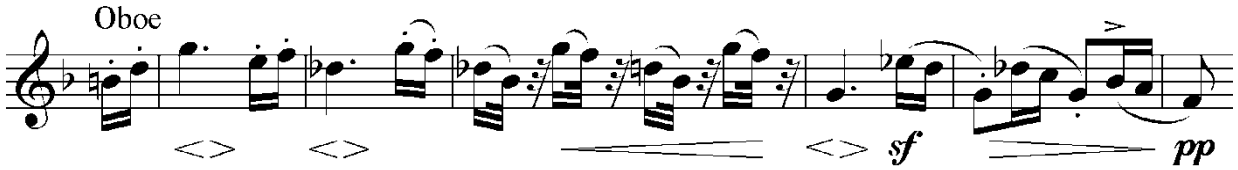
[Example 7-68: clarinet and bassoon, mm. 4-5]

"Gently coming forward" ("Zart hervortretend"), the horn melody sounds out, intimately secretive, tenderly eloquent, in its softly beating opening and its stepwise upward pressing continuation a true serenade song:



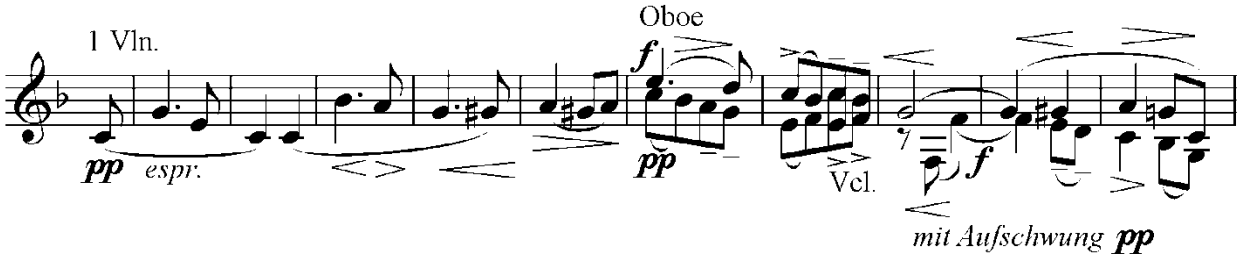
[Example 7-69: horn, mm. 7-11]

As if faltering, after a threefold statement of the G, it only achieves the evasive, questioning A-flat and breaks off. From the oboe sounds a delicate counterpoint, gracefully bending itself downward:



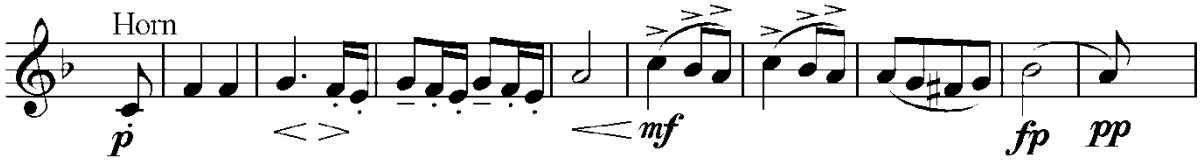
[Example 7-70: oboe, mm. 11-17]

For the second time, the horn begins the song, falters for the second time at the A-flat, but this time leads the A-flat-major line further. The harmony evasively moves toward G-flat major, but the upward sweeping motive restores the F-major mood and solidifies it by means of an *espressivo* melody of the violins:



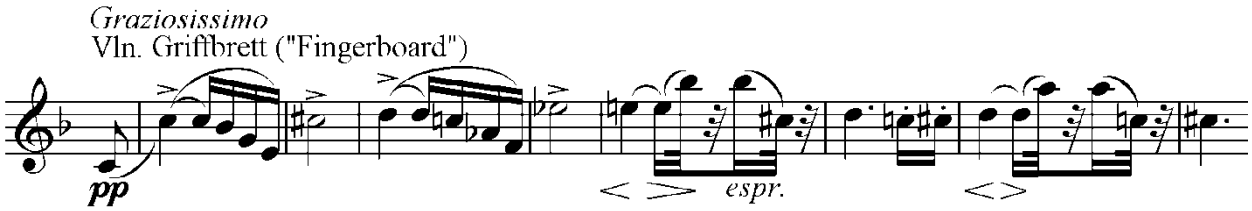
[Example 7-71: first violins and oboe, mm. 27-37]

The horn begins for the third time. Now the continuation of the line reaches A, to which a tenderly streaming epilogue is added:



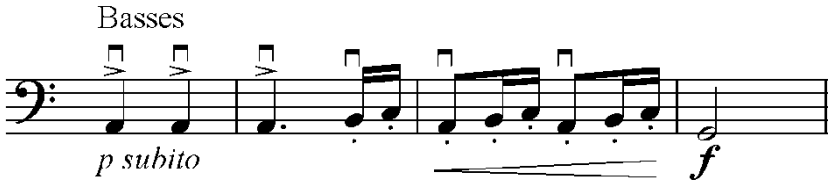
[Example 7-72: 1st horn, mm. 37-46]

[259] Mandolin and harp accompany the brief closing passage. The upward sweeping motive, coming forward *fortissimo* with full intensity in a high register, closes the first solo. An epilogue, "*graziosissimo*," is added. The guitar provides the bass, and quietly upward pressing chords of the second violins and violas provide the airy harmonic middle layer. Over this, rocking gracefully in chromatic turns, violin figurations are played *espressivo*, but very tenderly on the fingerboard:



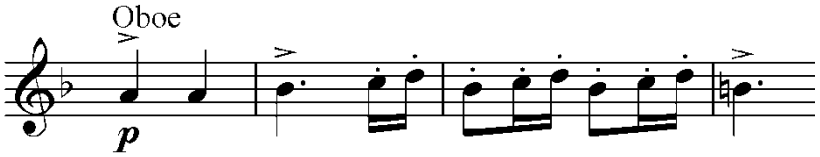
[Example 7-73: first violins, mm. 55-63]

The arabesques spin themselves further and, lightly swelling, the inversion of the horn song sounds in the basses:



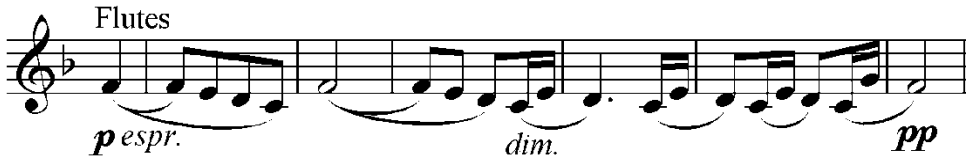
[Example 7-74: cellos and basses, mm. 72-75]

In a melodic continuation, the oboe takes it up:



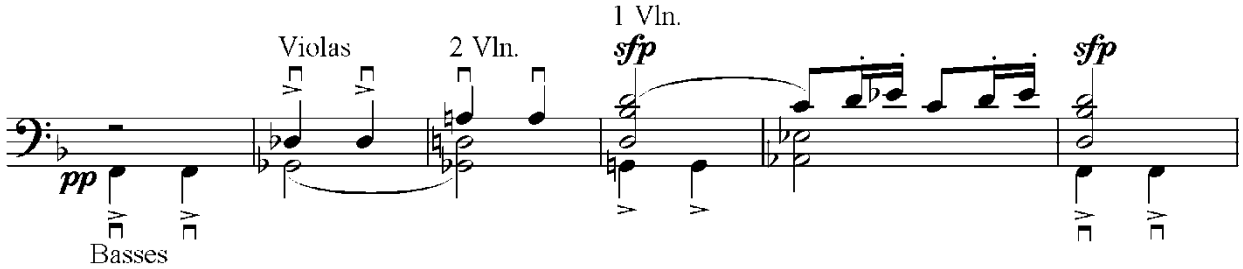
[Example 7-75: oboe, mm. 76-79]

The F-major idyll peacefully sings itself out:[40]



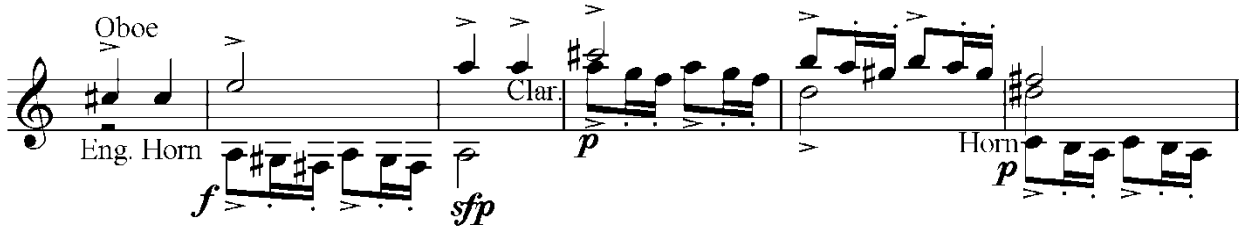
[Example 7-76: flutes, mm. 93-99]

Now the voices are silent.[41] The basses attempt to hold firm to the horn motive, but they only bring it to a chromatic displacement and darkening:



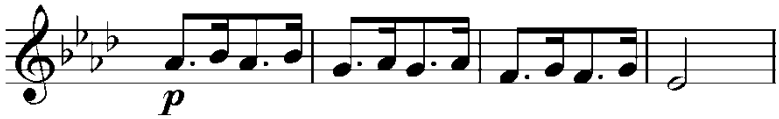
[Example 7-77: strings (with plucked string support), mm. 99-104]

Inverting the motive, woodwinds answer, supported by the mandolin, from the upper regions:



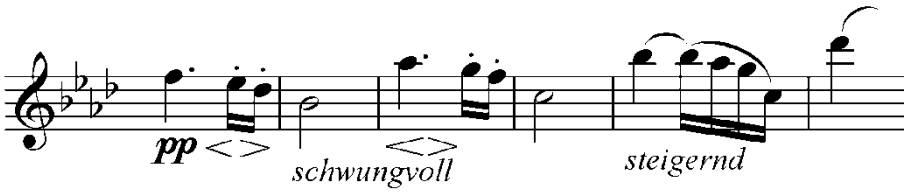
[Example 7-78: oboe, mm. 114-119, English horn, mm. 115-116, clarinet, mm. 117-119, horn, m. 119]

Into the searching harmonies sounds an enlivening horn tune in A-flat major, accompanied by mandolin and bassoon:



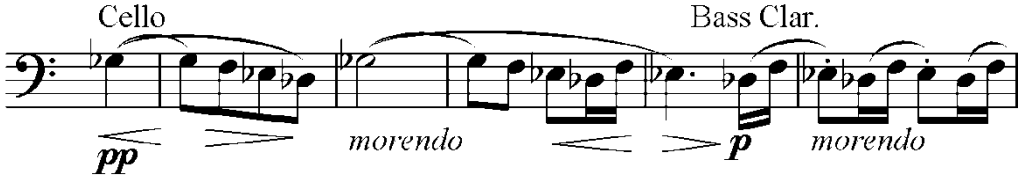
[Example 7-79: horn, mm. 126-129]

"Sweepingly" ("Schwungvoll"), the violins find their way in:



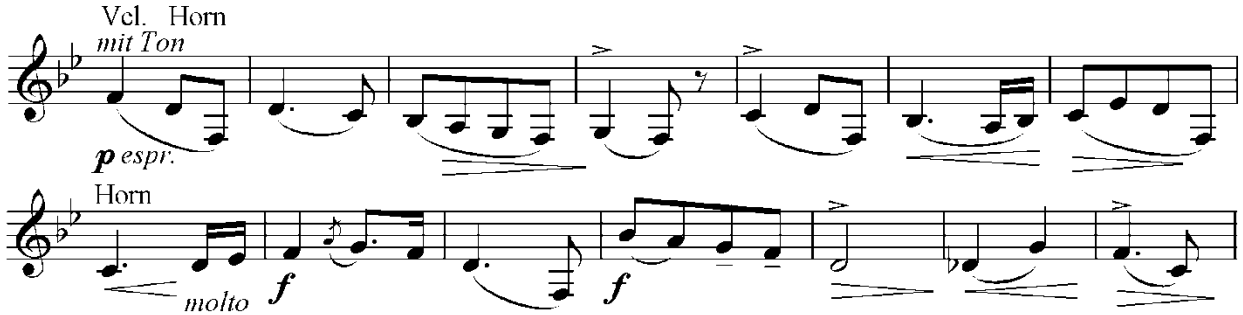
[Example 7-80: first violins, mm. 134-139]

A buildup to a rapturous ninth chord on E-flat is deflected to a dominant chord on D. Then a regression toward G-flat major and an epilogue of the basses to a harp and viola accompaniment with the rippling motive in the clarinet:



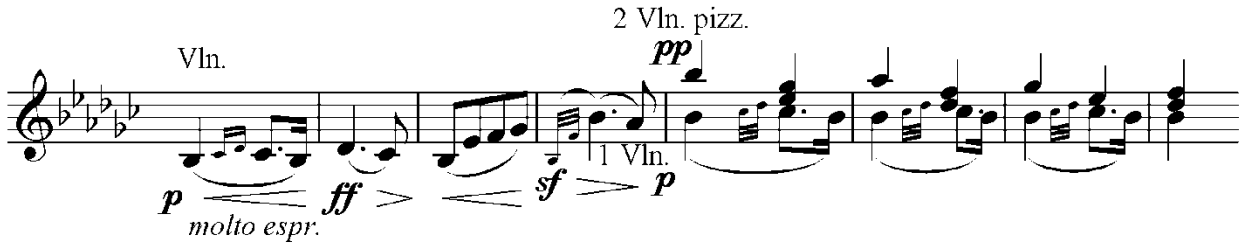
[Example 7-81: cellos and bass clarinet, mm. 170-175]

It is a trailing away into quietly undulating moods, only traversed by aphoristically emerging ideas, a dozing into tender fantasies that are now bright, now dark and glowing. A solo cello and horn start to play a new songful B-flat-major tune "with tone" ("mit Ton"), a broadly streaming cantilena with a lyrical sweep:[42]



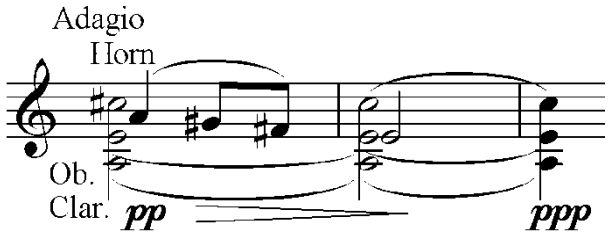
[Example 7-82: solo cello, mm. 187-194, horn, mm. 187-200]

[260] It dominates the following section in the manner of a trio and is initially closed by a violin song in sonorous G-flat major:



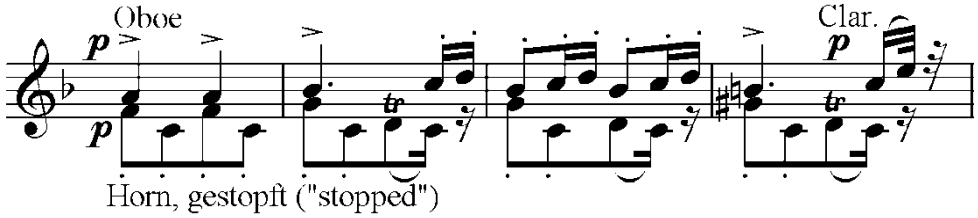
[Example 7-83: first and second violins, mm. 211-218]

For the second time, the trio melody starts, now begun in F major by the cellos, then climbing higher to an emphatic upswing of the full string section under the leadership of the violins and the upper woodwinds. Quietly rustling harp chords conclude it and gently slide from B-flat major over G minor to A major into a meditative "Adagio." Very gently, the questioning horn call comes:



[Example 7-84: oboe, clarinets, horn, mm. 257-259]

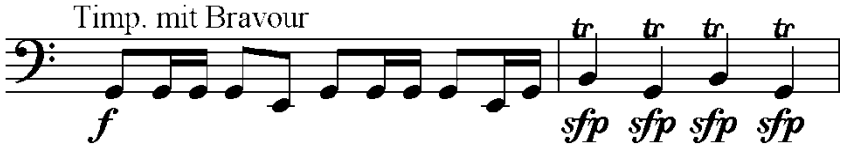
There sounds the sweeping motive of the strings, and the peacefully confined opening mood returns again. Anew the wooing horn melody, which now finds the liberating F-major turn already at the second statement. Guitar and mandolin sound more vividly and tenderly into the song than before. The mood enlivens, presses, and becomes "agitated" ("aufgeregt"). Restlessly surging runs and harmonic evasions of the strings and woodwinds continue until, "Tempo primo subito," the serenade tune starts again, now assigned to the oboe, circled by the horn:



[Example 7-85: horn (doubled by mandolin) and oboe, mm. 332-335, clarinet, m. 335]

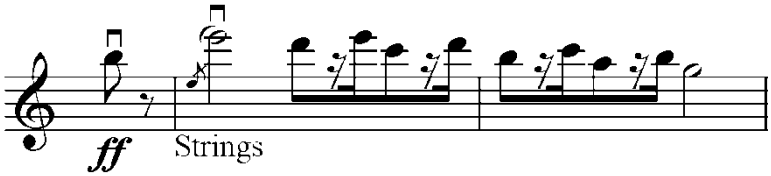
With this motive of love, which sinks deeper and deeper, the song slowly comes to an end. The melody very tenderly fades. Celestial harmonies of threefold divided violins and then violas quietly loose the melodic band. Only the accompanying voices still secretively hum further, as if unconscious, muted horns, guitar, and bass clarinet giving the breathless final chord. In a "dying" ("ersterbend") low clarinet trill, this night music ends as if it has fallen asleep.[43]

Night is over, and day rises. With timpani, fanfares, and a ringing play of sound in radiant C major. The dawn has passed, and there is no more penetration out of twilight or presentiment about the adoration of the rising light, as in the first movement. It is a victorious, unequivocal consciousness, a gratifying devotion to the light.[44] Four timpani, tuned in the intervals of the E-minor triad, begin their festive, rhythmic beats and rolls "with bravura" ("mit Bravour"):



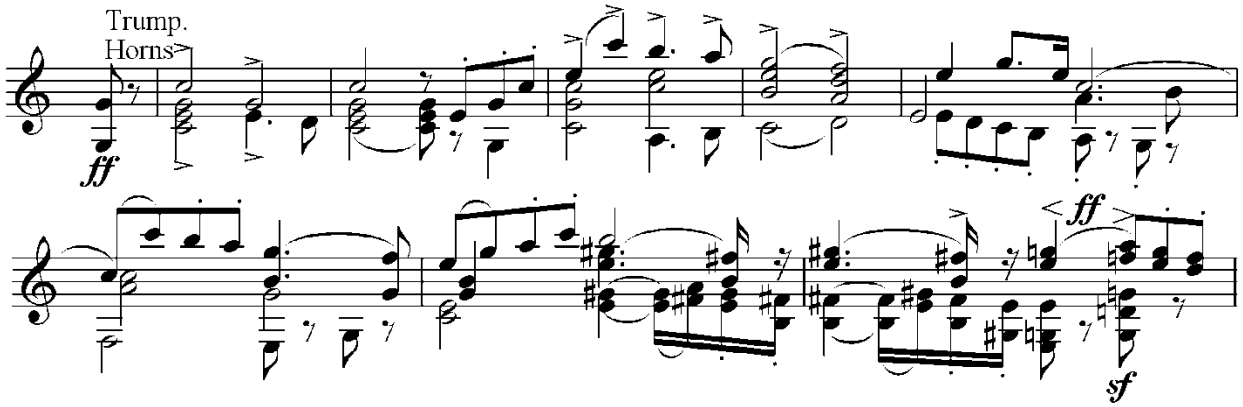
[Example 7-86: timpani, mm. 1-2]

Horns and bassoons take up the motive in B minor, and then switch to G major. Flutes, oboes, and clarinets, with "bells in the air" ("Schalltrichter auf"), follow, and with them strings and bassoons in a forceful striding unison:



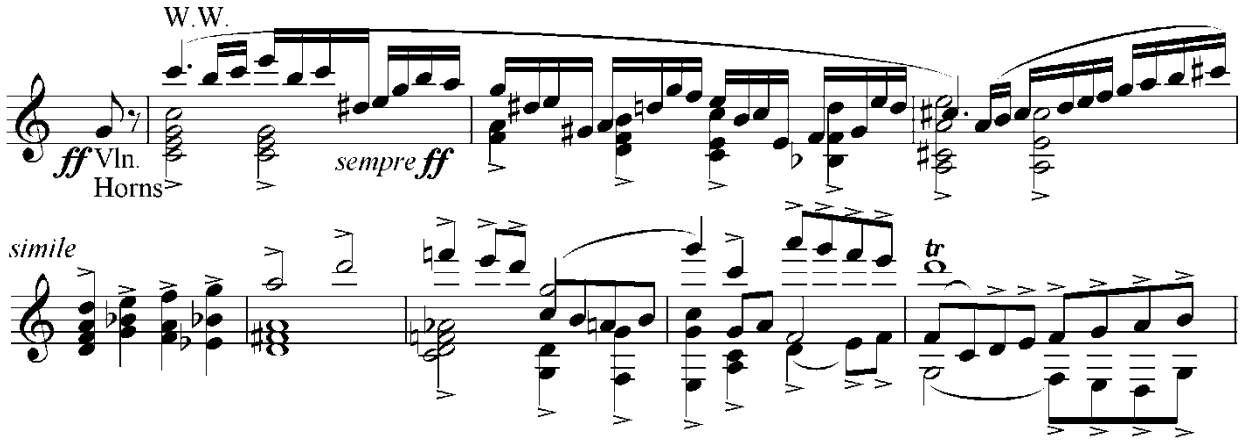
[Example 7-87: violins (octave doubling in lower strings and bassoons), mm. 4-6]

Out of this pompously resounding prelude grows the metallic, beaming main theme in the choir of blaring trumpets and horns [261]:



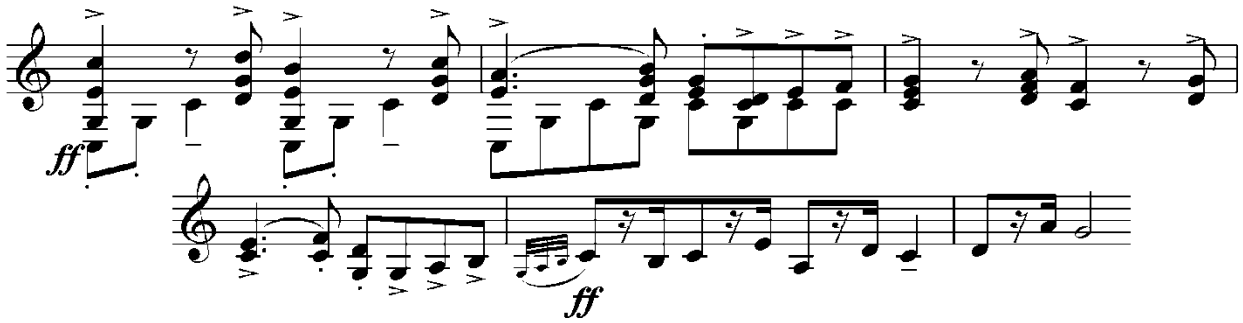
[Example 7-88: trumpets and horns, mm. 6-14, with some doubling from clarinets and others]

With “large vigorous strokes” (“großer markiger Strich”), the violins lead to a C-major conclusion, striding in heaving, double-stop chords, played about by woodwinds with jubilant sixteenth-note figurations:[45]



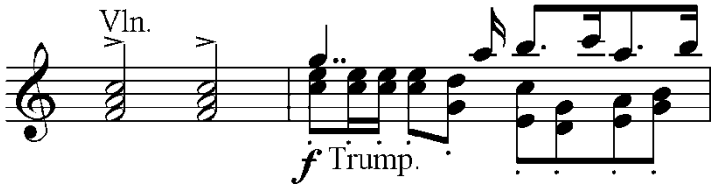
[Example 7-89: strings, horns and trumpet, bassoons, mm. 15-22 with string upbeat in m. 14; flutes, oboes, clarinets, mm. 15-17; piccolo, bass clarinet, mm. 19-22; E-flat clarinet, mm. 20-22; English horn, m. 22]

Rising up with weighty, hammered chords, pressing further in striving rhythms, the epilogue follows immediately:



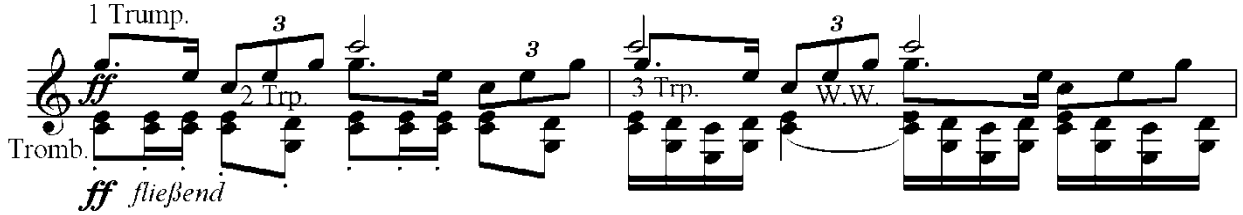
[Example 7-90: full orchestra (no first violins), mm. 23-24; bass instruments removed, m. 25 (printed F in second chord is a misprint; a lower G is present); violas, lower horns and clarinets removed, m. 26; first and second violins only, mm. 27-28 without last beat of m. 28]

The fanfares of the opening sound out from the brass choir, spanned by an energetic violin line:



[Example 7-91: first violins (with some horn, viola, and oboe doubling), 1st and 2nd trumpets, mm. 37-38 (D omitted from chords of m. 37)]

Jubilant trumpets in three parts belt out alternating, ascending calls:



[Example 7-92: trumpets and trombones, m. 45-46, joined by cellos and woodwinds (flutes, oboes, clarinets) in m. 46]

The figurative, running drive of the theme's second half spreads itself across the entire orchestra. "Bells in the air" ("Schalltrichter auf") in the winds, "stroke by stroke" ("Strich für Strich") in the strings, the sounds of the conclusion are orgiastic.

There is the theme. Despite the diversity of its structure, it streams forth in one course and breathes a fullness of life, a joyfulness of elemental being for which any resistance is not present. Here there is only one will: to allow this force that stands beyond all deep internal movement, and only creates out of the consciousness of its vitality and the splendor of its existence, to discharge itself and to spread out. From such a need the formal construction is formed. As in the first movement, it is already included in the theme. This is only the condensing of the creative will, compressed upon short sound formulas, that achieves articulation in the formation of the whole movement.

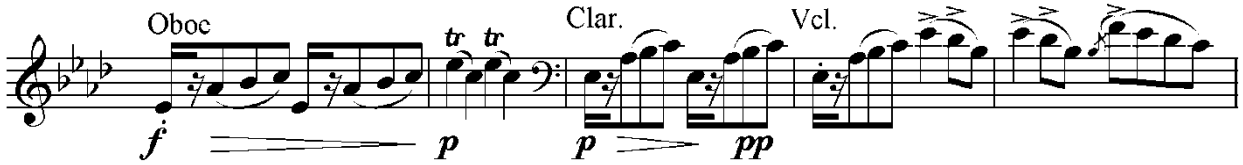
Mahler chooses the rondo type. It offered the suitable scheme for the treatment of the basic idea, or more correctly for the will that had generated a basic idea of such shape. The vision of a force that is present and existent, in contrast to the mood of the past in the three night music pieces, [262] and in continuation and completion of the line that was initiated in the first movement—this vision provided the stimulus. The theme was a consequence, the form in turn the outcome of the theme. The rondo therefore arises from similar conditions as in the Fifth Symphony, only the relationship of the preceding movements to the Finale in regard to content is different in the two works. In the Fifth, the necessity of a continuation of the theme was in the sense of expansion and explanation. From this, the fugal presentation emerged. In the Seventh, the theme stands firmly as a complete appearance from the beginning. It only requires the spatial possibilities for unfolding. To construct these for it, the rondo is most appropriate. Not the

rondo that rises to artistic complexity through the fugue. Rather, the rondo in a closer sense to the original definition: as a round song that continuously repeats a principal idea, interrupts it with episodic themes, and thereby emphasizes its significance ever more strongly with each return. Thus does Mahler lay out this Rondo-Finale, completely in the traditional sense. If it moves far beyond the usual in its effect, even if this Rondo outshines the imposing closing movement of the Fifth, the cause lies in the concise force with which the simplest situations are here captured in their original essence and grandly interpreted.

The Rondo of the Seventh is built upon and from eight "rondo refrains."[46] Each begins with the theme, as it was presented in the beginning. Furthermore, to each is added an accompanying theme or side idea. These secondary ideas are in turn closely tied to each other. They produce a chain of variations and thus constitute an intensifying series in themselves. Their development is carried out parallel to that of the whole movement and carries a series of attractive images into the massive main structure. The opening theme itself is not essentially altered. The individual deviations are of a more episodic nature, for the urgency lies precisely in the retention and the distinct emphasis of the basic features each time. Only the key relationship is changed. Changing harmonies and in part also deviant instrumentation bring new colors without blurring the individual thematic contour. The development of the movement is built upon consistently varied shading and exposure of the unchanging core, upon the continuous weaving of ever new relationships, from the main theme to the secondary themes that circle them. Upon this, the art of its formation manifests itself.

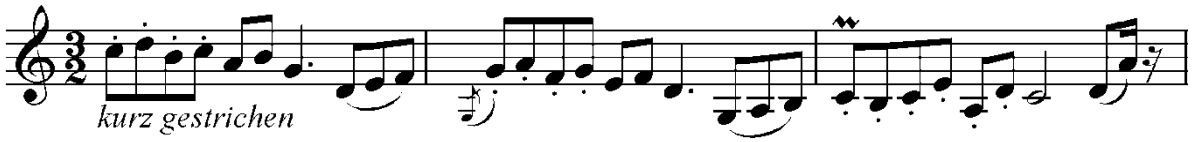
The first resounding C-major intonation of the complete theme is followed by a sudden change to A-flat major, without a modulating transition, by a simple and abrupt turn. A "long"

("lang") hold provides an inner stabilization of the surprising change.[47] Then there begins, "comfortably" ("behaglich"), an easily strolling, lilting woodwind theme in A-flat:[48]



[Example 7-93: oboes, mm. 53-54, clarinets, m. 55, cellos (partially doubled by violas, then second violins), mm. 56-57]

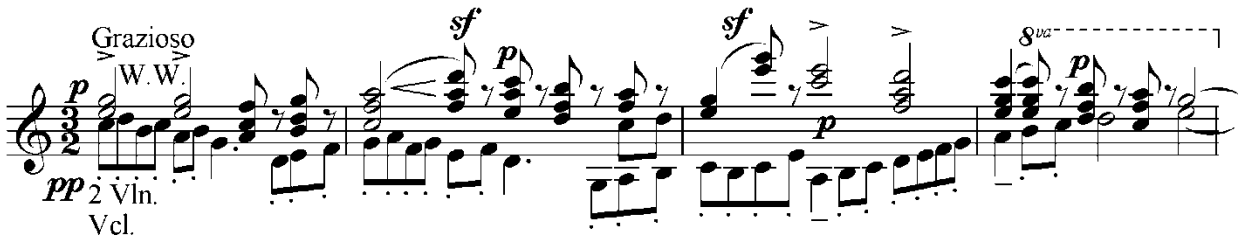
It leisurely spins itself forth in strings and horns, undergoing no development or working out, but is instead passed on from the different registers and voices to one another. After a brief upswing from the violins and flutes, it fades away again. Its significance initially lies in the placement [263] as a mediator between two appearances of the main theme. The second directly follows the "*morendo*" fading of the A-flat-major intermezzo. It begins in trumpets and horns with the second half of the theme that was originally assigned to the strings. The A-major turn in the third measure flows into a brief, brilliantly sweeping cadence. With its closing measure enters, "measured, not fast" ("gemessen, nicht schnell"), the first variation of the epilogue, Allegro moderato ma energico:



[Example 7-94: violins, mm. 87-89]

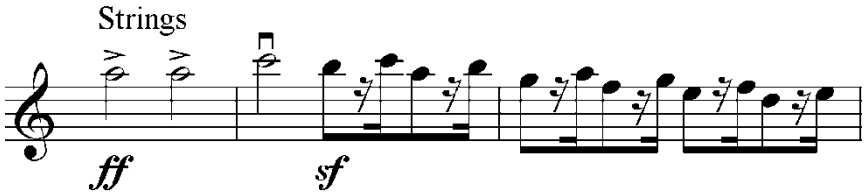
It is a strange sound: first and second violins in unison without harmonic support, accompanied only by tonic-dominant beats of the timpani. Woodwinds find their way in. They provide the opening motive of the variation, which gradually sinks to an accompanying voice, with a new

countermelody. This "Grazioso" grows in its further course to an independent foil to the main theme and occupies the place of a second subsidiary theme:



[Example 7-95: flutes, clarinets, second violins, cellos, mm. 100-103]

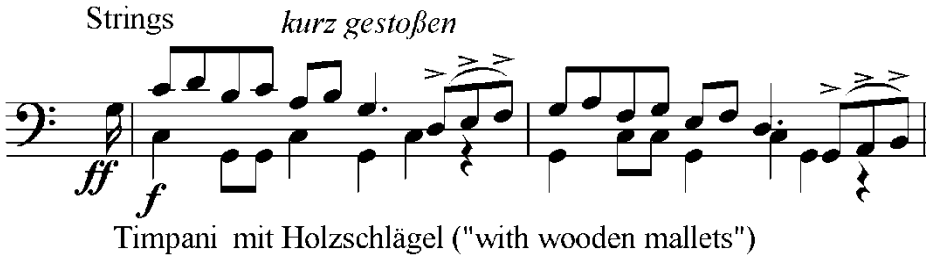
A sudden D-major turn brings the new countersubject to a halt, leads the first variation idea of the strings onward in a rapid intensification, and merges into the third "rondo refrain." The entire opening group of the theme is heard, again in C major, again in horns and trumpets, but the jaunty sweeping motive in the third measure is entrusted to the softer woodwinds. Strings initially dominate the continuation, and the whole is based upon somewhat dampened coloristic effects. The erstwhile A-flat-major secondary theme is reinterpreted in A minor, and the following brief development of the subsidiary motives gives the section an uninhibited, playful attitude. Only the energetic A-minor close of the unison strings recalls the introduction:



[Example 7-96: strings, mm. 186-188]

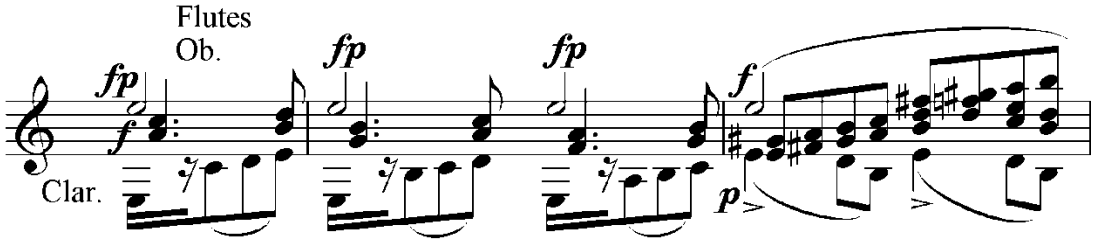
It again announces a stronger energetic excitement, which unfolds with the fourth rondo refrain that begins in the abrupt D-flat major of the brass group. The brusque D-flat major was of course a momentary illusion for the sake of emphasizing the shift. The theme, once again only

presented with the second half, leads with a cadence back to C major. Now begins the first strict working-out of the variation motive. Low strings begin *fortissimo*, "with short thrusts" ("kurz gestoßen"), in weighty $^{3}/_{2}$ meter, at first once again only accompanied by timpani beats on C and G:



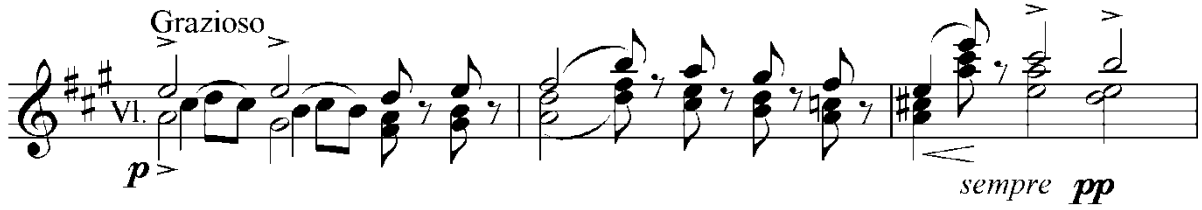
[Example 7-97: second violins, violas, cellos, timpani, mm. 196-198]

The meter changes, and new contrapuntal voices are added. An A-minor episode works itself in, and the erstwhile A-flat-major secondary theme sounds together with the epilogue of the first theme:



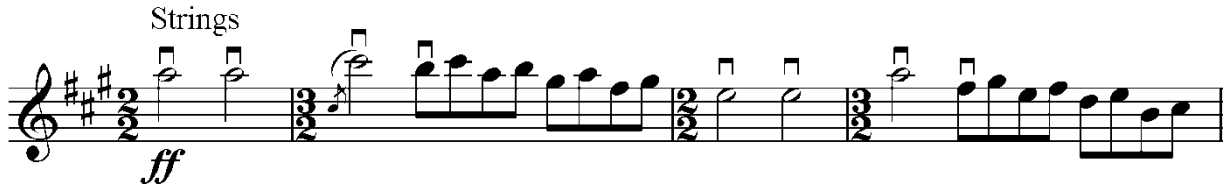
[Example 7-98: flutes, oboes, and clarinets, mm. 210-212]

A minor changes to A major, and the "grazioso" subsidiary theme appears in a solo string quartet:[49] [264]



[Example 7-99: three solo violins, mm. 220-222]

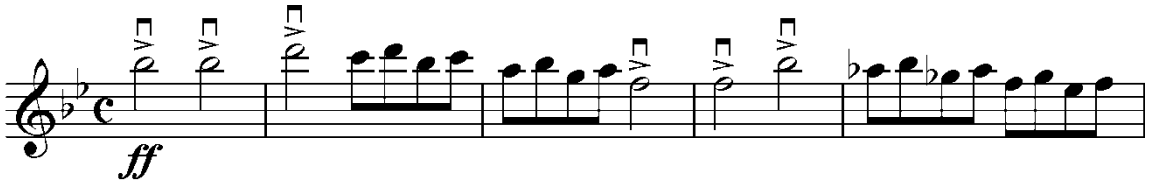
In the soloistic play of voices it asserts itself with delicately measured, tender expression, at first against two roughly interjected measures with a threefold harsh unison C-sharp in the winds. Undisturbed, the Grazioso skips along further until a second interposing unison call sets up the massive string theme in new rhythmic displacement:



[Example 7-100: strings, mm. 249-252]

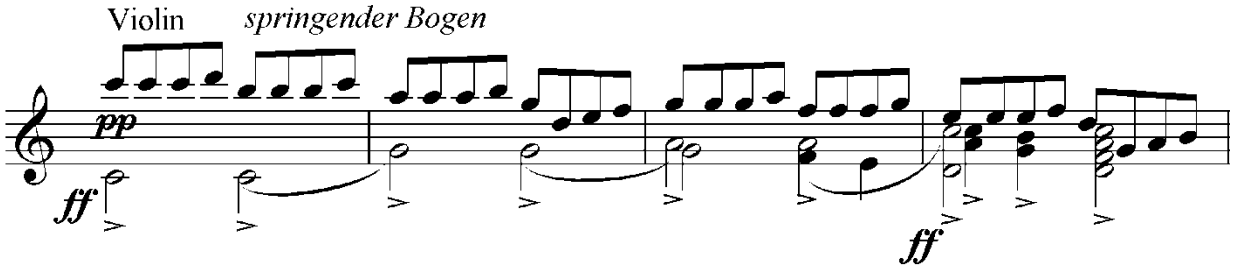
It rushes over quickly changing modulations in continuous acceleration of the tempo toward the opening key of this section: D-flat major. To this point is now attached, the D-flat-major opening going directly to C major as before, the fifth rondo refrain, again with the C-major beginning of the wind theme. This time, however, it does not only provide the introductory upbeat. It combines itself with the variation theme and with the second subsidiary theme, which gives up its *grazioso* character in this forceful brilliance. From C major, the main theme swings to A major, and from here, driving tirelessly, to a cadence in G-flat major. The first subsidiary theme is heard, likewise energetically transformed, in a coarse *fortissimo* of the woodwinds. Then the intensity abates. It again appears "leisurely" ("gemütlich"), languid and lilting as at

first, always driven by urgent motives of the main theme, on to new buildups, for which it appears to be only a dynamic transition. They are discharged in the sixth rondo refrain in B-flat major. It is a majestic, almost solemn statement of the main theme in the full brass choir: trumpets, horns, trombones, tuba, and with them the strong ringing of deep bells and tam-tam. To powerful beats of cymbals and bass drum is added the unison theme of the strings, also in B-flat major:



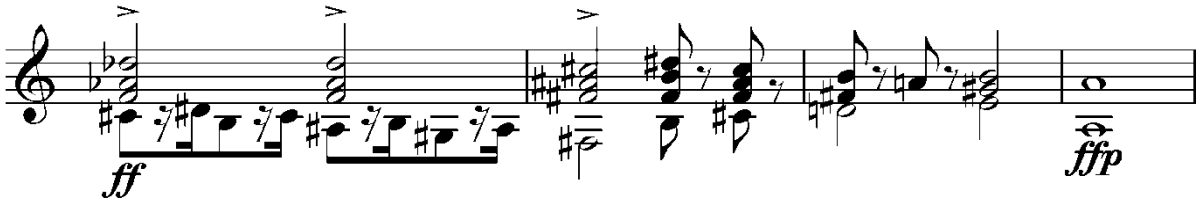
[Example 7-101: strings, mm. 368-372]

Answering, the woodwinds take it up, and as if in a race, both groups storm onward. Trumpets intone the *grazioso* secondary theme with full force. Once more, pacification. "Meno mosso," the Grazioso continues to sound in the C major of the violins, and the tempo slows to "Graziosissimo, almost a minuet" ("Graziosissimo, beinahe Menuett"). The subsidiary theme skips about in the woodwinds and dissipates into the delicate *pianissimo staccato* of the strings. From the woodwinds, it sounds like a children's song:[50]



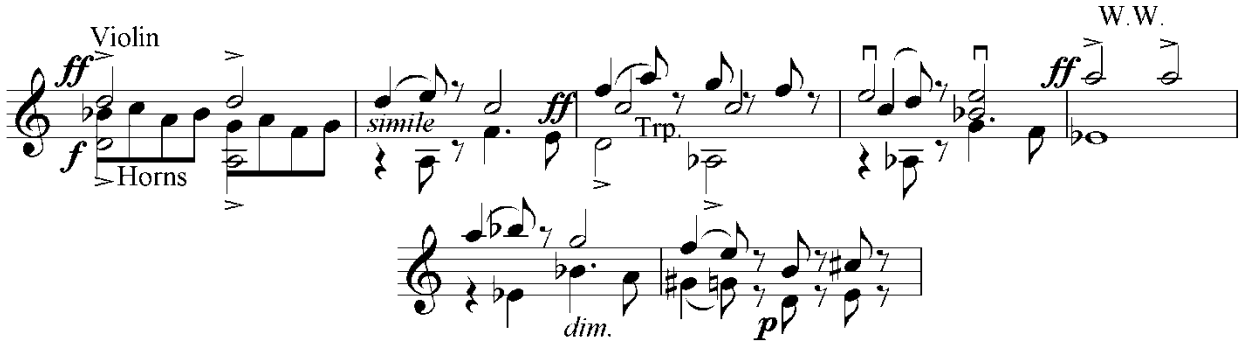
[Example 7-102: second violins, violas, oboes, English horn, clarinets, mm. 439-442]

The full orchestra suddenly starts up in D-flat:



[Example 7-103: all voices (English horn, bass clarinet, bassoons trumpets, tuba, strings), mm. 443-445; open A (violins), m. 446]

Only three measures, then a turn to D major. The seventh rondo refrain begins. Quiet bell sounds. Trombones call out the theme; horns, cellos and, string basses follow, but only suggestively, for a few measures. There sounds from the first horn a new idea, or new within the Finale, that is. It is the Allegro theme of the first movement, accompanied by the variation motive of the Finale and the newly transformed Grazioso: [265]



[Example 7-104: horns, mm. 455-461; first violins, mm. 455-458; second violins, m. 455; trumpets, mm. 457-458; flutes, oboes, clarinets, mm. 459-461]

A strange play begins. The Allegro theme appears with brief interruptions five times in succession, every time changing in key and tone color. It beings in D minor in the horns, sinks to C-sharp minor, from here, becoming more weighty, to C minor in unison strings, and further to B-flat minor in the trombones and tuba, climbs then into the "solemnity" ("Feierlich") of the full

orchestra to the "radiant" ("strahlend") D-flat major of the trumpets. Here, once more, a long episodic passage works itself in: the graceful minuet melody of the second subsidiary theme sounds into the powerfully building excitement, soothing and yet internally intense because of the interruption. The final buildup is near, and the tender diversion is only a pause for breath. The minuet fades into the depths, and "*accelerando*" storming woodwinds and strings chase away the idyllic sounds. The triangle rolls piercingly. In thunderous pathos, "somewhat festive, with grandeur" ("etwas feierlich, prachtvoll"), the main theme begins for the last time. Horns and trumpets have the lead, woodwinds provide the hymnal sweep, trombones the majestically resounding echo, and timpani beat the festive heralding roll of the introduction. Low and high bells sound into mighty, expansive chords of the string orchestra. It is a fullness of sound that almost exceeds the capacity to receive it. Inexhaustibly, it storms along, rejoices, presses, and yet cannot find the closing word. Into this revelation of life that has become sound, the Allegro theme of the first movement resounds once more as the last and most exalted proclamation. For the first time within the whole work, it is now in C major, won from earth and from life, become one with all of nature, ascended into the cosmos that encompasses everything and into which everything returns. Sun and earth, creator and creation, the divine and the worldly all sound together in one great chord.[51]

It is the summit of life-affirming confession that Mahler has achieved here. It is the maximum capability of instrumental expression that has here come to form. The tragedy of the battle with destiny, the opposition between the world and the individual is overcome through the consciousness of the oneness of the individual with the universe. As the Seventh Symphony has

grown upon the basis of the Fifth and the Sixth, so only does a look back at these two works provide the standard for that which has been achieved here. The path has led from the C-sharp-minor funeral march of the Fifth up to the C-major dithyramb of the Seventh, through the A-minor storms of the Fifth and Sixth. The hammer blows have not shattered, they have steeled. Under their weight, the active strength of the D-major scherzo and Finale of the Fifth has transfigured itself into the E-major Grandioso of the first movement, into the C-major "grandeur" ("Prachtvoll") of the Finale of the Seventh. The salutation to the "joyous light of the world," once a yearning that glowed forth from pain, has found its fulfillment. A new cycle has been passed through, and the jubilant fanfares of the close proclaim a new victory. Sound has become a symbol of deep [266] knowledge; form has given the sound life and shape. The sounding breaks out into elemental power, so elemental that it is hardly comprehensible to the physical ear. Beyond this physical appearance of sound, however, acts its metaphysical meaning, acts its symbolism that is heavy with mystery. In it lies the riddle that pulls again and again to Mahler and gives his creations, beyond all conditions of humanity, the consecration of supernatural revelations.[52]

NOTES

1 August Halm, *Die Sinfonie Anton Bruckners* (Munich: G. Müller, 1914), as cited in Bekker's bibliography. A second edition was released in 1923 and reprinted in 1975 by Ohms (Hildesheim). As Bekker states, the formulation of the title is significant. The book does not contain an analysis of each Bruckner symphony, but focuses on the formative process in each movement type. The book, and Halm's approach to the "Bruckner Symphony" are examined in detail in chapter 5 ("Third Culture: Bruckner's Symphony") of Lee Allen Rothfarb, *August Halm: A Critical and Creative Life in Music* (Rochester, NY: University of Rochester Press, 2009), pp. 108-29.

2 While primary source material about the Seventh is indeed sparse, anecdotal material would become known. Much of this comes from Alma's published *Erinnerungen* (and is therefore subject to skepticism—see the note about the so-called "Alma problem" in connection with the Tenth Symphony in the chapter on *Das Lied von der Erde*, p. 771, note 1). From Alma, we learn that the two "Nachtmusiken" were composed in 1904, perhaps before the Sixth was finished. The other movements followed in 1905. She passes on the anecdote that Mahler's inspiration for the opening rhythm in the introduction to the first movement came from the stroke of oars in a rowboat, and that he said "Here nature roars" to describe the introduction. Alma is the source for the oft-cited connection between the "Nachtmusiken" and Eichendorff's poetry, along with the comparison of the mood in the first one to Rembrandt's painting "The Night Watch." Other than this, she says, the symphony has no program. Statements from Alphons Diepenbrock and Richard Specht confirm that Mahler always associated the first "Nachtmusik" with a sort of nightly procession. Constantin Floros provides a summary of these statements and others (*The Symphonies*, trans. Vernon Wicker [Portland, Oregon: Amadeus Press, 1993], pp. 189-92).

3 In his essay on the structure of the first movement, John Williamson quotes Bekker's words here as particularly perceptive and apt. According to Williamson, the Finale is a hymn to a "triumph over a conflict that was never really there in the first place" ("Mahler and Episodic Structure: The First Movement of the Seventh Symphony" in *The Seventh Symphony of Gustav Mahler: A Symposium*, edited by James L. Zychowicz [The University of Cincinnati College-Conservatory of Music. Madison, Wisconsin: A-R Editions, 1990], pp. 27-28).

4 The refined technique and orchestration of the middle movements in particular seems to have affected the enthusiasm shown by both Arnold Schoenberg and Anton Webern to the Seventh. In a famous letter from Schoenberg to Mahler on December 29, 1909, after the premiere of the Seventh, Schoenberg declared his devotion, speaking of the symphony's transparencies and "subtleties of form." He wondered why he had not related to Mahler's music before. Webern, according to Wolf Rosenberg, was particularly attracted to the orchestral coloring and considered the Seventh his favorite Mahler symphony. See Peter Revers, "The Seventh Symphony," in *The Mahler Companion*, edited by Donald Mitchell and Andrew Nicholson (Oxford: Oxford University Press, 1999), p. 376 and n. 1. See also Floros, *The Symphonies*, p. 190 and p. 206.

5 Revers, citing Bekker, alludes to the "idea of play" that continually arises in critical literature on the Finale ("The Seventh Symphony," pp. 376-77). See also Bekker's comment on the "idea of play" in the "Symphonic Style" chapter, p. 53.

6 Compare this passage with Bekker's discussion of the special significance of the Mahlerian theme at the end of the "Symphonic Style" chapter, pp. 79-82.

7 Revers shows with several examples how this opening rhythm "inspires and permeates the musical material of the entire exposition" ("The Seventh Symphony," pp. 392-94). Indeed, the rhythm is the primary unifying element in a movement with such abundant contrasts (p. 399). Williamson, citing Frits Noske, asserts that this

dactylic rhythm contributes to the funerary atmosphere of the beginning, and that this rhythm is the "figure of death itself" from Lully to Verdi (alluding to the "Miserere" from *Il Trovatore*). See "Mahler and Episodic Structure," p. 33. See also Floros, *The Symphonies*, p. 195.

8 The low brass harmonies and the drum rolls are only in the second half of the first three measures.

9 The concept of "kleiner Septimenakkord" in German is specifically and only applicable to what we would call the "half-diminished seventh" chord, not to the minor seventh or the fully diminished seventh. This is in fact a half-diminished seventh chord.

10 See note 2 above.

11 Williamson uses the juxtaposition of the funeral dirge and the quick march in the introduction to illustrate changes in genres (or topics) and structures that will become important features in the episodic structure of the movement. The funeral dirge is a "complete" structure, but the quick march is incomplete in itself, relying on the return of the funeral march theme for closure. See "Mahler and Episodic Structure," p. 32-33.

12 Floros states that "the preceding slow introduction can be understood as a lengthy process that leads to the development of this main theme," and then provides an illustration of that process, including many of the same excerpts used by Bekker (*The Symphonies*, pp. 194-95).

13 The idea that the first movement of the Seventh gives the first premonitions of the late style is common, and its "modern" features (such as the many sequences of fourths in this movement) are possible reasons it was admired by Schoenberg and Webern. The relatively simple harmonic style of the Eighth, however, along with this symphony's own extremely diatonic Finale, mediate between these "modern" features and the emergence of the "late style" in *Das Lied von der Erde* and the Ninth. Theodor Adorno spoke of the harmonies in the Seventh as particular examples of "audacious sonorities" that had meanwhile gained acceptance. He said that these harmonies "clarified the meaning, the melodic seriousness, then the flow of the form." This applies not only to the first movement, but to passages in the first "Nachtmusik" as well. See Theodor W. Adorno, *Mahler: A Musical Physiognomy*, trans. Edmund Jephcott (Chicago: University of Chicago Press, 1992), p. 110.

14 The second theme has harmonic implications for the movement and the symphony as a whole. According to Williamson, who makes reference to the "double-tonic complexes" of Robert Bailey and Christopher Lewis (see the chapter on the Ninth Symphony, p. 824, note 2), although the theme appears in C major, that key is still subordinate to B minor/major in the movement. The "lack of harmonic inner voices" noted by Bekker weakens C major as well, and there is no tonic-dominant motion in the bass drones that support the theme. Although it is long, it does not reach fulfillment and completion, and merges into the quick march. The theme must wait until the climactic appearance—in B major—at the end of the development for its fulfillment. Even though C is subordinate to B (and the movement's "home" key of E) in this movement, its appearance here is a preparation for its fulfillment as the symphony's strong closing key in the Finale. See "Mahler and Episodic Structure," p. 28 and p. 33.

15 Recordings of the Seventh Symphony demonstrate the inevitable "high-handed interpretation of the creator's will." The shortest, conducted by Hermann Scherchen with the Toronto Symphony Orchestra (Music and Arts, 1965) runs 68 minutes, while the longest, Otto Klemperer conducting the New Philharmonia Orchestra (EMI, 1969), with a very slow first "Nachtmusik," along with unusually slow march passages in the first movement, runs 100 minutes. The typical timing is around 80 minutes. Despite Mahler's precise performance indications,

the dangers of which Bekker outlines here, it is notable that Mahler never indicated precise speed with a metronome marking.

16 Chords such as these led Adorno to speak of a "resplendent super-major." He considered the movement to be a "variant" of the type seen in the first and last movements of the Sixth: "Mahler's capacity to renew symphonic types from within themselves is not confined to after-echoes. Through a changed illumination the whole movement becomes a variant. It translates the attainments of the preceding orchestral symphonies into the image-world of the early Mahler; in view of the predominant chiaroscuro effects the trite epithet of a Romantic symphony is excusable. Despite the most emphatic construction the movement is sensuously more colorful than anything previously written by Mahler; his late style goes back to it. The major is resplendent with added notes, as a kind of super-major . . . The contrasts, including those of sound, are deepened, as is the perspective" (*Mahler*, pp. 100-1). These comments have had significant impact on interpretations of the movement and, notably, indicate that the movement prefigures the late style (see note 13 above). See also Williamson, "Mahler and Episodic Structure," p. 30 and Floros, *The Symphonies*, pp. 194 and 196. Revers makes reference to the subject, contrasting Adorno's focus on colors and orchestral techniques with Floros's indication of a wide range of musical forms ("The Seventh Symphony," p. 394).

17 Adorno would also indicate the presence of a two-part division, or "split" of the development section, although he, unlike Bekker, did not perceive a "development of the thematic characters in the sense of the older practice," but rather a "variant" of the exposition: ". . . the actual developmental parts are extremely succinct . . . the development is split into two elements hostile to sonata form, an exposition variant and an episode field referring back, through the expansion of motives, to the introduction, this field finally issuing in the recapitulation of the introduction; the qualitatively different becomes entirely immanent to the composition" (*Mahler*, p. 101). The "episode field" plays into Williamson's discussion of the movement's "episodic structure," where "one is dealing with a succession of episodes selected for their capacity to contrast rather than to cohere" ("Mahler and Episodic Structure," pp. 28-29). After placing this episodic structure in a hermeneutic context (including Nietzsche), he turns to Adorno's statements quoted above. In the development section, Williamson says, the many subdivisions are not difficult to find. He compares analyses of Floros and Henry-Louis de La Grange, noting that they place their divisions of the development section in essentially the same places (pp. 30-31). Floros, however, considers the first passage of the development section as described by Bekker (Adorno's "exposition variant") to be a continuation of the exposition's closing material and therefore a part of it (*The Symphonies*, pp. 192-93).

18 Floros begins the development section here. Williamson says that the interpolation of introduction material here provokes a "minor crisis in the evolution of the material" ("Mahler and Episodic Structure," p. 32).

19 Bekker's single-voice example indicates the entire passage as being played by the trumpet, whereas the first measure is played by the violins in three-part harmony. The second note of m. 230 also lacks a flat sign and appears as an unnecessary tie instead of a slur. The first note of m. 231 should have a natural sign.

20 This example has an apparent misprint in the second note of the second measure (m. 254, eighth note on second beat of 2/2) in the 3rd trombone line, which should be G-flat (F-sharp), not the lower E-flat.

21 Actually the second trumpet.

22 Floros connects this motive to the clarinet figure in the angel scene of the "Urlicht" movement from the Second Symphony. He also mildly chastises Bekker for not recognizing this and for labeling it as an "enticing motive." Floros calls the following passage, where Bekker begins his "second part" of the development, a "religious

vision" (*The Symphonies*, pp. 193, 197-98, 335 n. 17). See also Williamson, "Mahler and Episodic Structure," p. 31.

23 The bottom-voice note of the second chord in the example should be G or possibly D, not F. To maintain the voice leading, both G and the low D should have been included. This is an obvious misprint, as there is no F in the chord.

24 In any analysis of the movement, this is a significant moment. In his article on the reception history of the Seventh, Hermann Danuser shows that every positive reviewer mentioned this as the most remarkable passage ("Erkenntnis oder Verblendung?" in *The Seventh Symphony of Gustav Mahler*, ed. Zychowicz, pp. 109-16). He compared the passage to a typical "breakthrough" ("Durchbruch"). Danuser also mentions the preparation for the breakthrough by the preceding chorale-like music, which was largely ignored by reviewers. Revers elaborates on this passage and Danuser's statements ("The Seventh Symphony," pp. 395-99). Floros called it "the core of the whole movement" (*The Symphonies*, p. 198). For Williamson, the passage clinches the role of B in the movement as a "chief contrast to E" ("Mahler and Episodic Structure," p. 36) and finally provides closure for the second subject, which did not reach such a point in its initial C-major appearance (p. 33). The appearance of the theme in the recapitulation in G major confirms the importance of that key as a secondary area, as it was prominent in the development section during the "soloistic" chamber music-like passage.

25 According to Williamson, the reprise of the introduction is not the most remarkable thing about this recapitulation, and should indeed have been expected (the device is also used in the First, Third, and Sixth symphonies). More striking is the twofold return of the main Allegro theme, as noted here. The "Grandioso" is not merely a culmination, but has the effect of the true, actual return. See "Mahler and Episodic Structure," p. 32.

26 The "key of fulfillment" is the "key of otherwordly transfiguration" in other contexts at key points of the Second, Fourth, Sixth, and Eighth Symphonies.

27 Along with other diverse thematic sources, "Revelge" and its companion piece "Der Tambourg'sell" are cited by Peter Davison as thematic sources for the movement. He also finds interesting resemblances to certain passages in Bizet's *Carmen*, such as the first scene of Act III, the Habanera, and the "fate" motive. There are fascinating parallels between the plot of *Carmen* and those of the two last *Wunderhorn* songs, such as the conflict between duty and passion. Like *Carmen*, "Der Tambourg'sell" tells of a soldier who has deserted. See "Nachtmusik I: Sound and Symbol" in *The Seventh Symphony of Gustav Mahler*, ed. Zychowicz, pp. 68-73.

28 This introduction has generated much comment and interpretation. Revers brings up a parallel to Berlioz in the "Scène aux champs" from the *Symphonie fantastique* in the call-and-response opening, but remarks that the "call" and "answer" here build up into a turmoil and then a breakdown, stating that "the music is no longer able to resist its own inner dynamic." Revers specifically notes the change from major to minor—the familiar "motto" from the Sixth Symphony—that happens simultaneously with the plunging chromatic scale ("The Seventh Symphony," p. 385). This is also noted by Floros (*The Symphonies*, pp. 198-99). Davison points out striking parallels between elements of this introduction and a passage in Eichendorff's novella *Ahnung und Gegenwart*, which speak to the Eichendorff connection mentioned by Alma ("Sound and Symbol," p. 69).

29 Floros also comments on the major-minor alternation (*The Symphonies*, p. 199). He cites Adorno on the subject of ambivalence in mode: "Tonality, permanently sharpened in the play of major and minor, becomes a medium of modernism" (*Mahler*, p. 26).

30 Davison speaks of the symbolism of the cow bells ("Sound and Symbol," p. 70). It was at a rehearsal of the Seventh Symphony where Mahler indicated this symbolism, already discussed in the chapter on the Sixth Symphony. See p. 536, note 5.

31 A detail not noted by Bekker here is the return of the cowbells, now no longer in the distance, but in the orchestra. Davison says that this is an "ironic disappointment." "What previously had tantalizing allure, a means of passage to a heightened consciousness, has revealed itself as a herd of cattle" ("Sound and Symbol," p. 72).

32 Revers discusses the ending at length, stating that the major-minor contrast is combined with the change from rising to falling progressions and an "extreme contrast of orchestral timbres" at the end. "The refining of contrasts and ambivalence of timbre becomes a significant compositional principle" ("The Seventh Symphony," p. 385).

33 Revers asserts that "a continuous thematic outline is more or less suspended," even after m. 13. He says that a main idea of these first bars is "the genesis of musical context itself." The "emergence and dissociation of motivic or thematic structures" can also be seen in the Scherzo of the Second Symphony" ("The Seventh Symphony," p. 389). Talia Pecker Berio, in her analysis of the movement, draws attention to the "continuous shifting of accents" that weakens the regularity of the triple meter. She also comments on the gradual emergence of the triplet motion from the elements of the opening. ("Perspectives of a Scherzo," in *The Seventh Symphony of Gustav Mahler*, ed. Zychowicz, p. 76). Later on, Berio will describe the process in a different way: "Melody, for Mahler, is no longer a given closed entity, but a fluctuating accumulation of musical figures" (p. 78).

34 The reduction of the penultimate measure in this example to the loud, prominent clarinet note shows Bekker's obvious interest in highlighting it. Berio, however, concentrates on several other elements in this particular measure that never appear again, including an important *pizzicato* arpeggio in the string basses. She calls the "explosion" in this measure "one of the most extraordinary moments in this symphony" ("Perspectives of a Scherzo," p. 77).

35 Floros states that "probably no other movement by Mahler has so many tumbling passages" (*The Symphonies*, p. 202). Revers connects this quality with Adorno's concept of "Zusammenbruch," or "breakdown" because of the movement's "frequent collapse" ("The Seventh Symphony," p. 389).

36 Bekker does not mention the distinctive marking "kreischend" ("shrieking") in the woodwind run at this point, although he will mention it in the context of the reprise. Berio and Floros both discuss the use of the "kreischend" figures as agents of motivic development, particularly their sudden insertion at strategic moments of the Trio to mark structural points therein, such as the example marked 7-63. See "Perspectives of a Scherzo," p. 207 and *The Symphonies*, pp. 202-3.

37 Of the entire movement, and particularly the relationship between Scherzo and Trio epitomized in this rather brutal passage, Adorno says: "The Scherzo of the Seventh is again a development-scherzo like that of the Fifth, yet reduced by the need to represent a third character piece between the two *Nachtmusik*. The trio, only lightly sketched and interrupted, speaking with a voice almost more touching than anything else in Mahler, literally becomes the victim of symphonic development, brutally distorted as was once Berlioz's idée fixe of the beloved in the desolate Finale, only to recover its beauty in a consequent phrase of dignified composure" (*Mahler*, p. 104).

38 According to Peter Davison, the inclusion of both the guitar and the mandolin contributes to the objective, universal view of intimacy and love in the movement, making it a "serenade about all serenades." The elements of nature, such as the bird calls heard throughout the piece in the wind instruments, provide an "eternal context" for the human drama. See "Nachtmusik II: 'Nothing but Love, Love, Love'?" in *The Seventh Symphony of Gustav Mahler*, ed. Zychowicz, p. 93.

39 Op. 85, No. 12. This piece has always been popular for transcriptions and arrangements including string instruments. There are several versions for cello and piano.

40 Given the many musical examples Bekker includes for this movement, it is curious that he passes by the measures immediately preceding this point. Davison and Revers both interpret the passage marked "melancholisch" from mm. 89-92 in structural and hermeneutic ways. Revers sees the phrase as a consequent that evaporates in a *veloce* ending, disrupting the periodic structure. He also interprets the direction "melancholisch" as "the melancholy reality of life which intrudes on the dreamlike atmosphere of folklore that characterizes untroubled idyll," making reference to Eichendorff ("The Seventh Symphony," pp. 385, 388-89). Davison takes this even further, indicating a connection to the same work of Eichendorff he cited in the context of the first "Nachtmusik": *Ahnung und Gegenwart*. In the story, the character of Leontin observes a pair of lovers and cries out "O holy melancholy!" Davison connects this to his interpretation of the movement as an "objective," outside view of idealized love, a step toward the vision of Platonic Love in the Eighth Symphony ("'Nothing but Love, Love, Love'?" pp. 93-95).

41 There is some ambiguity in the form of the movement, and this moment begins the most ambiguous structural division. Davison discusses this formal ambiguity, stating that the movement can be interpreted in either a ternary or a sonata form. In a ternary design, however, the middle section, or "trio," would more obviously be placed later on, at m. 187. This moment, at m. 99, is clearly the end of the first, or "A" section. The passage that follows has aspects of a development section, but the section from m. 187 (the "trio") does not function in that way, and the return to the "A" section is not approached with a strong, inevitable dominant preparation, as would be the case in a sonata form. Davison makes an interesting comparison with the form of another "serenade" piece, Wagner's "Siegfried Idyll," which has similar formal ambiguity. See "'Nothing but Love, Love, Love'?" pp. 90-92. Floros arrives at the most convincing solution, simply describing the form as a combination of sonata and ternary form—or a ternary form with a development section preceding the "trio" (*The Symphonies*, p. 204).

42 Most analyses place the "B" section or "trio" here.

43 Davison makes the point that the ending of the second "Nachtmusik" is the "point of maximum repose" in the symphony. This is then juxtaposed with the thunderous opening of the Finale for maximum contrast. This gives rise to the possible model of Strauss's *Sinfonia Domestica*, in which a bright day also follows a love scene. But Strauss's "exhibitionism" regarding intimacy replaces Mahler's "voyeurism and self-modesty." See "'Nothing but Love, Love, Love'?" pp. 95-96.

44 Since Adorno's famous negative assessment of this Finale, the controversy surrounding the movement has not abated. Through the lens of this criticism, Bekker's positive view of the movement, along with the approval of other early critics, stands in stark contrast. Adorno's polemic takes the stable, diatonic harmony as a starting point, and then goes on to say that the movement's contrasts are more theatrical than sincere. He says that there is an "impotent disproportion between the splendid exterior and the meager content of the whole." Another remarkable statement is that "the limpid soaring of the solo violin in the first measure of the fourth movement of Mahler's Seventh, solace that follows like a rhyme the mourning of the tenebrous Scherzo, commands more

belief than all the pomp of the Finale." The most familiar statement then clinches the argument: "Mahler was a poor yea-sayer [or yes-man]. His voice cracks, like Nietzsche's, when he proclaims values, speaks from mere conviction, when he himself puts into practice the abhorrent notion of overcoming on which the thematic analyses capitalize, and makes music as if joy were already in the world. His vainly jubilant movements unmask jubilation, his subjective incapacity for the happy end denounces itself" (*Mahler*, p. 137). Adorno's view would be echoed in the equally notorious assessment of Deryck Cooke, who stated that "the Finale is largely a failure" and that "Mahler had written for once the thing he most detested—*Kapellmeistermusik*" (Deryck Cooke, *Gustav Mahler: An Introduction to His Music* [London: Cambridge University Press, 1980], pp. 90-91). In his largely apologetic article that is not without some criticism, James L. Zychowicz elaborates on the pejorative term *Kapellmeistermusik*. It is music of a pedantic emptiness—music that one would find from a competent but not gifted composer, or the well-written but not profound works of a gifted one. Zychowicz elaborates on the role of musical quotation in *Kapellmeistermusik* and whether the apparent quotations from Wagner and Léhar (see notes 45 and 48 below) are intentional, and if so, what that intent was ("Ein schlecther Jasager: Considerations on the Finale to Mahler's Seventh Symphony," in *The Seventh Symphony of Gustav Mahler*, ed. Zychowicz, pp. 98-106 at 102-3). In the course of the article, Zychowicz tries to rescue the movement from critics such as Adorno and Cooke: "The problem of the Finale being convincing may be a failure in the comprehension of the audience and not the composer" (p. 104). He places a focus on the movement's complexities, how it blurs forms, processes, and distinctions by integrating variation into the Rondo: "It is not simply a matter of achieving thematic unity in this movement, but, more deeply, a consolidation of approach such that the opening section does not function as only a static refrain for the rondo but as the statement of a theme which would be varied throughout" (pp. 100-1). Finally, Zychowicz concedes that these complexities also create inevitable difficulties in appreciating the movement: "The layers of meaning, both musical and programmatic, overlap such that it becomes difficult to follow the work on any one level consistently throughout" (p. 105). This reflects a statement at the beginning of the article that echoes Bekker's "devotion to the light": "The image of light itself emerges in the Finale, not as a sudden beacon or a blinding flash, but as something less clear. It seems that Mahler's light is achieved only after much struggle, and even then, it is not completely free" (p. 98). Bekker's view of the movement has been frequently cited by later authors, including Zychowicz, Revers, and Floros. For the most part, these citations are sympathetic to Bekker's view, although there are exceptions. See note 52 below.

45 This is often cited as a quotation or paraphrase of the opening gesture from Wagner's Prelude to *Die Meistersinger von Nürnberg*, or at least a motivic allusion. See, e.g., Floros, *The Symphonies*, p. 209, Revers, "The Seventh Symphony," p. 376, and Zychowicz, "Ein schlechter Jasager," p. 103.

46 A direct translation of Bekker's term here, "round songs," does not really work in English. I have chosen terminology more typical of the analysis of rondo forms.

47 Revers uses this moment to illustrate his view of the movement: that the superficial splendor is part of Mahler's intent, and that such harsh juxtapositions of key and character, along with choices of instrumentation such as wooden mallets on the timpani, are part of a "multiplicity of sounds which occupies a spectrum from the sublimely romantic to the grotesquely deformed." Fractured moments in the Scherzo have a similar function. Revers concludes that Mahler's intention is almost a parody of the traditional finale, as if he were saying that its time is over and not, as Bernd Sponheuer opined, a "failed attempt at a restoration of a past aesthetic convention" ("The Seventh Symphony," pp. 377-84, quoted at 377).

48 The resemblance between this theme and Franz Léhar's *Merry Widow* waltz (from the operetta *Die lustige Witwe*) is frequently noted. See Zychowicz, "Ein schlechter Jasager," p. 103.

49 Mahler actually indicates five solo string instruments in this passage, not four, including three violins. Bekker's error is odd considering that the three violin lines are the ones he gives in his example.

50 Bekker appears to be referring to the resemblance in the oboe line to the tune known in English as "Twinkle, Twinkle Little Star."

51 Bekker's analysis of the movement, making note of every rondo refrain, is so thorough and perceptive that criticisms of his positive assessment ring hollow. Another sympathetic analyst, Floros, concludes his discussion of the Finale with the hypothesis that Mahler understood the movement as a "parable for the eternal return." He relates this to the basic concept in Nietzsche's *Zarathustra*, the "thought of eternal return, the highest form of affirmation ever to be achieved." The eightfold statement of the rondo theme, each time varied in some way, symbolizes this eternal return. This could be construed as a triumphant rebuttal to Adorno, who invoked Nietzsche in a negative sense when criticizing the movement. See *The Symphonies*, p. 211.

52 Several of Bekker's statements here have been quoted by later authors. Revers, for example, refers to the first three sentences as a contrast to the negative judgment of Adorno ("The Seventh Symphony," p. 376). The description of the movement as a "C-major dithyramb" is a particular favorite of these commentators (see, e.g., Floros, *The Symphonies*, p. 207). Zychowicz sheds light on the nature of the "dithyramb": "Not shapeless, a dithyramb is traditionally a work which the composer may take any form he finds appropriate for his purposes. In the classical world, it was associated with the god Dionysius, whose adherents worshipped by giving full vent to their emotions. As such, it may be that this movement would commemorate Mahler's brothers in Dionysius, just as a later one [the Rondo-Burlesque of the Ninth] would be dedicated to his brothers in Apollo. In composing such a movement, Mahler is '*kein* schlechter Jasager,' not any sort of yes-man, but rather an individual voice expressing himself in the best, most original way he could" ("Ein schlechter Jasager," p. 105).